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John Ford – Community Development Manager

At *SLUG*, Community Development Manager John Ford puts in the hours day in and out. Not only does he help put our lovely advertisers in front of our dear readers, but he also assists and orchestrates countless operations so that we may perform the full breadth of our events programming and distribution throughout Northern Utah. The dude is even the Production Manager for our sister nonprofit, **Craft Lake City**! Ford helps keep the lights on around here in both our physical office space and in spirit with his dogged positivity and commitment to *SLUG*. He loves to hit each Disney amusement park he can during his brief in-between moments, sure as the wind blows to bring back a tasty treat to share. Anyone with a relationship with John Ford is lucky to have such a present friend committed to supporting them however he can—we sure are.



ABOUT THE COVER: Local illustrator **Heather Mahler** is a longtime fan of intersectional-feminist art collective **Guerrilla Girls**, who have a retrospective up at *UMOCA* throughout March. You can read about their legacy and show on pg. 20 once you've taken in Mahler's fierce depiction of the anonymous artists in gorilla masks. Find her work at heathermahlerart.weebly.com.

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LOCALIZED

CONSUMER REDUCER


By Connor Lockie | connor@slugmag.com
Photos by LmSorenson.net

Consumer Reducer is the latest (though likely not last) moniker of local musician **Steven Lear**. After releasing a string of crushing harsh noise releases under the name **Faint Worship** over the last five years, Lear has shifted his musical approach toward a more drone-based form and kickstarted his own label. In both his music creation and curation, Lear looks at noise music as a dense canvas from which to paint impressionistic, jarring portraits. His new work as Consumer Reducer verges on pure sonic poeticism, finding room for beauty and feeling within oppressive hunks of digital noise.

Lear was initially drawn into the world of heavier music through post-hardcore groups such as **These Arms Are Snakes** and **At the Drive-In**, and was eventually introduced to noise through classic artists like **Prurient** and **Wolf Eyes**. He heard something in these abrasive sounds that struck an immediate chord with him: "I like those moments where you feel surprised by music, where you're not sure how to contextualize it," he says. "I like that state of permanent arousal and permanent surprise." With its layers of static and jolting, unpredictable structures, the Faint Worship music immediately showcases this sense of shock. The Consumer Reducer material is more spacious and less confrontational, but its powerful climaxes and tangibly complex sound design retain Lear's penchant for nuance, novelty and awe.

Within these more open textures, Lear has found a new avenue for emotional expression. Against the one-take mindset of Faint Worship, "[Consumer Reducer] is more about taking sound material and structuring it under a macro structure," he says. "I'm definitely trying to do something that's a little bit more emotionally resonant, a little bit more captivating in a normal sense." His interest in improvisation and unpredictability, however, will always sneak its way into his sound. "I'm very interested in accidents forming the foundation of something more structured. I'm very interested in minimal music and ambient music, but I'm too impatient to make real ambient music. I always want to intervene. I always want to build to something or see something disintegrate." The resulting music—a bit of a tense game of tetherball between Lear's influence—verges on explosion while always sounding as if its trembling in hesitation before you.

Lear sees the dreamier, more harmonious tone of Consumer Reducer as both a musical and an ideological departure. "Faint Worship is more about an internalized, alien aggression," he says. "Consumer Reducer is half-human,



As Consumer Reducer, local musician Steven Lear finds room for beauty and feeling within his noise compositions.

half-machine. It's about making you comfortable before going to a place of dysphoria and negative psychedelia. I'm interested in painting a nice picture before cutting through the canvas, rather than just running at you as soon as you open the door." The brutalism and intensity of Lear's harsh noise gives way to the haunting romantic atmospheres of Consumer Reducer, though the musician ultimately views his artistic growth in terms of "and," not "either/or." "I'd like to be able to do both things," he says. "I want to communicate something beautiful as well as level your head off."

The (perhaps temporarily) retired Faint Worship name and its corresponding albums also serve as the basis for Lear's independent cassette label, **Feint Recordings**. In addition to housing his own music, Feint has put out albums by a host of artists from around the world, among them veteran noise act **Torturing Nurse**, Switzerland's **Loveform** and local ambient/vapor-wave musician **Lucid Sound Driver**. Even with barely two years behind the label, Feint Recordings is a small hub for excellent experimental works, poking into every nuanced corner of noise and drone music to find the rarest gems.

For Lear, the global reach and internet-based collaborative processes of Feint Recordings (common among contemporary experimental labels) is a step toward outlining a new community of

like-minded musicians. He primarily associates with the loose collective **Sixth-World Music**, and after noticing a trend of people self-releasing music into an increasingly unforgiving void, he decided to create a space to help collect and unify this population of musicians. "It's important to support a shared base and a shared area of interest," he says. "[Noise is] at the edge of musical distribution and at the edge of taste. There really isn't organically going to be a place to do that most of the time."

As for the future of his music as Consumer Reducer (or any other project), Lear says, "Anytime I start doing this, I feel like I'm always starting from a new place." He speaks of his techniques and tools as if they're stops on a bullet train: "I wanna get away from DAWS completely," "Right now, I'm working a lot with my voice," and "More and more, I'm trying to get away from using a lot of hardware," are all stops along this path that come up in our conversation. Regardless of where Lear's projects of any name head, there will always be a unifying sense of experimentation and of powerful, tactile psychology framing his music. Find Lear's music at the Feint Recordings Bandcamp page (feintrecordings.bandcamp.com), and head to *Urban Lounge* on March 12 for his headlining *SLUG Localized* performance.

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March 16–May 8, the **Utah Division of Arts and Museums** celebrates 15 contemporary artists through the *Women to the Front: Perspectives on Equality, Gender, and Activism* exhibition at the *Rio Gallery*. As the nation reaches its 100th anniversary of the ratification of the 19th Amendment and Utah reaches its own 150th anniversary of the Women’s Suffrage Movement, the exhibit acknowledges these markers in history and sheds light on the intersection of equality, gender and activism through the lens of these 15 artists: **Erin Coleman, Céline Downen, Annelise Duque, Lindsay Frei, Jamie Harper, Rachel Henriksen, Stephanie Leitch, Kylie Millward, Lis Pardoe, Wren Ross, Denae Shanidiin, Fazilat Soukhakian, Marcela Torres, Mary Toscano and Jaclyn Wright**.

The show is co-curated by Utah Division of Arts and Museums Visual Arts Program Manager **Nancy Rivera** and attorney and art curator/critic **Scotti Hill**. These two individuals found success in merging their backgrounds to fulfill the concept for this exhibit. Hill’s background in curating has focused on underrepresented populations, and Rivera has worked in the SLC art community and is an artist herself. “The legacy and impact of the many women who have shaped our community is empowering, and I wanted to continue the conversation about women’s contributions to our state through *Women to the Front*,” Rivera says. The two worked hand in hand as they chose the 15 artists who offered pieces based in photography, painting, performance art, illustration and more as testaments to the legacy of the suffrage movement.

In addition to celebrating this legacy, the *Women to the Front* exhibit speaks to the inequality women face in the art world and what that has looked like in the past and today. “Running parallel to the mainstream fight for equality is one that exists for women within the art world—to gain recognition in the same ‘spheres’ of influence as male artists, to avoid the tokenization of being a female artist, and to enjoy economic transparency and fairness,” Hill says.

As there is a fine line between offering marginalized individuals well-deserved recognition and tokenizing them for their marginalized status, Rivera and Hill refined their search for artists to highlight both newly established and emerging artists. Before pitching the exhibit to Hill as Co-Curator, Rivera prepared a curation concept based on what it meant to reflect on the 19th Amendment’s and women’s suffrage legacy.

“The list of artists we compiled included artists whose work explored gender roles/identity, racial/ethnic identity, religion, etc.—topics that we felt could create a relevant conversation and offer diverse perspectives,” says Rivera. Hill and Rivera are not interested in creating a “greatest hits list,” as Hill puts it. “As an artist myself, I wanted this to be an opportunity for artists who were newer to the scene, either as emerging artists or recent Utah transplants, to represent a large number of the artists in the exhibition,” says Rivera.

WOMEN TO THE FRONT

The Legacy of Women’s Suffrage through Contemporary Artists

By Bianca Velasquez • bianca@slugmag.com

After they finalized the concept and vision for this curation, Rivera and Hill began their search. The initial “short list” consisted of artists whom both Hill and Rivera had their eye on, then the work began to look past their blind spots. “This was a lengthy process,” Rivera says. “The search we conducted included visiting many art exhibitions, artist websites, social media and reaching out to friends and colleagues.” Another cornerstone of the curatorial process is the focus on the many forms of contemporary art. Hill says, “We are really excited with the results, as we have photography, painting, installation, multimedia and performance included.”

The artists’ expression of this show’s concept has happily taken various forms, which is a result of Hill’s and Rivera’s prep work. “Some of the artists have taken quite literal approaches to the theme, including Céline Downen—whose installation shows a series of blue hexagons inscribed with the names of suffragettes—to more experimental, such as Jaclyn Wright, whose photographic experiments highlight themes of bodily existence within the expansive landscape,” says Hill.

Featured artist Marcela Torres will be exhibiting her movement, auditory and literary performance *Agentic Mode*. “*Agentic Mode* is a performance I created to investigate the phenomena of violence as it pertains to a large social structure that creates visceral lived experience for people of color,” says Torres. Torres uses martial-arts techniques and evinces texts such as *An Intimate History of Killing* by **Joanna Bourke** to touch on war ideologies. Torres says, “The audience is walked through a slowly heightened situation as a way to be on the inside of feeling.” *Agentic Mode* connects with the overarching spirit of *Women to the Front* by grounding the audience: They have a woman of color (Torres) yell at them in a public place and establish dominance through the self-defense demonstrations. Torres says, “This work can be considered a continuation of the legacy of womxn bodies voicing truths and asking for changes and for others to acknowledge this lived experience.”

Experience Torres’ performance along with *Women to the Front*’s 14 other artists’ work by attending the *Rio Gallery’s Gallery Stroll Reception* on March 20, 6–9 p.m. The *Rio Gallery* is open Monday–Friday, 8 a.m.–5 p.m. for visitation.



Annelise Duque, “To Be Close to You No. 8,” 2018, from *Women To The Front: Perspectives on Equality, Gender, and Activism*, at *Rio Gallery*.

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Tony Caputo's flagship market across from Pioneer Park feels like it's always been there. It has grown and changed considerably since it opened in 1997, and its constant presence has helped preserve SLC's historic Italian and Greek neighborhood. The deli has expanded in recent years to include several stand-alone sandwich shops in various locations, including a seasonal restaurant on the University of Utah campus. Caputo's currently functions as Salt Lake's leading source of regional Italian and Mediterranean foodstuffs, such as olive oil and imported pasta. The market also features an incredible cheese counter, with many of the selections finishing their *raffinage* process in Caputo's custom cheese-ripening cave. It would be easy to blow your entire food budget without ever venturing to the sandwich shop that shares the space with the market. Those who do make it to the deli, though, will always leave satisfied.

As the name would suggest, the shop's signature sandwich is The Caputo (\$5.99 half/\$9.99 whole). A standard, split bakery roll is layered with sliced prosciutto, mortadella, salami, provolone cheese, lettuce and tomato. It's then seasoned with olive oil and balsamic vinegar and served with a few olives and a spicy pepperoncini. It's certainly a great option, and one that has rightly courted local and national notoriety for the deli. It can feel a little heavy on the Italian luncheon meat, but it sure is popular with the lunch crowd.

Another option, and one that I like more, is the Old School (\$5.99 half/\$9.99 whole). This sandwich is a lot like The Caputo but trades the selection of sliced meats and cheese for sausage, genoa salami, capocollo and cacio de roma cheese. It has the added punch of a roasted-red-pepper spread. This may be my favorite sandwich of all time. The tangy pepper spread adds a hint of smokiness, pairs well with the oil-and-vinegar dressing, and cuts some of the overall richness of the stacked deli meat. A half Old School with a bag of chips and a soda is my go-to lunch when I'm in the neighborhood.

During a recent visit, I strayed from my regular order and got The Meatball (\$5.99 half/\$9.99 whole). It features house-made meatballs, a savory marinara sauce, and both parmesan and provolone cheeses on a split deli roll. It is unbelievably rich, flavorful and messy as hell. I honestly don't know how the Downtown business types eat this sandwich without ending up with globs of sauce down the fronts of their dress shirts. It's a satisfying option, and it feels more like a meal than a sandwich really ought to. I will certainly order it again, but there's no way I'm eating it with my hands. A knife and fork are essential—and a handful of napkins.



Photo: Talyn Sherer

(Top) Caputo's namesake sandwich features prosciutto, mortadella and salami with sidekicks olives and spicy pepperoncini.

(Bottom) Meatballs in tow, Caputo's meatball sandwich takes this hearty meal down a robust and cheesy path.

For any vegetarians in your dining party, Caputo's has a great selection of salads. Some of these include the Caprese, made with fresh mozzarella, cherry tomatoes, fresh basil and an Italian dressing over mixed greens, and the Greek Salad, which features cherry tomatoes, cucumbers, kalamata olives, bell peppers, feta, red onion and a red-wine vinaigrette. There's also a Pasta Salad that combines pasta, green beans and cherry tomatoes in house-made basil and pine nut pesto. All are available in a large size (\$8.99) or as a side (\$3.99). There is even the option of getting a sample of any three salads on the menu as a combo (\$8.99).

If you prefer your veggies in sandwich form, there is always the Fior di Latte (\$5.49 half/\$9.49 whole). This sandwich is named for the specific variety of fresh whole-milk mozzarella that it prominently features. The slices of cheese are topped with tomato, lettuce and fresh basil, and is splashed with an olive oil and balsamic-vinegar dressing. The cheese has a firm texture but remains incredibly creamy. The cheese is strong enough to hold its own against the other ingredients,

but delicate enough to melt away completely as it is consumed. This is a great choice for when you want to stray from deli meats.

Caputo's Market and Deli is an absolute Downtown institution and is a great example of the staying power of a quality, centrally located lunch spot. An added bonus of their Downtown and University locations is their proximity to contemporary-art galleries. The Pioneer Park location positions you a block from the Rio Gallery, and the University deli puts you a short walk from the UMFA. As far as the restaurants go, whether you stop in often, occasionally or even if you are coming in for the first time, you will always feel welcome. The staff is happy to help with any questions you have about the menu, they are eager to make suggestions based on your preferences, and they will always greet you with warm hospitality and a sincere smile. You may only see yourself as a customer, as another nameless face in a busy lunch rush, but as far as Caputo's is concerned, when you come through those doors, you are family. And, as family, if you leave hungry, it is your own fault.

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MADE OF MASKS

ALLI AROCHO'S

AISLÁ

By Parker Scott Mortensen
@_coldbloom

If you've seen them, you remember them: colorful masks with mouths agape, perhaps with teeth jagged and jutting out, horns and dowels painted and adorned. These intimidating, beautiful masks, called *vejigante* masks (or *caretas*, Spanish for masks), are a staple of Puerto Rican Carnival culture and folklore. The masks stick in your mind. Your memory might be most clear of a disturbing scowl with brambled horns, but a mask bearing a mirthy, tongued grin may have stuck harder. For local folk artist Alli Arocho, they've become a lifeline to her island home—its culture and ongoing strife—but also an expression of her love for Puerto Rico. Her first solo show, *Aislá*, will debut through **Mestizo Institute of Culture and Arts (MICA)** at Sugarspace with an opening reception March 5.

The *vejigante* folklore figure traces back to medieval Spain, but the form of the *caretas vejigantes* wear come from the way Puerto Ricans adapted Spanish culture, making the masks uniquely their own. In the loosest sense, *vejigantes* can represent the devil in the eternal fight over good and evil, but historically, they are attached to the Moors whom Saint James slayed during the Christian Reconquista of the Iberian Peninsula. It's a sordid legend, one incorporated into Puerto Rican Carnival culture as a product of Spanish colonization. As Puerto Ricans honored Saint James in annual festivals, the masks became a sort of reconciliation: These grotesque, vibrant visages assimilate a tradition while also subverting that tradition through their aesthetic. In Puerto Rico, the *vejigante* is more than a demon.

"I guess the combo of needing a break from tech and being perpetually homesick made me focus on folk art," says Arocho, whose path to art-making is an off-ramp from a career in software engineering. At 23, she moved from Puerto Rico to North Carolina with her partner, who was pursuing their PhD. Arocho spent years in and out of college, but she eventually settled on studying computer science, receiving her bachelor's in 2015. Still, computer science's artistic applications were always on her mind. "I once gave a talk on how to make data-driven art using a programming

language called Processing," she says.

Arocho began working as a software engineer and moved to Utah in July 2017. The eventual decision to walk away from the tech industry was complicated. "I got burnt out," she says. "I kind of miss it—the whole logical, problem-solving aspect of it. When I started doing art, I thought I would be doing something with software engineering, and I went the total opposite way—'Let's do folk art masks made out of coconuts—zero technology involved.'" Tech burnout combined with homesickness led Arocho to rediscover her young fascination with *vejigantes*. "I devoured anything I could find out about them. I started visiting artisans back home and found a wonderful mentor, **Wilcelino 'Celele' Pizarro** from Loiza, Puerto Rico—the birthplace of the coconut *vejigante* mask."

In the summer of 2018, Puerto Rico was (and currently is) recovering from Hurricane Maria, which had struck in September of 2017. "I thought making [and] selling mini-*vejigante* masks for charity would be a good way to connect with home and also help with the recovery from afar." The positive response prompted Arocho to find studio space and begin working full-time. It also reinforced her desire to do right by her heritage. "It's important to me that I honor the artisans that have kept the *vejigante* tradition alive for so long, to understand the history and evolution of *vejigantes* and to accurately share my island's history with others." The title of the show, *Aislá*, is a phonetic spelling of the word *aislada* when pronounced with a Puerto Rican accent. It means to isolate metaphorically, to create an island. Puerto Rico's status as an unincorporated U.S. territory makes this especially potent, as it is "owned" but denied the rights associated with statehood.

This solo show will feature work Arocho has been making since she became a full-time artist last January, but Arocho wants to use the opportunity to show off Puerto Rico as much as possible. The March 5 reception will feature Puerto Rican poetry, music, *asopao de gandules* (delicious soup!) and *arroz con dulce* (rice pudding!).

Arocho also views the showing and her work up to this point as a rite of passage. "I intend to expand on how these traditions are preserved and push the boundaries of what *vejigantes* look like when created by an artist of the Puerto Rican diaspora—I must earn the privilege to do this," she says. Her professional and personal experiences, combined with her relationship to Puerto Rico and its history, are broiled together in her art and its eventual goals. Though she's not yet certain, Arocho is interested in exploring the use of AI to help preserve Puerto Rican folk art. "The effort would hope to increase people's appreciation and awareness of folk art, craft and Puerto Rican traditions through the use of technology," says Arocho.

What form this will take, she's not yet sure, but there's more on the horizon for Alli Arocho. Her exhibition will run from March 5 to April 16, but be sure to check out the opening reception for a fuller cultural display of Puerto Rico. More information is available on MICA's Facebook page @MestizoArts.



Photos courtesy of Alli Arocho

(L-R) Alli Arocho, "Colorá" and "Playera," 2020, from *Aislá* at Sugarspace.

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- 3/5 **Thurs. Cumbia Night w/ Vibras Del Lago**
- 3/6 **Fri. DJ : Flash & Flare**
- 3/7 **Sat. DJ : Matty Mo**
- 3/8 **Sun. The Alibi Beat w/ DJ : Nixbeat**
- 3/9 **Mon. Caviar Club (Strictly Vinyl LP's/45's)**
w/ Local DJ's & Crate Diggers
- 3/11 **Wed. Beats & Bones (Dominoes Night)**
w/ DJ : Bo York
- 3/12 **Thurs. Night Court - Soul & Funk Dance Party**
- 3/13 **Fri. Wide Open - w/ DJ : James Beard**
- 3/14 **Sat. DJ : Flash & Flare**
- 3/15 **Sun. The Mix : Live Latin Jazz / Soul Fusion**
- 3/16 **Mon. Caviar Club (Strictly Vinyl LP's/45's)**
w/ Local DJ's & Crate Diggers
- 3/18 **Wed. Beats & Bones (Dominoes Night)**
w/ DJ : Concise Kilgore
- 3/19 **Thurs. Night Court - Soul & Funk Dance Party**
w/ DJ : James Beard
- 3/20 **Fri. DJ : Flash & Flare**
- 3/21 **Sat. Laker Girls w/ DJ's : Bo York & Concise Kil**
- 3/22 **Sun. DJ : Key 1**
- 3/23 **Mon. Caviar Club (Strictly Vinyl LP's/45's)**
w/ Local DJ's & Crate Diggers
- 3/25 **Wed. Beats & Bones (Dominoes Night)**
w/ DJ : Bo York
- 3/26 **Thurs. Night Court - Soul & Funk Dance Party**
w/ DJ : James Beard
- 3/27 **Fri. DJ : Bo York**
- 3/28 **Sat. DJ : Concise Kilgore**
- 3/29 **Sun. Martini Police - LIVE**
- 3/30 **Mon. Caviar Club (Strictly Vinyl LP's/45's)**
w/ Local DJ's & Crate Diggers



Trishelle Jeffery prefers to skip niceties and awkward silences and leap right into the deep end of her comic art. Her work takes a frank and personal look into mental health, body image and moving through the world as a woman. Through these candid narratives, Jeffery allows opportunities for self-reflection and sincere connection. Jeffery is a Salt Lake City native who attended *Snow College* and the *University of Utah* before obtaining her MFA from *Wichita State University* in 2018. Her collection *Best Breasts in the West* is currently featured at UMOCA and will be on display through March 21, 2020. Jeffery's work was juried into the upcoming 35 x 35 show presented by 15 Bytes, which highlights the up-and-coming generation of Utah artists in March and April.

The comic medium comes naturally to Jeffery, who says, "I've been drawing comics as long as I've been drawing anything." Whether multi-panel stories or single-frame snapshots, Jeffery's pieces capture an insightful, memory-like stream of consciousness. "As I grew as an artist and started to figure out what I wanted to do, I realized that the things that mattered most to me and were most successful as art pieces were the things that were really personal and autobiographical." She says, "Comic, as a format, is a good way of doing autobiography." Making work that is completely transparent has been a rewarding process that reinforces Jeffery's desire to be in communion with others who may relate to her art.

Comics may not immediately come to mind when one thinks of contemporary art, but Jeffery's medium allows for a certain accessibility that challenges outdated concepts of what it means to be displayed in modern gallery spaces. Separating art by genre (e.g., contemporary versus comic) doesn't seem useful or necessary to Jeffery, who recently hosted a community art show in her home that ranged from seasoned printmakers to first-time showers. "Every exhibition is the same sort of opportunity, whether it's a tiny group show in someone's house or a museum show, to give a chance to respond to what you put into the world," she says. "Anybody who wants to show art in any capacity has the power to democratize it."

TRISHELLE JEFFERY

COMICS THAT CULTIVATE CONNECTION

By Kia McGinnis Wray
mcginniskia@gmail.com



Photo: John Barkiple

Comic artist Trishelle Jeffery will make her second consecutive 35 x 35 showing this month. Her recipe for success? Simply keep creating.

Having the resources to bring her comics to life on a larger physical scale at local exhibits such as UMOCA has been thrilling and affirming for Jeffery. As a member of *Saltgrass Printmakers*, a printmaking educator at the *University of Utah* and a participant in various fine art shows and galleries, she is invested in Utah's artistic landscape, which she describes as beautiful and important. Though Jeffery's doesn't consider herself strictly an artist of the American West, she appreciates the fertile ground that exists here for producing poignant pieces. Jeffery's hopes to make this state her long-term creative home and plans to be a part of positive changes to the culture of supporting art, artists and galleries in Utah.

Jeffery's definition of success as a Utah comic and printmaker has little to do with fame and fortune. "The goal is to make work," she says. She strives to have enough conventional success through traditional means that she may uplift her community of fellow creatives. At one point in her career, Jeffery had just graduated her MFA program and moved back to Salt Lake City from Kansas with little idea what her path would be. She found immense support and motivation in her hometown community and was able to establish herself thanks to their help and kindness. Jeffery has intentions to reciprocate this whenever possible. Additionally, she finds a fulfilling balance outside of making art by "educating, curating, and building up others work," she says.

One channel for cultivating kinship with others is to continue to participate in local gatherings of work, such as the upcoming 35 x 35 show. Put on every three-and-a-half years, the curated collection seeks to embody the "now" of Utah artists. Jeffery is delighted to be juried for a second time and is particularly proud to be displayed among artists she admires and looks up to. The 35 x 35 show will be held at *Finch Lane Gallery*, March 13–April 17, with an opening reception on March 20, 6–9 p.m. Jeffery's comic art will be one of 35 artists under age 35 featured from a statewide call for entries.

To experience Jeffery's intimate and inspiring storytelling via comic, visit her exhibit at UMOCA, up through March 21, 2020. Her work can also be found on her website, trishellejeffery.com. Go to artistsofutah.org/15bytes for more information.



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ART IN THE HOOD

POSITIVE COMMUNITY TRANSFORMATION

By Ricky Vigil • rickyvigil@gmail.com

SALT LAKE City has seen a lot of changes over the past few years. There are lots of big, modern places to live, cool restaurants and bars. But do we see our neighbors patronizing these places? *Art in the Hood*, a new three-month art exhibit that will be housed at *Mestizo Coffee House* beginning in April, gives a platform to those who may otherwise be ignored by their rapidly gentrifying neighborhoods—and the displacement and frequent incarceration that comes with it.

“We have historically used the location of our homes as a measure of status,” says **Billy Palmer**, Associate Producer of “RadioACTIVE” on KRCL, whom *Mestizo* invited to co-organize and present *Art in the Hood*. When the bad part of town becomes the good part of town, it doesn’t erase the problems faced by those who have been there the whole time. Gentrification is a contributor to displacement, causing longtime residents of newly revitalized neighborhoods to move out. Even those who aren’t forced out economically face another kind of displacement: incarceration. “Much of what we see in communities with lower incomes are stress, trauma, struggle—a survival mentality,” Palmer says. The voices of those most affected by it are rarely heard.

Located at 631 W. North Temple, *Mestizo* is the perfect space to hold *Art in the Hood*. Speaking with owner **David Galvan**, I’m struck by the variety of art hanging on the walls as he lists some of the organizations who meet in the space, e.g., **Black Lives Matter**, *Wasatch Community Gardens* and **PANDOS**. It’s a neighborhood coffee shop that cares about its neighbors. “People tell me that we do so much—but we do nothing,” Galvan says. “We just create the space for it, and it organically grows and does its own thing.”

Last year, *Mestizo* hosted an exhibit from elementary students called *Work/Trabajo*, a bilingual installation about how the kids perceived the idea of “work.” It was well-received and well-attended by residents of *Mestizo*’s neighborhood. KRCL’s “RadioACTIVE” hosted a live broadcast from the exhibit on its opening night, giving it



Isiah Vos, aka “Haki,” *Growth Towards Justice & Freedom*, 2019. *Art in the Hood* will show art that deals with tropes of gentrification, displacement and incarceration, such as this piece.

a wider spotlight. Based on the success of this exhibit and the partnership with KRCL, *Art in the Hood* was born. “This project has given us the opportunity to have a bit more structure and more of a hand in making sure it can be the best it can be,” Galvan says.

Art in the Hood will consist of artwork focused on three unique themes: “Youth Safety” opening on April 3, “Incarcerated Youth” opening on May 1, and “Incarcerated Adults” opening on June 5. The first month will focus on what a safe community looks like, how communities are policed and how youth are affected by the punitive criminal justice system. The second month will feature art entirely by youth in custody, and the third month hopes to showcase art and writing by adults currently in the system.

The partnership behind *Art in the Hood* will also host weekly events each Friday of April, including live monthly broadcasts of KRCL’s “RadioACTIVE,” movie screenings and open mics. Galvan is especially excited about a panel being put together that will feature a school resource officer, prosecutor and judge, who will each discuss their roles when it comes to youth in custody. *Mestizo* will also be hosting an expungement clinic in May for youth and in June for adults, where eligible people can get their criminal records cleared. *Art in the Hood* hopes to be more than just an art exhibit—it aims to be a force for positive transformation and something that reacts to the negative impact of displacement in the community.

For those affected by displacement and, especially, incarceration, there is a freedom in creating art. It allows them a level of control that has otherwise been taken away. “Art is

something that allows not only, or hopefully, a cathartic process; it allows us to imagine our lives differently,” Palmer says. “It engages the parts of our brains that humanize and allow for empathy and compassion—that matters a lot if you live in a system that dehumanizes you.”

Keith McDonald, host of KRCL’s “Friday Night Fallout” hip-hop show, regularly receives mail from incarcerated people looking to express themselves—or even just make a human connection. “Most people who mail the show want to talk about life in general,” McDonald says. “I get to learn about their musical tastes, families, likes and dislikes, and sometimes what landed them in jail.” Incarceration takes away opportunities for connection, so even the possibility of someone hearing what you have to say can be powerful. “When you are stereotyped, controlled and regulated as much as a prisoner is, being able to express yourself and/or hear expressions from your community can reduce stress, motivate and console you. Art serves as a medium to vent strong feelings that may or may not otherwise be punished.”

Art in the Hood is an art exhibit and a force of community action rolled into one. Not only does it give voice to those whose voice has been taken away, but it asks observers to think about their role in displacement and what they can do to help. “We hope this gets people more involved with shaping the communities they live in through being active in the ways they are comfortable with,” Palmer says. “Anybody regardless of income should be able to afford to live in any part of their city. And communities have the power to shape their neighborhoods and to ask for equitable policies and opportunities.”

Email artinthehood20@gmail.com for more details.

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20th-Century Japanese Woodblock Prints

FEBRUARY 6–APRIL 26, 2020



Seven Masters: 20th-Century Japanese Woodblock Prints was organized by the Minneapolis Institute of Art and is toured by International Arts & Artists, Washington, D.C.

far left | Torii Kotondo, *Rain*, October 1929, woodblock print, ink and color on paper. Published by Sakai and Kawaguchi. Minneapolis Institute of Art, Gift of Ellen and Fred Wells, 2002.161.20. © Torii Kotondo. Photo: Minneapolis Institute of Art.

BEYOND THE DIVIDE

Merchant, Artist, Samurai in Edo Japan

FEBRUARY 6–JULY 5, 2020

second from left | Detail from Kano School (Japanese), *The Yasaka Shrine*, ca. 1825, Japanese ink, gouache, paper, wood, silk, and gold leaf screen, purchased with funds from the Marriner S. Eccles Foundation for the Marriner S. Eccles Collection of Masterworks, UMFA1980.045_B

Let's face it: Corrupt systems never change when you ask politely. It takes active protest—irreverent and undaunted by backlash—to jolt social paradigms in a new direction. This is where the contemporary art and feminist activist group Guerrilla Girls comes in. The Guerrilla Girls retrospective at Salt Lake's *Utah Museum of Contemporary Art (UMOCA)*, open now through June 2020, shows the group's in-your-face work that has challenged the underrepresentation of women and minority groups in the art world and beyond for the past 35 years. **Käthe Kollwitz**, founding member of Guerrilla Girls, hopes the show inspires the people of Utah to stand up for equality and accelerate the pace of change. **Laura Hurtado**, Executive Director of UMOCA, says that there's no better time than the 100th anniversary of women's suffrage to show Guerrilla Girls' activism and feminist contemporary art in Salt Lake City. As the new decade dawns, we hope that this intersection of art and protest can make Utah a more open and equal place.

In the middle of UMOCA's Main Gallery, you can see the gorilla face that arched a thousand art-world eyebrows in the *Do women have to be naked to get into the Met. Museum?* poster, along with the text: "Less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are female." The Guerrilla Girls first crashed into mainstream consciousness in 1985, when seven members founded the group to protest the MoMA exhibition *An International Survey of Recent Painting and Sculpture*, which had only 13 pieces from female artists out of 165 artists, and even fewer from artists of color. The Guerrilla Girls staged protests and then created this poster, one of their most famous works. After this and other actions, museums began to acknowledge how egregiously underrepresented women artists were in their collections. But real change has been slow to come, and this is evident in the show—it's a catalog of scandals and social inequalities that have not gotten any less ridiculous in the last three decades.

The retrospective at UMOCA features recent work Utah audiences may not have seen and gives perspectives on racism, classicism and current events. The majority of the pieces at the



DROP THE (FEMINISM) BOMB ON SLC AT UMOCA!

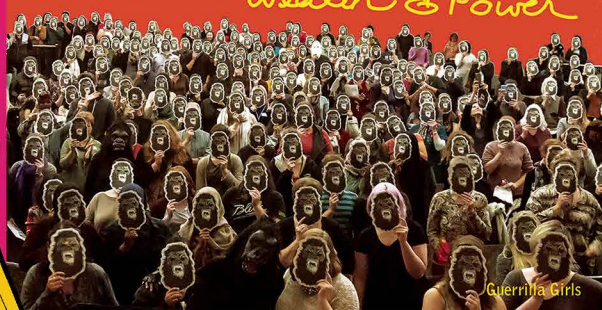
By Hannah McBeth
hannahmcbeth22@gmail.com

exhibit are small posters with simple graphics and text. These include *As Good As It Gets?* (1998), which calls out how few women directors had been nominated for an Oscar. *The Top Ten Ways to Tell if You're an Art World Token* (1995) tells how few artists of color can make it and at what costs. Deciding how to exhibit such an expansive body of work wasn't easy, says **Jared Steffensen**, Curator of Exhibitions of UMOCA. "[The Guerrilla Girls] give you the freedom to select which work you want to include and to decide the scale that they should be printed at ... I felt like many people in our community might not know all of the Guerrilla Girls' work, so it made sense to show as much as possible ... from 1985–2018." On the extent of their body of work, Kollwitz says, "The Guerrilla Girls have done ... almost 200 street posters, large-scale banners, videos and books that expose discrimination and corruption in art, politics and pop culture."

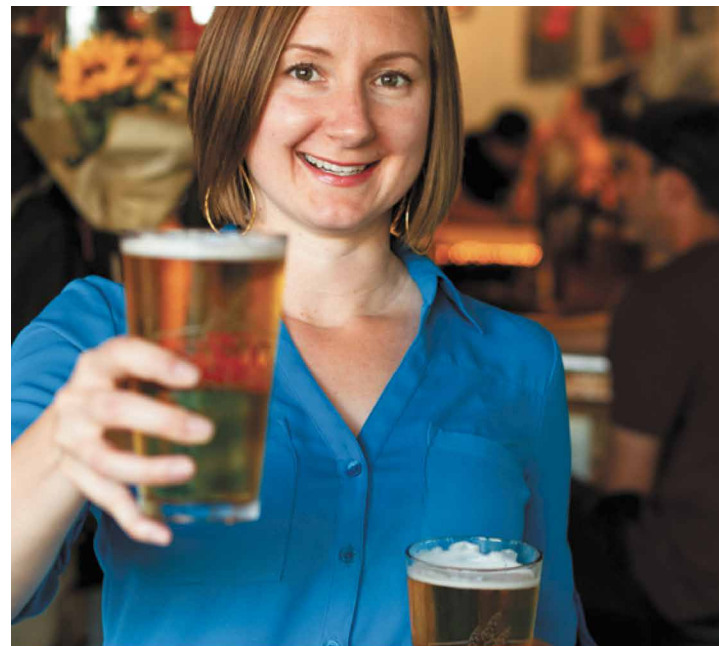
This exhibition's highlight of feminist issues coincide with a couple damning surveys that point out the status of gender inequality in Utah. UMOCA's 2020 lineup of eight women-led exhibitions, a film series and other activism-centric activities seem like good next steps in the push for empowering women and minority groups in a place with a pretty uncommendable track record. A November 2019 poll of 400 women, conducted by the *Salt Lake Tribune* and *Suffolk University*, found that Utah women cite low wages and cultural expectations about gender roles as their biggest challenges, with more than half of Utah women believing they have a lower status than men in the state. But what can you do to balance the scales? To see activist Kollwitz in person (in a cool gorilla mask) and get some ideas, go to her March 9 lecture at the *Rose Wagner Theater* (starting at 7:30 p.m.).

Although both Guerrilla Girls and UMOCA leadership are excited to take more action in the new decade, "We don't expect a century of feminism will erase millennia of patriarchy. We're sure there will be plenty to do in 2020 and beyond," says Kollwitz. Grab your gorilla masks and create your own agendas to iron out some of these persistent socio-cultural inequalities, Utahns!

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(L–R) *Wealth & Power*, 2016. Guerrilla Girls at the Abrons Art Center, 2015. Photo: Andrew Hinderaker. Copyright: Guerrilla Girls and courtesy of guerrillagirls.com.



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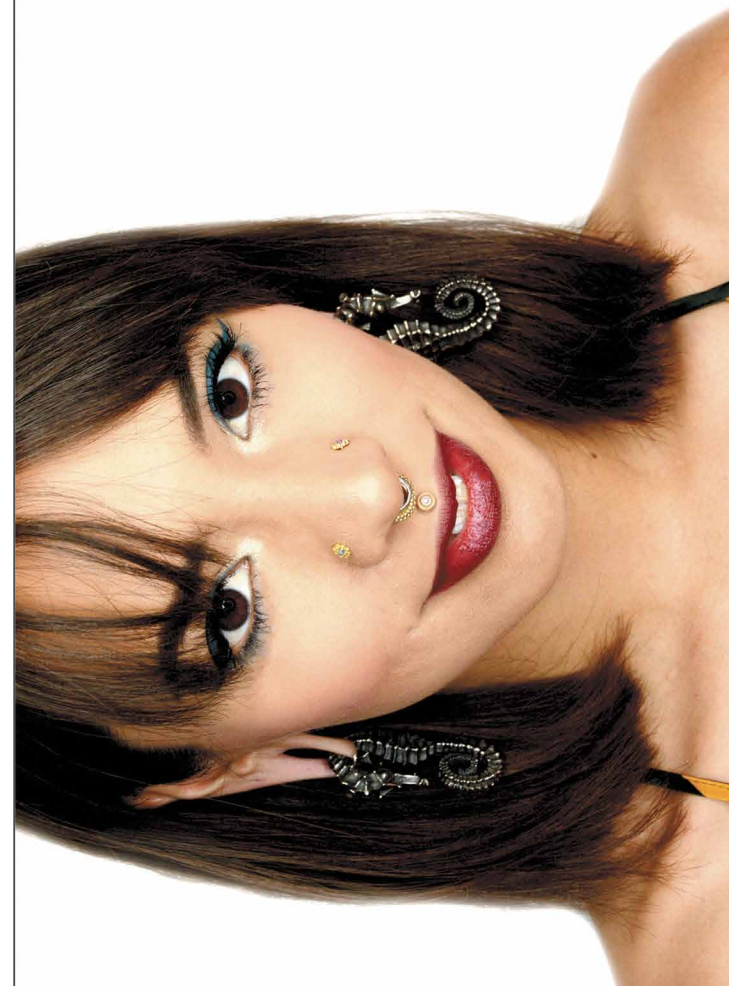


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the size of the open room

a new contemporary art gallery worth talking about

By Brian Udall • brian.udall@gmail.com



Photo: bonnevillejones.com

(L-R) Andrew Rice, Henry Becker, Josh Graham and Nolan Flynn seek to cultivate conversation around contemporary art via *The Open Room*, a garage-based art gallery with local- and national-artist participation.

An open room doesn't have to end where the door would be. This means that an open room has virtually no boundaries. The conceptual quartet of artists behind Salt Lake's rising independent art gallery, *The Open Room*, is creating a venue for contemporary art that lives in this liminal, threshold-type space.

The South Salt Lake gallery exists in the backyard of graphic designer **Henry Becker**, but the installations only survive for the night of the exhibit before existing solely on the internet—a physical space being expanded by their use of social media. The generous atmosphere of a local community of artists gathered over home-cooked food at the house breathes the same pensive air as the globe-spanning conversation on what art is and what it means to be contemporary.

The Open Room has been putting events together for the past nine months, with all of 2020 already booked out. It started when **Kevin Thomas**, a graduate of the *University of Utah*, crafted a beautifully designed book that functioned as a history and remembrance of all of the mass shootings that had occurred since the year he was born. Becker, printmaker **Andrew Rice**, painter **Nolan Flynn** and art educator **Josh Graham** (all of whom teach at the *U*) got together to create the space that would become *The Open Room* for Thomas to share his work.

During that first exhibit, Thomas shared the meaning behind the concept and design of the book in a lecture format, and all of the exhibits that followed have continued the tradition with the exhibiting artist standing in front of the crowd, describing what they were doing and then answering any questions attendees may have.

Artists from Salt Lake County, Cache County and Utah County present their work in the very same space as artists from Washington, Kentucky and Alabama. They all join the conversation on what contemporary political art looks like, what contemporary environmental art looks like, as well as topics such as printmaking, internet art and design. The aim of the gallery is to bring Utah's art scene into this national and global conversation, with the flow of ideas moving in both directions.

On March 21, *The Open Room* will be showcasing East Coast-based duo **small bars**—run by **Nick Satinover** and **Ry McCullough**—who will be holding a hands-on listening party. The project is based around the idea of a band as a concept, and—as previous band members and current visual artists—they work in the space of what a band “looks like.”

The duo recorded a DIY punk rock EP under the moniker **slab marls**, which they'll be exhibiting at the same time as a record-listening party. The central idea stems from the nostalgia they feel for their days as a performing band, feeding off the community and trust that helped propel them on their tours. They want people who come to the event to bring a record with them to play for the crowd afterward, and since the two will be Skyping into the event, they're hoping to see and talk to the rich local music/art community as the night rambles on.

What's really great about *The Open Room* is their direct intention of making art a shared experience. While talking to the four artists behind the project, the importance of this dialogue about art is brought up again and again. “Our pursuits with the gallery deal with our interests with art in general,” Becker says. Rice chimes in that, when it comes to the art being presented and the way it's presented, “What I'm interested in is *why* these artists are making what they're making,” he says.

When choosing which artists to exhibit, the curators resist the limitations of genre. “The idea is the primary concern,” Graham says. They want to be able to question the art and get at its underpinnings to stick their fingers in the mess of what makes this particular artist's work operate, regardless of whether or not it's aesthetically pleasing or comfortable. While, to a certain extent, what the group is trying to showcase could be considered “artists' art,” they successfully make the space one where any type of person with any type of background can participate in the conversation.

It's a space dedicated to making art a communal, if ephemeral, experience with an emphasis on dialogue and a robust artistic atmosphere, one where you have to show up to the exhibit to participate. The democratization of conceptual art is a driving force in their decisions, one which has led them to exist for purposes other than money. As Rice says, “You don't have to spend a dime—come hang out.”

In order to plan appropriately for each show, *The Open Room* has an invite list in order to account for the amount of people who may attend. That said, shows at *The Open Room* are by no means exclusive—Rice says, “We want to connect with people who may be interested in this kind of event space whom we don't know yet. We're certainly looking to meet new people and help foster connections within our growing art community.”

To keep up to date on upcoming exhibits, get on the invite list and ask about the current location of *The Open Room*, email them at openroomslc@gmail.com or message them via Instagram @[the_openroom](https://www.instagram.com/the_openroom). And remember to bring a record when you show up to the small_bars exhibit on March 21.

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If you have any comments, questions or feedback for us, please reach out to our Executive Editor, Angela H. Brown, at: angela@slugmag.com.

Utahns Celebrate the 50th Anniversary of *Spiral Jetty*

Danielle Susi • dsusi@saic.edu

Photo by Nancy Holt, courtesy
Dia Art Foundation, New York

Located along the northeastern shore of the Great Salt Lake, *Spiral Jetty* is one of the most recognizable sites of public art in the country. In 2020, Utahns will celebrate the 50th anniversary of **Robert Smithson's** monumental earthwork through exhibitions, programs, meet-ups through *UMFA* programming and more. On April 18, the museum will host a day-long birthday celebration full of art-making, tours, films and artist presentations. The day will also include a panel moderated by respected *Spiral Jetty* scholar **Hikmet Loe**.

Constructed in April of 1970, the *Spiral Jetty* is composed of rock and formed into a traversable coil extending toward the lake. After Smithson's death in 1973, wife and fellow artist **Nancy Holt** managed his estate. In 1999, Holt donated the *Spiral Jetty* to **Dia Art Foundation**, which is now responsible for the ownership and stewardship of the land art. Dia works closely in collaboration with the **Holt-Smithson Foundation**, as well as the *Utah Museum of Fine Arts (UMFA)* and **Great Salt Lake Institute (GSLI)** at *Westminster College* to preserve, maintain and advocate for the *Spiral Jetty*. Part of that advocacy during the land art's 50th anniversary is centered around celebrating through the aforementioned series of programs.

According to an informational pamphlet that Dia Foundation released about *Spiral Jetty*, Smithson often concerned his work with entropy, whose scientific definition Smithson identified as transformation due to "chance operations of nature." When Smithson created *Spiral Jetty*, its visibility fundamentally depended on the rising and lowering water levels of the Great Salt Lake. *Spiral Jetty* thus responds to its surrounding landscape rather than "imposing itself upon it." By and large, *Spiral Jetty* earned Smithson acclaim as a contemporary piece because of this and its other perceptual nuances.

Loe is an art historian and author of several publications about *Spiral Jetty*, including her most recent, award-winning book, *The Spiral Jetty Encyclo: Exploring Robert Smithson's Earthwork Through Time and Place*. "As an art history instructor at *Westminster College*, I frequently fold in the development of the land arts movement into contemporary course content," says



Robert Smithson, *Spiral Jetty*, 1970. © Holt/Smithson Foundation and Dia Art Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY.

Loe, "asking students to consider how our world has changed in the past 50 years." *Spiral Jetty* has long been a source of inspiration to many artists—either through documentation, such as with photographer **Gianfranco Gorgoni's** work, or through pursuit of transcendence, like writer **Joel Long**, who will be part of the panel. The panel, entitled "The Geopoetics of Robert Smithson's *Spiral Jetty*: Local Artists and their Interpretations," will ask several artists and writers to discuss the ways in which Smithson's land art has impacted their own work.

Many people interested in land art around the world may never have the opportunity to experience *Spiral Jetty* in person, and even so may just experience the work once and never return. But **Whitney Tassie**, Curator of Modern and Contemporary Art at the *UMFA*, says it's different for those of us living in Utah. "We've seen the work change with the environment, and we deeply understand the landscape—literally and figuratively—that grounds the work, and we are part of that landscape," she says. "So, hopefully, our programs and exhibitions will emphasize this unique and integral relationship that we have with this internationally regarded artwork."

The many year-long celebrations planned by the *UMFA* include three exhibitions scheduled to open in the spring and fall of 2020. *50 Years of Spiral Jetty: Smithson and Gorgoni* focuses on the late Italian photographer Gianfranco Gorgoni's documentation of the construction of *Spiral Jetty*. The earthwork was submerged shortly after its construction and for a significant amount of time, so many have and continue to experience the work solely through Gorgoni's photographs. Once it became visible again, Gorgoni returned to *Spiral Jetty* on his own accord, repeatedly

making the pilgrimage to photograph the changes in the earthwork over time, a unique aspect that is central to the work.

In March 2020, the *UMFA* will highlight Smithson's 1968 sculpture *Nonsite, Site Uncertain*, on loan for one year from the *Detroit Institute of Arts*. In conjunction with these exhibitions, the *UMFA* is hosting a series of interactive programs, including an open studio in which adults can make art inspired by the themes, ideas and materials of *Spiral Jetty*. A *Spiral Jetty* community meet-up and a number of high school programs are also in the mix.

Another exhibition will open in the fall of 2020 and speak almost directly to what Loe has asked her students to consider. The exhibition will aim to give a sense of the time and place in which *Spiral Jetty* was created. It hopes to use archival material to create a fuller picture of the local and global concerns permeating the *University of Utah* campus 50 years ago.

"Have the calls to environmental action from the 1960s and 1970s been realized?" asks Loe. "Have we made progress understanding the multitude [of] ways that land use at these sites have been revealed, or ignored? Each earthwork or site-specific work lends itself to answer these and other questions, bringing the past to the present and making land art relevant today."

With all of these celebrations, programs and exhibitions to look forward to, it doesn't seem like relevance will be an issue, at least not for Smithson's 1970 work. Exhibitions and programs celebrating the 50th anniversary of *Spiral Jetty* have already begun and will take place through winter of 2021. Visit umfa.utah.edu/spiral-jetty for more information about events.

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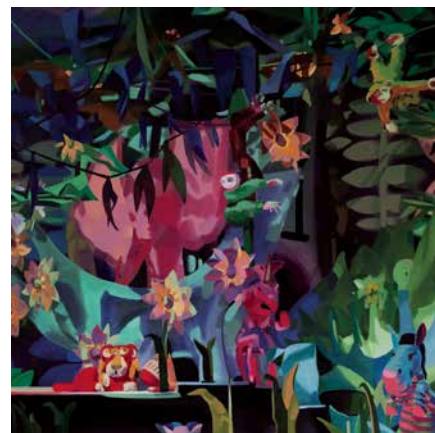
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JERRIN WAGSTAFF

MISCELLANEOUS DEBRIS

By Austin Beck-Doss • austinbeckdoss@gmail.com



(L-R) Jerrin Wagstaff, "Aftermath 2," "Small World" and "North Korea: World Cup Champions," from *Miscellaneous Debris*, 2020, at Nox Gallery.

As a visual artist, Jerrin Wagstaff understands the pressurized expectation to explore a singular topic and respond with a tidy body of work. About four years ago, Wagstaff provided himself with the complete license to let go of this expectation. With this new freedom, he turned to his lifelong habit of image-collecting. He says, "I simply followed my intuition." While pursuing visually and conceptually interesting images, drawings and paintings came together as a response. Eventually, a unifying topic that connected the works and identified them as a family also became clear to Wagstaff. These works are *Miscellaneous Debris*, a solo exhibition now on display at Nox Contemporary Art Gallery.

In an unheated studio in downtown Salt Lake City, Wagstaff has been busy preparing for the show. Between family life and teaching at BYU, he comes here to paint in the early mornings with space heaters blaring and, on especially chilly days, two pairs of pants on. The wide-ranging subject matter of *Miscellaneous Debris*—which includes furniture advertisements, scenes of natural-disaster aftermath and still images from TMZ segments—reveals the topic of interest that Wagstaff has confidently settled into after years of explorative image collecting: We are living within a constant deluge of information. Of this breakthrough, Wagstaff says, "It wasn't until I saw the inundation of imagery and information as the overarching subject that I felt that I was really on to something with this series."

For an image collector, the internet era presents both an opportunity and a problem. "I love having access to nearly the entire visual history of the world," Wagstaff says. "The downside is that it's hard to focus on or give thoughtful responses to everything that you're seeing." This is the relatable dichotomy of Wagstaff's collecting—we are inundated to the point of frustration and confusion, yet also pleased and fascinated by the

degree of access. Wagstaff explains that the high density of information can make time seem to pass by slowly, because there is more "news being put out every day" than we can possibly keep tabs on.

Wagstaff likens this contemporary "information overload" problem to the high school debate team tactic known as "spreading." Spreading is an attempt to present lots of information at a rapid clip so that the opponent's score will suffer because they will not feasibly be able to respond to all of the points raised. "I, like everyone else, am being spread," Wagstaff says. Though this is a concerning revelation, Wagstaff thinks it can also be empowering. "I realized there is nothing wrong with my ability to focus on a specific topic," Wagstaff says. The vast breadth of subject matter displayed in *Miscellaneous Debris* owes itself to this realization. Wagstaff says, "Rather than fight against it, I allowed my work to drift from topic to topic so that the exhibition becomes an exercise in navigating the torrent we encounter day to day."

Information overload is also a product of the aggressive industries that compete for and rely upon our attention. In an "attention economy," consumers allot their time and interest based on what strikes them as the most worthwhile or compelling. We use our personalized curiosity to sort through the universal debris. "There is fierce competition and huge financial rewards for gaining viewers and clicks," Wagstaff says. "How can you not be overwhelmed by all the different entities vying for your attention?" Wagstaff's selection of images that led to these works represents his own version of the process that we all engage in when we browse the internet and choose where to spend our attention. Some topics that he finds interesting include "celebrity real estate, space exploration, disaster movies and Disneyland."

At 48 by 60 inches, "Mattek-Sands" is among the collection's larger works. The painting features iconic

tennis athletes **James Murray** and **Bethany Mattek Sands** smiling victoriously with a shining trophy in hand. The image feels immediately familiar: It's celebrated champions backed by waving American flags. A theme of *Miscellaneous Debris* is the simultaneous attraction and repulsion that Wagstaff feels with certain images. In "Mattek-Sands," our collective desire for reverence and celebrity status is in the balance, but so is the uncomfortable examination of how we define winning in our culture. Also in the category of sporting subject matter, the painting "North Korea: World Cup Champions" is based on "a weird Youtube video of a North Korean news anchor showing highlights of the North Korean soccer team winning the world cup." Given the volume of information available, Wagstaff says, "You can find whatever 'facts' you want. That puts us squarely in a 'Post Truth' situation." Another painting, "Aftermath 2," depicts scattered aftermath of a disaster and explores the process of how traumatic events and loss eventually transition into an unfamiliar equilibrium.

Leading up to the opening of *Miscellaneous Debris*, Wagstaff was spending time with the body of work and considering various arrangements. "When you contextualize images and hang them in different ways, they take on meaning that did not exist in their original context," he says. As a collection, Wagstaff's paintings and drawings offer a thoughtful response to today's part-problem part-blessing of choosing wisely from an overflowing pot. The exhibition will be on display between 11 a.m. and 2 p.m., Monday–Friday, or by appointment by contacting John Sproul at john@johnsproul.com, until Apr. 3. A closing reception will coincide with the Salt Lake Gallery Stroll on Friday, March 20 from 6–9 p.m.



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SNOW

By Jack Dawe • @wjackdawe
Amanda Hankison enjoys the remnants of a December storm on a near-perfect day in the Little Cottonwood backcountry.



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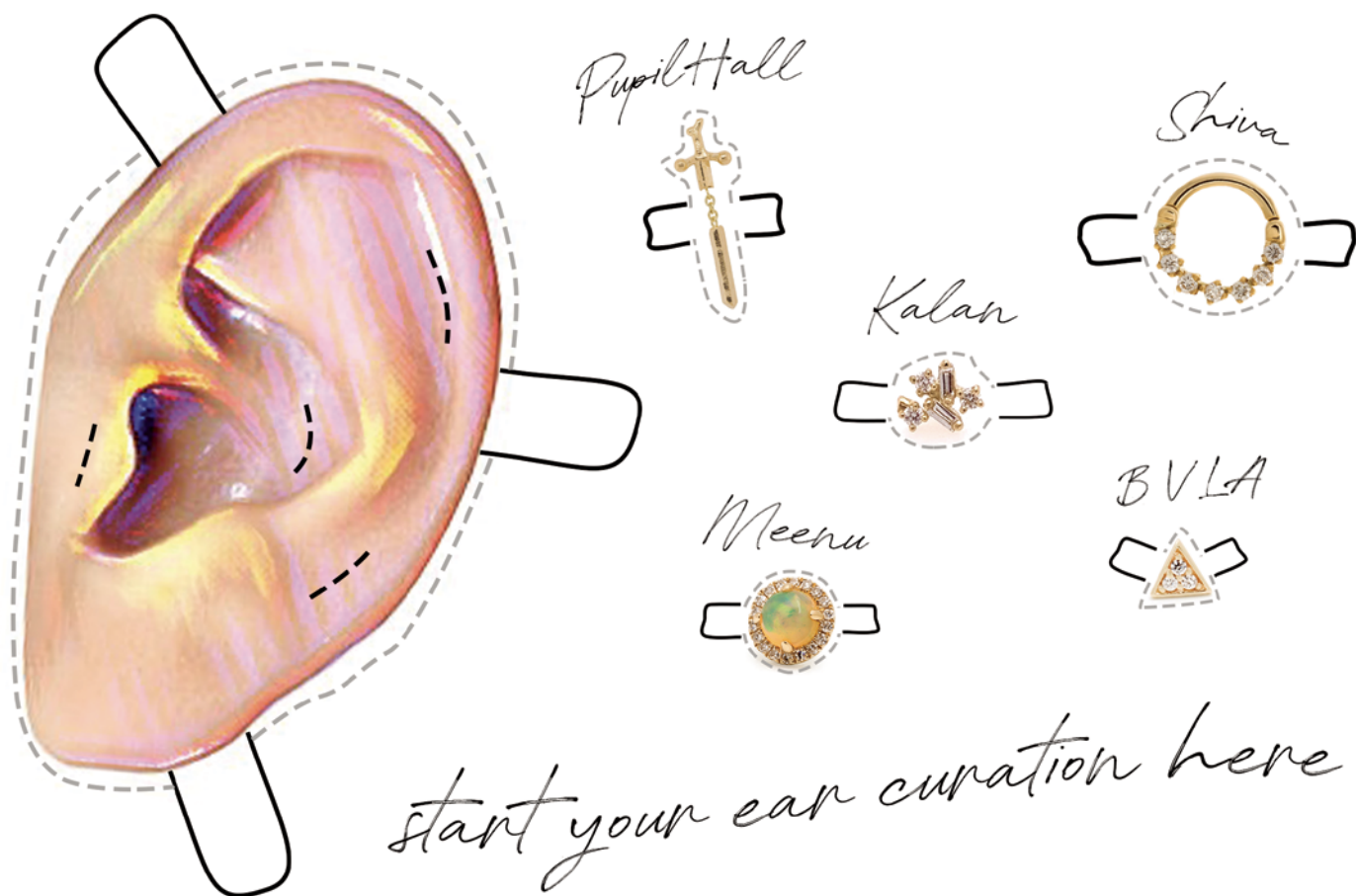
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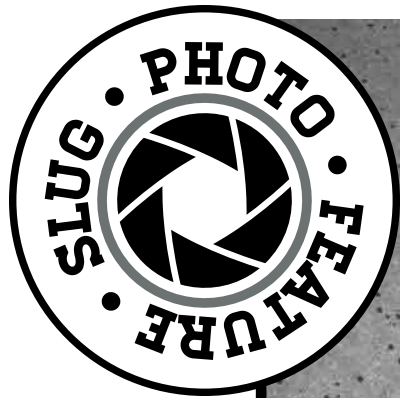


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SKATE

By Andy Fitzgerald • @theandfritz



Jim Noble – Frontside 50-50 – Sandy Skate Park, Sandy

Jim Noble and I used to be next-door neighbors for five years, but it had only been a matter of four months that we'd started going to the skatepark together. He had recently celebrated his 62nd birthday, but that number wasn't slowing him down. Here's a quote from **Joy Adams**: "You didn't quit skateboarding because you got old; you got old because you quit skateboarding." Jim is the walking definition of that. It's sad to know that this picture may be from one of our last sessions together, since I recently moved, but we had so much fun at those sessions. Thanks, Jimmy!

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BEER of the MONTH

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

Beer Name:
Starship IPA
Brewery: New Belgium
Brewing Company
ABV: 7.7%
Serving Style: 12-oz. can

We get a little nostalgic when trying out a new brew from an old favorite. Fond memories of enjoying the iconic Fat Tire have us reminiscing on our earlier days. It's a beer we can almost taste from sheer memory. Originating in Fort Collins, Colorado, *New Belgium Brewing Company* has been an important brewery for many years. Starting in 1991, not only did *New Belgium* help usher craft beer in Colorado, but they pushed creative boundaries in the industry at large. Leading the way for traditional styles, they also had an extensive sour program and are known for happy, inventive and occasionally strange brews. This brewery surely encouraged countless others to run without imaginative limits, especially craft beer boom that occurred during the last half of the past decade. It's fun to look back on when *New Belgium* first announced they were coming to Utah years ago. Because we have so many choices to be thankful for, distribution plans for other breweries may have been inspired by the big name to come our way.

One of *New Belgium's* latest introductions is the Voodoo Ranger series. The Voodoo Ranger is a vibrant beer mascot aiming to become as iconic to beer as Iron Maiden's **Ed-die** is to heavy metal—and he already has quite the following. Keep your eyes out for Voodoo Ranger, and maybe give him a follow on his Instagram page—yep, he has one, @voodooranger! This month, we explore the recent addition to his liquid arsenal, the Starship IPA. In his own words, this beer “tastes out of this world!”

Description:
 Starship IPA comes in a 12-ounce, outer space-illustrated can adorned by the Voodoo Ranger himself. Digging the tab into the

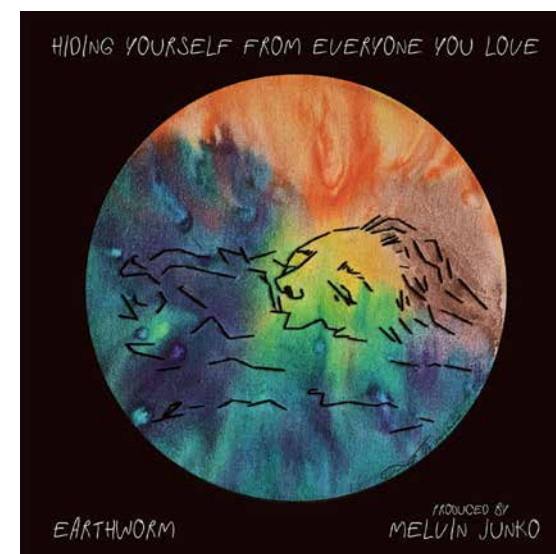
top, it pops then a hiss squeals for release. We pour the golden-yellow liquid in our trusty glassware. The beer whirlpools into a hazy cloud and quickly collects a head of smooth foam that recedes just as quickly. Aromas of tropical fruits, fresh-citrus zest and juicy pineapple linger above the glass. A sharp mouthfeel paired with the hops offers a taste of grapefruit and faint hints of orange. The beer finishes with a semi-bitterness and the taste of clean pine. The American IPA showcases Galaxy hops, which have been supremely popular in the IPA world. At 7.7% ABV, this beer sits right in the pocket of alcohol content we really enjoy. It's both easy to drink and effective at balancing the hops and the sweetness from the malts. We have enjoyed many IPAs from *New Belgium*, but this feels like one of the nicer additions they have released.

Overview:
 The Voodoo Ranger offers several great IPAs to choose from. There is something in range for everyone, from the original Voodoo Ranger IPA to more intense beers like Hop Avenger or Imperial Ranger—or even American Haze, which was just recently added to our local grocery stores. Many qualities that hop heads are looking for are showcased in these beers. Just like Starship IPA, the whole series shoves a ton of hops at the drinker, making for a satisfying experience.

Formerly renowned as an employee-owned brewery, *New Belgium* was recently sold to *Lion Little World Beverages*, inevitably ending its independent title and changing the landscape for our old-school staples moving forward. It seems that we often forget that this is a business, and in this case, a big business. But even with the upper-management change, they remain creative to the end. *New Belgium* holds a special place in our hearts. Although things are changing, we hold up hope that the spirit will remain.

Cheers!

LOCAL MUSIC REVIEWS



Earthworm – Hiding Yourself From Everyone You Love
(Self-Released, 09.23.19)
Earthworm = Blu + Black Milk + J Dilla
–Taylor Hartman



finale – amore e perdita
(Self-Released, 10.19.19)
Finale = Grzegorz Bojanek + Nine Inch Nails + Rune Bagge
–Connor Brady

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DAILY CALENDAR



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

Thur., March 5

Tom Brosseau – Rye
Turtle Dovin – *Hog Wallow*
WomenMTB Movie Party – *Brewvies*

Fri., March 6

Hayley Kiyoko – *Complex*
Have Mercy – *Loading Dock*
Yarn, Mike Dillon Band – *State Room*
Best Coast, Mannequin Pussy – *Metro*

Sat., March 7

SLUG Games Presents: Meltdown – Brighton

Meander Cat, The Big Drops – *Hog Wallow*
Milquetoast & Co – *Kilby*

Sun., March 8

Prince Royce – *Complex*
Toaster Pastries, Barabbason, Nick Simone, Late July – *Kilby*

Mon., March 9

Guerrilla Girls Artist Lecture – *Rose Wagner*
Microwave, A Will Away, Bad Luck, Weekend Friends – *Kilby*

Tue., March 10

DragonForce, Unleash the Archers, Visions of Atlantis – *Metro*

Wed., March 11

Micheala Anne – *Hog Wallow*
Iyla – *Kilby*
LocalForecast, Lamanites – *Metro*

Thu., March 12

SLUG Localized: Passive Refraction,

Consumer Reducer, Connor Lockie – Urban

Matt Calder – *Hog Wallow*
Death & The Dreamtime, Gully Bandits, English Budes – *Velour*
Lane 8 – *Sky SLC*

Fri., March 13

Crook and The Bluff – *Hog Wallow*
Michael Barrow & The Tourists, Garon Brett, Dylan Dunlap – *Velour*
The Chocolatier – *The Chocolate Conspiracy*
Get Lucky Festival – *Saltair*
No Quarter – *Urban*

Sat., March 14

Decibel Magazine Tour: Mayhem, Abbath, Gatecreeper, Idle Hands – *Complex*
Jeremiah and the Red Eyes – *Hog Wallow*
Broadway DIVAS! – *Metro*
Drusky, The Rubies, The Laser Yes – *Kilby*
Get Lucky Festival – *Saltair*
Sunstroke Mag Release Party – *Kilby*

Sun., March 15

Transviolet, Armors – *Kilby*
Grieves, The Holdup, P.Mo, Burnell Washburn – *Urban*

Mon., March 16

Lil Mosey – *Complex*

Tue., March 17

CLC: Embroidered Hoop Workshop (21+) – Alibi Bar & Place
Pixie & The Partygrass Boys – *Hog Wallow*
Skank Patricks – *Velour*
Lord Buffalo, Palodine, Good Call – *Loading Dock*
Destroyer, Nap Eyes – *Urban*

Chris Renzema, Ry Cox – *Kilby*

Spafford, Cycles – *Park City Live*
Tammie Brown – *Metro*

Wed., March 18

Spite – *Complex*
Meader Cat – *Hog Wallow*
Futurebirds, Flaural – *State Room*
Gladie, Zen Mother – *Metro*
Bear Hands, IRONTOM – *Urban*

Thu., March 19

The Proper Way – Rye
Morgan Snow – *Hog Wallow*
Invicta Vox – *Velour*
Carnifex – *In The Venue*
City Morgue – *Complex*
Ana Popovic – *State Room*
Watch What Crappens – *Metro*

Fri., March 20

Stonefed – *Hog Wallow*
Vandergoose, 19 Miles Per Hour – *Velour*
Avi Kaplan, Paper Wings – *State Room*
Deafheaven, Inter Armam, Greet Death – *Metro*

Sat., March 21

Wisdom In Chains – *Beehive*
Journey, The Pretenders – *USANA*
Say Hey, Kadasoom, Mowth, Day Sounds – *Metro*

Mon., March 22

Bad Omens – *Kilby*
Adventure Club – *Park City Live*
Dead Floyd – *State Room*

Sun., March 22

Sam D’Antuono – *Wiseguys Gateway*

Mon., March 23

Olivia O’Brien – *Complex*
ORGONE – *State Room*

Tue., March 24

CLC: Embroidered Hoop Workshop (21+) – Alibi Bar & Place
SOB x RBE – *Complex*
The Districts, And the Kids – *State Room*
Billy Raffoul – *Kilby*

Wed., March 25

CLC: Constellation Necklace Workshop – NHMU
Journey to the Bottom of the World – *Marriott Library*
Whiskerman – Rye
Mythic Valley – *Hog Wallow*

Pilfers, Bamboo Jet – *The Loading Dock*

Vundabar, Great Grandpa, Ohmme – *Kilby*

Dan Deacon, Ed Schrader’s Music Beat – *Urban*

Thu., March 26

CLC: Lithuanian Decorative Eggs Workshop – Gallivan
Aqueous, The Higgs – *State Room*
Ratboys, Ellis – *Kilby*
Tennis, Molly Burch – *Metro*
Lightning Bolt – *Urban*

Fri., March 27

Foreign Figures – *Velour*
DROELOE – *Complex*
Monophonics, Con Brio – *State Room*
Built to Spill – *Metro*
Lauren Ruth Ward, Valley Queen, AC Sapphire – *Kilby*
Built to Spill – *Metro*

Sat., March 28

We Came As Romans – *Complex*
Stockholm Syndrom, Radiation Vacation – *Loading Dock*
The Whags – *Hog Wallow*
KAYZO – *Saltair*
The Mattson 2 – *Kilby*

Sun., March 29

The Lucitones, Oh, Rosel!, The 1–2 Manys, Cold Year, The Midnight Nuns, Ulteriori, Lity Cife – *Loading Dock*
Visigoth, Bewitcher, Necrowolf – *Metro*
Mija – *Kilby*

Mon., March 30

of Montreal, Locate, S 1 – *Urban*
Saint PHNX – *Kilby*
Flora Cash – *Metro*

Tue., March 31

Killswitch Engage – *Complex*
Peter Bjorn and John, Methyl Ethel – *Urban*
Chromatics – *Metro*
Squirrel Flower, Why Bonnie – *Kilby*

Wed., April 1

COIN – *Complex*
Monster Magnet – *Metro*
The Cybertronic Spree – *Urban*

Thu., April 2

Brother. – Rye
Luttrell – *Urban*

Fri., April 3

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MARCH 28

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APRIL 11

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APRIL 19

PALAYE ROYAL
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APRIL 24

JACOB COLLIER
ALL AGES
APRIL 25



MARCH 10



MARCH 18

MILKY CHANCE
APRIL 27

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MAY 2

CORDUROY
MAY 8

JAMES ARTHUR
ALL AGES
MAY 10

DIE ANTWOORD
MAY 11

TESTAMENT
MAY 20

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JUNE 6

LOVELYTHEBAND
ALL AGES
JUNE 10

JESSIE REYEZ
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JUNE 12

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ALL AGES
JUNE 20

BAYSIDE
ALL AGES
JUNE 29

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JULY 12

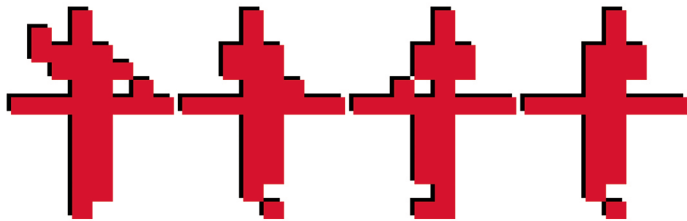
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03.12.20 //

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03.14.20 // VIVA LA DIVA
03.15.20 // SEATED EVENT
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03.28.20 // 5:30PM
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CULT OF LUNA
03.07.20 // EMMA RUTH RUNDLE
MIDNIGHT PALM
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03.17.20 // NAP EYES
BEAR HANDS
03.18.20 // IRONTOM
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03.19.20 // SCULPTURE CLUB

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WHITACRE
03.04.20 // THE WELL
ZIG ZAGS
03.05.20 // MOON WIZARD
SANCTION
03.06.20 // MILQUETOAST & CO.
03.07.20 // TOASTERPASTRIES
03.08.20 // BARABBASON
MICROWAVE
A WILL AWAY
03.09.20 // IYLA
03.11.20 // YASI

BEACH BUNNY
03.12.20 // INDIGO
SLOW CAVES
03.13.20 // NVM
SUNSTROKE MAG
03.14.20 // RELEASE PARTY
TRANSVIOLET
ARMORS
03.15.20 // HELLO CIGARETTE
03.16.20 // WALKING OPINION
CHRIS RENZEMA
03.17.20 // RY COX
BBNO\$ **SOLD OUT**
03.18.20 // LENTRA
KNUCKLE PUCK **SOLD OUT**
03.19.20 // HEART ATTACK MAN
DEAL CASINO
03.20.20 // BAD OMENS
03.21.20 // OH SLEEPER

IDI ET AMIN
03.22.20 // LOUIS PRINCE
03.23.20 // BILLY RAFFOUL
03.24.20 // VUNDABAR
03.25.20 // GREAT GRANDPA
RATBOYS
03.26.20 // ELLIS
LAUREN RUTH WARD
03.27.20 // VALLEY QUEEN
THE MATTSO 2
03.28.20 // LUCO
MIA
03.29.20 // FOXY PANIC
SAINT PHNX
03.30.20 // IVOLURIES
SQUIRREL FLOWER
03.31.20 // WHY BONNIE
NEFFEX
04.01.20 // 20

VISIT OUR WEBSITES FOR ADDITIONAL SHOW INFO

SLUG GAMES Presents Meltdown



PHOTO: LMSORENSEN.NET • SNOWBOARDER: CHIVZ MEADA • TRICK: METHOD

POSTER DESIGN: @MAGANAMAN

20th

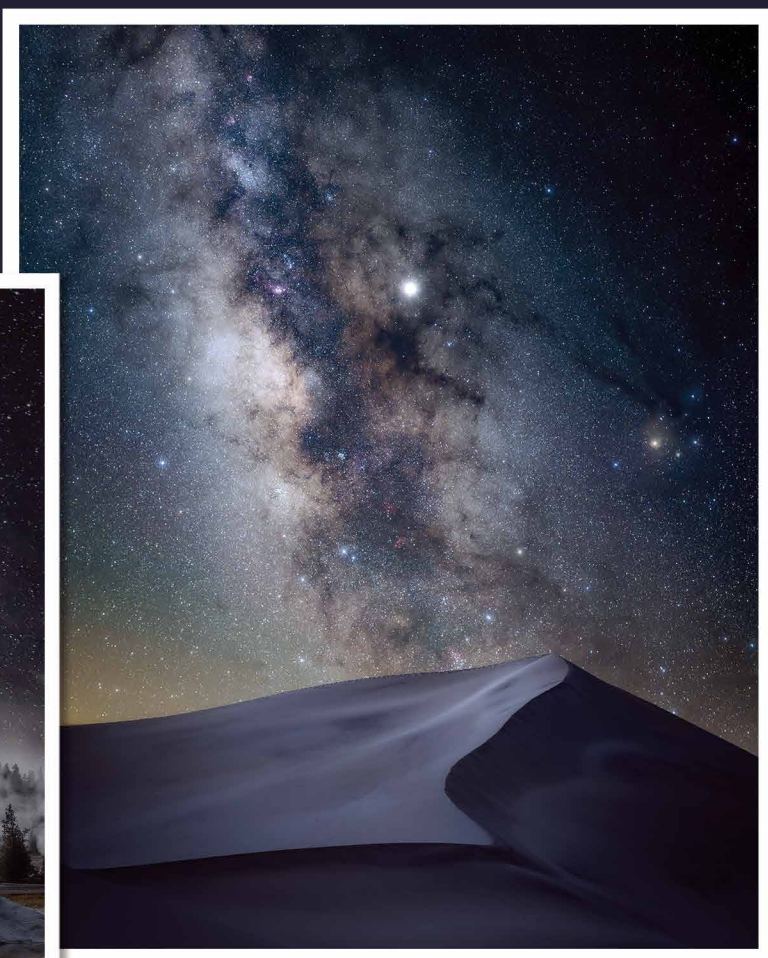
ANNUAL AMATEUR SKI AND SNOWBOARD COMPETITION

SATURDAY, MARCH 7, 2020
FREE REGISTRATION

REGISTRATION BEGINS AT 9 A.M.
IN THE **Brighton**
MILLY CHALET

SKI AND SNOWBOARD DIVISIONS
MEN & WOMEN'S
OPEN 11 & UNDER





Mission: Save A Star

As the daughter of a professional photographer, I grew up around Nikon, and started purchasing my own gear when I was in high school. I've been shooting Nikon ever since, and truly love its quality and functionality. I'm particularly excited about Nikon's latest move into video with the Z6, which is now one of my preferred cameras.

A few years ago, I was inspired to photograph nightscapes, and it has since become my favorite genre. I'm very aware of the danger that light pollution poses, and have started the Save a Star Foundation, a non-profit organization dedicated to preserving and reclaiming dark skies.

I shop at pictureline because they have it all: top-notch gear, rentals, a fabulous retail campus and expert staff. I love always knowing that I have a professional partner to speak with, rather than a salesman. - Christine Kenyon



Z 6

24.5 | **12 FPS** | **51,200**
Megapixels | Continuous Shooting | Native ISO



Z 7

45.7 | **9 FPS** | **25,600**
Megapixels | Continuous Shooting | Native ISO



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