

EXHIBITION CHECKLIST

Trent Alvey
Urban Artifacts, 2008
mixed media, Mason jars, metal shelves
6 x 6 x 6 ft.

Hairy Baldwin
Reflection, 2008
aerosol paint on Tyvek
10 x 10 ft.

Trent Call & Sri Whipple
Master Blaster's Big Day, 2008
mixed media on canvas
5 x 16 ft.

Andrew Callis
Portals, 2008
acrylic on wood
4 panels, 4 x 4 ft. each

Amy Caron & Margaret Willis
Waves of Mu, 2008
mixed media installation
10 x 10 x 10 ft.

Craig Cleveland
spam haiku matrix, 2008
vinyl on Plexiglass
8 ft. x 4 ft. x 5 in.

Kier Defstar
Untitled, 2008
mixed media on canvas
10 x 10 ft.

Cara Despain
Revolver, 2008
mixed media with digital projection
10 x 2 ½ ft.

Dave Doman
The Garden, 2008
acrylic, aerosol, cinder blocks, masonite
10 x 10 x 10 ft.

Trinity Forbes
Rocks, 2008
mixed media installation
3 x 2 ½ x 5 ¾ ft.

Lenka Konopasek
The Perpetual Painter, 2008
mixed media installation
10 x 6 x 8 ft.

CJ Lester
Zaftig Dolls, 2008
mixed media, wood, collage, paint
10 x 10 x 6 ft.

William Lewis
The Diné Show, 2008
mixed media
10 x 10 ft.



Installation of *Waves of Mu*, Artist Margaret Willis

Tessa Lindsey
Metaphysical Garden (Types of Losses #2), 2008
strappo fresco on panel, muslin
2 panels, 42 in. each

Michael McGlothlen
Untitled, 2008
mixed media installation
10 x 10 x 10 ft.

Shawn Porter
Impermanence of Containment, 2008
mixed media, wood, plaster
8 x 8 x 16 ft.

Erin & Nick Potter
Untitled, 2008
mixed media installation
10 x 10 x 3 ft.

Elmer Presslee
Calendar, 2008
mixed media on wood with Plexiglass
30 in. diameter

Dessi Price
American Mandala, 2008
paint marker on canvas, sofa, coffee table, bowls
3 ft. diameter

Shawn Rossiter
Furioso, 2008
mixed media on paper
5 x 20 ft.

Zara Dawn Shallbetter
The Top of the Ladder, 2008
acrylic, wood, hardware
4 x 2 x 6 ft.

Benjamin Wiemeyer
Self Titled, 2008
latex on Tyvek, walnut, steel,
12 v. battery, winch
10 x 10 x 20 ft.

Lewis Francis
Untitled, (337 Building), 2007–2008
color photographs
4–20 x 29 in. 14–14 x 20 in. 19–11 x 15 in.

The Dada Factory
Davey Davis & Alex Haworth
Afterimage: The Art of 337, 2007–2008

This exhibition was organized by the Salt Lake Art Center and Guest Curator Campbell Gray. The Salt Lake Art Center gratefully acknowledges the support of The 337 Project in making this exhibition possible. Funding for the exhibition was generously provided by Jones Waldo Holbrook McDonough, Cooper Roberts Simonsen Associates, Inc., The Andy Warhol Foundation for the Visual Arts, George S. and Dolores Doré Eccles Foundation, The Cultural Vision Fund, John and Marcia Price Family Foundation, Utah Arts Council, Alternative Visions, anonymous donors, and Friends of Contemporary Art.

SALT LAKE ART CENTER MISSION STATEMENT

The purpose of the Salt Lake Art Center is to encourage contemporary visual artists and art which challenge and educate public perceptions of civil, social and aesthetic issues affecting society.

The Salt Lake Art Center supports artists who are independent and responsible, who are engaged in their communities and with vital contemporary issues, and who want to expand the artists' roles in society.

The Salt Lake Art Center presents contemporary exhibitions and programs of art which have aesthetic and social consciousness, which elicit civil dialogue about crucial issues, which evoke emotional responses, and which are thought-provoking to the community and to other artists.

The Salt Lake Art Center is responsible for challenging and educating the community about contemporary visual art and for developing a strong mutual trust with it.

The Salt Lake Art Center explores provocative issues relevant to contemporary society, issues not limited by past precedents, boundaries or policies. The Center discourages division but welcomes differences and diversity. It raises questions rather than providing answers.

Revised, September 28, 2000

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SALT LAKE
ART
center

PRESENT
TENSE:
A POST 337
PROJECT

Lenka Konopasek, *The Perpetual Painter (detail)*, 2008



SALT LAKE ART CENTER
MAIN AND PROJECTS GALLERIES

JUNE 21–SEPTEMBER 27

2008

A SHIFT OF SIGHT

CAMPBELL GRAY, GUEST CURATOR, *PRESENT TENSE: A POST-337 PROJECT*. GRAY IS DIRECTOR OF THE BRIGHAM YOUNG UNIVERSITY MUSEUM OF ART, PROVO, UT.

In 1914, Marcel Duchamp took a simple bottle rack and placed it in a space that was dedicated to the presentation and viewing of works of art, and in a single and efficient action, demonstrated that how we see things and what we think about them alters fundamentally according to the place they are located. Were it not for the active, interrogating and sensitive mind of the viewer such a demonstration would have been impossible. But as Modernist art progressed the work of art was believed to be internally related, therefore having no relationship with anything outside of itself, and the viewer was to obtain only the optical, aesthetic quality of the work – there was no meaning. Theoretically, the work could be located literally anywhere and its reception would not change. And theoretically, the viewer was required to suppress any desire for interpretation and simply look at the formal properties of the work and feel it. One theorist wrote of that kind of viewing experience as “the eye as moron.”*

In the 1960's, with Minimalism and Conceptual Art, the conditions that Duchamp highlighted with the bottle rack were reinstated as important and even essential conditions of the work of art. But it is important to state that these conditions are not prescriptions of a theory, but are natural and automatic consequences of the human experience of looking at works of art. Late Modernist art simply denied them and attempted to eliminate them.

When Adam and Dessi Price generously offered their derelict building at 337 South 400 East last year to the Salt Lake artistic community to use as a site for artistic expression, some artists thought of it as a great opportunity to show their work in a funky kind of place which was sure to attract a good audience. A lively spirit of community was generated as these artists worked together sometimes for weeks on their projects, and people did come in large numbers to see it. This spirit of engagement and harmony, as well as the attention it received, were all important and palpable outcomes of the event. These conditions alone declare the project to have been a great success.

However, other artists looked reflectively at the building, its spaces, materials, construction, scale, history, purposes, future, and social impact, and recognized that every mark or impression they made upon the building was automatically and subtly going to shift one's thoughts about the building itself; at the same time, every element of the building listed above was going to automatically and subtly influence their work. They began to make work that functioned dialectically between the building and the viewer. Through their work we came to understand the building in a more complex way; and through their work, we came to know a little more about ourselves and our attitudes and beliefs.

The move from a structure upon which artists were free to intervene almost at will, (which was to be demolished at the end of the project), to one that is politicized, authorized and aestheticized for the viewing of works of art in a manner that examines the social contexts that surround it, is a shift almost too great to manage. For some artists, it is accommodated simply by thinking of the Salt Lake Art Center as another space to show their work. But this position ignores the fact that their work will be seen through the ideology of the Art Center. For others, it is an opportunity to address the building, to intervene a little subversively in it by appropriating the building's meanings into their work. And for still others, it is an exciting challenge to think of their contribution to *The 337 Project* as well as the semiotics of the Salt Lake Art Center and to critically reflect both in their work.

In any case there will be a shift of sight.

* Charles Harrison, *Essays on Art & Language*, (Blackwell, London, 1991), p.49.

Lenka Konopasek • Shawn Porter • Amy Caron & Margaret Willis



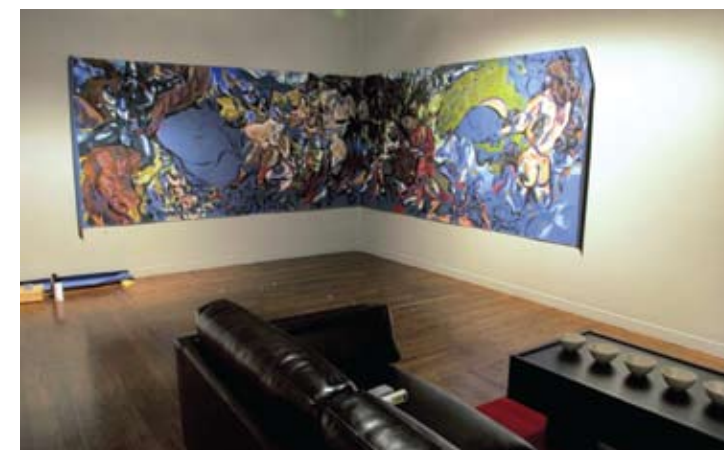
Trent Alvey, *Urban Artifacts*, 2008



Installation of *spam haiku matrix*. Artist Craig Cleveland, Curator of Exhibitions Jay Heuman and Preparator Benjamin Wiemeyer.



Shawn Rossiter, *Furioso*, 2008



Dessi Price, *American Mandala (detail)*, 2008



Installation of *Impermanence of Containment*, Artist Shawn Porter

ARTISTS: TRENT ALVEY; HAIRY BALDWIN; TRENT CALL & SRI WHIPPLE; ANDREW CALLIS; AMY CARON AND MARGARET WILLIS; CRAIG CLEVELAND; KIER DEFSTAR; CARA DESPAIN; DAVE DOMAN; TRINITY FORBES; LENKA KONOPASEK; CJ LESTER; WILLIAM LEWIS; TESSA LINDSEY; MICHAEL MCGLOTHLEN; SHAWN PORTER; ERIN AND NICK POTTER; ELMER PRESSLEE; DESSI PRICE; SHAWN ROSSITER; ZARA DAWN SHALLBETTER; AND BENJAMIN WIEMEYER.

Documentary photographs of The 337 Project by Lewis Francis and Afterimage: The Art of 337, a documentary film by the Dada Factory, produced by Alex Haworth and Davey Davis.

THE END OF THE BEGINNING

In original conception, *The 337 Project* was going to be most notable for its ending: the destruction of an abandoned building that had served as a canvas for 150 Utah artists.

The community response began, however, from the moment artists first put brush to wall. Months before the building was complete, an elderly gentleman announced that his evening walk past the building was the first time he had smiled that day; and a fourteen-year-old, with the application of a critical eye, proclaimed *The 337 Project* “the coolest thing ever.” By the time *The 337 Project* opened to the public, the anticipation in the air was palpable: the line to get into the building the first night was four hours long, and did not get appreciably shorter over the remainder of *The Project's* six-day run.

The public responded in this way, in part, because *The 337 Project* was a different kind of visual arts experience. For many people, visiting a museum can be like visiting an unfamiliar church – potentially full of beauty, but also of gravity and vaguely understood rules that are likely to provoke unease. Not surprisingly, then, we speak of museum-goers as people who “attend” the exhibitions, with the word “attend” meaning not only “to be present at,” but also “to accompany, as a servant.” By contrast, thousands of people who had never been to a museum before felt empowered to enter *The 337 Project*, and not just the building, but also the community that existed around the building. Reflecting their own sense of participation, those who were there do not speak of having “attended” *The 337 Project*, but instead assert their presence at a seminal event: “I was there.”

The community that coalesced around *The 337 Project* still exists. The original building itself, for all that it was ephemeral, lives on – perhaps most charmingly in the wedding albums of literally dozens of young couples, where the beginnings of life-long journeys have become irrevocably bound with an unexpected riot of color in the background. Moreover, the artists who did such fantastic work at the building will continue to reach out to the public, in shows like *Present Tense*, and from novel venues, like a one-of-a-kind truck that *The 337 Project* will launch this Fall (and which may appear unexpectedly at your doorstep).

Because *The 337 Project* goes on, the demolition, when it finally occurred on April 5, 2008, was no longer the dazzling ending originally conceived. Instead, as artists and community members walked away from the pile of rubble where the building once stood, it was clear that the debris was a less definitive but more deeply satisfying marker: the end of the beginning.



Dave Doman, *The Garden*, 2008

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