

1. Wall text for *Drawing Lab*, an all-audiences participatory exhibition that I curated at the Utah Museum of Fine Arts in 2013.

Drawing is the radical act of making a mark. It is a record of thinking, of perceiving, of impulse. It claims *I am here*.

Drawing has been defined many ways and has had many purposes throughout human history. Cave drawings, botanical illustrations, and self-portraits all document our experiences. Drawings visually map our ideas and tell our stories. The drawing process provides immediate feedback: As we draw, we create evidence of our perceptions, choices, and attitudes. We record what we see, feel, hear, remember, imagine, suspect, prefer, challenge, question...

*Drawing Lab* invites you to experiment, explore, and create your own definition of drawing. The drawings made in this exhibition will create a shared portrait of our visitors. You may create abstractions in chalk, draw directly on a table, take inspiration from art objects, or contribute to an exhibition-long "metamorphosis" scroll drawing. We encourage you to boldly draw in ways you haven't before.

Images of *Drawing Lab*



## 2. Great Salt Lake: Three Views

From January – April, 2014, the UMFA hosted three exhibitions that each present a different view of Great Salt Lake. I conceived of an interpretive wall to introduce the exhibition and pose questions about the three shows, comparing and contrasting their treatment of a common subject in different media and through different lenses. The wall includes a map of Great Salt Lake, locating prominent locations featured in all three exhibitions, a self-guide, a seating area that invites visitors to peruse the short story by J.G. Ballard featured in Tacita Dean's *JG*, and this wall text, which I wrote to invite visitor engagement with all three exhibitions.

### GREAT SALT LAKE: Three Views

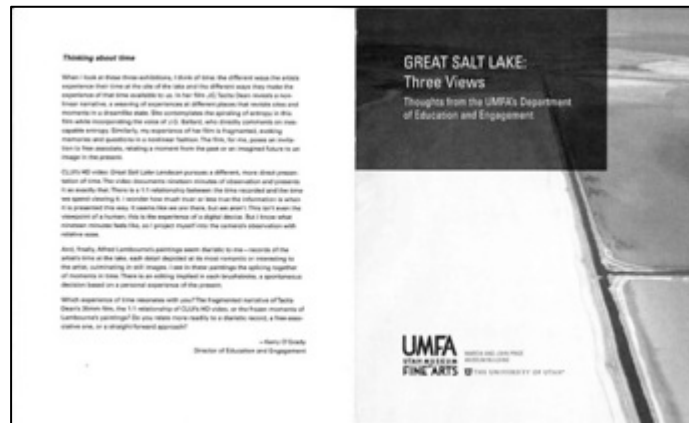
Great Salt Lake has engaged our imagination for centuries. We philosophize on the shores of the largest saltwater lake in the Western Hemisphere, and we wonder at the evidence its ancient coastlines provide of time beyond our comprehension. It is always changing, and the unpredictable rising and falling of its water level, or the moments when its waters turn red, unearth nuanced complexity at the edge of our grasp. Meanwhile, our creative nature has figured out how to harness the resources of this unique natural environment.

Artists have visited and documented this site, providing a further space for dialogue about our relationship to the Inland Sea. The UMFA presents three exhibitions that each take a different approach to this ancient body of water. In her film *JG*, Tacita Dean filters her view through symbolism and personal meaning to explore the lake as a site of entropy and change, representing the inescapable effects of time. Her intricately woven narratives, visual metaphors, and references to the creative works of artist Robert Smithson and author J. G. Ballard ask us to forge connections among recorded moments and manipulated images. Meanwhile, in *The Savage Poem Around Me: Alfred Lambourne's Great Salt Lake*, the painter, encountering the lake in an earlier time, records his personal experience and fascination with the landscape through romantically painted vignettes. In contrast, Center for Land Use Interpretation: *Great Salt Lake Landscan* pursues as objective a view as possible in representing our use of this landmark's unique features. Through a documentary lens, we encounter an unedited 500-foot aerial view of a southern section of the lake and the scale of our industrial interaction with it.

We invite you to engage openly with these works as your own site of creative contemplation and dialogue. How are these exhibitions alike and different, what piques your interest, and what do your responses to such diverse creative works suggest about our collective and multifaceted relationship with Great Salt Lake?



3. This guide facilitated multiple points of entry to three related exhibitions, Great Salt Lake: Three Views, inviting visitors to pose questions about all three exhibitions together and to compare and contrast their content and formats. Four museum educators wrote a section to share various lenses through which we viewed the exhibitions. This image shows *Thinking about time*; the others were *Thinking about transcendence*, *Thinking about place*, and *Thinking about perspective*. (back and front)



### *Thinking about time*

When I look at these three exhibitions, I think of time: the different ways the artists experience their time at the site of the lake, and the different ways they make the experience of that time available to us. In her film *JG*, Tacita Dean reveals a nonlinear narrative, a weaving of experiences at different places that revisits sites and moments in a dreamlike state. She contemplates the spiraling of entropy in this film while incorporating the voice of J.G. Ballard, who directly comments on inescapable entropy. Similarly, my experience of her film is fragmented, evoking memories and questions in a nonlinear fashion. The film, for me, poses an invitation to free associate, relating a moment from the past or an imagined future to an image in the present.

CLUI's HD video *Great Salt Lake Landscan* pursues a different, more direct presentation of time. The video documents nineteen minutes of observation and presents it as exactly that. There is a 1:1 relationship between the time recorded and the time we spend viewing it. I wonder how much truer or less true the information is when it is presented this way. It seems like we are there, but we aren't. This isn't even the viewpoint of a human; this is the experience of a digital device. But I know what nineteen minutes feels like, so I project myself into the camera's observation with relative ease.

And, finally, Alfred Lambourne's paintings seem diaristic to me— the record of the artist's time at the lake, each detail depicted at its most romantic or interesting to the artist, culminating in a still image. I see in these paintings the splicing together of moments in time. There is an editing implied in each brushstroke, a spontaneous decision based on a personal experience of the present.

Which experience of time resonates with you? The fragmented narrative of Tacita Dean's 35mm film, the 1:1 relationship of CLUI's HD video, or the frozen moments of Lambourne's paintings? Do you relate more readily to a diaristic record, a free-associative one, or a straight-forward approach?

4. Interpretive text for a label to accompany a temporary intervention of contemporary photography by Shigeyuki Kihara in the otherwise traditional Pacific Island Gallery at the Utah Museum of Fine Arts.

Shigeyuki Kihara, whose *salt 8* exhibition is on view in the adjacent gallery, investigates the complexities of cultural identity, colonialism, globalization, representation, gender roles, and spirituality. Her work presents a conflated sense of time, inviting past histories, perceptions of the present, and projections of the future to inform each other.

Contemporary photographs by Shigeyuki Kihara are temporarily incorporated into our Oceanic gallery. This practice of juxtaposing contemporary art with a traditional museum display is called an intervention. The contemporary and traditional works re-inform each other, asking new questions about the meaning and context of each.

Think about this intervention:

- What does it mean to see Kihara's work here, in the Oceanic gallery, rather than next door in the contemporary salt gallery?
- Does this setting change the way you respond to her work?
- Does it affect the way you view the objects in the rest of this gallery?

Think about the work in this gallery:

- What time periods and parts of the world are presented?
- Why are the cultures and nations in this gallery grouped together?
- Many of these objects are intended for practical or spiritual purposes. Why are they in an art museum?
- How did the traditional Oceanic objects in this gallery come to exist at the UMFA? Who collected this work, why were they in the Oceanic region, and what was their relationship with the people they met? How did the creators of these purposeful objects determine which objects to sell?



4. This gallery card accompanied the UMFA's exhibition *Bierstadt to Warhol: American Indians in the West*. I collaborated with University of Utah Faculty and UMFA Department of Education and Engagement staff members to create a set of four cards to invite critical viewing of the exhibition with respect to its complex themes. We asked members of the University community to comment on each theme, and then we expanded on the theme on the back. The themes were Romanticized Vision, American Frontier, Deconstructing Stereotypes, and Appropriation. (Note: The text here on the front is written by an invited faculty collaborator.)

## APPROPRIATION



**Andy Warhol** (American, 1928-1987)  
***Cowboys and Indians: Sitting Bull***  
 1986  
 Screen print  
 Collection of Diane and Sam Stewart

**FIND THIS WORK OF ART.**  
 See back of card for gallery location.

To appropriate is to take something—often understood as belonging to someone else—and to make it one's own. This practice was integral to the work of a number of influential artists in the twentieth century. The frequent repetition of the phrase "good artists borrow, great artists steal" (misattributed to Pablo Picasso) shows how eagerly the concept of appropriation was grasped in the last century. Warhol was a master appropriator. He used a method appropriated from mass culture (the screen print) to appropriate imagery from mass culture. His *Cowboys and Indians* project appropriates the subject matter of the popular American tradition of the western. Before the western film genre, Buffalo Bill's travelling Wild West show appropriated American Indian culture as a form of entertainment. Sitting Bull toured with Buffalo Bill for a season, autographing copies of photographs like the one used by Warhol. In the context of an exhibition about the representation of American Indian identity, this image by Warhol reminds us of the complexity of appropriation beyond representation. The western, as an entertainment genre, both appropriated from American Indian cultures and celebrated the appropriation of lands and resources from indigenous populations.

~ Sarah Hollenberg, Visiting Assistant Professor of Art History, and Audrey Vickers, BA Art History 2013, University of Utah



Bierstadt to Warhol exhibition floorplan

### About Appropriation:



Appropriation occurs when an artist co-opts an image to use it for their own creative purposes. In this work, Warhol has taken an image from a photograph by Orlando Scott Goff that was intended to truthfully document the presence of Sitting Bull, and he has used it in his own art to examine the construction and use of images in a media-saturated environment. The intended meaning of Warhol's print differs from that of Goff's photograph.

On a nuanced level, we could say that some artists have taken the image of an American Indian person and have used it to express an idea that has less to do with the identity of the person in the image and more to do with an idea projected onto that person's image by the artist.

### Think about the photograph as a portrait:

Goff's photographic portrait placed Sitting Bull in a particular stance in a certain setting. Even in an attempt to capture the truth of Sitting Bull as a person, the image is filtered by traditional choices in photography—traditions that come from a non-Native culture. This photo-journalistic portrait grew to be an iconic image. What do you imagine this image represented to the mass public? How did the image represent more than the person depicted? In other words, how did Goff appropriate Sitting Bull to represent ideas from his cultural context?

### Think about images as icons:

Andy Warhol was very interested in icons from popular culture. He chose to reproduce the image of Sitting Bull because it had become iconic. In other words, the image of Sitting Bull stood for something beyond the image of the individual. What do you think the image of Sitting Bull symbolized to the general public in 1986?

### Think about the values of the artist:

Take another look at the works of art throughout the exhibition. In some cases, Euro-American artists appropriated images of Native cultures to express romanticized ideals that perhaps contrasted with their views of an industrialized culture. Where do you feel that an artist has appropriated an image of a person to express their own ideas and values? Which of the artist's values can you ascertain from any given image?

This difficult idea raises the question: when is a portrait *not* an appropriation of one person's image to express a perspective held by the artist?

Orlando Scott Goff, (c) Denver Public Library, Western History Collection, X-31935

5. A self-guide to Nancy Holt's *Sun Tunnels* to accompany her retrospective exhibition at the UMFA. The language here was co-written with the UMFA's curator of contemporary art, and the guide was developed in collaboration with the UMFA's graphic designer.



Nancy Holt (American, born 1938)  
*Sun Tunnels*  
 1973-76  
 Site: Great Basin Desert, Utah  
 Materials: Concrete, steel, earth  
 Overall dimensions: 9 feet 3 inches x 68 feet 6 inches x 53 feet  
 Diagonal length: 86 feet  
 Each tunnel: 18 feet 1 inch x 9 feet 3 inches diameter

Nancy Holt is most widely known for her large-scale artwork *Sun Tunnels* (located in Lucin, UT); however, she has created works in public places all over the world. The artist's interest in light, perspective, time, and space certainly influenced her photographs, films, sculpture, and installation art, but perhaps it is most magnificently illustrated in her Land art. Land art emerged in the 1960s, coinciding with a growing ecology movement in the United States, which asked people to become more aware of the impact they can have on the natural environment. Land art changed the way people thought of art; not only did it take art out of the gallery and museum, but it also took art out of the market. Many Land art sites are located in remote, uninhabited regions. We are lucky that such an influential work of art is within a day's drive from the UMFA.

ABOVE IMAGES | Nancy Holt, *Sun Tunnels*, (1973-1976), concrete, steel and earth, Great Basin Desert, Utah. Photographs by Nancy Holt, images courtesy of the artist and Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

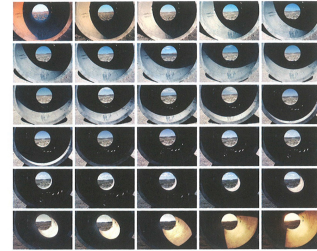
## Directions to *Sun Tunnels*



Drive time from Salt Lake City is about 4 hours.

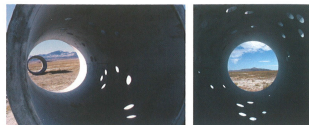
- Take I-80 west from Salt Lake City through Wendover to Oasis, Nevada.
- At Oasis, take Nevada Highway 233 through Montello, Nevada (last gas, water, food, lodgings) back into Utah where the road becomes Utah Highway 30.
- About 10 miles past the state line is a sign for Lucin. There are two gravel roads on the right. Take the first one for five miles to Lucin.
- Cross the railroad tracks and continue on the same road for about two miles.
- Turn left and proceed about two miles and then right for 3/4 mile to *Sun Tunnels*. There is a parking area at the end of the road.

## *Sun Tunnels* Self-Guide



Nancy Holt, *Sunlight in Sun Tunnels*, 1976, thirty photographs of sunlight and shadow in one tunnel, photographed every half hour from 6:00 am to 8:00 pm, July 14, 1976. Composite from original 35 mm color transparencies, printed 2010. Courtesy of the artist and Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

UMFA  
 UTAH MUSEUM OF FINE ARTS  
 MCGUIRE AND JOHN PRICE MUSEUM BUILDING THE UNIVERSITY OF UTAH



*Sun Tunnels* consists of four massive concrete tunnels, each eighteen feet long and nine feet in diameter, laid out in the desert in an open X configuration. On the solstices, the tunnels frame the sun as it passes the horizon at sunrise and sunset. In the top of each tunnel, Holt drilled small holes to form the constellations of Draco, Perseus, Columba, and Capricorn. These holes, and the tunnels themselves, act as frames or lenses through which the visitor can view the surrounding sky and landscape of the Great Basin Desert.

To create her 1978 film *Sun Tunnels*, Holt camped for days on end in the barren desert. In Holt's cinematic and photographic documents currently on view at the Utah Museum of Fine Arts, we can observe myriad nuances of light and shadow inhabiting the installation over time. But to fully experience this important work of Land art, climb into the tunnels, view the surrounding landscape through the cylindrical frames, and feel the desert air in Utah's Great Basin.

ABOVE IMAGES | Nancy Holt, *Sun Tunnels*, (1973-1976), concrete, steel and earth, Great Basin Desert, Utah. Photographs by Nancy Holt, images courtesy of the artist and Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

## Experiencing *Sun Tunnels*

Walk around *Sun Tunnels*. As you walk, spend some time surveying the tunnels from up close and from a distance. Look through them. Experience the interior of the tunnels and the perforations in them. Listen. Notice the way the change in the time of day, weather, or angle of the sun affect your perception. Look at the view of the surrounding landscape beyond the tunnels. Then look at the same area of landscape through a tunnel. How does the cylindrical frame change your personal experience of the landscape? Do you notice new things about the landscape when looking at a defined viewpoint?

*Sun Tunnels* responds to the orientation of the earth and celestial bodies. How does the changing angle of the sun affect your perception? As you explore the tunnels, do you feel a different relationship to the earth and sky?

*Sun Tunnels* is a site specific work of Land art. The site itself was a very important consideration for the artist. Reflect on your journey to this site. How did traversing a distance of remote, untamed land make you feel? How does this impact the meaning of the work?



ABOVE IMAGES | Nancy Holt, *Sun Tunnels*, (1973-1976), concrete, steel and earth, Great Basin Desert, Utah. Photographs by Nancy Holt, images courtesy of the artist and Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

## Tips for your visit

Consider the time of day and the weather. Fill up your gas tank before you go. Consider bringing a camera, a sketchbook, a blanket, sunscreen, lots of water, snacks, sensible shoes, and a hat. Tell someone where you are going and when to expect your return.

A trip out to *Sun Tunnels* is an unforgettable adventure, but please remember that you are undertaking this journey at your own risk. As with any trip to the desert, be prepared for unpredictable weather or automobile occurrences. Approach possible flash flood areas with caution. Phone reception may be spotty.

Nancy Holt, the creator of *Sun Tunnels*, extends an invitation to stop by and experience the structure—and to even camp out on her land. "But please," she asks, "leave everything the way you found it."



Holt shooting the *Sun Tunnels*, 1976. Photo by Lee DeHoffman. Courtesy of Haunch of Venison, London. © Nancy Holt, licensed by VAGA, New York.

Written directions and invitation courtesy of: <http://users.wirelessbible.com/~paw/SUNTUNNELS.HTML>. Driving map courtesy of AGNC, DIGIT Lab, ESRI. The contents of this map are approximate. UMFA nor the DIGIT Lab are responsible for road closures and conditions which may be encountered using the map.



6. Taking Nancy Holt's *Sun Tunnels* as inspiration, I collaborated with the UMFA exhibition designer to develop this project, in which visitors looked through a pipe to create a "sightline," using different lenses to alter their view if they wished, and recorded their perspective with an attached camera. The photos looped on a monitor in the gallery. I wrote this wall text as an introduction:

### Framing Perspective

This interactive tool is modeled after Nancy Holt's locators, short horizontal pipes mounted on vertical pipes at eye level, which she incorporated into various installations both indoors and out. Her emphatically experiential locators focus the attention of the viewer on a specific sightline by excluding extraneous information from the visual field. Holt uses locators to explore perceptual relations, finding that the view through the locator collapsed the perceived distance between the viewer's body and the object of observation as it changed the viewer's perception of scale. Rather than being detached from the environment, the viewer engages with a fixed site, other visitors, and the parameters of the work itself.

As you look through the cylinder, notice the effect on your perception as your view is reduced and refocused by the cylindrical frame.

Do you feel a different relationship to the object of your observation?  
Does it change your experience of scale or distance?

Examine different views, use the props on the shelf to alter your view (or create a new object of observation), and use the digital camera to take a picture of the sightline you have created. Select images will periodically be uploaded to the screen in the gallery.



### Flaring Perspective

The installation is designed to illustrate how human perception, when horizontal, often results in a distorted view of the world, which you experienced in your own experience with looking and color. The installation is designed to illustrate how human perception, when horizontal, often results in a distorted view of the world, which you experienced in your own experience with looking and color. The installation is designed to illustrate how human perception, when horizontal, often results in a distorted view of the world, which you experienced in your own experience with looking and color.

### Experiment with the Object

As you look through the panels, notice the effect on your perception as your view is shifted and refracted by the optical frame.

Do you feel a different perspective to the object of your observation? Does it change your experience of water in distance?

Look at different views, use the panels in the shelf to alter your view to create a new object of observation, and use the digital camera to take pictures of the objects you have created. Select images will periodically be rotated in the space in the gallery.