The First Annual
Craft Lake City
Holiday Market
in Ogden

Saturday
December 7, 2019
11 a.m.-6 p.m.

The Monarch
Nine Rails Creative District
455 25th St. Ogden, UT.

$5
KIDS 12 & UNDER FREE
70+ Utah Artisans
Craft Food
Santa
Holiday Spirits
Connor Lockie \ Digital Coordinator

Connor Lockie began writing about experimental music for SLUG in October 2015—and carved a niche at the magazine in doing so! It didn’t take us long to lead Lockie’s mantle as an Editorial Intern and, soon thereafter, as a copy editor. They have penned their fair share of features, film reviews and pieces about art of just about every ilk. This month, you can flip to pg. 12 to read Lockie’s interview feature about the 10th anniversary of Sugar House Review, a Utah literary journal. But that’s only a taste of Lockie’s propensity for writing. SLUGmag.com is their domain where you can consistently find more of their media-journalism gems. Having become SLUG’s Digital Coordinator in April of this year, Lockie continually beautifies and optimizes our online posts, in addition to many other projects. With all their hustle, intellectual acuity and more, we love having Lockie on Team SLUG!

CONTRIBUTOR LIMELIGHT

Connor Lockie – Digital Coordinator

Publisher:
Eighteen Percent Gray

Executive Editor:
Angela H. Brown

Editor:
Alexander Ortega

Editorial Assistant:
Bianca Velasquez

Digital Coordinator:
Connor Lockie

Copy Editors:
Alexander Ortega, Benjamin Bigelow, Bianca Velasquez, Connor Lockie, Jasmine Pittman, John Ford, Karli Smith, Larueea Solimeno, Quinn Staker, Parker Scott Mortensen, Sam Hirschi-Neckel

Editorial Interns:
Austin Beck-Diess, Avery Evans, Lois Brady

Content Consultant:
Michael McLane

Cover Artist: Claire Taylor

Lead Graphic Designer: Joshua Joye

Graphic Design Team:
Jennifer Terry, Joseph Kiffney, Graphic Design Team: Joshua Joye

Lead Graphic Designer:
Claire Taylor

Content Consultant:
Lois Brady

Austin BeckDoss, Avrey Evans, Zane Hirschi-Neckel, Parker Scott Mortensen, Alexander Ortega, Copy Editors:
Connor Lockie

Digital Coordinator:
Bianca Velasquez, Connor Lockie, Ryan Peck

Front-end Developer:
Kasliny Williams

Illustrators:
Andrew Beck, Ashley Faribourne, Brett Ferrin, Brighton Metz, Chris Brady, Dana Garcia, Drew Giehl, Garrick Dean, James Hill, Jenn Olsen, Jordan Peterson, Karly Tingey, Lawrence Magana, Ricky Vigil, Robin Namin, Ryan Perkins, Samuel Sherrill, Sarah Donnelly, Spencer Holt

Photographers:
Andy Fitzgerald, Bob Flumb, CJ Anderson, Chris Gariety, Chris Kiernan, Colton Marsala, CJ Anderson, Chris Gariety, Spencer Holt, Samuel Sherrill, Sarah Donnelly, Spencer Holt

Videoographers:
Jasmin Walls, Ali Shinkus, Connor Lockie, Dave Crespo, Eric U. Norris, Georgia Peterson, Jeremy Ashley, Kimberly Portillo, Liz Martin, Parker Scott Mortensen, River Rose Hagerty

Senior Staff Writers:

Contributing Writers:

SLUG Magazine’s Official Podcast: SLUG Soundwaves

Executive Producer:
Angela H. Brown

Soundwaves Producer:
Parker Scott Mortensen

Associate Producers:
Alexander Ortega, Bianca Velasquez, Connor Lockie, John Ford, Joshua Joye

PRA Health Sciences

PRA Health Sciences is currently conducting a study of an investigational medication: We’re seeking:
- Men and women 21-50 years old
- Regularly use meth or “ice” during the past 2 years
- Subjects must have experience smoking or IV use of METH.
- Available for 1 day of 22 nights, plus 9 outpatient visits

Qualified study participants may receive compensation up to $7,550 for time and travel.

Even if you don’t qualify, you could receive up to $100 for referring a qualified participant.

(801) 719-5517

1255 East 3900 South
Salt Lake City, UT 84124

Contact Us

PRASTUDIES.com/Salt-Lake-City

PRASTUDIESUT
Russ Wood—without a doubt, prove what it means to have dedication, giving endless possibilities to their creative drive. Is there such a thing as being “inspired?” What prompts people to create and push the limits of the abstract? I’ve been mulling around the idea that inspiration doesn’t exist when there’s factors of talent, dedication and motivation. Sure, you could say creating anything takes honest hard work, and that’s where...

Breakfast in Silence’s first drummer, Andrew Maguire, began making music with Bassett in the project Cat Ghost formerly Known as Ghost Cat. Then, the two started Knows Goes. They named themselves the night of their first and last show. Soon after, Maguire and Bassett aimed to form another band. They always admired Woods’ guitar skills “and his general goodiberne,” as Bassett jokes. Thus, Breakfast in Silence were born. “At first, we asked [Wood] to play bass, but realized ‘Who really needs a bass player?’ So, we opted to be a three-piece: two guitarists and a drummer,” Bassett says. Eventually, Maguire moved to Oklahoma to teach underprivileged kids, which is how Breakfast in Silence added Val Brown to the mix. “As huge admirers of Val’s creativity, we asked them to play with us,” Bassett says.

The band’s genre is a mixture of indie rock and soul punk. Bassett explains that “soul punk” means they’re basically an emo band. “Soul punk was the genre my friend Keri Beth taught me about. It’s a bit of a new idea, but I love it. If it has roots with punk, it right? Channels angst through ‘sad boi shit’? Bassett says. “It’s not the easiest way to express myself,” Bassett says. “Growing up, my parents read my journals, so I had to be clever and mask [the entries] with metaphors and analogies so they didn’t know what the fuck I was talking about. It’s hard for me to look at people in the face when I sing, but I write the shit whether or not I share it.”

Performing is a constant state of elation for the band. Brown admits to having a bit of stage fright, yet says that when they’re playing in sync, it becomes an ethereal type of high. Maybe that’s where the ideal inspiration comes from—when it’s shared and continually presented to the public. “It’s cathartic in a way that nothing else can do. Is inspiration, in fact, unexplainable? Wood says, “Musically, I’m striving to create something that doesn’t already exist in the world. It’s an attempt to create the perfect art piece, something you would lose your mind over if you ever experience it second hand.”

Correspondingly, there must also be a staunch work ethic. Bassett compares the compulsion of creating to their nicotine addiction, since both require a consistency that they continually maintain. Breakfast in Silence, of course, strives for success. “The work ethic is, in part, because I want to tour—genetically, it’s in my blood,” Bassett says. It’s a fine line. Although, it is enough. “It’s a subjective question that deserves a subjective answer. Regardless, Breakfast in Silence have changed my mind on what we call an obsession. For me, inspiration is a way to express myself. I get to be a better person with music.”

So, what does inspiration such as Breakfast In Silence’s come from? Is it purely based on personal experiences that individuals encounter? It can’t always be wholesome fun with a capital “F.” Is inspiration, in fact, unexplainable? Wood says, “It’s a fix. Although, is it enough? Well, that’s a subjective question that deserves a subjective answer. Regardless, Breakfast in Silence have changed my mind on what we call an obsession for passion and enjoyment. And fine, I do think inspiration does exist in this beautiful, chaotic world. However, only the cosmos can give us the exact explanation for it.”

Breakfast in Silence will release a new album on Dec. 19 at Urban Lounge. Doors open at 8 p.m., and SLUG Localized on Dec. 19 at Urban Lounge. Doors open at 8 p.m., and music starts at 9 p.m.
“We live in troubled times,” Tayler Lacey sings on his track “Death of the Post Modern Sailor”—and indeed, we sure as hell do. With a memorable voice that ranges between The Decemberists’ Colin Meloy and Neutral Milk Hotel’s Jeff Mangum, Lacey has a knack for the past and speaks what he wishes to have spoken through his overt lyrical and strong acoustic strings. Growing up in the suburbs of Salt Lake County, Lacey, 23, began playing in a psychedelic rock band after high school before venturing off as a solo folk singer in 2016.

“I always had a soft spot and a liking for folk music,” Lacey says, who learned guitar at 13 and surprisingly never took singing lessons. “I started singing along while playing guitar. I figured out what sound I wanted to have, and from that point, tried to sound like a folk singer.” As a true autodidact, Lacey is driven by the DIY scene, and is as he says, “100 percent independent.” He makes his own CDs and merchandise. Stamped as a local musician, Lacey is proud to be part of the community and does consider the ways in which the music scene is somewhat reflective of the city and only the city. “I think Salt Lake has a cool dynamic right now because it’s on the rise in terms of population and the hip scene, but it’s still hard because there’s not a whole lot of places outside of Salt Lake City that are music-populated,” Lacey says.

Lacey wants to make music for a living, yet he’s mindful of the unrealistic side to the lifestyle: “All musicians’ dream is to make it big—if they want nuances can be noted as surreal. “I don’t get too political or anything, but every now and again, I write a song that’s politically driven,” Lacey says.

Lacey’s history is a vital theme that illustrates the notorious distraction of one’s nostalgia. As a person, Lacey says that he gravitates toward being more shy and reserved, which is the reason he often reflects. “It’s that feeling when you look back on something and think, ‘Oh, I should have said that, or done that,’” he says. “In my own life, I miss living in the moment.” The past matters because it’s debatable, and the intuition in Lacey’s bones creeps up song after song, but he’s not attempting to caricature these worldly issues and loved ones. Rather, it’s the impossible psyche of his own past he cares to have a word with. “When the past is leaving, or when you’re transitioning into a new thing, how much of it do you hold onto because it’s a fond memory?” Lacey says. “How much of it do you actually move on from because you can’t dwell on the past? I don’t know the answer, but it’s a point I tend to bring up in my songs.” With his guitar, harmonica and foot tambourine, Lacey is embracing and welcoming the unknown that is not merely the future but the abstract, in past reverie.

Keep an eye out for the new singles that Lacey will be releasing, and make your way to the SLUG Localized showcase on Dec. 19 at Urban Lounge. Doors open at 8 p.m., and music starts at 9 p.m.
“Once you’ve been a part of running a literary magazine, it’s easy to see how most independent journals don’t last very long,” says Natalie Young—Founding Editor and Graphic Designer for the local literary journal Sugar House Review—of the challenges she’s faced in running the publication. “It’s a labor of love and comes with frustrations we [the team] didn’t imagine.” However, this uphill battle has more than paid off for Sugar House. The journal’s upcoming issue [No.19] celebrates 10 years of publication, a milestone in and of itself for a literary journal, saying nothing of the praise, recognition and growth that Sugar House Review has garnered over their lifetime.

Young originally founded Sugar House Review with Nano Taggart, Jerry Vankeperen and John Kippen. “The four of us had been in a writing group together for a number of years, so we talked about poetry a lot—outside, other people’s, the craft, etc.” says Young. “One day, the idea of creating a journal came up, and we got excited about it being the ones to do it—partially because we thought it would be an exciting project and partially because, at the time, Utah didn’t have an independent poetry journal.” Young and Taggart are now the sole editors of the journal. They are also helped by Contributing Review Editor Michael McLane and “the best group of [volunteer] readers we’ve ever had,” says Young.

Natalie Young, Founding Editor and Graphic Designer for local literary journal Sugar House Review, celebrates 10 years of publication.

While Sugar House Review is primarily focused on poetry and poetry-related content (as opposed to short stories, essays, etc.), there’s little else reining in the creative limits of the submissions. “Our eclectic style was apparent early on because there were four of us reading submissions,” says Young. “We all had different tastes but could appreciate good poetry no matter the style. We receive many more submissions now than we did before, so we have the luxury of receiving a higher caliber of poetry overall.” This increase in quantity and quality of content has earned Sugar House Review a reputation for greatness both in state and throughout the country. The journal has won multiple Pushcart Prizes and has recently been certified as a 501(c)(3) nonprofit organization.

The staff of Sugar House Review are all working writers themselves, and they find that their own practice also benefits from the heap of content that the journal works through for every issue. Young says, “My own writing has gotten much better from reading so much contemporary poetry.” Every young writer has inevitably been told that reading is the best thing you can do to hone your craft, and the editors and readers of Sugar House Review have firsthand verification: “When you read submissions for a journal, you get to see the good, the bad, the mediocre; it really shows you what is happening in the moment,” Young says. “It shines a light on what you want to strive for and stay away from.”

Each issue of Sugar House Review features an array of national and international poets, but the publication has (and always will) retain a close connection with the Utah literary scene. “From the beginning, we wanted Sugar House Review to have live readings in the community, to support our contributors and give an additional poetry experience to our audience,” says Young. Throughout its history, the journal has hosted these readings throughout Utah, primarily in Young and Taggart’s now-residence of Cedar City. Further, the magazine’s logo is a line drawing of a sugar beet, a nod to the namesake root of their home neighborhood.

Against the ever-increasing digitization of print media, Sugar House Review remains a (mostly) print-only publication. “We’ve considered going online, because it would be more economical,” says Young, “but ultimately, I’d still rather hold a book in my hands and read it, rather than read it on a digital device. Having a tactile experience is something that can’t be replaced with online publishing.” Each issue of Sugar House Review is thus a physical artifact, one that immortalizes both the reading experience and the work of the published authors beyond the often nebulous garbage heap of the digital cloud.

Against the challenges inherent in running a journal, through geographical moves and staff changes, after unprecedented growth and expansion, Sugar House Review has earned their 10 years and is rightfully celebrating this milestone with a special double issue and the release of their first standalone book. “It will be a short book—or as literary people call it, a chapbook—by David Lee, Utah’s first Poet Laureate,” says Young. To commemorate the release of Lee’s book, Sugar House Review will host a reading of Lee’s The Allegory of Perfection with the author in the spring of 2020, date to be determined.

All 18 issues of Sugar House Review are available for purchase at sugarhousereview.com, and keep an eye out for the upcoming 10-year anniversary issue and book launch event. Writers can submit their work at sugarhousereview.com/submissions, and if you’re interested in volunteering or otherwise becoming involved with the journal, contact editors@sugarhousereview.com.
WATER WITCH, the bar we know and love at 163 W. 900 S, Smith, has been hiding something from us—poetry! For two years now, Water Witch has been hosting monthly poetry readings called Witch Lit curated by the Witch’s own Matthew Pfohl and the Midwestern-poet-gone-rogue Abraham Smith. Smith is the Co-Director of Creative Writing at Weber State whose latest book length poem, Destruction of Man, was published by Third Man Books, the literary arm of Jack White’s Third Man Records.

It all came together in the late summer of 2017 when Smith’s friend Aubrey Lenahan visited him from Portland after moving here for school. “Chums had described it to her as the best bar west of the Mississippi,” Smith says, “and dang, were they right?” As it turns out, Pfohl is a “self-described washed-up slam poet,” and the three of them uncovered their deep, mutual passion for poetry that led to the birth of Witch Lit. It also led to the three of them yelling out some poems to the few, unsuspecting patrons in the bar that night. “Poems do insist some sweet wonders to soothe the soul. This is something that allows people with ideas free reign to explore them, compared to some other places that present more of a barrier to newcomers trying their hand at the literary scene. The good people outside of Utah think of us, their first thought might not be to think of it as a kind, open and adventurous place. But once you’re here, it’s not hard to see. "There’s not a whiff of exclusivity around here, to be sure," Smith says of Witch Lit. "Please do join us for a reading and sign up for our email list or stop by for a quick reading the night before. From out of town to participate in it will often stop by for a quick reading the night before. Pfohl and Smith ‘curate a series where all aesthetic slants are welcome,’ Smith says. "We want the community inside to mirror the community outside."

The range of styles isn’t just an extension of Smith’s own agrarian punk poetry. Smith says, "Our mission is to stretch the welcome mat wide as Nebraska. I am not aiming to showcase folks aligned with my way. Thank goodness, or everyone would be deaf from all the unnecessary yowling!" He earnestly does do a lot of that, by the way. At the venue inside Third Man Records in Nashville, he reads his Destruction of Man in its entirety. His vitality and lyricism are really something to see. And you can—at Water Witch!

Before you start to wonder if poetry is too transcendent to be read in a bar or that a bar is no place for these cultural types to be, think again. Poetry is a way to get in touch with the wild-child side in all of us. It’s a witchy thing to do, and even if you don’t think you’ll be writing any of your own words down anytime soon, just listening to it can work wonders to soothe the soul. This is something Water Witch has been striving to do since its creation, in every aspect. Witch Lit is in no way separate from the Witch’s pursuits of building community: a neighborhood bar with a spectacle-free return to the fundamentals of craft cocktails for everyone to enjoy. Witch Lit just uses more words and less limes. Due to the size of the bar itself, the Witch Lit series has kept a low-key profile. They don’t advertise or post online (a true occult organization if I ever saw one). But behind the secrecy is poetic beauty and friendly faces, and we here at SLUG can’t help but point it out to our readers.

You can reach Smith at abraham@tmanbooks.com and Pfohl at mattwaterwitchbar.com to get on the email list. Water Witch is closed on Mondays, and that’s when Witch Lit gathers—typically the first Monday of the month. The series has been on a mini-hiatus while Smith has finished up the fall semester teaching over in Munich, Germany, but if you’re interested in getting on the email list, just remember to ask the bartender about it next time you’re at Water Witch sipping something smoky and delicious out of one of their jicama bowls.

WATER WITCH
Lyrical Mixology
- with -
Abraham Smith

WATER WITCH Lit is happy to contribute. He heralds the unique atmosphere in Ogden and Salt Lake that allows people with ideas free reign to explore them, compared to some other places that present more of a barrier to newcomers trying their hand at the literary scene. The good people outside of Utah think of us, their first thought might not be to think of it as a kind, open and adventurous place. But once you’re here, it’s not hard to see. "There’s not a whiff of exclusivity around here, to be sure," Smith says of Witch Lit. "Please do join us for a reading and sign up for our email list or stop by for a quick reading the night before. From out of town to participate in it will often stop by for a quick reading the night before. Pfohl and Smith ‘curate a series where all aesthetic slants are welcome,’ Smith says. "We want the community inside to mirror the community outside."

The range of styles isn’t just an extension of Smith’s own agrarian punk poetry. Smith says, "Our mission is to stretch the welcome mat wide as Nebraska. I am not aiming to showcase folks aligned with my way. Thank goodness, or everyone would be deaf from all the unnecessary yowling!" He earnestly does do a lot of that, by the way. At the venue inside Third Man Records in Nashville, he reads his Destruction of Man in its entirety. His vitality and lyricism are really something to see. And you can—at Water Witch!

Before you start to wonder if poetry is too transcendent to be read in a bar or that a bar is no place for these cultural types to be, think again. Poetry is a way to get in touch with the wild-child side in all of us. It’s a witchy thing to do, and even if you don’t think you’ll be writing any of your own words down anytime soon, just listening to it can work wonders to soothe the soul. This is something Water Witch has been striving to do since its creation, in every aspect. Witch Lit is in no way separate from the Witch’s pursuits of building community: a neighborhood bar with a spectacle-free return to the fundamentals of craft cocktails for everyone to enjoy. Witch Lit just uses more words and less limes. Due to the size of the bar itself, the Witch Lit series has kept a low-key profile. They don’t advertise or post online (a true occult organization if I ever saw one). But behind the secrecy is poetic beauty and friendly faces, and we here at SLUG can’t help but point it out to our readers.

You can reach Smith at abraham@tmanbooks.com and Pfohl at matt@waterwitchbar.com to get on the email list. Water Witch is closed on Mondays, and that’s when Witch Lit gathers—typically the first Monday of the month. The series has been on a mini-hiatus while Smith has finished up the fall semester teaching over in Munich, Germany, but if you’re interested in getting on the email list, just remember to ask the bartender about it next time you’re at Water Witch sipping something smoky and delicious out of one of their jicama bowls.

WATER WITCH Lit is happy to contribute. He heralds the unique atmosphere in Ogden and Salt Lake that allows people with ideas free reign to explore them, compared to some other places that present more of a barrier to newcomers trying their hand at the literary scene. The good people outside of Utah think of us, their first thought might not be to think of it as a kind, open and adventurous place. But once you’re here, it’s not hard to see. "There’s not a whiff of exclusivity around here, to be sure," Smith says of Witch Lit. "Please do join us for a reading and sign up for our email list or stop by for a quick reading the night before. From out of town to participate in it will often stop by for a quick reading the night before. Pfohl and Smith ‘curate a series where all aesthetic slants are welcome,’ Smith says. "We want the community inside to mirror the community outside."

The range of styles isn’t just an extension of Smith’s own agrarian punk poetry. Smith says, "Our mission is to stretch the welcome mat wide as Nebraska. I am not aiming to showcase folks aligned with my way. Thank goodness, or everyone would be deaf from all the unnecessary yowling!" He earnestly does do a lot of that, by the way. At the venue inside Third Man Records in Nashville, he reads his Destruction of Man in its entirety. His vitality and lyricism are really something to see. And you can—at Water Witch!

Before you start to wonder if poetry is too transcendent to be read in a bar or that a bar is no place for these cultural types to be, think again. Poetry is a way to get in touch with the wild-child side in all of us. It’s a witchy thing to do, and even if you don’t think you’ll be writing any of your own words down anytime soon, just listening to it can work wonders to soothe the soul. This is something Water Witch has been striving to do since its creation, in every aspect. Witch Lit is in no way separate from the Witch’s pursuits of building community: a neighborhood bar with a spectacle-free return to the fundamentals of craft cocktails for everyone to enjoy. Witch Lit just uses more words and less limes. Due to the size of the bar itself, the Witch Lit series has kept a low-key profile. They don’t advertise or post online (a true occult organization if I ever saw one). But behind the secrecy is poetic beauty and friendly faces, and we here at SLUG can’t help but point it out to our readers.

You can reach Smith at abraham@tmanbooks.com and Pfohl at matt@waterwitchbar.com to get on the email list. Water Witch is closed on Mondays, and that’s when Witch Lit gathers—typically the first Monday of the month. The series has been on a mini-hiatus while Smith has finished up the fall semester teaching over in Munich, Germany, but if you’re interested in getting on the email list, just remember to ask the bartender about it next time you’re at Water Witch sipping something smoky and delicious out of one of their jicama bowls.
Claire Taylor breathes deeply and describes her relationship with animals, such as a time when she befriended a once-frightening snake and how she was creativity as a sort of ecosystem. She then stops and bands over to peer at something. It’s a bumble, brilliantly red-orange against the muddy trail—Taylor admires the color and makes a mental note about the meeting. Observing and communing with the world around her in this way is reflected in Taylor’s bookmaking craft, which includes bookbinding, linocut prints and bookplates.

Having spent a decade in the Book Arts Program at the University of Utah as both a student and a teacher, Taylor’s career in the department began at a young age. As a Utah Sterling Scholar for art, Taylor had the opportunity to take a bookbinding class, which ultimately led her to choose printmaking as her degree emphasis. The program is home to a studio that allowed Taylor to learn creative techniques such as book-plating, after which she stylized the cover of this month’s SLUG.

Much of Taylor’s work could be described—to borrow a literary term—as magical realism. In a 2017 artist book she created, entitled Now I Shed Some Skin, Taylor describes an experience she had with a snake in Red Butte Canyon, in which she felt she could hear its heartbeat.

Much of Taylor’s work could be described—to borrow a literary term—as magical realism. In a 2017 artist book she created, entitled Now I Shed Some Skin, Taylor describes an experience she had with a snake in Red Butte Canyon, in which she felt she could hear its heartbeat. The book is serpent-shaped and warm-toned in color, emoting a feeling that is decidedly not cold and scaly. Taylor’s art practices a first-hand narrative to challenge the perceived differences between human and animal.

For the past year or so, Taylor’s position in the bookarts world has shifted to illustration. She recently created the accompanying illustrations for Territory House Press author Craig Childs, to commemorate the 50th anniversary of the publication of Edward Abbey’s Desert Solitaire: A Season in the Wilderness. Taylor’s illustrations and design for broadsides were featured by Ken Sanders Rare Books and Back of Beyond Books in Moab. These depictions are an homage to Southern Utah, with red-rock canyons, ravens and a crisp-blue sky. Taylor feels honored to work with authors who share her desire to reflect upon the supremely special landscapes of the Beehive State.

Taylor’s collections and series are well-documented on her website, clairetaylorart, and on her Instagram account (@clairetaylor.art). She frequently teaches workshops, including the recent Craft Lake City-curated Handbound Softcover Journal with Watercolor this past November at the Natural History Museum of Utah. Taylor has an artist book featured in Statewide Annual Mixed Media & Words on Paper Exhibit at the Rio Gallery through Jan. 10. An author reading of the book Taylor illustrated for Childs, Vega & Rame, will be held at Ken Sanders Rare Books on Jan. 9, 2020.

Cover artist Claire Taylor’s work is a mosaic of visual, literary and book arts—a meta-literary portal from page to page.
In November of this year, the Mestizo Institute of Culture and the Arts (MICA) hosted their Sweet Sixteen, an event to celebrate 16 years of advocating for SLC’s Westside and other underrepresented communities. In that time, MICA has championed social change through the arts, fostering dialogue, and activism, and providing education. Sweet Sixteen honed the focus the organization has done throughout the years through a grand-scale art show fundraiser (more than 30 artists donated work) and awards ceremony for the Ruby Chacon Award for Social Justice, awarded to Leticia Alvarez (whose work centers on issues of equity and who works with the youth through art education). Much like getting the keys to their first car on this joyous occasion, MICA’s vehicle through this new journey is the Community Organization Microgrant Opportunity, awarded by the SLC Mayor’s Office in June of this year.

The grant will go specifically to the rebranding of MICA, including a new logo, website and provides MICA with resources for their upcoming events/partnerships on their Facebook page: facebook.com/MestizoArts. Photos courtesy of MICA.

The program we do and take the next step,” Maintaining a space on the Westside of Salt Lake is a tenet of MICA’s work, as part of the organization’s mission is to shed light on underrepresented communities and blur the gap between the “west” and “east.” “The Westside is very neglected, still, and not talked about,” Olmedo-González says. If the geographical advantage and partnership weren’t serendipitous enough, Sugar Space’s values and mission mirror the work MICA has already been doing, such as the Westside Festival and West Side Wednesdays events that Sugar Space hosts. The work MICA does to spill it and kick-start under-represented artists is indispensable. There are also other bodies of MICA’s work that are just as vital to the fundamental growth of the community among them educating the youth. “One thing that people may not see because it is not in a physical space are the educational partnerships we have,” Olmedo-González says. This last year, MICA Vice Chair Paul Kuttner connected MICA with the opportunity to partner with Hartland and their after-school programs through their Hartland Arts Residency. Being a professional ceramics teacher, Rodriguez took part in this educational arm of MICA by teaching K-12 students how to sculpt. “We do educational programming where we bring in professional artists to do eight-week sessions with the students after school,” Rodriguez says. “Most of the kids I taught were refugees from Africa.”

September featured artist Juan Gasca was another example of MICA’s attempt to strip away cultural expectations from a spectator’s view-point. As a Latino artist, Gasca’s abstract and geometric oil-and-paint-on-canvas pieces disrupt the idea of what “Mexican art” is. “When people hear Mexican Art or Latino art, they always associate colorful flowers, Frida Kahlo, a basket of fruit,” Olmedo-González says. “Although those pieces are valid, they aren’t what we do. We are not a monolithic culture, and that is something I hope we bring attention to.”

The work MICA does to spill it and kick-start under-represented artists is indispensable. There are also other bodies of MICA’s work that are just as vital to the fundamental growth of the community among them educating the youth. “One thing that people may not see because it is not in a physical space are the educational partnerships we have,” Olmedo-González says. This last year, MICA Vice Chair Paul Kuttner connected MICA with the opportunity to partner with Hartland and their after-school programs through their Hartland Arts Residency. Being a professional ceramics teacher, Rodriguez took part in this educational arm of MICA by teaching K-12 students how to sculpt. “We do educational programming where we bring in professional artists to do eight-week sessions with the students after school,” Rodriguez says. “Most of the kids I taught were refugees from Africa.”

As MICA’s definition of mestizo creates room to change and evolve, MICA’s opportunity to re-brand comes to that sentiment. Olmedo-González says, “I hope Mestizo celebrates that diversity and intercultural exchanges that happen all the time and are still happening.” MICA’s next exhibit at SugarSpace will run throughout the month of January and will feature Puerto Rican artist Alli Arocho. Keep up with MICA’s evolution and their upcoming events/partnerships on their Facebook page: facebook.com/MestizoArts.
By Parker Scott Mortensen • @_coldbloom

One of the best opportunities a writer can have is to work with peers in a writing workshop. This is especially true for playwrights, whose work must be interpreted by actors before it reaches an audience. Luckily for Utah-based playwrights, Plan-B Theatre Company has come to rely on offering workshops as a source for future productions. This has created a communal relationship not with abstract plans but with playwrights.

Plan-B offers two workshops. One is the Theatre Artists of Color Writing Workshops (TAoCW), launched in 2017 and composed entirely of new and aspiring playwrights of color. The other is The Lab, created in 2008 and consisting of 11 established playwrights. Though both workshops function similarly to each other, the emphasis of each is slightly different. Because of the experience of its members, The Lab focuses mostly on nonwhite playwrights. The TAoCW focuses on questions of race or done a joint rehearsal. This is on purpose, says Washington. “It needed to breathe, to have other people consider it and give their thoughts.”

In many ways, Plan-B has created a communal relationship not with abstract plans but with playwrights. The Lab is pro-

...
Weller Book Works' Dedication to Broadening Awareness — Perception and Knowledge
By Nia Shaunce Morton
nia.morton10@gmail.com

Unfortunately, these advancements have caused browsing without intention to become a valued rarity. Catherine loves to see customers browsing for books because reading itself is a discovery. Moreover, browsing without intentions remains paramount in the art of discovery. Tony articulates that when we choose things that bring us joy, we are choosing from the spectrum of the known. “There is always that one thing, just beyond your awareness, that could be very good for you, but you don’t know about it yet,” he says. “That is the value that a bookstore provides when we browse without intentions.”

As a queer person growing up in Weller Book Works’ environment, Lila states that while identities do matter, they don’t matter in the context of one’s existence as a person in this space. All are welcome to express and explore themselves in this bookstore. Additionally, Lila affirms that Weller Book Works offers a space where you can feel comfortable to explore your interests and inclinations. “We have always tried to be that space where you can be accepted for who you are,” says Catherine. Weller Book Works continues to be [that we have] all kinds of books and people, and perspectives while synchronously connecting with others. “We are in it for the books,” says Tony. “We believe in the written word. We believe in what books can do for a person or for a community, be that enlightenment, education, awareness or entertainment.”

Weller Book Works’ legacy includes offering a colorful community an array of books that make connections between the unfamiliar and familiar. Catherine says, “I would hope that our legacy continues to be [that we have] all kinds of books for all kinds of people.” The Wellers’ bookstore also yields the means—literature—to unite with the unfamiliar or unknown. Tony says, “One thing I like about a bookstore is that I see it as a bridge that bridges all cultural chasms, from local to foreign, from present to ancient. We find those things here.”

This bookstore offers a multitude of books that indulge interests and cultivate curiosities. Books take individuals’ “knowledge” and puts it up for trial. “Your ideas are forced open by books: the exposure it gives you to other cultures and ways of thinking,” Tony says. “It’s hard to maintain narrow perspectives when all the thoughts of humanity are in your face every day.” Language allows us to understand, connect and share ideas with each other. Literature is the art of language, and to view it as obsolete or tedious is to discount an intrinsic aspect of being human. To find out more about Weller Book Works, visit their website at wellerbookworks.com.

DON’T SKIP THE STOKE THIS SEASON
DISCOUNTED LIFT TICKETS AVAILABLE ONLINE ONLY
801.328.2586 • 607 Trolley Square
Monday – Thursday
11 a.m. – 8 p.m.
Friday – Saturday
10 a.m. – 9 p.m.
Sunday 12 p.m. – 5 p.m.
While some writers may choose to approach their work in English, the organizers of Artes de México en Utah, a 501(c)(3) nonprofit, and more specifically the organization’s program that Artes releases at the awards ceremony in the fall as a part of Utah Humanities’ Book Festival, The Main Salt Lake City Public Library has hosted eight Sor Juana Contests.

In 2010, Susan Vogel cofounded Artes de México en Utah, a 501(c)(3) nonprofit, and began the Sor Juana Contest for Poetry and Prose in Spanish in 2013. Guadalupe Blauer became aware of the organization in 2014 and joined as a board member soon thereafter. “This idea had been presented to Utah Humanities, and they immediately supported our initiative to create something formal to all,” Guadalupe Blauer says.

This growth is undoubtedly tied to shifts in Utah’s language demographics. “Spanish has become the second-most spoken language in Utah,” Guadalupe Blauer says. “More and more people feel the need to connect their feelings through language... For our native Spanish speakers, that’s a way to connect culturally.”

In 2020, the contest has increased by 60% compared to last year, with 440 entries across all categories.

For more information about the Sor Juana Contest for Poetry and Prose in Spanish, visit Artesmexut.org/sor-juana-poetry-contest. There you can find upcoming dates for submission to the contest and the winning poems and artwork on Artes’ Facebook and Instagram @ArtesdeMexicoenUtah, and the entire program featuring winning work on SaltLakeUnderGround.

For more information about the Sor Juana Contest for Poetry and Prose in Spanish, visit Artesmexut.org/sor-juana-poetry-contest. There you can find upcoming dates for submission to the contest and the winning poems and artwork on Artes’ Facebook and Instagram @ArtesdeMexicoenUtah, and the entire program featuring winning work on SaltLakeUnderGround.

For more information about the Sor Juana Contest for Poetry and Prose in Spanish, visit Artesmexut.org/sor-juana-poetry-contest. There you can find upcoming dates for submission to the contest and the winning poems and artwork on Artes’ Facebook and Instagram @ArtesdeMexicoenUtah, and the entire program featuring winning work on SaltLakeUnderGround.

For more information about the Sor Juana Contest for Poetry and Prose in Spanish, visit Artesmexut.org/sor-juana-poetry-contest. There you can find upcoming dates for submission to the contest and the winning poems and artwork on Artes’ Facebook and Instagram @ArtesdeMexicoenUtah, and the entire program featuring winning work on SaltLakeUnderGround.

For more information about the Sor Juana Contest for Poetry and Prose in Spanish, visit Artesmexut.org/sor-juana-poetry-contest. There you can find upcoming dates for submission to the contest and the winning poems and artwork on Artes’ Facebook and Instagram @ArtesdeMexicoenUtah, and the entire program featuring winning work on SaltLakeUnderGround.
Mother of Swords

The big riffle signals stones, and where to step with care, my father tells me: he remembers fishing with his father in the mouth of the canyon, their feet knowing a sure road beneath the water, its plait and loosening: still, they kept their waders well, mended them when a stone tore the rubber, the caddis and nymph flies sorted in the tackle box, the creels cleaned after each catch, so the canvas smelled only of river and not of fish rot.

Still, the world waits for the stagger, as when he, a man in full, cycled through a cloud of bees. He says, Of course I got stung. Of course—the bees were the surprise, not the sting, and now it is not the body, always fallible, but the insult to the brain’s vessels, the mean twist and pop, the muscles on the left side having forgotten their former habits. He sits on a bench, lifts weights, his therapist his mirror: each lifts, level on both sides, though for my father, the one arm lags. I listen as the therapist remembers: I left an open can of soda. I must have been ten. And when I took a sip, I felt something wrong: and when I opened my mouth to spit, it stung my tongue and flew away. If bees could spite themselves, that’s what it did, I thought, as I drove home.

Clouds wreathed the crest of the range to my east. These stories witch water and admonish: in tonight’s cards I turn up a queen who sits in profile, her crown a circlet of butterflies, but she holds a long sword erect in her right hand. So stern I think she’ll turn, look straight at me, say, a cloud that swarms might be your proper atmosphere. Say, watch your step: the river keeps blades. Say, let your tongue hive a comb for bees.
Happy Holidays!
Unique Gifts for Unique People

www.blueboutique.com

Salt Lake Under Ground

Your downtown SLC business may qualify for Xmission FIBER

share the love with suba bleu hard cider

Not only will Suba Bleu Hard Cider make your holidays merry and bright, a portion from each bottle sold is donated to Mark Miller Subaru’s Share The Love charity partners: The Malinois Foundation and The Sharing Place! Share The Love with Charity this Holiday Season by enjoying a bottle of Suba Bleu Hard Cider. Available only at:

Learn more by visiting www.markmillersubaru.com
SARTAIN & SAUNDERS PRESENTS

DECEMBER

SARTAINANDSAUNDERS.COM

TURNOVER
MEN I TRUST
WITH CONFIDENCE
MORRID ANGEL
VITAL
IN THE COMPLEX
RICK GERBER
BUBBY WAKEFIELD
BOSTON MAHON
TOM BROSSEAU
ANGEL OLSEN

THEURBANLOUNGESLC.COM

BLACK MOUNTAIN
FLYING COCONUTS
SS ENTHUSIAST
COOK EAST
SOLLY SIMPSON
THE ALLUSIONIST
FREE KITTENS
STAND UP COMEDY
DURISO ENGRAVED GREEN
WOLF BLITZER
ALEX CAMERON

SOUND & VISION

VISIT OUR WEBSITES FOR ADDITIONAL SHOW INFO

METROMUSICCHALL.COM

ALLAH-LAS
THE OCEAN BLUE
JG BUAY BASH
HILLTOP HOODS
NECROWOLF
THE CLOWN
THE BEE
THE JOLLY
HOLIDAY DIVA
JOLLY HOLIDAY DIVA
JOLLY HOLIDAY DIVA

KILBYCOURT.COM

EMAROSA
STANDBY SOUGH
SHOWTIME PILGRIM
.Settings
.MELANCHOLY CLUB
ANAMANAGUCHI
DEAD CROWN
CHURVANDALS
IANJEN
LEAPING GNOME

PENGUINS
HYDROSKIES
SICK FOR SADIE
BOOCELER MUSIC
YOUR SMITH
CHRIS FARRER
ALL NO GOOD
HOLLIDAY DIVA
INGESTED
MINI TIGERS

Koi

PIERCING STUDIO
13TH & 9TH SLC
801-463-7070

Est. 1997
Gather around a holiday tray from Harmons and your event will go from ho-hum to ho-ho-ho-worthy. Pick up a quick and easy pre-made tray or put one together with the help of our expert cheesemongers. Fill it with local and global handcrafted goodies. Get fruity. Get nutty. Get cheesy. Or go for charcuterie. No matter how you tray it, let’s get this party started.

HARMONS FOR THE HOLIDAYS
HarmonsGrocery.com