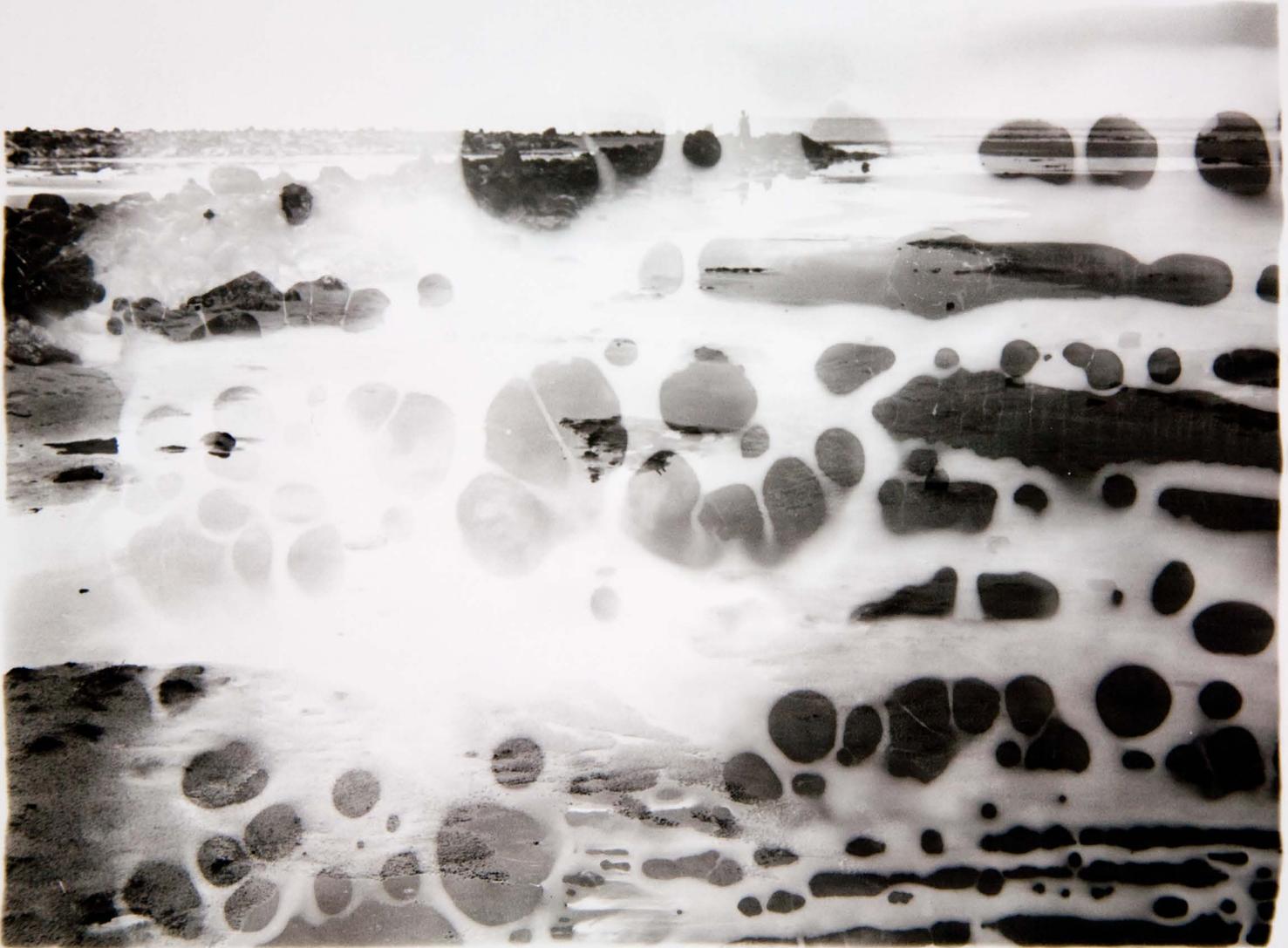


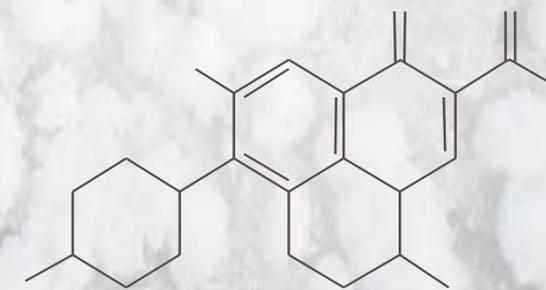
# A Measure of Salt:

Contemporary Artists Engaging Great Salt Lake



|  |    |   |
|--|----|---|
| Introduction                           | 2  |   |
| Curator                                | 3  |   |
| Hikmet Sidney Loe                      | 4  | <i>A Measure of Salt</i>  |
| Kimberly Anderson                      | 10 | <i>Evaporation Pond, US Magnesium, Great Salt Lake, UT</i>                |
| Christine Baczek                       | 14 | <i>Experiment 53</i>  |
| David Baddley                          | 16 | <i>Gesture</i>  |
| Phyllis Baldino                        | 20 | <i>Nothing from the Future: production photo at Bonneville</i>            |
| Shonti Breisch                         | 22 | <i>Tricolor</i>   |
| Sandy Brunvand                         | 24 | <i>Burning Desert</i>   |
| Virginia Catherall                     | 26 | <i>Halite Choker &amp; Salt Bracelet</i>                                  |
| The Center for Land Use Interpretation | 30 | <i>Tour of the Monuments of the Great American Void</i>                   |
| Erin Coleman-Cruz                      | 34 | <i>Landscape of my Desire</i>   |
| Stefanie Dykes                         | 36 | <i>The Body is Oriented Vertically- Head Over Heels; Scale of Centers</i> |
| Matt Kruback                           | 40 | <i>Salt (series)</i>  |
| Colour Maisch                          | 42 | <i>Soft Animal</i>  |
| Frank McEntire                         | 44 | <i>Salt Sutra</i>   |
| Amanda Moore                           | 48 | <i>Spiral Jetty Sunset; The Imitator</i>                                  |
| Alan Nakahawa                          | 50 | <i>The Aleurone Layer and the Cosmic Understanding of Communication</i>   |
| Chauncey Secrist                       | 54 | <i>Salt Lake Salacia</i>  |
| Holly Simonsen                         | 56 | <i>Glyphs (series)</i>  |
| Brian Snapp                            | 58 | <i>Nearly North, Nearly South, Nearly East, Nearly West</i>               |
| Diane Tuft                             | 60 | <i>Spiral Jetty #10</i>   |
| Ashley Wilson                          | 62 | <i>Salt and Sky</i>   |

Cover image: Christine Baczek  
Background image: Alena J. Williams



# A Measure of Salt: Contemporary Artists Engaging Great Salt Lake

*A Measure of Salt: Contemporary Artists Engaging Great Salt Lake* is a group exhibition of twenty artists from Salt Lake City, New York City, and Los Angeles, each of who finds artistic inspiration in the salt of Utah's inland sea. The lake, no matter where one lives in the state of Utah, is a defining geographical feature, born of the much larger ancient Lake Bonneville. Since the mid-nineteenth century, the state's history, industries, then in the course of time - art – have found commonality in this mineral.

Artists have illustrated and photographed the lake and the myriad ways salt forms at the lake, referencing salt through imagery. In 1970, Robert Smithson created his monumental earthwork *Spiral Jetty* along the lake's shoreline, positing a new way artistic materials could be defined by using the lake's salt and rocks in his work. More recently, artists have begun to use the lake's salt in their works as an independent medium, expanding upon the idea of mere utility or representation.

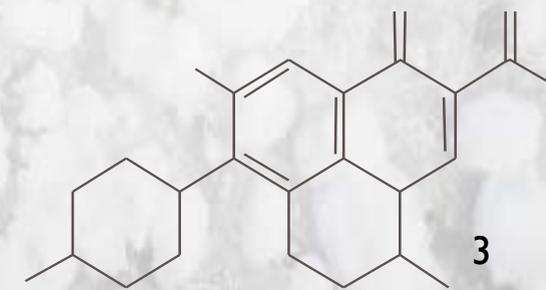
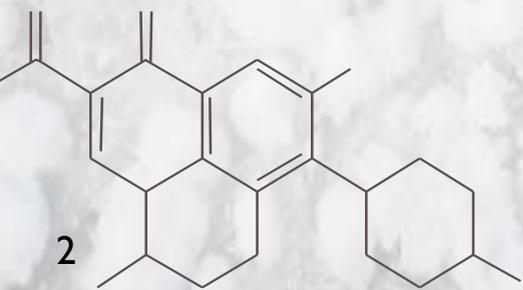
Salt is a transformative medium, allowing the essence of the mineral to illuminate substance and subject, heightening the artist's message. Salt is material: it forms composition, it fills void. Salt is a conduit for our emotional lives, expressed through the power of place and the place of tears. *A Measure of Salt* represents salt through the mediums of photography, video, printmaking, craft, mixed media, installation, and performative action. Measurements of salt dissolve from solid to liquid, forming a new way to fix art, offering new ways to see Great Salt Lake.



## Curator

Hikmet Sidney Loe

Hikmet Sidney Loe teaches art history at Westminster College and for the Venture Program (Utah Humanities) at both Weber State University and Westminster College. She writes for Utah's *15 Bytes* and for the online site [mappingslc.org](http://mappingslc.org). Recent publications include a book chapter on artist Frank McEntire for the book *Utah's 15: The State's Most Influential Artists*, the exhibition catalog essay for the Mountain Modernism publication *NONESITE*, and the essay "The Hotel Palenque: Robert Smithson's 1972 Utah Lecture" published in *Western Humanities Review*, Winter 2014. She lectures frequently on issues related to Land art; her extensive research on Smithson's earthwork *Spiral Jetty* is forthcoming in book format.



# A Measure of Salt • 2015

Hikmet Sidney Loe

We consider salt through measurements: a pinch (or more) added to a recipe; the amount of salt intake best suited for our bodies; the salinity level of seas and oceans. From the micro to the macro, numbers fly around with rapid familiarity. Milligrams, percentages, tablespoons, grains. The value of salt has been documented globally from ancient times to today – as a preservative, as an export good, as a means to pay wages. Wars have begun over salt; Mahatma Gandhi challenged the British-imposed salt tax on his fellow citizens by staging The Salt March, leading to the Indian Independence Movement. Adages endure: to be worth one's weight in salt means to be worth one's pay. To be taken with a grain of salt cautions a healthy skepticism as one seeks the truth.

Living on the edge of Great Salt Lake, we are consistently reminded of salt, if for no other reason than through our name. The lake, no matter where one lives in the state of Utah, is a defining geographical feature, born of the much larger ancient Lake Bonneville. We measure the levels of the lake (alarmingly low at this writing), the levels of the lake's water, its salinity (lower in the south end, higher in the north), and the economic boon the extraction of salt and other minerals from the lake brings to the state (approximately \$1.1 billion annually).

These measurements add up, and have taken on a life of their own. Since the mid-nineteenth century, the state's history as seen through the lens of this common mineral has unfolded through exploration, settlement, the growth of industry, and in the course of time, art. While certainly not the first person to set eyes upon Great Salt Lake and marvel at its high salt content, the nineteenth century statesman and explorer John Charles Frémont was the first to accurately measure the lake's salinity. He wrote and mapped his expeditions: his enthusiasm for the lake and surrounding lands contributed to the Brigham Young's decision to lead Mormons westward.

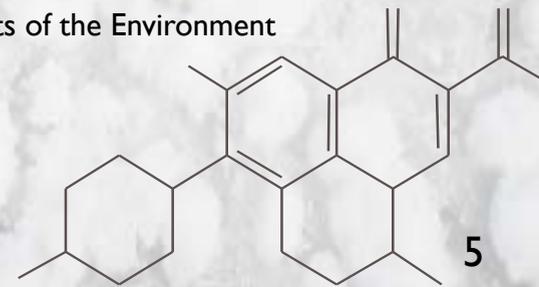
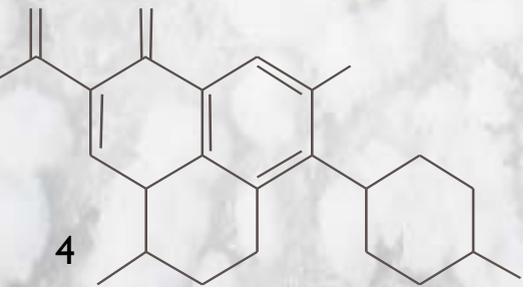
Exploration and settlement led to artistic representations of the region. Many artists before 1970 found Great Salt Lake a compelling subject, drawing and painting landscape formations, the lake's waters, and the ever-changing hues found in northern Utah's skies. Photographers have captured aspects of the lake's salt in their documentation and artistic visions. Yet the use of Great Salt Lake's salt as an artistic medium first occurred in 1970, as the American artist Robert Smithson created his earthwork *Spiral Jetty* at Rozel Point, stating the work was comprised of “mud, salt crystals, rocks, water.” The shift from representing salt to utilizing salt as an independent medium has led through time to a transformation in the way we see Great Salt Lake and its artistic potential.

The artists participating in this group exhibition at Granary Art Center touch upon broad topics and uses of salt, expanding upon the idea of mere

---

1 Robert Smithson, “The Spiral Jetty,” in Gyorgy Kepes, ed., *Arts of the Environment*

(New York: George Braziller, 1972): 227.



utility or representation. Artists use salt as a transformative medium, allowing the essence of the mineral to illuminate the substance and the subject, heightening the artist's message. Salt is material: it forms composition, it fills void. Salt through photography, video, drawing, painting, ceramics, sculpture; salt as craft, salt as installation. Measurements of salt dissolve from solid to liquid, forming a new way to fix art, offering new ways to see Great Salt Lake.

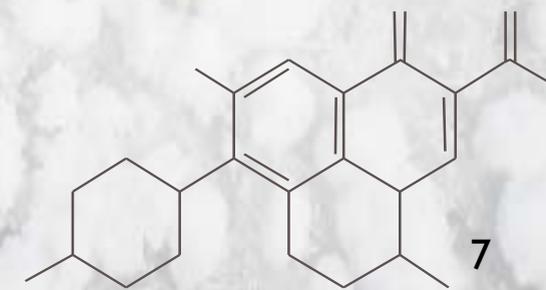
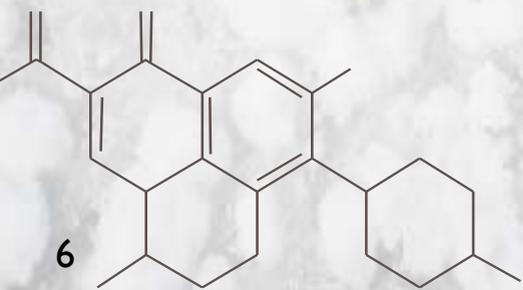
Each artist in the *A Measure of Salt* exhibition is represented herein informing us through image and essay of their intent and artistic process. The word "process" is not meant to denote utility, but a deeper connection to their materials of choice. From the micro to the macro, the physical properties of salt shine in each work, whether representative or transformative. The physical exhibition was organized with broad themes in mind: works representing Bonneville Salt Flats are found together, as are those who take inspiration from the *Spiral Jetty*.

This catalog allows for multiple, and in some cases, more subtle themes to emerge. The physical properties of salt are described by Shonti Breisch, Virginia Catherall and Matt Kruback to striking effect through their individual medium. Video artists Colour Maisch and Ashley Wilson proffer the physical experience of seeing Great Salt Lake's salt through their work, yet each artist shares their experience through abstractions.

Modern technologies allow us to see salt anew, a process of interest to photographer Diane Tuft as she documented the ultraviolet light found at Great Salt Lake. Several artists, including Kimberly Anderson and Christine Baczek, employ one of the original photographic techniques created in the nineteenth century of making images using salt.

A reading of the artists' essays finds several penned not as informative pieces, but as prose bordering on poetry. Consider the writing of artists Sandy Brunvand, Erin Coleman Cruz, Stefani Dykes, Chauncey Secrist, and Brian Snapp. Each expands their work into realms not bound by the physical, their response to a specific place (the lake) moving them to silence, emotional journeying, physical grounding, mythology, and the joys of traversing space.

Space is the specific place of Great Salt Lake, which engenders multiple narratives. These stories come to us as a visual record of a past trip around the lake, engaged by The Center for Land Use Interpretation in 2004. As we learn from Amanda Moore, the lake was a way of transitioning from east coast to the environs of the West. Holly Simonsen circumnavigated the southern part of the lake, resulting in a new language and way to understand the mirror of herself and the surrounding waters. David Baddley's narrative is action and intervention.



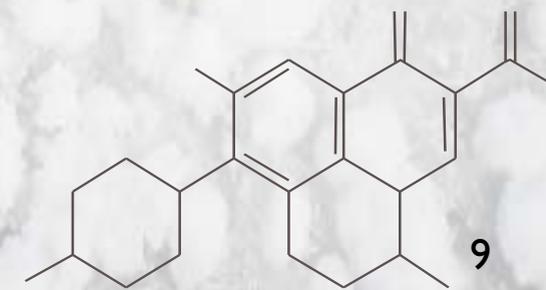
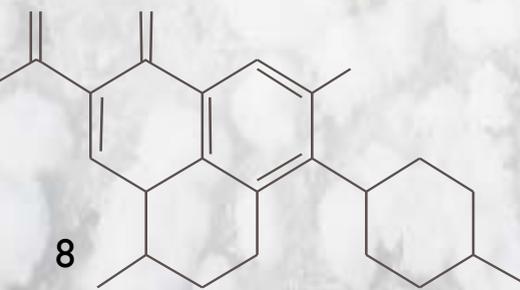
The lake presents us, through its physical size and its encompassing histories, with entries to new realms of understanding. The spiritual aspect of salt is woven together by Frank McEntire through his correlation of Tibetan, Native American, and Great Salt Lake salt. Crossing continents and cultures grounds us in past and present practices. Salt also allows a future perfect to be imagined as a measure of things to come as found in the work of Phyllis Baldino and Alan Nakagawa. With past and present cast around us through the prism of salt, can we measure the future through imagining this mineral?

The artists gathered in this exhibition allow the measure salt differently as we view it through new interpretations. Within a single image, a construct, or the endless presentation of video, each artist has a unique vision in depicting and/or using Great Salt Lake in their work. While the geographic situation of the lake is fixed, its main mineral materiality – salt – is transported through artistic interpretation to new venues, offering new views.

My heartfelt thanks are extended to each artist in the exhibition; Amy Jorgensen, Kelly Brooks, and Ashley Reid of Granary Art Center; Frank McEntire, editorial assistance; and Karly Anderson, catalog designer. Each of you made this exhibition possible.



Image: Hikmet Sidney Loe



# Kimberly Anderson

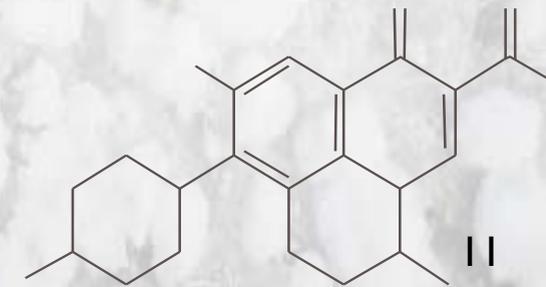
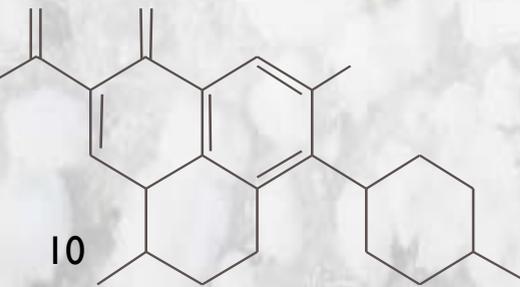
In 2008 I went to Robert Smithson's 'Spiral Jetty' with an empty bucket, a shovel and an idea. I wanted to make photographs using salt from Utah's Great Salt Lake.



Evaporation Pond, US Magnesium, Great Salt Lake, UT • Gold-toned, Salted Paper Print • 12" X 20"

This process, or making images using salt was the beginning of photography and was discovered in 1834 and patented by William Henry Fox Talbot in England in 1841. Silver nitrate ( $\text{AgNO}_3$ ) is not light sensitive until it comes in contact with organic material, and in Talbot's case, he used common salt ( $\text{NaCl}$ ) available at the time. He coated parchment paper with alternating layers of salt water and silver nitrate dissolved in water, and placing those papers into camera, could create a negative image of what lay in front of the lens. Reversing the negative into a positive was a simple matter once the 'sensitizing' of the salt paper was achieved.

It was this 'Salted Paper' process that I intended to use to make photographs of Great Salt Lake. I had been photographing the lake for 15 years and it had become the subject of my thesis for my MFA degree from USU. When Hikmet invited me to participate in the show, I knew that the time had to seriously begin making prints from Jetty salt had arrived. Making prints from salt collected at *Spiral Jetty* would see me delving into the depths of salt washing, distilling, evaporating, purifying and filtering out the various bits of organic matter that is normally found in the Great Salt Lake.

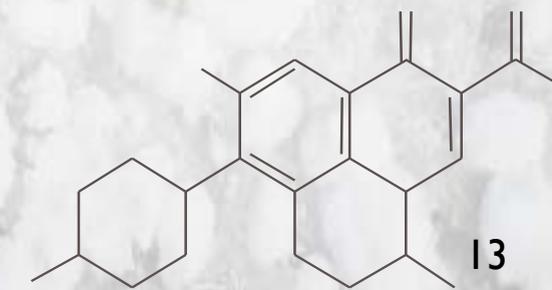
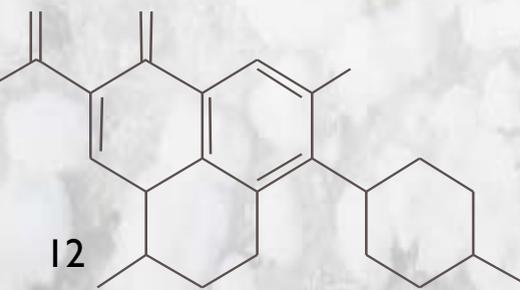


Once I purified the Jetty salt it was ready to mix into a 2% solution and coated onto high quality hot-press watercolor paper. I chose to use Fabriano Artistico for my early tests.

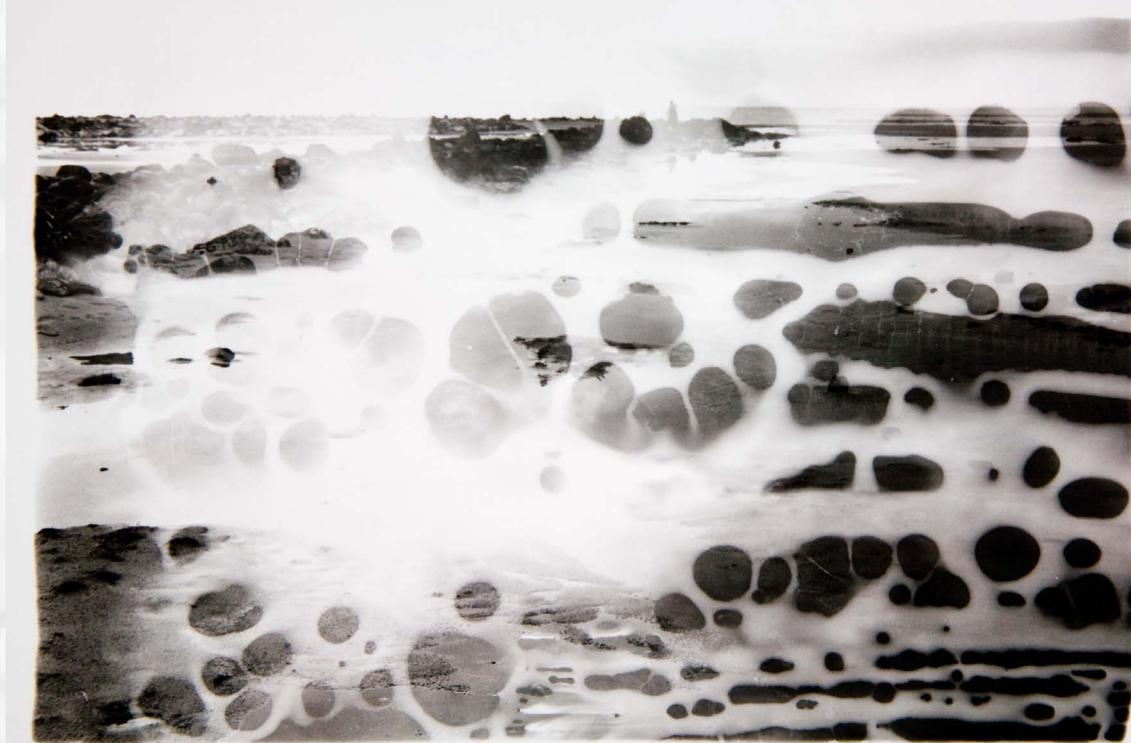
There is a section of Great Salt Lake that has been separated from the natural body of the lake by an intricate network of canals and causeways, using dozens of large diesel-powered pumps to move salt water through various shallow basins that utilize solar evaporation to concentrate the brine as necessary. US Magnesium manages the land in a lease from the State of Utah that has allowed them to manipulate the land and water from the lake in the extraction of various chemical, mineral and heavy-metal resources. It is an undertaking of monumental proportion and is the world's most extensive industrial use of solar energy.

This image shows one of the evaporation ponds in the area where millions of tons of salt are extracted. Foam is whipped up by strong winds and rolls across the landscape like bubbly tumbleweeds. In the background is the plume from the smokestack at US Magnesium. The Stansbury Basin ponds shown in the foreground bring in between 19 and 35 million gallons of lake water annually. The magnitude of this evaporation step is illustrated by the fact that less than one percent of the volume of the original Great Salt Lake brine finally reaches the plant for manufacture of magnesium. In concentrating the brine, about five million metric tons of salts are deposited in the ponds each year.

The frame for this piece is made from driftwood that I have collected from the shores of Great Salt Lake. It is hard to know exactly what structure the wood has come from, but the main wooden structure that has been on the lake is the railroad bridge called the Lucin Cutoff. It was built out of Douglass Fir and Redwood between February 1902 and March 1904. This particular wood was collected on the beach on the west side of Promontory Point in December of 2014.



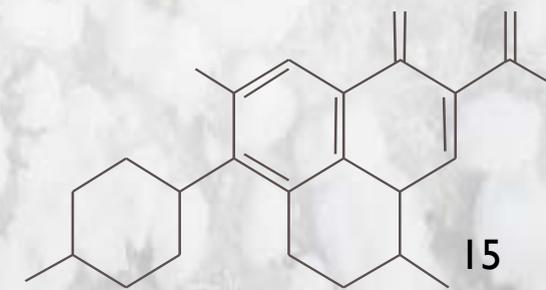
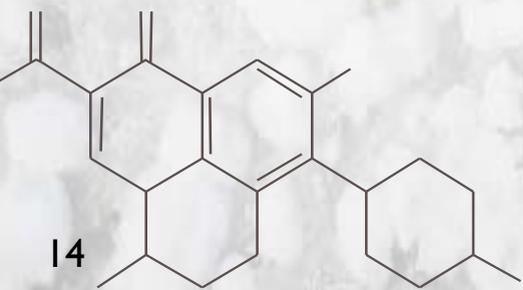
# Christine Baczek



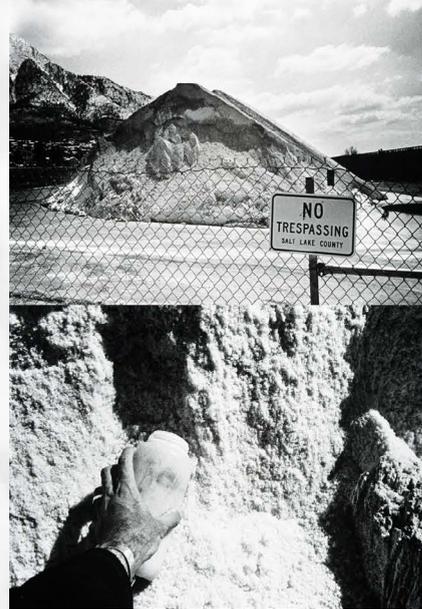
Experiment 53 • Gelatin silver print with salt from Great Salt Lake • 2009 • 4" X 6"

I remember my first visit to Great Salt Lake. I grew up in Salt Lake City and it wasn't until I was in high school—until I had left Utah and returned—that I drove to Antelope Island and walked from the oolitic sand beaches to the salty water of the south arm. I remember bison and pelicans; snow-capped, jagged mountains in the distance; a blazing sun that shimmered off of the water; the smell of the ocean. It wasn't until I saw Alfred Lambourne's paintings of Great Salt Lake that I recalled this first visit. His overly dramatic depiction of shipwrecks, sunsets, and mountains beyond the lake carried an accuracy for me. His experience of the lake was one of reverence and magic and you see that in his paintings, read it in his poetry. My experience heightened all five senses and I visualize these perceptions in my artwork. Though we may be at the same place we perceive and experience that place differently. These things happen in the mind, not in physical space.

This photograph of Great Salt Lake was made by using salt from the lake to guide photographic chemicals along light sensitive emulsion. This process combines the scientific roots of the medium and my hand to visualize my perceptions of Great Salt Lake.



# David Baddley



THERE ARE SEVERAL SITES THROUGHOUT THE SALT LAKE VALLEY WHERE SALT IS KEPT TO SPREAD ON ROADS.

I TOOK SALT FROM SOME OF THESE SITES AND RETURNED IT TO ITS ORIGINAL SOURCE, THE GREAT SALT LAKE.



There are several sites throughout the Salt Lake Valley where salt is kept to spread on roads. I took salt from some of these sites and returned it to its original source, the Great Salt Lake.

In this work I examine practices of my culture and take action to address the differences between the values of my people and myself.

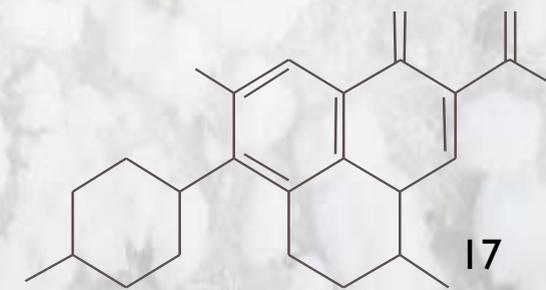
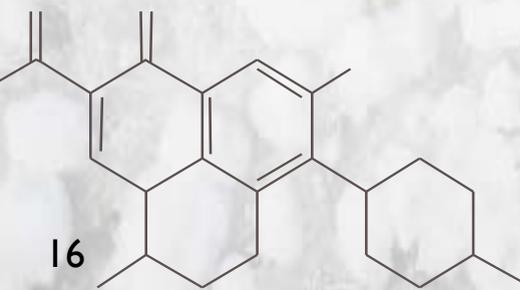
I've always found it ugly that people are willing to damage the land, damage their home, for profit and convenience. The Great Salt Lake has spent six million years getting to its current condition, yet we seem easily willing to risk changing this balance to make our winter commute easier.

I'm delighted by committing creative acts.

I'm interested in elements that are both literal and symbolic. My action, as small as it is, will not restore the balance of the lake in any massive way. But it is still action. I am still taking something and putting it back where it belongs.

I question the relationship between legality and morality. Just as there are many harmless acts that break the law, there are many reprehensible activities that are perfectly legal.

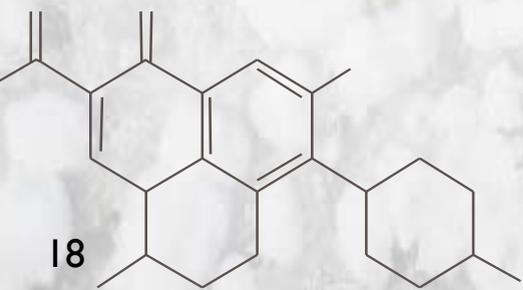
*Gesture* • Photographic Documentation of Action Work; Selenium Toned Silver Gelatin Prints, Aluminum • 1992-1997 • 15" X 56"



I'm also interested in materials that are both literal and symbolic. There is salt in my body. There is salt in the land. Although my upbringing and enculturation have assured me of my individuality, the salt within me manifests that I am of the land. The land is of me. I've always been moved by the resonant beauty of the Great Salt Lake. Others have described its grandeur as alien, but I've never felt this way. The lake has always felt comfortable to me, even nurturing. I feel more at home in this land than I do in my daily life.



Image: Hikmet Sidney Loe



# Phyllis Baldino



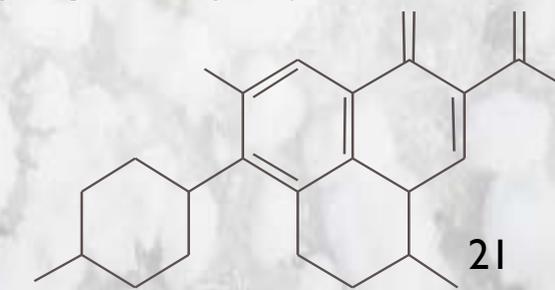
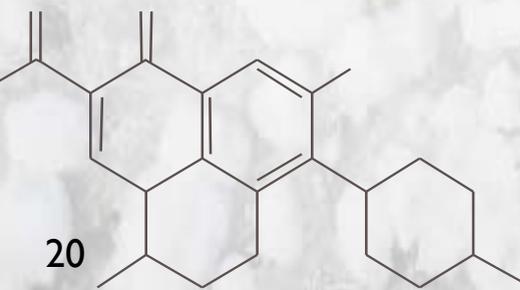
*Nothing from the Future: production photo at Bonneville • Photograph • 2014 • 9.75" X 13"*

On a daily basis we move along without too much incident. Sure, there are certain days that are more extraordinary than others; but on the whole, one day resembles the next.

There will always be predictions about the future but there is the everyday future where nothing happens on a regular basis. What constitutes this “nothing” is what I am after; creating every day actions set in the future. “You won’t believe what happened to me today! You just won’t believe it! Absolutely nothing!”<sup>1</sup>

I have been working on this project, *Nothing from the Future*, for over a year now. It is comprised of various short video scenarios. In June 2014, I filmed a piece at the Bonneville Salt Flats in Utah. The production photo in this exhibition was taken during the set up of this shoot. Inside the Mylar form is my video camera on a small tripod. To the right are six round bells. I wondered what it would be like to live there in the future. What would happen?

<sup>1</sup> Krauss, Lawrence M., *A Universe From Nothing*, 2012, p. 121 (quoting Richard Feynman)



# Shonti Breisch

I am very aware of the micro world -- all of its creatures as well as its importance to our lives. I am drawn to small details, and explore how they interact with natural elements and the significant role each element plays as part of the greater entity we more easily perceive.

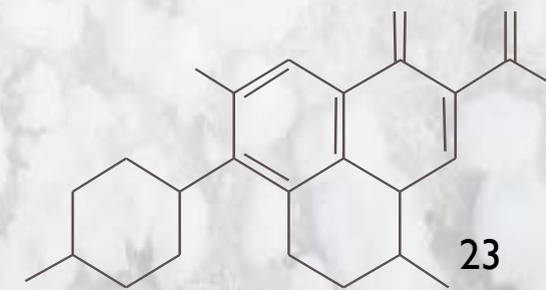
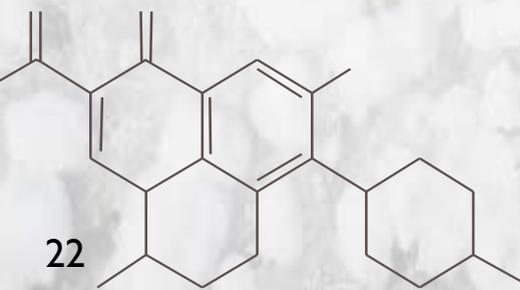
Rather than concentrating on the obvious whole, I emphasize in my photographs fragments that represent the underlying structures that otherwise would remain invisible.

My love for the Great Salt Lake, and fascination with an environment that makes it unique among water features on our planet, was sparked by my microbiology research. Halophiles are salt-loving bacteria, and one of the only organisms capable of thriving in the North Arm of the Great Salt Lake. Halophiles have adapted over millennia to the North Arm's hyper-salinity, where levels reach 27%, significantly higher than the South Arm's 13%.

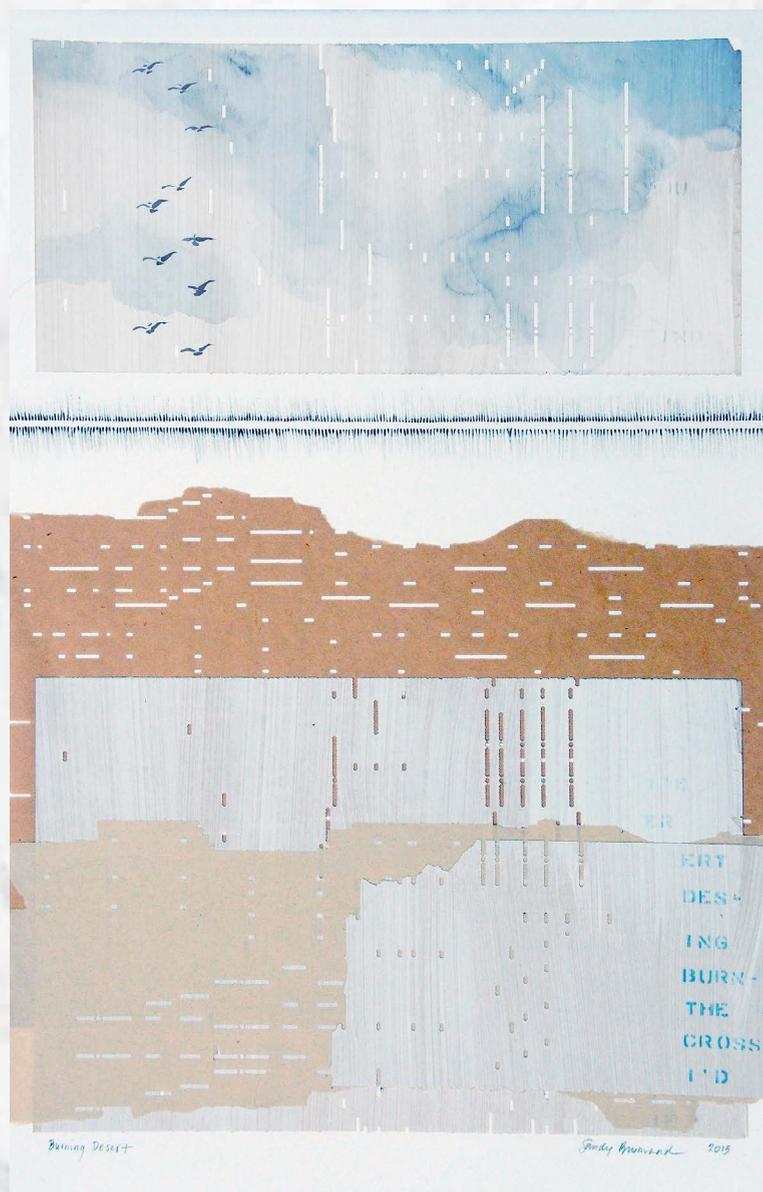
This work explores the extraordinary ability of halophiles to survive in salt crystals. It visualizes life where most people cannot imagine life could exist. As lake levels and salinity change and salt "falls" out of lake water, crystals begin forming as inverted pyramids on the water's surface. The same structures end as interconnected salt crystals on the lake's floor. These intricate crystalline structures contain living organisms that can be revived days, years, or centuries after their creation.



Tricolor • Pigment Print • 2014

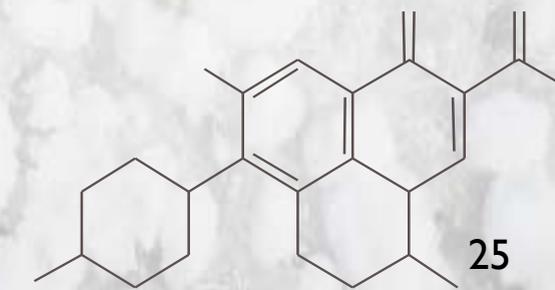
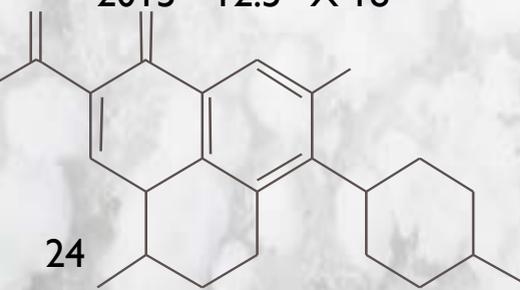


# Sandy Brunvand



*Burning Desert* • Mixed Medium  
2015 • 12.5" X 18"

This piece, *Burning Desert*, was created in direct response to a hot July trip to the *Spiral Jetty*. Out of a burning blue sky flocks of pelicans repeatedly flew over us. I was stunned and haunted by the subtle whumph and mysterious power of huge wings moving them forward and up into the sky. (Almost silent, but not quite.) The vision of their cluttered, unlikely, linear flight formation was beautiful and has stayed with me since I saw it. Underfoot was the crunch of salty stratification: beautiful crystalline structures spreading across the flats leading to the lake awaiting our feet to break through the surface with a quiet crunch. (Almost silent, but not quite.) Subtle earth tones and variations of white merged into each other as we walked across them. Layers of quiet conversations completed the day and my memories. I hear the many people who have come before me and will visit long after I have gone, taking in the vast space, responding to the expanse, leaving their words on the land and more importantly, being marked by the land. (Almost silent, but not quite.)



# Virginia Catherall



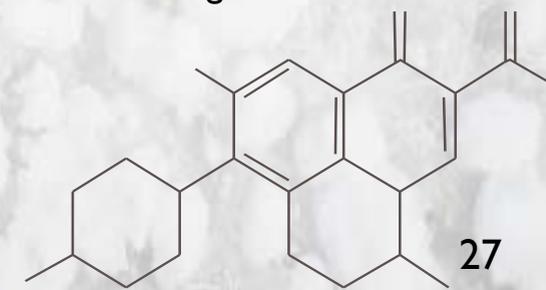
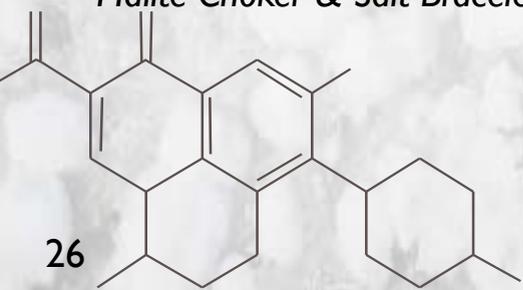
Halite Choker & Salt Bracelet • Silk/Steel Yarn & Paper Yarn • 2012

My work as a knitting and textile artist has a close affinity to the land. I currently live and work in Salt Lake City, Utah and am inspired by the incredible, rugged and sublime landscape around Great Salt Lake. My art echoes the geography of my place; a type of knitting terroir that keeps my home in the forefront of my life. Many of my works focus on interpreting the science, geography, and biology of an ecosystem, from the smallest mineral to the most sweeping landscape, within the traditional craft of knitting. And because of this study and practice, I have come to hone my thinking about environmentalism, conservation, and preservation of the land.

Hand knitting has always been an important part of my life. My grandmother was an accomplished knitter and gave me the confidence to create with my hands. This tradition of handing down skills from grandmother to mother to daughter is a long one and can traditionally be looked down upon as domestic, mundane, or common. But the idea of creation, of using your hands to make craft—to create art—is important.

I am striving to blur the lines between craft and art, especially knitting, which is erroneously seen as a “woman’s” craft and is one of the last crafts to be thought of as art.

The *Halite Choker* and *Salt Bracelet* both came out of my fascination with the salt of Great Salt Lake. The structure and form of salt intrigues me; it is an isometric crystal, geometric, orderly and stable, and yet a little at odds with the chaos and unpredictability of Great Salt Lake. This crystalline structure, usually only visible through a microscope, is the inspiration of the geometric lace knitting stitch I created for the choker and bracelet. Both use essentially the same pattern stitch but the bracelet (made from paper yarn) is created along the long side and the Choker (made from stainless steel/silk yarn) is created along the short side.

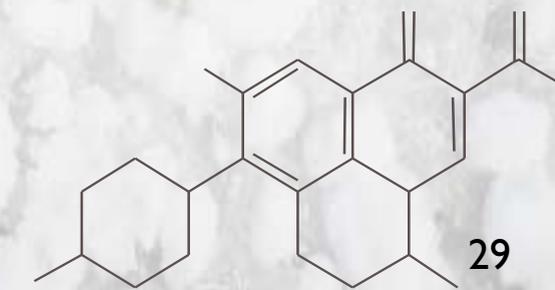
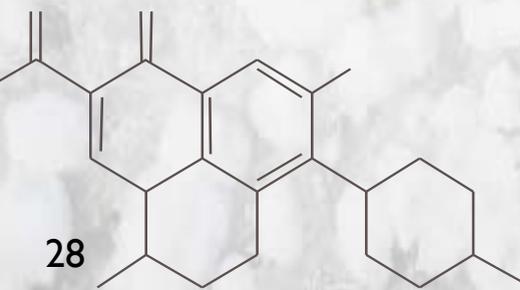


The difference between the two then becomes material and perspective, not structure: an idea that resonates with the chemistry, history, and culture of salt.

Within each of my works of art is one thing that makes the pieces almost, but not quite, un-wearable. From too-delicate lace to paper yarn, the vulnerability of each piece make the viewer or wearer more conscious of what the pieces are and why they are wearing them; elevating craft from a functional item to a conscious and deliberate work of art.



Image: Hikmet Sidney Loe



# The Center for Land Use Interpretation

## Tour of the Monuments of the Great American Void

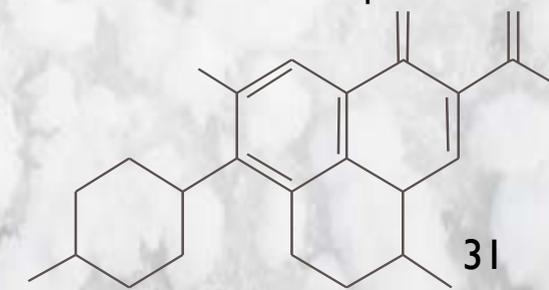
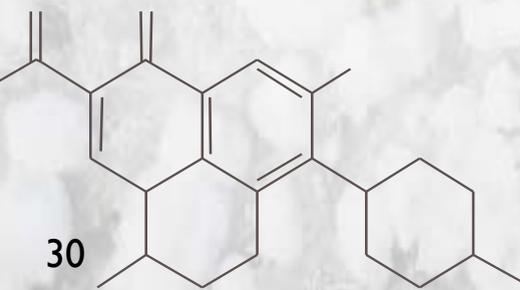
The Center for Land Use Interpretation conducted an epic two day public bus tour of the Great Salt Lake area on October 2-3, 2004, examining this remarkable giant puddle at the bottom of the Great Basin. The tour was commissioned by the Museum of Contemporary Art in Los Angeles, which at the time was displaying a retrospective of the work of the artist Robert Smithson.

The first day of the tour addressed notions of the perceptual void, as the bus traveled over the top of the remote northern reaches of the Great Salt Lake, and visited Smithson's *Spiral Jetty* and Nancy Holt's *Sun Tunnels*. The second day focused on the underside of the lake shore, and the physical removals and replacements that occur there—the material void.

### About the Center for Land Use Interpretation

The Center for Land Use Interpretation is a research and education organization interested in understanding the nature and extent of human interaction with the earth's surface, and in finding new meanings in the intentional and incidental forms that we individually and collectively create. We believe that the manmade landscape is a cultural inscription, that can be read to better understand who we are, and what we are doing.

The organization was founded in 1994, and since that time it has produced dozens of exhibits on land use themes and regions, for public institutions all over the United States, as well as overseas. The Center publishes books, conducts public



tours, and offers information and research resources through its library, archive, and website.

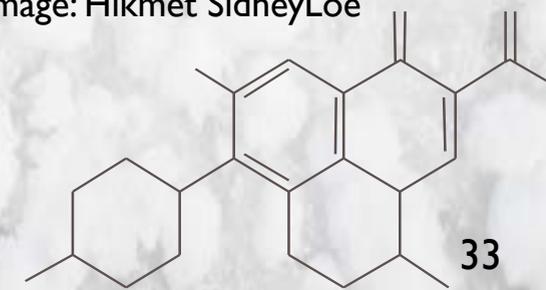
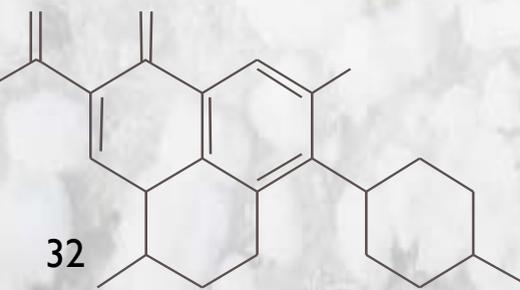
The CLUI exists to stimulate discussion, thought, and general interest in the contemporary landscape.

Neither an environmental group nor an industry affiliated organization, the work of the Center integrates the many approaches to land use—the many perspectives of the landscape—into a single vision that illustrates the common ground in “land use” debates. At the very least, the Center attempts to emphasize the multiplicity of points of view regarding the utilization of terrestrial and geographic resources.



OCT 83

Image: Hikmet Sidney Loe



# Erin Coleman-Cruz

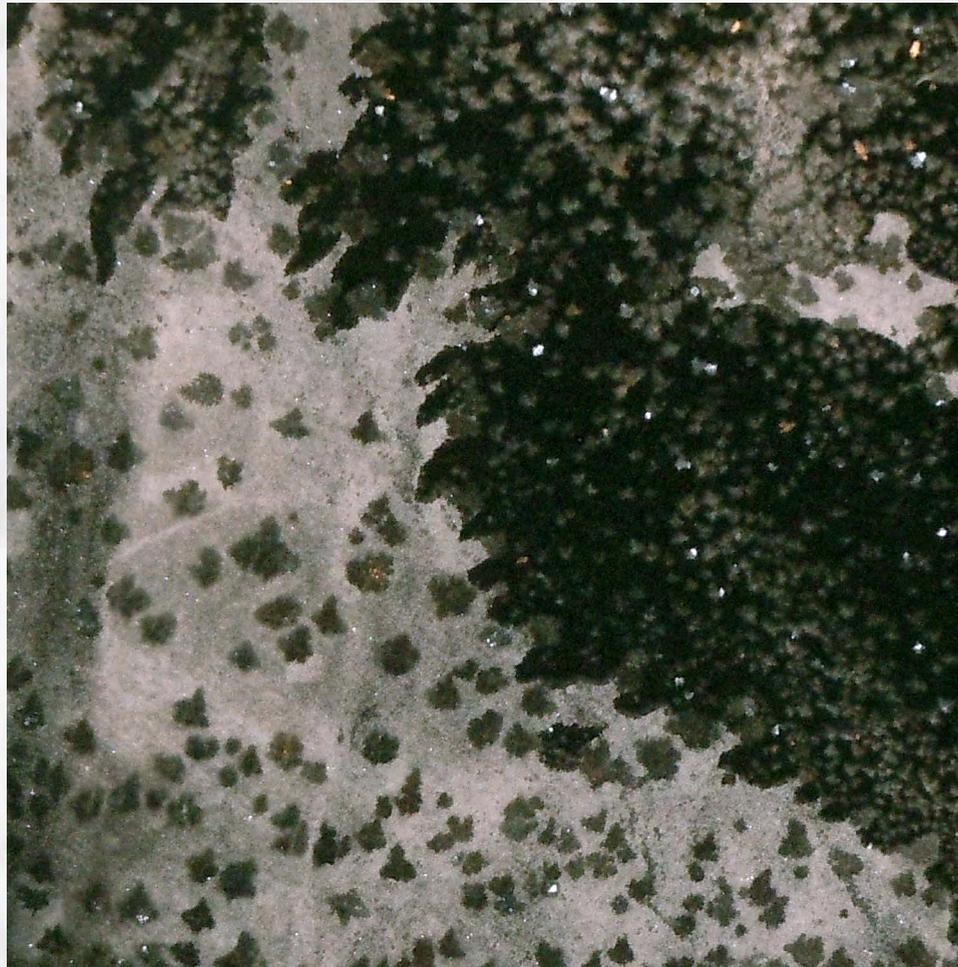
“we are the salt seas who uphold these lands.”\*

*Landscape of My Desire* explores a liminal landscape and union that lies between lived experience and inner emotional journeying. It is as much about the emoting of desire as it is about creating place through accumulations of ephemera and salt.

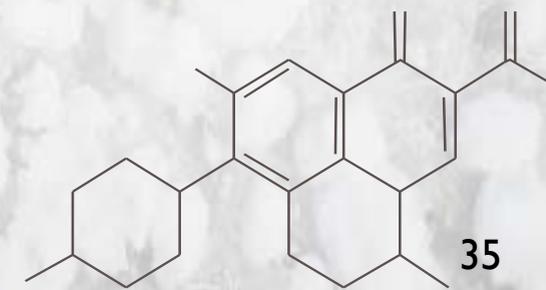
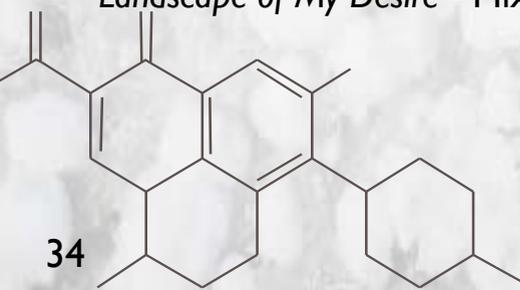
The emotional landscape in the work relies on the metaphor of a tear as a physical manifestation of emotion. If the salinity of the body—and thereby the make-up of tears—is akin to that of an ocean, metaphorically the body is part emotional sea. Tears are fleeting phenomena and tears are the opportunity to witness emotions manifested as tiny, salty droplets. When the tears have fallen, they collect into a sea that dries up and the salt from the fallen tears crystallize, leaving evidence of the emotion that spilled forth in a process called efflorescence. The accumulated efflorescence then becomes both the map and the landscape.

The metaphor of the salt crystal as a physical manifestation of emotion was a potent subject in my work long before I had access to the Great Salt Lake. The longing to express emotion through metaphorical tears originated while living in the land-locked Midwest (where I had lived my entire life) and has travelled with me to Utah. Access to the Great Salt Lake has bestowed the opportunity to ponder the relationship of the physical land to the emotional landscape, the emotional sea to the physical one. A testament to my own ability to emote and transform my inner experiences of desire and longing to love and be loved, *Landscape of my desire* only begins to evoke the ties between the land, body, and Self.

\*Atwood, Margaret. *The Circle Game*. Toronto: Anansi, 1998



*Landscape of My Desire* • Mixed Media with Crystallized Tears (salt) • 2015 • 84” X 28”



# Stefanie Dykes



*The Body is Oriented  
Vertically- Head Over Heels*  
Ceramic Tiles • 2015

I have these sandals that are only worn to walk in the warm water of the Great Salt Lake. They are stiff and encrusted with salt crystals. There is no use cleaning them. The briny water forever changes anything that goes into the lake. At least once a year I visit the lake ~ solo or with friends. I wade through the shallow water searching the horizon. While I am walking, I pay close attention to the soles of my feet.

I collect the large salt crystal compounds out of the lakebed. It's hard work. The salt crystals glue themselves together. You have to be conscious of how the ground feels beneath your feet. As you walk through the water, I can feel when the lakebed changes from a hard compacted surface into a loose granular one. That is when I will try to pry a salt crystal compound from the lake.

Our bodies are oriented vertically ~ head over heels. We orient the surrounding world to align with our bodies. Our world extends before our vision and beneath our feet. Salt for me is a grounding element.

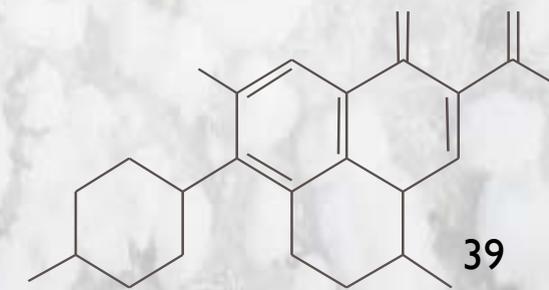
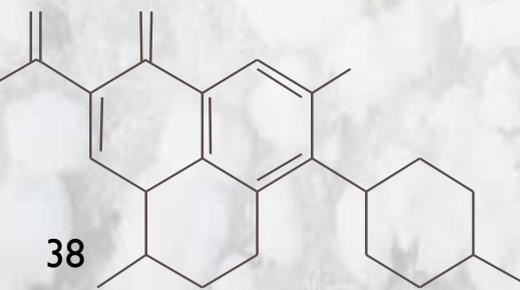
My artwork is embedded with gestures of collecting, gathering and sorting. Philosophically, the ritual of returning to the lake incorporates Monty Merleau-Ponty's concepts of the 'sedimented body' and our perceptions of the external world. Merleau-Ponty talks about perception as a "coiling over of the visible upon the seeing body, the tangible upon the touching body." All our experiences and interactions are layered into the very muscles of our bodies.

For me, salt encompasses time on a macro and micro scale. The crystals remind me that I live in a valley that was carved out by a prehistoric sea. Each individual crystal is comprised of several layers bonded together in very small rectangular shapes that build toward a tiny pyramid.

I return home with a pocket full of salt crystals to remind me that while I am scanning the vista ahead of me to also attend to the experiences that create new stratum in my soul.



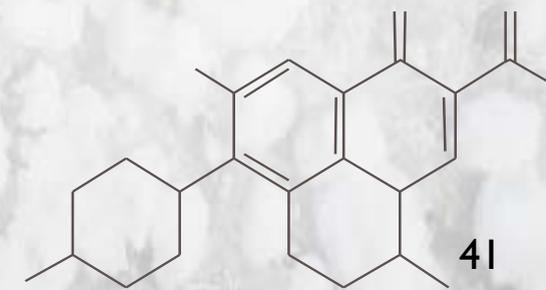
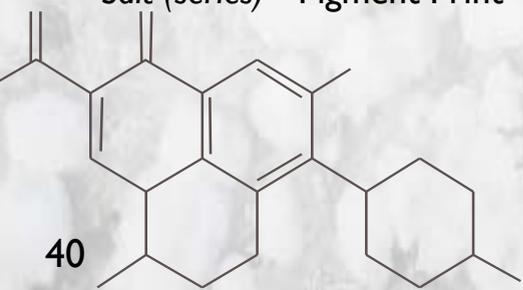
Image: Hikmet Sidney Loe



# Matt Kruback



*Salt (series)* • Pigment Print • 2015 • 13" X 13"



Environments are shaped beyond the scale of human existence, a slow flux of accumulation, dissolution, and migration of material. Where we see a fixed aggregate of forms, we are only witnessing a brief moment in the process of change and evolution.

These ephemeral works use the minerals carried in water from the Great Salt Lake as the medium for drawings that utilize the processes of the natural environment albeit in accelerated form. Salt and other minerals carried in the water are deposited onto a variety of surfaces that affect and direct the formations and reticulations of the minerals as they collect and crystallize.

Some images are crafted intentionally on surfaces like a traditional drawn image, while others are left alone to resolve under their own circumstances. The resulting images read simultaneously as miniscule and immense spaces, with little present to anchor them in real space.

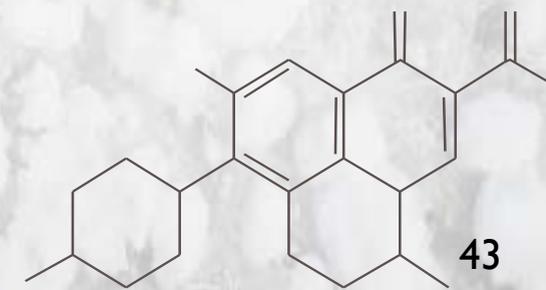
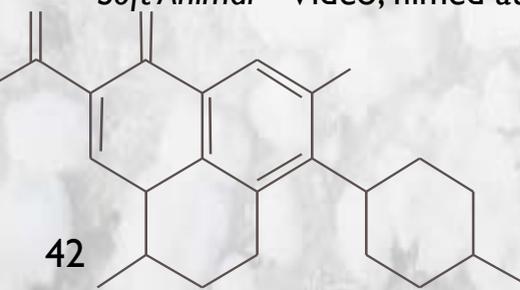
The drawings echo our experience of the natural world, illustrating a singular moment in a state of change. Forms appear fixed and concrete for a moment, on their way to another state and composition. After documentation, the minerals are returned to solution and poured back into the Great Salt Lake.

# Colour Maisch



There are certain places that are simultaneously light and dark, beautiful and ugly, soft and harsh- those places that embody opposition and force us to sit with ambiguity. The Great Salt Lake is one of those sublime places. While I could stare at the reflective water for hours it's not actually the water that draws me in, it's everything that washes up from brine shrimp shells and dead birds to the beautiful, moist foam that lines the shore on a windy day; these objects and materials speak of movement, life and death and are both repulsive at one glance and stunningly beautiful the next. It often feels like luck when I stumble upon and notice these qualities in place or thing but it also requires being willing to see what lies beneath the surface. Is there another way that these materials, while of one place, can be seen or noticed in another way? Can a material be as it is and also be transformed to tell another story? Perhaps a story that has always been there but was hidden view. This hidden story is what I try tease out and create.

*Soft Animal* • Video; filmed at *Spiral Jetty* , fall 2013 • 2014



# Frank McEntire

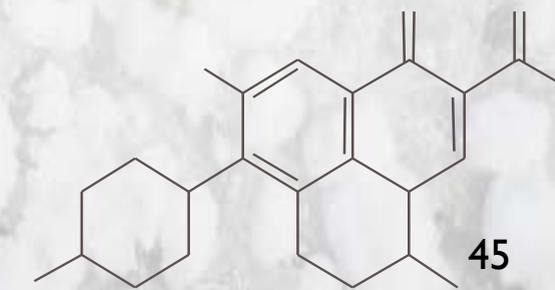
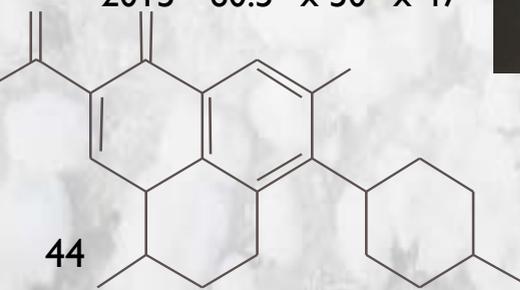


*Salt Sutra* • Steel, plaster,  
gold leaf, paint, salt, silver,  
tin, resin offering vessel  
2015 • 60.5" x 50" x 47"

In 1997, I saw the Sundance Film Festival premiere of “The Saltmen of Tibet,” a documentary by Ulrike Koch about an ancient tribal practice repeated each spring in northern Tibet.

For a month, four men from a nomadic tribe travel on horseback with a caravan of 160 yaks across the Tibetan high country to remote Lake Tsento. There, they spend another month gathering salt from the lake’s shore—the whole time making ritual offerings to appease the gods, singing, chanting, praying, and speaking among themselves in a secret “salt language.” Once the salt is dried and sewn into carrying sacks and loaded on their yaks, they make the grueling month-long return trip to their summer encampment where their harvest is traded for barley.

For generations, hundreds, perhaps thousands, of saltmen from many Tibetan tribes have made this, or a similar arduous passage, through the spectacular Himalayan lake region. They would seldom see anyone else along the way. Now, the Chinese have introduced modern roads and railway, so traffic and increasing numbers of people assault what was once the saltmen’s solitary journey. Modernization has diminished a solemn ancient cultural tradition and jeopardized community livelihood—and has also devastated a pristine natural environment. I suspect, however, that the powerful salt songs and prayers and the secret “salt language” will not altogether perish. The Tibetans are survivors.



Often, art-making materials that relate to something I'm thinking about come to my attention—in this case, a haunting four years after seeing “The Saltmen of Tibet.” I found a primitive, threatening-looking piece of farm equipment, painted the contraption red to represent China, and placed in it a Buddha figure on a pillar of salt to represent Tibet. *Salt Sutra* speaks about the dispossessed and their loss of ancient lands, changing culture, and threatened spiritual practices.

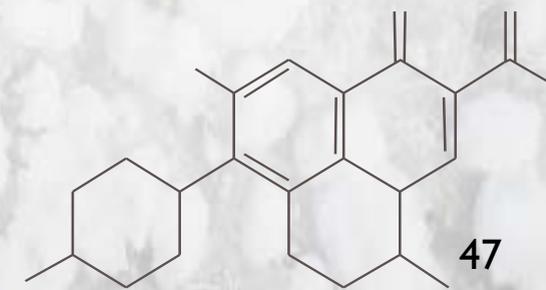
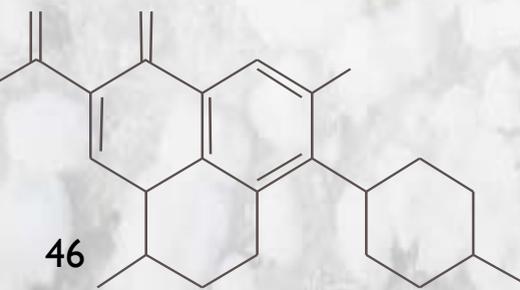
In 2015, I expanded *Salt Sutra* by including a mixture of white salt from the Great Salt Lake and pink salt from the Himalayas. This amalgamation is a tribute to Tibetans and American Indians of the Colorado Plateau who have traditions of salt gathering; like the multi-state pilgrimage of Southern Paiute who offer sacred “salt songs” and prayers and the salt-trail ritual pilgrimage of Hopi males to their salt mine in the Grand Canyon that culminates in a right-of-passage into adulthood.

Since the 1950s, Tibetans have adapted their culture and spiritual practices in order to survive Chinese oppression and diaspora. For hundreds of years, American Indians, under horrible conditions, continue as resilient, cultural shape-shifters. They, too, survive. Tibetans and American Indians share a bond with other indigenous peoples across the globe who creatively adapt their cultures and survive, even thrive, under similar circumstances.

*Salt Sutra* commemorates that persistent, resourceful spirit.



Image: Hikmet Sidney Loe

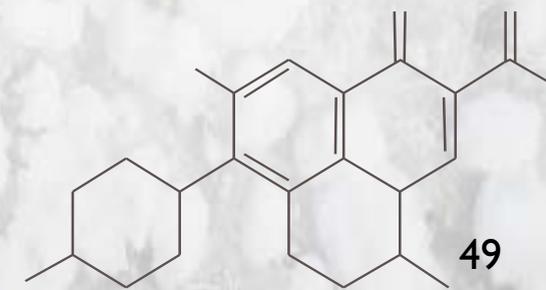
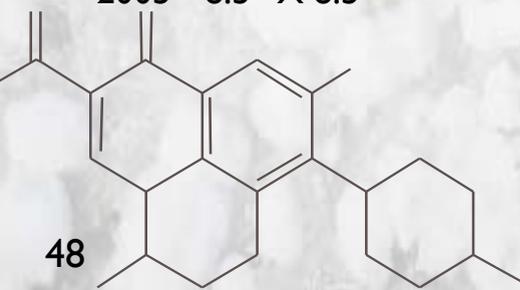


# Amanda Moore

As a graduate student at the University of Utah from Tennessee, I was mesmerized by the Great Salt Lake. Unlike many locals, I was more interested in the folklore than the environmental issues that surrounded it. The first true surfacing of the *Spiral Jetty* in three decades coincided with my move to Salt Lake City. I cannot truly put my finger on how it influenced my own art work but I do know it affected me as a person. I have taken many visitors to see it, I've popped tires, gotten lost, watched the surrounding landscape change as the Jetty became more and more popular and even participated in a campaign to stop oil drilling near it. The Jetty has helped me become more rooted to the area than I ever could have imagined.



*Spiral Jetty Sunset*  
Archival Digital Print  
2005 • 8.5" X 8.5"



# Alan Nakagawa

“From a galaxy, billions of light years away, comes the Aleurone Layer diaspora dispersing strategically throughout space in search of ionic compounds to re-generate by creating the ultimate protein and mineral combo.

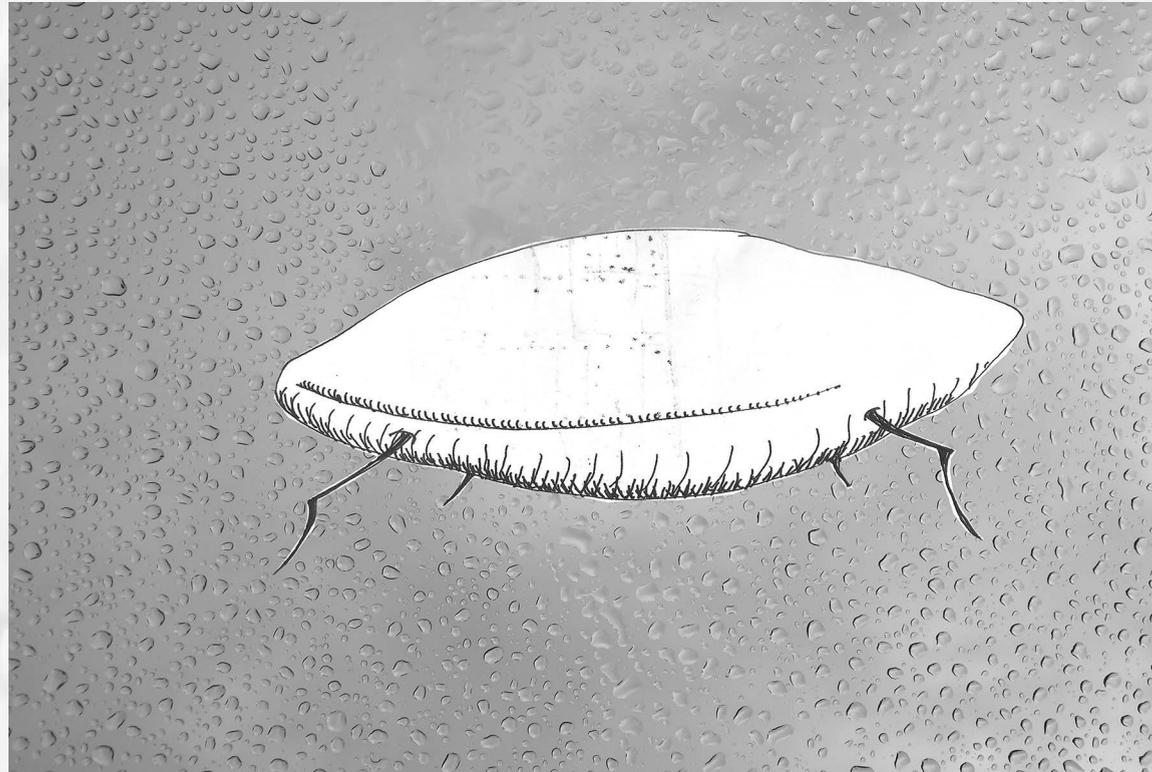
“In this other world, the high lack of ionic compounds has reached an emergency level, a dire time for their world.

“It has caused the inability for their regeneration; no cause and effect, no push and pull, no speak and listen, no communication.

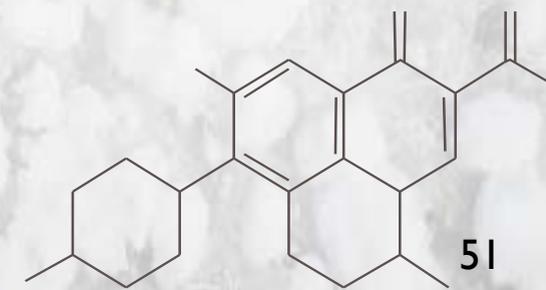
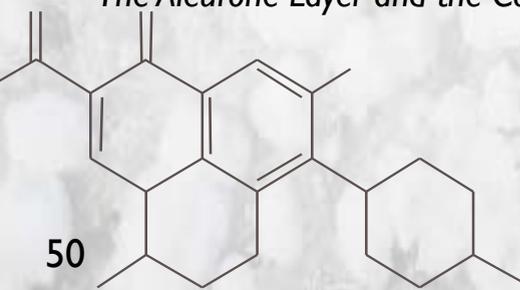
“This has resulted in a sharp decline of the mortality rate/ production of Aleurone.

“In 1969, Earth was hit by a multitude of alien visitors in the form of grain-like vessels, which were actual space pods congregating at bodies of salt. The international governments, in order to not alarm the general public, staged a first man on the moon media story. It worked. No one noticed the little pods. To this day, the aliens live amongst us, harvesting salt and transporting it back to their world.”

This is the storyline which is abstractly expressed in my silent black and white video. I was taken by the industry around the Great Salt Lake and the various machines and silos visible from the freeway. I like this juxtaposition between nature and the manmade. The silo inside the Granary Art Center reminded me of



*The Aleurone Layer and the Cosmic Understanding of Communication • Video • 2015*



Capitol Milling's silo in Los Angeles' Chinatown. So this relationship between industrial shapes became the springboard for a kind of story about communication. In my mind, the silos were talking to each other and this inspired the video.

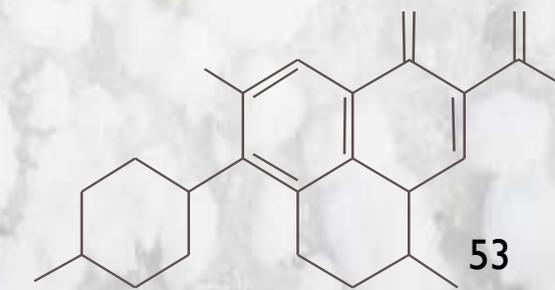
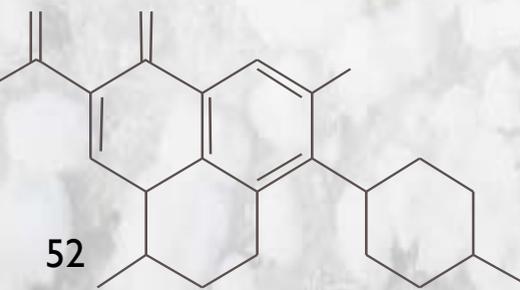
As a sound artist, I wanted to challenge myself with creating an artwork with no sound. I would approach it in a similar manner as I would sound composition, that is, the sculpting of themes, beats, textures in patterns in duration. I liked the black and white look which is a response to an animation by Jonathan Borofsky, 1985. It was a simple animation of a dog on a tight rope which I found mesmerizing. It seemed to bounce between being an animation and being a drawing, which I enjoyed. As opposed to traditional animation which is made up of drawings but gives the illusion of movement and in a sense distracts us from the truth that it is a series of drawings.

The construction of the film is influenced by a work of rapid imagery by Nam June Paik that I saw during a festival at the University of California San Diego. I am not certain what year it was or what video festival it was but it might have been in 1987.

This work is also influenced by my attraction to the funk band, Parliament and the 80's Sci-Fi film *Buckaroo Banzai*. Lastly, this work is also somehow a response to diabetes.



Image: Hikmet Sidney Loe



# Chauncey Secrist

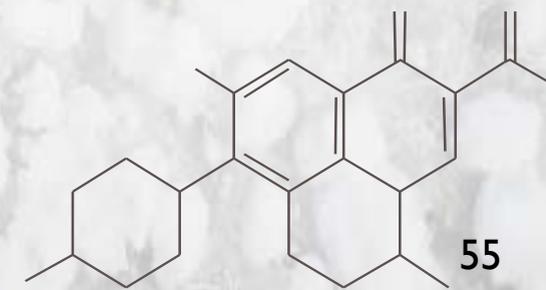
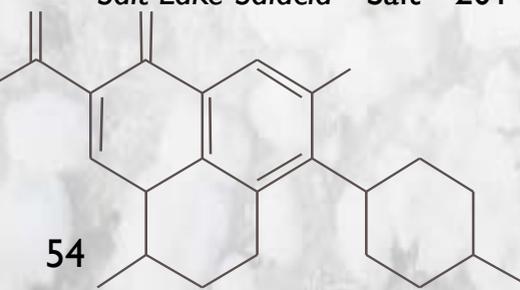
In ancient Roman mythology, Salacia, the wife of Neptune, was worshipped as the goddess of salt water. She presided over the depths of the ocean. She was also known as Salachia and ruled over springs of highly mineralized waters.

The Great Salt Lake is the largest salt water lake in the western hemisphere and is fed over 1 million tons of minerals by its three main tributaries, the Jordan, Weber, and Bear rivers. The water of the Great Salt Lake is even saltier than sea water and it is sometimes called "America's Dead Sea."

It seems entirely appropriate to appropriate the name of a deity so closely associated with salt for the title and inspiration for a work of art about the Great Salt Lake. If Salacia were to take up residence in a landlocked area anywhere in the world, our own Salt Lake might seem like prime real estate. It is an area that, for me, has become kind of holy. It is a place to which I make periodic pilgrimages to take photographs, to connect with nature, and to experience a kind of peaceful isolation and stillness in a frantic world that is in perpetual motion. With this piece, I wanted to express some of that feeling by preserving some of the salt from the lake as something of an icon.



*Salt Lake Salacia* • Salt • 2014 • 10" X 8" X 4"

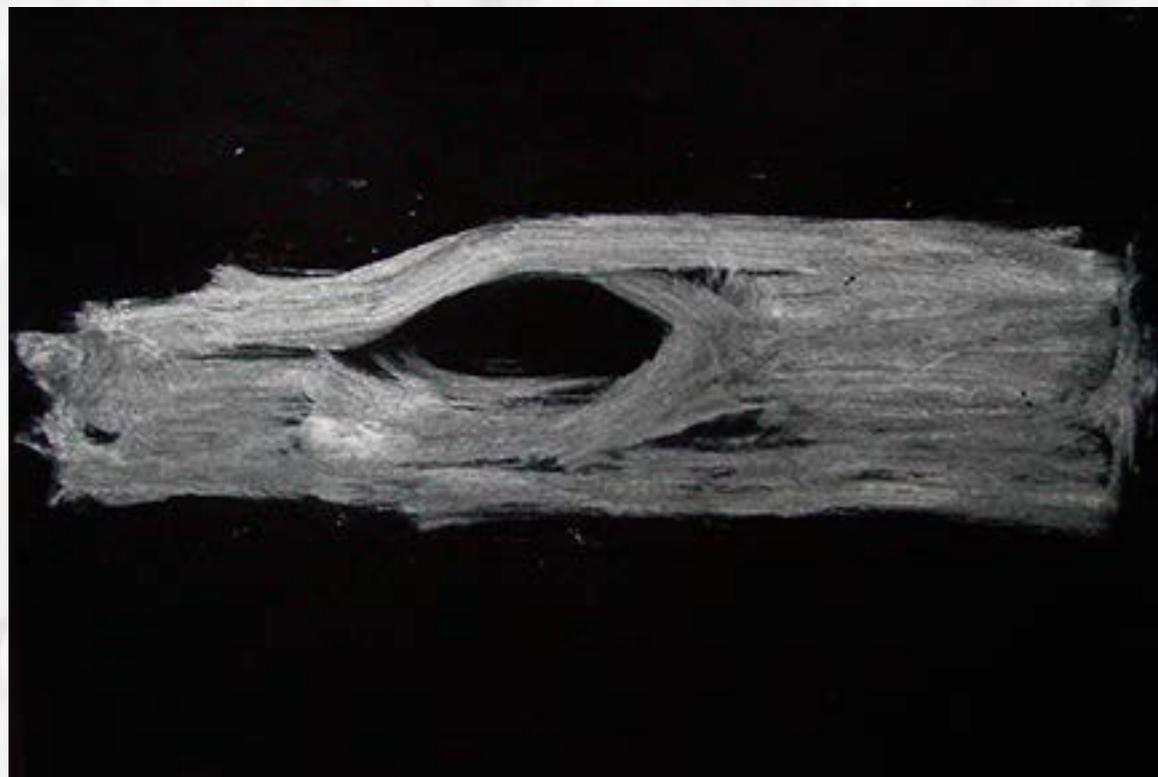


# Holly Simonsen

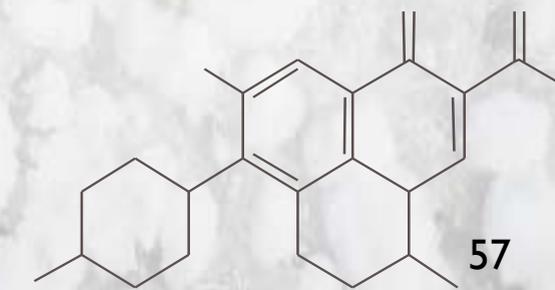
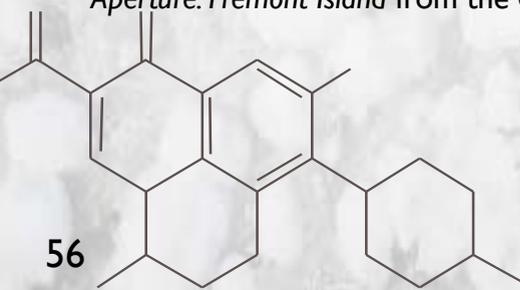
11 pre-alphabetic glyphs emerged from my experience circumnavigating the southern portion of Great Salt Lake. The initial journey was collaborative. 11 women served as totems at various stopping points along my counterclockwise route from Lee Creek to Antelope Island, Fremont Island, Saline, Promintory, Carrington, Stansbury, Salt Mounds, Evaporation Pools, Black Rock, and back to Lee Creek. Each of the 11 glyphs is rooted in one of these specific sites. In their totality, they communicate the process of working backward into the elemental sources of language.

I've been working collaboratively with Great Salt Lake for around 10 years. The salt of Great Salt Lake is composite. The material of the landscape itself is replete with paradox – salt – comprises blood, sweat, tears; it erodes and simultaneously preserves. Similarly, Great Salt Lake is both hollow and filled, more alive and active than the desolate salt flats indicate. Estimated to be nearly 10 times saltier than ocean water, the Lake preserves, erases, and crystallizes the language I uncover there.

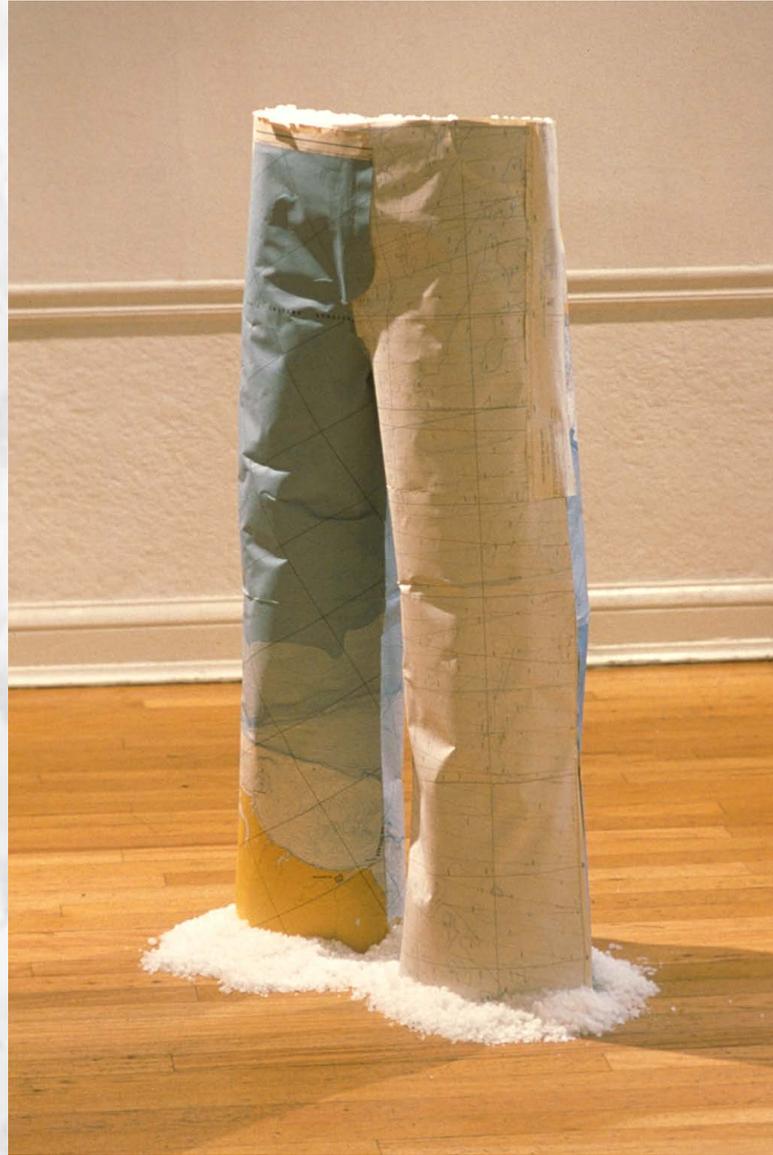
Great Salt Lake is a mirror, complete with the attributes of accurate reflection and total distortion. It simultaneously holds me and erases me. It preserves and destroys. Within the mirror I too become invisible, wild. I am pronghorn antelope, coyote, pelican, eared grebe, brine shrimp, and red algae. The language I uncover there takes me to the places where my earliest impulses as a species still quicken. I am both corporeal and transcendent, simultaneously silenced and aware. My body is landscape, the landscape is body, and both are containers for the artistic rituals I practice. For me, it is imperative to consider the figure in context, which is to say within a landscape. Rather than a singular, vertical line, I consider the way we started, facing the ground. For me, to draw up from the earth and down into the earth are the grounds for my presence here.



*Aperture: Fremont Island from the Glyphs series • Salt, Breast Milk on Paper • 2010 • 23" X 27"*



# Brian Snapp



*Nearly North,  
Nearly South,  
Nearly East,  
Nearly West •  
Nautical Maps & Salt •  
2001*

“And what is space anyway if not the body’s absence at every given point?”  
Joseph Brodsky

“How have I managed to come back here so many times without ever  
going away?”  
Antonio Porchia

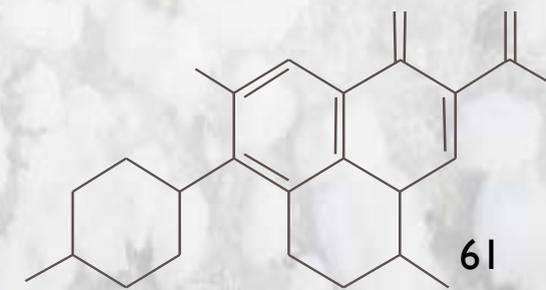
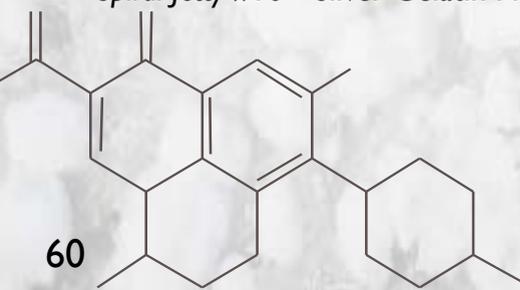
Moving from one point to another involves traversing space. Once you move closer to your destination you find yourself occupying another space, nearly there. And for now, that is as close as you get. In order to make this new space a place you give it a name. To fill the void created by leaving the familiar, to live in the distance, you consume the space, you fill yourself with it and you expand yourself into it, still, nearly there. Looking back to points of origin and away to other locations you see your absence. The map documents more of where you are not, than where you are. I am the space where I am. As artists, we create within and traverse these boundaries inviting others to participate in another new space. Mary Jane Jacob writes, “This space is located in between. It is a middle ground, a transition space, a place of pause, a place to wait, to test and then to move beyond.” In this space we present ideas and ask the viewer questions like, what if, is this the way it is, is war the only viable option, can we live a more compassionate life, why not? If time is not a road is it a room, space? If we revisit the present and find ourselves in a room built by time, how do we create anything that hasn’t already been created? It seems we are left with revisions and reinterpretations that allow the walls to shrink and grow, open and close, that breath new life and help us see anew. Nothing gained, nothing lost, everything present in the present. Nearly there, nearly there...

# Diane Tuft

In the summer of 2005 I travelled to the Great Salt Lake to photograph the *Spiral Jetty*. Since 1998, I have been recording the visual effects of infrared light waves on the landscape. Salt is a transmitter of infrared light and since the Great Salt Lake is one of the most saline lakes in the world, I felt that this lake would be the perfect venue for me to capture these light waves. *Spiral Jetty #10*, visually records the refraction of infrared light waves in the salts and the rocks of the Great Salt Lake. The amount of this thick encrusted salt on the rocks of the *Spiral Jetty* varies day to day depending on the level of the water in the Great Salt Lake. These precipitated salt crystals act as a perfect prism to refract and reflect the infrared light waves in this lake. When infrared light waves are absorbed or reflected in the landscape, warmer areas appear white and colder areas appear dark. *Spiral Jetty #10* is a great example of how infrared light waves are refracted and reflected on the salt and rocks of the *Spiral Jetty*.



*Spiral Jetty #10* • Silver Gelatin Photograph • 2005



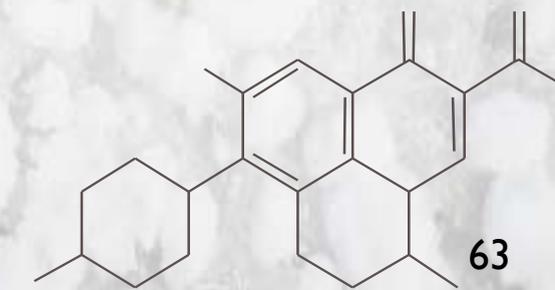
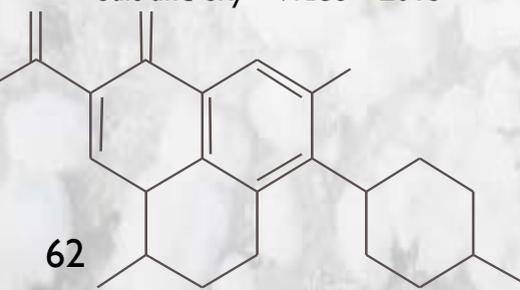
# Ashley Wilson

The Great Salt Lake is a place of mystery and awe. There are many bizarre and natural occurrences that only happen there or in very few places in the entire world. In particular, the salt crystal formations that surround the Great Salt Lake are what drew me to make a video there. Their rectangular forms create sharp and flat angles that reflect the sun in such a way that they become little glints of light spread all across and around the lake. The particular place this was filmed had a mixture of salt and water that interacted with each other. Their interaction shows only a little through the video. It can be hard to tell because the video is primarily out of focus. While the salt is out of focus, clouds can be seen in the reflection of the water. It distorts our vision of the lake by forcing us to look at the clouds above and talks about being in focus with our surroundings and noticing what is around us. The busy pace of life can distort or blur what we actually see or perceive of the world around us.

Place is an important element in all my work. Where I am becomes the backdrop or the forefront of my work. There are subtleties in everything around us. There is a need to look around and to see what is there, that might not be seen otherwise.



Salt and Sky • Video • 2013



## Artists

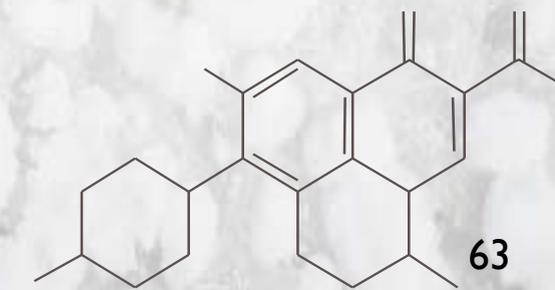
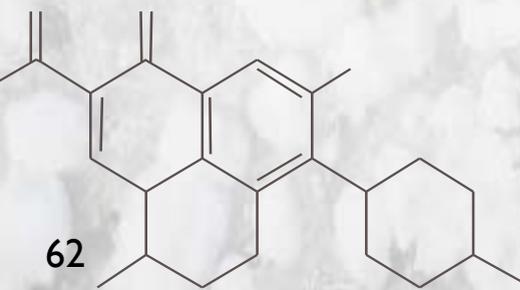
|  |  |
|--|--|
| Kimberly Anderson                      | <a href="mailto:kiimberly.anderson@gmail.com">kiimberly.anderson@gmail.com</a>                               |
| Christine Baczek                       | <a href="http://baczekphotography.com">baczekphotography.com</a>   |
| David Baddley                          | <a href="http://davidbaddley.com">davidbaddley.com</a>   |
| Phyllis Baldino                        | <a href="http://phyllisbaldino.com">phyllisbaldino.com</a>   |
| Shonti Breisch                         | <a href="http://shontibreisch.com">shontibreisch.com</a>   |
| Sandy Brunvand                         | <a href="http://Sandy.Brunvand.com">Sandy.Brunvand.com</a>   |
| Virginia Catherall                     | <a href="http://lakesaltknit.blogspot.com">lakesaltknit.blogspot.com</a>                                     |
| The Center for Land Use Interpretation | <a href="http://clui.org">clui.org</a>   |
| Erin Coleman-Cruz                      | <a href="http://erincolemancruz.com">erincolemancruz.com</a>   |
| Stefanie Dykes                         | <a href="http://stefaniedykes.com">stefaniedykes.com</a>   |
| Matt Kruback                           | <a href="http://mattkruback.com">mattkruback.com</a>   |
| Colour Maisch                          | <a href="http://colourmaisch.com">colourmaisch.com</a>   |
| Frank McEntire                         | <a href="http://frankmcentire.com">frankmcentire.com</a>   |
| Amanda Moore                           | <a href="http://movingtruwest.com">movingtruwest.com</a>   |
| Alan Nakagawa                          | <a href="http://collagecollage.com">collagecollage.com</a>   |
| Chauncey Secrist                       | <a href="https://facebook.com/ChaunceySecristArtist">facebook.com/ChaunceySecristArtist</a>                  |
| Holly Simonsen                         | <a href="http://hsimonsen.com">hsimonsen.com</a>   |
| Brian Snapp                            | <a href="http://art.utah.edu/galleries/faculty/brian-snapp/">art.utah.edu/galleries/faculty/brian-snapp/</a> |
| Diane Tuft                             | <a href="http://dianetuft.com">dianetuft.com</a>   |
| Ashley Wilson                          | <a href="http://ashleywilsonwall.com">ashleywilsonwall.com</a>   |

## Curator

Hikmet Sidney Loe [hikmetsidneyloe.com](http://hikmetsidneyloe.com)

## Designer

Karly Anderson [kandersonart.squarespace.com](http://kandersonart.squarespace.com)





GRANARY ART  
CENTER