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REMEMBERING SALT LAKE CITY'S FORGOTTEN

by **ELLEN FAGG WEIST**

REMEMBER THIS NAME: MERCY ROBINSON.

You'll find it carved into the granite of a new memorial at the Salt Lake City Cemetery, along with the names of 54 other early Utah residents, most buried in unmarked plots.

Not "paupers' graves," but "strangers' graves," says researcher Laurie J. Bryant.

Bryant found Robinson's name in a *Deseret News* report of two deaths in a December 1878 fire. She learned the fire had occurred at Salt Lake City's first insane asylum, set by a patient.

Who even knew Salt Lake City had once operated such a facility? That question sent Bryant, a retired paleontologist, on a different kind of historical dig.

Beyond a few newspaper reports, Bryant uncovered no surviving photographs or drawings of the asylum. The stone-and-wood building with 18 patient rooms was located south of the existing Bonneville Golf Course. The institution opened in 1871 and operated for 15 years. Mismanagement eventually spurred the construction of Provo's Territorial Insane Asylum in 1885.

In that era, people who died without known family or without the funds to pay for a casket and headstone were wrapped in blankets and buried in vacant cemetery spaces, says Amy Barry, cemetery and burials program manager at the Utah Division of State History.

Thanks to the city cemetery's detailed records, Bryant compiled a list of people who died while living at the asylum. She cross-referenced the list with city and national census records.

Eventually, her list grew to 55 names. A granite monument was funded through a $1,500 state cemetery preservation grant, matched by a $1,500 donation from the Salt Lake Monument Company, and dedicated at the city cemetery in July.

"I'm pleased we were able to tell that history and honor these lives and uncover these things that history likes to forget," says Barry, a state preservation specialist.

Mercy was originally from Yorkshire, England, and immigrated to Utah with the Appleton Harmon wagon company in 1853. She married William Robinson, and the couple had 12 children, seven of whom were stillborn or died in childhood.

Historical records don't record how Mercy came to live at the Salt Lake City asylum. She was 47 when she died in the fire.

"All you have to do is read old issues of *The Salt Lake Tribune* to see what the criticisms were of the place while it was open," Bryant says. "It was filthy; patients were badly treated and underfed."

The facility's patients "were nobodies in Utah, and they were treated like nobodies," Bryant said.

Until now. **bit.ly/MUSE19ForgottenGraves**

"I'm pleased that we were able to tell that history and honor these lives and uncover these things that history likes to forget" – Amy Barry, Preservation Specialist

LEARN MORE Utah Division of State History's cemetery preservation grant program: history.utah.gov/cemeteries

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INSIDE

ABOUT THIS ISSUE

"My body may be imprisoned, but nothing can keep my creative vision from reaching out beyond these walls." Carole Alden's artist statement offers the perfect jumping-off point for our *Breakthrough Issue*. In these pages, we're considering new opportunities to memorialize the forgotten, to gather in Utah's historic Main Street theaters, to tell an original song-and-dance story, and to grow a garden rooted in cultural history. With this issue's collection of breakthrough stories, we invite you to look for even more creative efforts to save a life.

Sign up for our emails at bit.ly/MUSEemail to receive extended content.

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REDISCOVERING CULTURAL HERITAGE, *one seed at a time*

by **ELLEN FAGG WEIST**

FIRST CAME THE BLESSING OF THE SEEDS.

On a dramatically overcast spring evening, Mayan artist Maria Elena Ku'lub Gomez offered a prayer in her native language of Tzeltal. Her words were infused with the smoky scent of copal tree resin burning over a ceremonial corn-studded altar incorporating 13 different seeds and flowers.

Next came the planting of a milpa plot at Salt Lake City's Rose Park Community Garden. A milpa combines the Three Sisters plants — corn, beans and squash — to maximize the growth and nutrients of all three.

"The family is growing in one place," says Fanny Guadalupe Blauer, a board member of Artes de México, which partnered with Wasatch Community Gardens to sponsor the Sabores de Mi Patria ("Flavors of my Homeland") events. "It's not just about growing food, it's about growing community."

The series established Three Sisters garden plots on the east bank of the Jordan River in Rose Park and at the Mary L. Jackson Elementary School, about 2 ½ miles to the north. But that idea of growing community is underscored by a wide range of initiatives throughout Utah that are helping younger generations rediscover Native food traditions. (See facing page.)

In a milpa plot, corn seeds are planted with beans in a small mound of dirt, and as they grow, the corn stalks offer a climbing platform for the beans. In turn, beans add nutrients to the soil, while the crawling squash plants offer shade "like a carpet," says Susan Finlayson, program director of Wasatch Community Garden.

At Rose Park Community Garden, the planting ritual was overseen by three Mayan women: Gomez, a visiting artist for the Utah Museum of Natural History, and her sister, Guadalupe Ku'lub Gomez, both from the Chiapas region of Mexico, and their hometown friend, Rosita Mendez, who now lives in West Valley City.

Planting was made further memorable due to a sudden rainstorm, which organizer Blauer termed "a baptism" for the rows at the southwest end of the garden.

Corn was cultivated by Native people in Mexico for some 10,000 years, researchers believe. When Spaniards came to the region in the 16th century, they took corn plants home with them, and the easy-to-grow plant quickly became a staple.

But colonizers didn't understand Native traditions, such as the process of nixtamalization, in which corn seeds were treated with alkali, such as lime. They didn't understand that corn, beans and squash were planted together to add essential nutrients into the soil, said Bonnie Jean Knighton, an educator from the Utah Museum of Natural History.

Fanny Guadalupe Blauer

That led to the spread of a pellagra epidemic across Europe and eventually in the southern United States, until scientists discovered the serious effects of the missing nutrients.

In July, the milpa plants were thriving, and had been blessed by some gifts of colorful painted rocks to mark the rows. The plot provides the opportunity to come learn together, Blauer says, as she invited guests to return in October and exchange recipes at Sabores de Mi Patria harvest events.

"Magical things happen when we connect with our ancestry and our roots," she says. **bit.ly/MUSE19ThreeSisters** ●

WEBSITE wasatchgardens.org/milpa

REPLANTING NATIVE TRADITIONS ACROSS UTAH

Organizations across the state are launching initiatives to propagate tribal knowledge of plants and Native foodways.

WELLNESS GARDEN

One example is the second season of a Wellness Garden growing in raised beds at the Urban Indian Center of Salt Lake City, in partnership with Wasatch Community Gardens. It's a work-in-progress, thought to be one of 18 gardens at the country's network of 40 Indian health centers, says executive director Maurice "Mo" Smith.

"I think we're going to see more of these," Smith says. "Native gardens are being funded as an approach to restoring the ancient knowledge of traditional Native food."

FOUR CORNERS POTATO

There's also the media darling of the Four Corners potato, a wild potato recently rediscovered by University of Utah researchers. They had puzzled over potato starch residue found on 11,000-year-old grinding tools at an archaeological site in the Escalante Valley.

U. archaeologist Lisbeth Louderback and her research partner, Bruce Pavlik, a botanist and conservation director at the U.'s Red Butte Garden, found five sites where the potato grew wild in the Escalante area, once known as Potato Valley. Native people lived in the area for thousands of years, but over time knowledge of the wild tubers had faded among white people.

The small, nutrient-packed tuber has three times the protein and twice the calcium and iron as organic red potatoes.

Pavlik has cultivated the Four Corners potato in Red Butte's greenhouses, and is working with Native experts to explore commercial opportunities.

UTE BISON

In northeastern Utah, Ute tribal officials are interviewing elders to understand more about traditional foods and foodways. In appreciation of the tribe's history as avid hunters, they've launched Ute Bison to sell jerky and sausage. The company is awaiting federal approval to ship fresh and frozen bison meat outside of the reservation, says Latashia Redhouse, former marketing and communication manager for Ute Tribal Enterprises in Fort Duchesne.

"Moving in this direction is really honorable for us," Redhouse says, as it highlights traditions that younger tribal members have moved away from.

Another significant effort is "Ute Inspired" dishes added to the menu earlier this year at Fort Duchesne's Ute Crossing Grill, the only Native American-owned and -operated restaurant in northeastern Utah. New dishes include ingredients such as blue corn and bison, and are spiced with sage and sumac. Tribal officials hope the restaurant can help train a new generation of native Ute chefs.

THIRD ANNUAL INDIGENOUS DINNER

The state's highest-profile showcase of Native cuisine is Utah Diné Bikéyah's third annual Indigenous Dinner. This year's $100-per-plate fundraiser is scheduled in October at the Utah Cultural Celebration Center, featuring chefs and activists M. Karlos Baca (Tewa/Diné/Nuche) and Josh Nez (Diné).

IN THREE ACTS

CREATING AN OPERA BY CHILDREN

by **ELLEN FAGG WEIST**

ACT I

The first rule of the Opera by Children program is that students, not the adults, do the work. Over one school year, students work with teachers and drama mentors to craft their own musical story.

At Salt Lake City's Pacific Heritage Academy on this December morning, composer David Naylor introduces himself with a simple little ditty he made up on the spot. "My name is David, and I'm wearing a blue shirt," he sings.

In response, he asks each student to warm up his or her voice with their own tuneful introductions, and most are punctuated with shy giggles. But one ponytailed girl in a gray school sweatshirt announces herself a little differently: She belts.

"My name is Sohfe, and I am a g-o-o-o-o-d singer," she sings, demonstrating the confidence needed to audition for a reality TV show. Or maybe the confidence of a third-grader auditioning for the lead role of the Sea Witch in her classroom's opera, "The Story of the Sea Adventures." Sohfe Hansen's whole family is musical, third-grade teacher Melshihna Folau explains later.

After the musical introductions, Naylor holds up a copy of the class's libretto, which Folau's students wrote with a drama mentor the previous month. "It's very nice, by the way," Naylor says, adding the story will be even better as a song.

The plot of "Sea Adventures" focuses on what happens after explorers find an underwater Pacific Ocean kingdom. The kingdom dwellers are fighting, and so the explorers work to help the sea creatures and mermaids get along with the Sea Witch and her minions.

Naylor explains how this music creation session works. He'll tape each student singing a line of the libretto into his recorder, then everybody will listen as he replays the recordings at a fast speed. "It will sound a little Munchkin-y," Naylor says.

> "OPERA'S GREAT BECAUSE IT HAS EVERYTHING."

One tall third-grader sings the opera's scene-setting line: "The beautiful aquamarine coral reef is our home." "I was so nervous," another girl admits after Naylor records her tune.

Back at his studio, Naylor will translate the recordings into music language, including operatic arias and recitatives. "Whenever I can, I will use your melodies to make songs," he tells the class. "This is going to be a good opera."

ACT II

Last school year, Opera by Children — an arts education program of Logan's Utah Festival Opera & Musical Theatre — helped students create 216 original musical stories in schools across Utah. The program sparked the creativity of 6,390 students who created and performed operas, while 63,215 of their peers attended their shows.

Here's how it works: Over the course of a school year, students write and perform their own musical story, learning about stagecraft in eight sessions with drama, music and art mentors.

As part of the Opera by Children program, Utah students performed librettos ranging from Pacific Heritage students' underwater adventure to Plain City Elementary's "Promontory Point," a story about the Transcontinental Railroad, which was completed in their backyard 150 years ago.

Across the hallway from Folau's classroom at Pacific Heritage — a west-side Salt Lake

"THIS IS GOING TO BE A GOOD OPERA."

charter school celebrating Hawaiian, Tongan, Samoan and Spanish cultures — Jessica Tsu's third-graders wrote "Extinction Day." The opera is set on a peaceful island, where T. rex dinosaurs live. Everything changes, though, after a dramatic volcanic explosion.

On show day, at the school's annual Celebration of Learning program, the opera students have posted exhibits demonstrating what they've learned. One student in Tsu's class reported how hard it is to concentrate on singing and dancing and hitting your marks, all at the same time. It's harder to create an opera than it looks, Folau understates.

But in the beginning, each opera starts with brainstorming sessions. "We ask them what they care about," says Pamela Gee, director of the Opera by Children program. "They start out really silly — every class does; they're testing us." And then the real creative work begins when students start to think about which ideas are important enough to share with their parents and friends.

Opera by Children, now in its 23rd season, is funded through public and private donations, as well as state funds distributed through the Utah Division of Arts & Museums and the Utah Board of Education's Professional Outreach Program in the Schools.

No matter how many years have passed, former kid opera performers report to their teachers that they still remember every note in the score they helped write. They say the work of making an opera was the year's most memorable classroom lesson.

ACT III

In mid-May, it's finally paint day at Pacific Heritage. Now visual art mentor Maria Lindsey is pouring paint directly onto a large piece of cardboard, which in two hours will be transformed into an ocean scene, including an underwater castle and a shipwreck.

"The tricky part with cardboard is to get the paint into the creases and folds," she tells Folau's students, who gather in the school's cafeteria under a ceiling decorated with more than three dozen flags.

"Very few things in our world are just flat color," Lindsey says as she demonstrates how to move the sponge back and forth, "like an elephant's trunk." "You want to transform the cardboard," she says. "Make strokes the way the water moves. I don't want it to be completely mixed or completely even."

Usually, the sky appears darker near the ocean, the artist says. She adds a touch of green paint to the blue water in the foreground, and then changes sponges to paint the sky. "It's kind of like I'm driving my car right along the edge of the water" to create the horizon line, Lindsey says.

"She's a good driver," Folau says.

"She doesn't drive like my dad," one student retorts, which makes everybody crack up.

Nobody cracks up two weeks later at the final opera performance. On this May night, parents and siblings pack the auditorium. Under that riot of colorful flags, most audience members stand to watch the entire musical, nearly everyone filming the show on cellphones.

After a year of work, after months of writing and singing melodies and memorizing lines and creating the choreography and painting sets and finding the right costumes, everything comes down to this 10-minute performance.

"The Story of the Sea Adventures" concludes with a big undersea party where minions, mermaids and explorers come together to celebrate by eating seaweed cake. Pacific Heritage third-grade performers — known as Kumu Folau's Crew — sing their hearts out to rousing applause.

"The memory of doing an opera — or anything in the arts — lasts longer than just about anything else," says Gee with the authority of 23 years of helping kids create their own musical stories. "Opera's great because it has everything." **bit.ly/MUSE19OperaForKids**

LEARN MORE Opera by Children: utahfestival.org

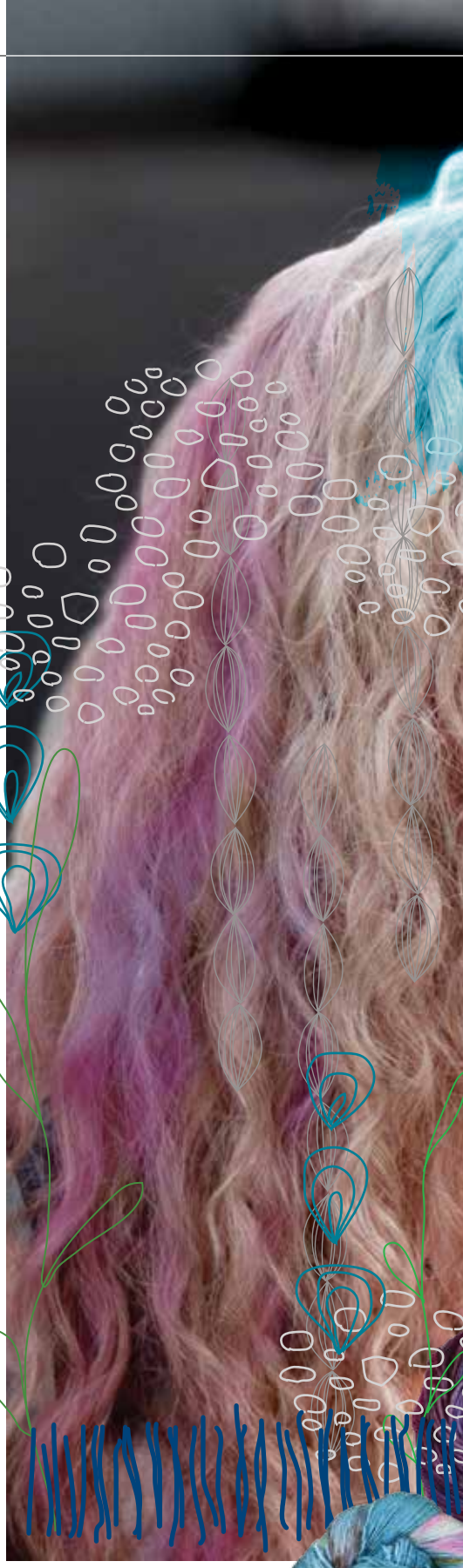
APPLY Bring POPS programs to your school: popsutah.org/about-us

FIND RESOURCES Utah Arts & Museums grants or arts education programs: artsandmuseums.utah.gov/aboutartsandmuseums

Crocheting Her Way to a New Life

WINNING A STATE COMPETITION OFFERS THE SEED MONEY FOR AN ARTIST'S REINVENTION

by **ELLEN FAGG WEIST**



Last year, when Carole Alden heard over the prison loudspeaker that she had a phone call, she was worried.

Something was wrong, she assumed. In prison, few inmates receive phone calls unless something is terribly wrong. She began worrying about her five adult children and her three granddaughters, and she tears up as she recalls the moment.

Instead, the artist heard good news. Great news, in fact. Her crocheted artwork "Fish House," an intricately detailed rendering of a tiny house, was judged best in show in the annual exhibition sponsored by the Utah Division of Arts & Museums. In addition, her piece had been selected for purchase for the state's permanent art collection.

Alden was assured her work would be safeguarded in a climate-controlled vault. That made her laugh, because the Utah Department of Corrections was keeping her in a vault, too. But she was sure her artwork enjoyed better climate conditions than she received as an inmate.

Alden was released from prison on May 29 after serving a 13-year sentence for the 2006 shooting death of her third husband, Martin Sessions. At 59, an age when most of her peers are considering retirement plans, Alden is using her state art award as seed money to build a new life.

She's focused on the work of rebuilding a 44-year-old Dodge RV into her own "Fish House," which she will live in and use as an art studio. It's her dream to travel the country teaching art classes for those scarred by domestic violence.

It's a crazy ambitious idea, but for a former inmate accustomed to scavenging materials to make art, the plan seems almost possible.

In the 1990s and early 2000s, Carole Alden exhibited her fantastical animal-inspired sculptures around the Wasatch Front, including Art Access, the Springville Art Museum and the annual Hogle Zoo Art Show. But her most dramatic work was the 96-foot-long steel dragon that floated in the City Library pool at the Utah Arts Festival in 2006.

Her local reputation as an artist made what happened after she had remarried and moved to rural Delta so shocking.

"If I hadn't done what I did, I would have died."

Carole Alden served a 13-year sentence for the 2006 shooting death of her husband, Martin Sessions. At 59, when most of her peers are considering retirement plans, Alden is using her state art award as seed money to build a new life.

DAMNED IF YOU DO, DEAD IF YOU DON'T.

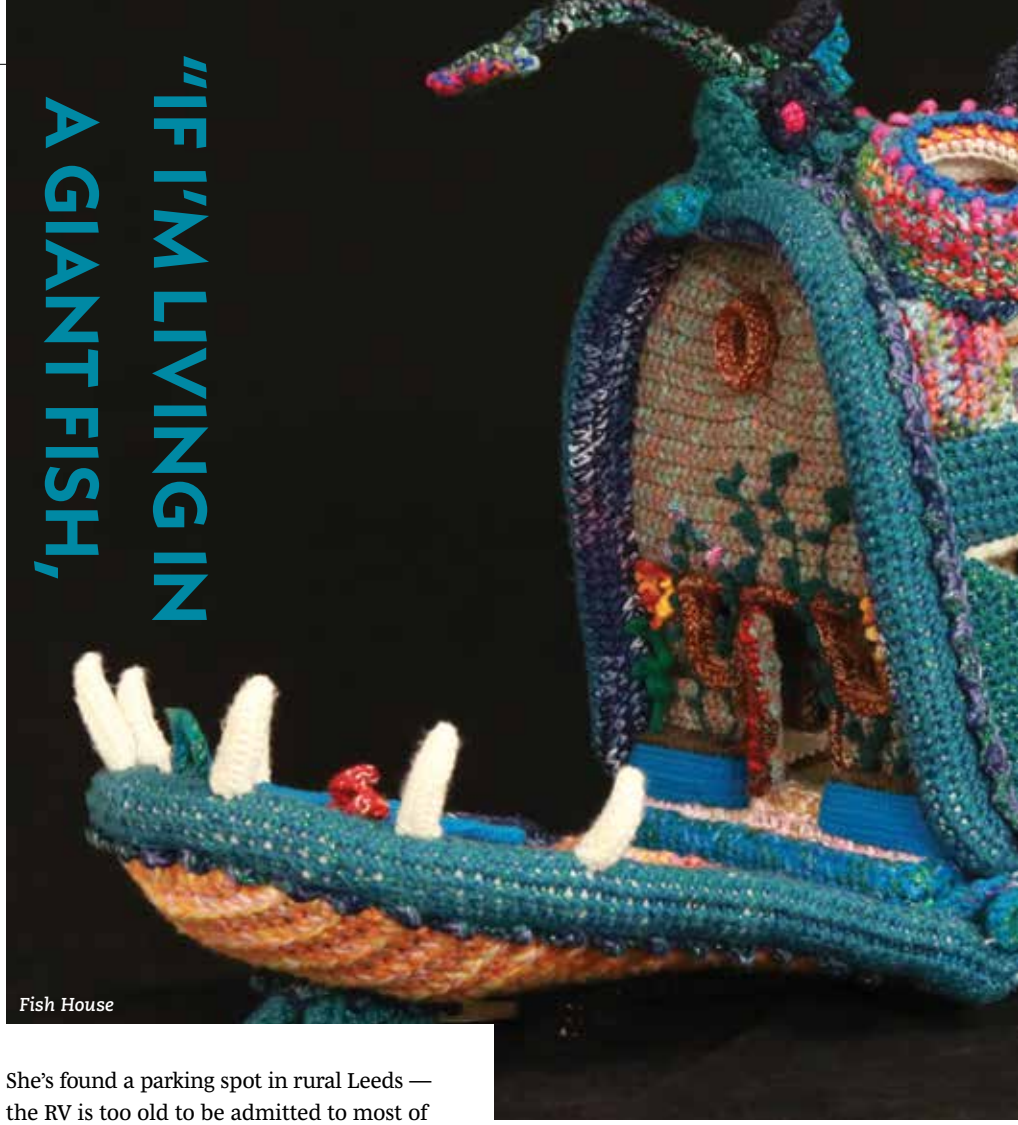
In 2007, she pleaded guilty to manslaughter and desecration of a body in the shooting death of her husband, and received a 15-year-sentence. The details aren't in dispute: She shot him with a .38 caliber handgun, then tied his body to a Jeep and pulled it out of the house into the backyard. The next day she called police and confessed.

According to newspaper reports, Sessions' relatives weren't sympathetic to her lawyer's claims of self-defense or emotional distress due to repeated alcohol-and-drug-fueled beatings. Divorce could have prevented the tragedy, his sister told a reporter at the time.

"If I hadn't done what I did, I would have died," Alden says now. "He was reaching to grab me and had me cornered. He had described what he was going to do. Damned if you do, dead if you don't."

Alden created her crocheted "Fish House" as a model for her family to explain how she intended to support herself after she was released from prison. She calls her work "architectural crochet." A friend calls her artistic style "creative belligerence."

"IF I'M LIVING IN A GIANT FISH, PEOPLE ARE GOING TO WONDER WHY."



Fish House

"You want to live in a fish?" her daughter Rachael Senft remembers thinking. "Of course you do. And it's going to be sparkly."

For her crochet pieces, Alden builds a series of inner and outer walls, then hand-stitches the layers together. "The 'Fish House' uses pencils for the axles and the trailer hitch. Stick pens and cardboard pieces, including a box used to ship guns, also add stability.

A jail officer recycled a shipping box for her to use, ironic because of what she said it once contained: AK-47 rifles mistakenly sent to the Wasatch County Jail from the U.S. Department of Homeland Security. Corrections officers handled the return shipment, but recycled the cardboard box to her, and she used it to support her "Fish House" artwork.

Alden thinks it will take at least six months, maybe more, to remodel the RV into her real-life "Fish House" studio. Marine-grade plywood and roof paint are expensive, and "I'm resource dependent right now," she understates, noting the 86 cents a day she earned at her prison jobs.

She's found a parking spot in rural Leeds — the RV is too old to be admitted to most of the state's mobile home parks — and her parole officer has given her permission to live in the vehicle once it's habitable.

Eventually, she plans to build a fish shape around the trailer, stretch crochet over it, and then cover the yarn with plexiglass scales. Why a fish? Organic shapes make her feel more comfortable. "Water is life," she continues, "and I have an interest in things that can live in it."

The next step will be adding electronic fiber-optic lights, for an effect "like a cuttlefish, how the colors move across their skin." When it's finished, she hopes the RV will be an advertisement for her artwork. "If I'm living in a giant fish, people are going to wonder why," she says.

Senft, her daughter, entered the crocheted fish sculpture into the state competition; Alden didn't think it was professional enough. Perhaps that was because her yarn pieces weren't accepted into the state's earlier exhibition, which featured bronze or metal sculptural art pieces.

"Apparently yarn from Walmart doesn't count as a sculptural medium yet. It will," Alden says with a laugh on a hot July morning in the West Valley City industrial park where the RV is parked outside her son's workshop. Her son calls Alden's future home the "pee RV," due to the health issues of the previous owner.

As we talk, the ringtones on her hand-me-down phone display her humor. Her parole officer is signaled by a dog's barking; her boyfriend in New Orleans by jazz notes.

Jurors lauded "Fish House" for its outstanding craftsmanship. "Her work is borne out of an urgency to craft a clear, completely idiosyncratic, version of utopia," said juror Miguel Arzabe, a San Francisco artist. He praised "the humble medium of yarn, a rigorous crocheting technique, and a healthy dose of whimsy."

In jail, Alden introduced herself to a new guard by sculpting a dragon out of oatmeal on her meal tray. Because she was bored. Because she could. Because even left-over gruel can serve as an artistic medium. Officer Dawn Franson says she had never seen anything like it.

While serving her sentence, Alden was frustrated by the limited materials available to make art. For a while, snow was her best medium, and she crafted low-lying salamanders, turtles and, once, a 70-foot dragon, body-slamming mounds of snow into shape. Juice made "a nice color wash," she adds.

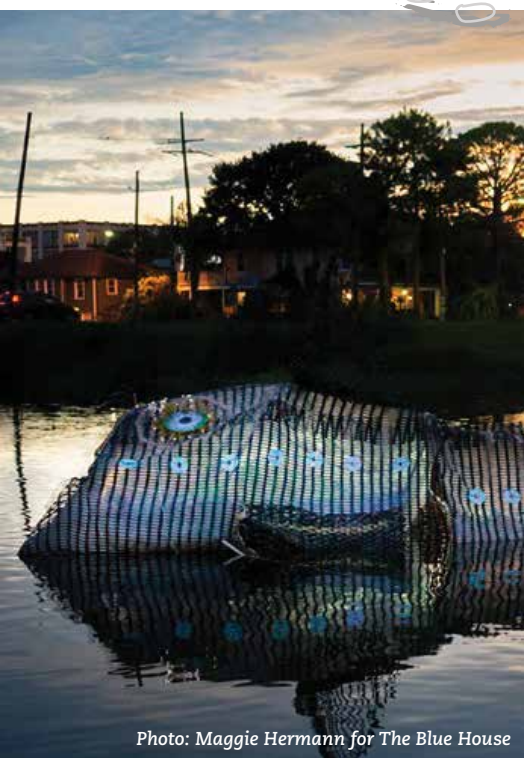


Photo: Maggie Hermann for The Blue House

Michigan, Idaho, Colorado and New Zealand, her family moving often due to her father's job as a forestry professor.

Her first husband was a research scientist who took a job at Utah State University. Eventually, after a divorce, she and her children found themselves homeless for a time. In desperation, she built a shell for a pickup truck. She told her young children they were on an adventure when she drove the truck across the country, rather than telling them she was fleeing a violent man.

For years, she struggled to support her children, while her partners couldn't hold a steady job. The family lived way below the poverty line, with Alden cooking everything from scratch. It certainly wasn't an easy life.

"I'm kind of an idiot savant when it comes to crochet."

For many years, she watched other inmates crochet, but she wasn't interested. After you've sculpted in metal, granite and clay, yarn doesn't seem like a real medium. Eventually she asked for a lesson, and her instructor spent three hours trying to teach her simple stitches. "Bless her soul," Alden says, "but I was too embarrassed to admit that I just didn't get it."

That evening, though, she had a vision in her head of a fantastical creature. She started wrapping yarn around a crochet hook, creating her own technique. She became obsessed, often sitting up until 2 or 3 a.m. in her cell, crocheting. "I'm kind of an idiot savant when it comes to crochet," she explains.

When Alden was released from prison last spring, her first stop was at an art supply store. She bought some sparkly yarn as well as a set of 72 colored pencils. But in the first months after she was released, Alden hasn't quite been able to use the pencils yet. She likes to look at them and imagine what she will make.

It's difficult to reconcile Alden's creative ingenuity with the path that landed her in prison. She was born in France and lived in

But Senft remembers her mother always surrounded her children with art and music.

Then Alden's life spiraled into violence and a prison sentence. "I feel a lot of guilt about being gone and knowing everything my kids went through," she says, adding that they all grew up to be extremely competent.

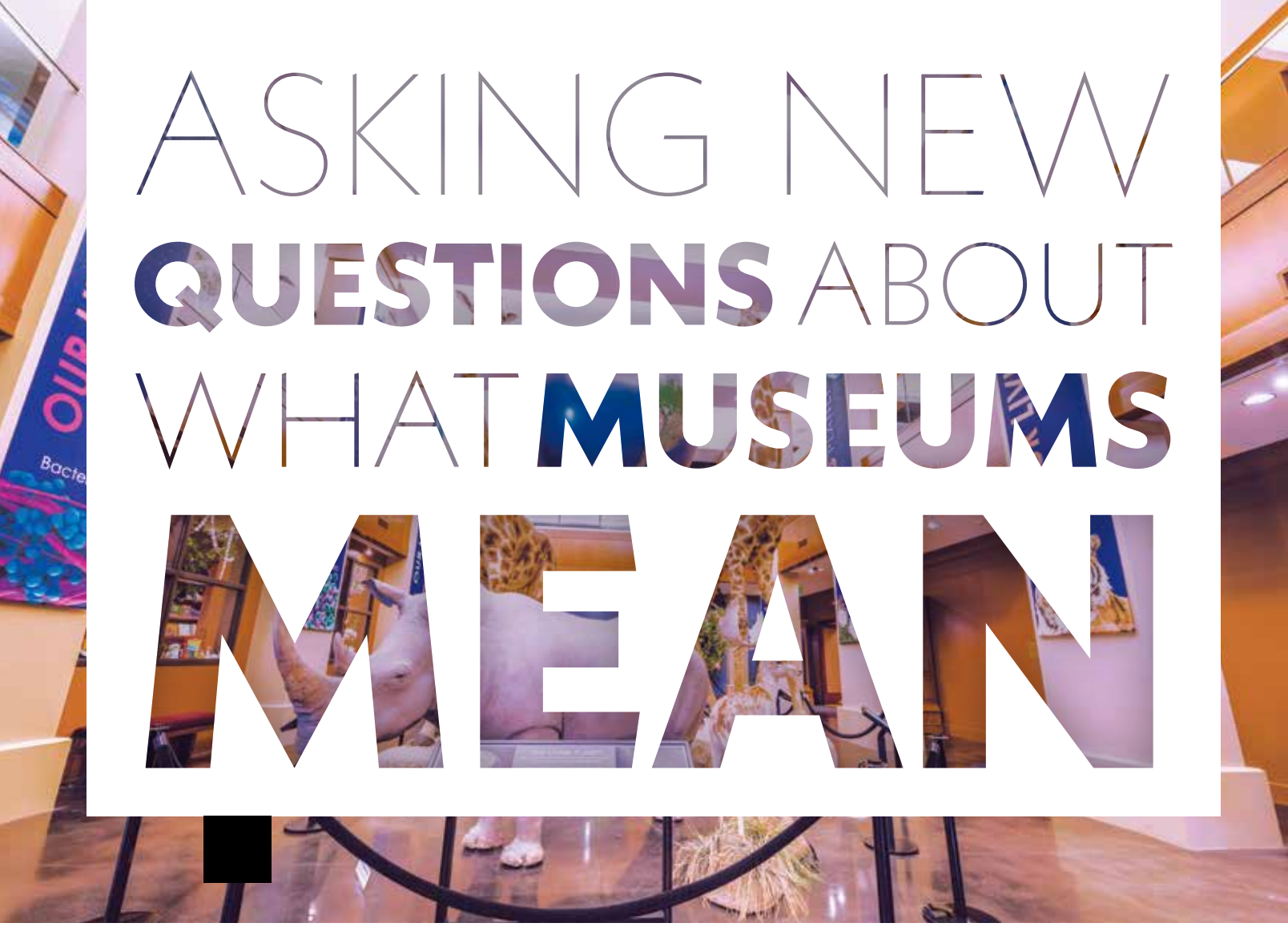
Since her release, she has spoken about prison art at a corrections conference in California. In late July, New Orleans' Blue House Civic Studio invited her to lead a workshop in creating art out of recycled materials. Using skills honed years ago at the Utah Arts Festival, she supervised the building of a 25-foot "Water Creature," launched in the city's Bayou St. John.

"I think she has the capacity to really be a changemaker," says Wendy Jason, of the Washington, D.C.-based Justice Arts Coalition, who has recommended Alden for speaking gigs at corrections conferences. "She'll do that through both her voice, her spoken story, but also her art." **bit.ly/MUSE19Alden**

VIEW THE ARTIST'S WORK bit.ly/2lWYYJL

UPCOMING EXHIBITION Rio Gallery | Statewide Annual Exhibition: Mixed Media and Works on Paper | November 15 – January 10 | artsandmuseums.utah.gov

ASKING NEW QUESTIONS ABOUT WHAT MUSEUMS MEAN



A NEW UTAH STUDY AIMS TO MEASURE HOW CULTURAL INSTITUTIONS CAN CHANGE A VISITOR'S LIFE.

Remember the last time a painting or an art exhibit changed your life? Or at least the way you think?

The people who run Utah's cultural institutions hear those kinds of reactions every day. Yet social impact — such as fostering critical thinking — doesn't always show up on a spreadsheet.

"A lot of funders request economic impact studies," says Emily Johnson, museum services specialist for the Utah Division of Arts & Museums. "We've done that for a long time. But qualitative studies of social impact — that's more difficult to tackle."

Gathering that kind of data is the aim of a new tool designed by the state's museum program managers, in partnership with Thanksgiving Point.

The idea is simple: In a pilot study last year, eight Utah cultural institutions (ranging from life science and art museums to a planetarium and aviary) asked volunteers to answer surveys before and after three visits. Questions evaluated more than 100 self-reported "indicators of social impact," such as sparking wonder and curiosity, increasing well-being, and strengthening community and family relations.

According to survey answers, museum visits encourage "statistically significant" increases in well-being, intercultural competence and strengthened relationships.

In the future, Utah museum program directors hope the surveys can be designed to work for small, volunteer-run museums as well as the largest cultural institutions. And they hope the data-collection strategy can start the next chapter of an industry-wide conversation.
bit.ly/MUSE19Museums ●

HERE ARE A FEW INTERESTING **ANSWERS FROM VISITORS** WHO WERE ASKED **WHAT THEY DIDN'T KNOW** BEFORE THEIR MUSEUM VISITS:

"I never knew you could have so much fun while learning."

"I never knew that an art museum could be a sacred place for me to really explore my own thoughts and feelings."

"I never realized that one picture could portray so many meanings."

"I never knew how much I loved mixed media art. Seeing the innovation and exhibits that traditionally don't look like art — it's amazing."

"I never knew I could do so much to help the environment!"

"I never knew how exciting the universe is!"

"I never realized how vitally important conservation is. This is where I was introduced to the concept and internalized it."

"I never knew I could spend hours at a museum without it feeling like forever."

EIGHT UTAH NONPROFITS PARTICIPATED IN THE PILOT OF THE SOCIAL IMPACT STUDY:

- BRIGHAM CITY MUSEUM OF ART & HISTORY
- CLARK PLANETARIUM
- MONTE L. BEAN LIFE SCIENCE MUSEUM
- NORA ECCLES HARRISON MUSEUM OF ART
- RED BUTTE GARDEN
- SPRINGVILLE MUSEUM OF ART
- TRACY AVIARY
- UTAH MUSEUM OF FINE ARTS

To learn more about the Utah Arts & Museums Social Impact Study, visit: **artsandmuseums.utah.gov/impactstudy**. Or contact: Emily Johnson, Museum Services Specialist, at emilyjohnson@utah.gov, or Jennifer Ortiz, Museum Services Manager, at jenniferortiz@utah.gov.

Utah Division of Arts & Museums

20 YEARS ON
SPY HOP IS GROWING UP

HOW DOES A HIP YOUTH ARTS AGENCY STAY DIGITALLY RELEVANT AS IT ENTERS ITS THIRD DECADE?

by **ELLEN FAGG WEIST** | photography by **KEITH JOHNSON**

Photo: David Newkirk for Spy Hop

THE NAME SUITED A BAND of musicians thrown together in Spy Hop's after-school music class. "Six strangers who became best friends while writing music," is how 18-year-old guitarist Hannah Williams describes them. Performing their songs at a Red Butte Garden concert in July was the musicians' opportunity to send their own message to the universe of what it means to be young and alive right now.

IN THE GRAND TRADITION OF INDIE BANDS, SINCERELY, THE UNIVERSE DREW INSPIRATION FOR ITS NAME FROM GRAFFITI SCRIBBLED ON A BATHROOM STALL.

After months of writing and recording, the band performed original songs grappling with real-life issues, such as "Try," a challenge to a generation so caught up in pretty social media pictures that they forget to live.

Playing in the band changed everything about her ability to communicate about sound, says Williams, after two years of studying music production at Spy Hop. She has joined two other bands, and she hopes to open an all-ages recording studio someday.

Now that Williams has graduated from high school, she plans to stick around Spy Hop working as a peer mentor. She's devoted to the agency for the way it helps students see what's happening in the world, and then holds them responsible to make things better. "I don't think I'll ever fully leave," Williams says, even as she acknowledges: "Everything I have learned there has helped me prepare for life outside of it."

FOR 20 YEARS, SPY HOP HAS PROVIDED THE TECHNOLOGY AND TRAINING FOR UTAH YOUTH TO EXPRESS THEMSELVES

FOR 20 YEARS, Spy Hop has provided the training for Utah youth to express themselves. Now the youth arts agency is writing the next chapter in its own coming-of-age story. "The joke is: Spy Hop is too old to go to Spy Hop classes," says Adam Sherlock, director of community partnerships & learning design.

Spy Hop's maturity was in evidence in August at the ground-breaking for a new $10 million, 22,000-square-foot center in Salt Lake City's Central Ninth district. The new building, scheduled to open next year, was strategically placed at the intersection of

the valley's three TRAX lines, in hopes of providing accessibility to kids without cars or who might be too young to drive.

The building represents a beacon of stability, a tangible investment in the idea of amplifying youth voices. "We'll be legitimized by what the space is," Sherlock says. "Because we're not attached to a school, we're something unique. We want kids to say: 'That's going to be my place.'"

Twenty years ago? Remember 1999? That was before a Google search sent targeted ads, before Alexa eavesdropped on conversations, before Facebook began storing photos in facial recognition databases. That was before people began using phones to make films about their lives. That was before kids grew up as digital natives.

"Unless people stop having babies, unless we no longer have teenagers, unless we're no longer humans trying to connect with each other, there's a need for Spy Hop," says Kasandra VerBrugghen, the agency's executive director. "This work becomes more and more relevant as we become more and more complex as a society."

"YOU CAN SHARE STORIES of your triumphs, struggles," Gabriella Huggins tells kids in this "Sending Messages" podcast workshop. "Each of you is going to make an audio piece, and I will craft those pieces into an episode."

Six teens are clustered around laptops in a plain cinderblock room that doubles as a lunchroom at Odyssey House's Teen Inpatient Center, a downtown Salt Lake City addiction treatment program. Huggins asks each student to select a pseudonym.

Nationally, "Sending Messages" is the only ongoing podcast recorded inside youth-in-care facilities. Locally, it's an example of the breadth of Spy Hop's programs.

The first step for this workshop is choosing the episode's theme. "Hope" is one suggestion. "A good broad topic, but maybe a little too broad," Huggins says. "But I do think hope is important."

Other suggestions: "Then and now." "Survival strategies." "Rites of passage." "Family." "Inspiration." "Passion." "Pathways." "Courage." "Spirituality." "Relationships" earns the most votes.

Use any format you want, Huggins says. Prose. Rhyming prose. Stream-of-consciousness. Letters. "Any form that makes sense to you, that feels good to you," she says. "We're going to give you 20 minutes to write. Cool?"

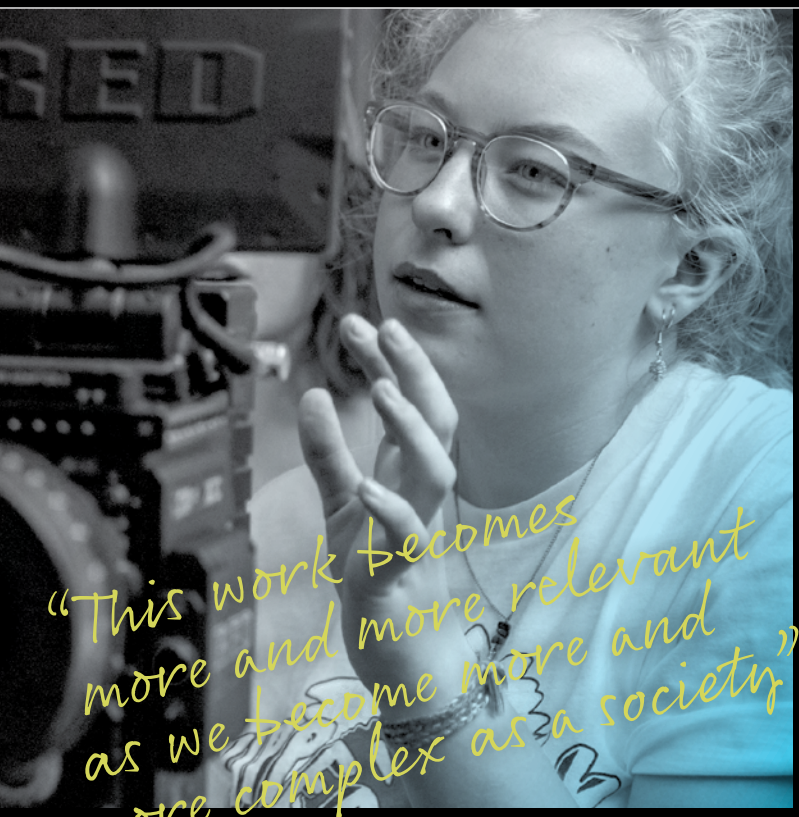
NATIONALLY, "SENDING MESSAGES" IS THE ONLY ONGOING PODCAST RECORDED INSIDE YOUTH-IN-CARE FACILITIES

Huggins, 25, is a West High graduate who co-created an award-winning documentary at Spy Hop and attended classes there until she aged out at 19. She worked odd jobs for a while, then returned as the community programs mentor four years ago.

"Kids all like the tools," says Huggins, pointing to the recorder and the microphone. "Writing is everybody's least favorite part."

One girl, Nikki, worries about the sound of her voice. "When I hear my voice on the recorder, I sound like a man," she says.

"The question is: How is your voice working stylistically?" Huggins answers. As a mentor, she's no-nonsense and efficient, her manner reinforcing Spy Hop's Code of Content, which challenges kids to think about what they're adding to the conversation rather than just making noise.



LIKE EVERY OTHER NONPROFIT, Spy Hop has a founding story: It was launched in 1999 by two guys with great timing who didn't really know what they were doing.

Tutors Rick Wray and Erik Dodd were looking for a learning project that would get teenagers excited. Drawing upon their own filmmaking experience, they signed up 12 kids to make a documentary about the possibilities of a new millennium. Remarkably, they ended the year with the same crew, and their 30-minute documentary, "The Hourglass Project," aired on HBO.

The founders took that distinctive name, Spy Hop, from a verb describing the moment when a dolphin or whale peeks out of the water to see what's ahead.

At first, the fledgling after-school program was based in a gritty office with a leaky ceiling. New staffers were directed to buy their own desks at Deseret Industries.

The founders learned to put professional equipment in kids' hands right away, but their core strategy was even more ambitious. "What's unique is the idea of youth media as a movement, of using digital media — radio, film and music — to tell stories and impact change," says Larissa Trout, director of marketing and community relations.

Along the way, the scrappy agency added music, audio, and video game training to its filmmaking programs. In 2008, Spy Hop launched a student-run record label, now known as 801 Sessions, and then the "Sending Messages" podcast. The Resonate music class helps kids learn to write hip-hop lyrics and beats, while the Musicology class assembles musicians into a band, like Sincerely, The Universe, and helps them record a professionally produced album. More recently, Spy Hop launched media training programs at high schools and communities around the state.

"EVERY TIME I SEE A NEW FACE walk in the door, I'm kind of mystified," Sherlock says. "The 16-year-old me would never have had the guts to do that."

It's easy to assume, mistakenly, that Spy Hop only appeals to hip kids. Kids with tattoos. Kids with an attitude. Or rich kids. But staffers say they work hard at "finding the kids who are harder to find," Trout says. Most classes and workshops are free. Adds Sherlock: "We think so deeply, work so hard, to try to find the kids who think it's not for them."

Most Spy Hop students don't go on to film or game design or music schools, but that's not the aim. "We teach the intrinsic worth of art in the form of 'future-ready skills,'" Sherlock says. "When you make something, you learn something."

"At Spy Hop, these kids become a family," says Jean Irwin, arts program manager at Utah Arts & Museums and a Spy Hop advisory board member who has helped nurture the agency from its inception. "The wealthy kids become friends and colleagues and co-creators and co-dreamers and storytellers with the kids from the other side of the tracks."

ANOTHER DAY, the first morning of "Honey, I Shrunk the Spy Hop Kids," a weeklong summer camp focusing on digital design. Mentor Elizabeth Schulte is teaching beginning Photoshop to 11 preteen campers. "We don't need to worry about exact right now," she says. "We're doing something quick, cool and fast."

Schulte explains her teaching method this way: "I take a really big concept and distill it down to what gives these kids success the fastest. Rinse and repeat." In class, she announces an assignment and then sets a quick time limit on her phone, "because I'm a video game designer. I gamify everything."

"I need extreme help," one student says.

"I can provide help in an extreme fashion," Schulte responds, kindly. Her colleagues call her Santa Claus for Nerds, because of her vast storehouse of pop culture knowledge.

LIKE EVERY OTHER NONPROFIT, SPY HOP HAS A FOUNDING STORY: IT WAS LAUNCHED IN 1999 BY TWO GUYS WITH GREAT TIMING WHO DIDN'T REALLY KNOW WHAT THEY WERE DOING

Photo: Stuart Ruckman for Spy Hop

"I'm delivering magical powers to you guys," says Schulte with enthusiasm as she explains how Command-Z undoes the last step. In Schulte's words: "Command-Z lets you step back in time."

A few years ago, Schulte was a painter studying fine art at Utah Valley University. After she learned about Command-Z in a digital media class, she applied the idea to her oil painting. It helped her shed her fear about making a mistake on her next brushstroke.

That completely changed her creative life, which is why she's so quick to help her young charges overcome perfectionism. "It's very important to teach artists their work is disposable," she says.

THE AGENCY'S WEBSITE defines the "Spy Hop special sauce" this way: "One part education, two parts media and three parts empowerment." Around the offices, there's the cliché of the "Spy Hop push," that moment when a student is challenged to ambitiously look ahead — like a dolphin or a whale — and then refocus on editing her work one, or six, more times.

Seven staffers are Spy Hop alumni, five have their own children enrolled, and a handful of former mentors are now program directors. Much of the staff have grown up professionally together, and that longevity means "the Spy Hop way" is baked into the agency's DNA.

What's unusual about Spy Hop is that it offers the kinds of digital media classes usually found in larger urban areas. Then there's the sophisticated, award-winning artistic quality of the work students create, says Mindy Faber, a consultant who heads the Convergence Design Lab at Chicago's Columbia College and has been studying Spy Hop almost from its beginning.

One of Spy Hop's successes has been developing showcases for student work, from events such as the Heatwave Music Festival to the PitchNic and Reel Stories film premieres. Audio kids, who call themselves Loudies, host Saturday night's "Loud & Clear Youth Radio Hour" on KRCL.

In the annual PowerUp! Game Design Lab, students are challenged to create a socially conscious video game. This year's Tetris-based game, "Downpour," debuted at the Urban Arts Gallery for July's gallery stroll. The game focuses on confronting depression, a particularly relevant issue in a state facing an exploding youth suicide crisis.

"I NEED EXTREME HELP," ONE STUDENT SAYS. "I CAN PROVIDE HELP IN AN EXTREME FASHION," SCHULTE RESPONDS.

"The blocks represent life's pressures and how you handle it," says Quentin Blanchard, 15, an East High student who wrote the game's text.

"It's really cool to see people play the game," says Connor Watson, 15, who attends Cottonwood High's Academy of Math, Engineering and Science. He led coding for the game and worked on the game's logic problems. "People play it in different ways."

THIS YEAR'S HEATWAVE MUSIC FESTIVAL seemed aptly named, as temperatures hung above 100 degrees on a sweltering July night.

More than 400 people attended the Monday night showcase, the largest crowd ever. Young kids threw Frisbees and raced around, while grownups lounged on the lawn. Parents filmed videos on

Photo: Amber Dwyer for Spy Hop

"They're making good human beings."

their phones while teenagers performed radio monologues and hip-hop and rock songs, during a concert hosted by Loudies.

Sincerely, The Universe took the stage as the evening was finally cooling down to play a 12-song set from their newly released album, "Same Color Purple." Two younger sisters rushed the stage to hoist hand-lettered fan posters.

The band was assembled last October after auditions led by music mentor Cathy Foy, a noted local drummer. The band had written songs and rehearsed together for 10 months, playing professional gigs at Kilby Court and the Utah Arts Festival.

Tonight, though, playing on one of the state's most beautiful stages, singer Gwen McConkie was emotional. "Ms. Cathy Foy, I love you so much," she called from the stage. "We're all best friends now because of what Spy Hop has done for us."

Attend a handful of events and classes, and it's easy to consider Spy Hop a youth arts production factory, but that misses the point. In a red state like Utah, kids across ethnic and religious and economic cultures say they feel at home. Students tell researchers they feel accepted and challenged, while they are encouraged to express themselves authentically.

"There's way more going on at Spy Hop than learning how to use technology to make media," says Faber, the consultant, who marvels at how articulate Utah students are at explaining why they've made a home at the nonprofit. "They're making good human beings." **bit.ly/MUSE19SpyHop**

SPY HOP BY THE NUMBERS

AGENCY: Founded in 1999

ANNUAL BUDGET: $1.7 million | **STAFF:** 23

PRESTIGE: At a White House ceremony in 2015, Spy Hop was recognized with a National Arts and Humanities Youth Program Award, one of 12 programs honored from a pool of 285 nominees.

SERVES ANNUALLY: 15,000 students statewide

AFTER-SCHOOL PROGRAMS: 1,000 students

NEW BUILDING: $10 million, 22,000 square feet; slated to be completed in late summer 2020

ADDRESS: 208 W. 900 South, Salt Lake City

WILL INCLUDE: film soundstage with prop storage; recording studio, with two vocal booths and control room; electronic music lab; media lab with classrooms and editing bays

WEBSITE spyhop.org

UPCOMING EVENT PitchNic film screenings | November 20
Rose Wagner Performing Arts Center

Can a play change the world? Or really, change the conversation about youth suicide in Utah?

by **ELLEN FAGG WEIST**

UTAH SHAKESPEARE FESTIVAL HAS A "BRILLIANT" IDEA ABOUT USING ART TO SPARK COMPLICATED CONVERSATIONS ABOUT WHAT'S WORTH LIVING FOR.

The Utah Shakespeare Festival is skilled at producing shows for youth audiences, thanks to the company's 25-year history of sending classic plays on the road. But with this fall's Utah high school tour of "Every Brilliant Thing," the company is doubling down on its belief that telling searingly relevant stories can save lives.

When theater officials outlined plans to take the play to a handful of Utah high schools, Southern Utah University President Scott Wyatt's response surprised them. "Why don't we go to all of them?"

"Brilliant" is a one-person play infused with light and dark humor. The script is unusual in the way it enlists audience members to help the narrator detail a running list of what's worth living for. A list of brilliant things, that is, that a young man creates in hopes of saving his mother from her suicidal depression.

Starting in October, "Every Brilliant Thing" will be performed at or near every Utah high school during a five-month tour. Two casts will perform the show on different routes.

Taking "Brilliant" on the road is an initiative aimed at helping Utah teenagers talk about suicide prevention. State legislators and the Utah Department of Heritage & Arts have pitched in to fund the tour, one of a variety of strategies targeted at reducing the state's epidemic of suicide.

"Art builds community, and art allows us to talk about these things," says Michael Bahr, USF's education director. Artistic director Brian Vaughn says he was moved to tears when he first read the script of "Every Brilliant Thing," written by British playwright Duncan Macmillan in collaboration with Irish musician/comedian Jonny Donahoe.

Sixty members of the Utah Shakespeare Festival company received suicide prevention training to support theatergoers' responses to "Every Brilliant Thing."

To call "Every Brilliant Thing" a suicide story would be too reductive. "This show is an affirmation of life," Bahr says.

In Cedar City, the play (directed by Vincent J. Cardinal) became a breakout hit during the summer, anchored by the vulnerable agility of Michael Doherty's tour de force performance.

That performance became a living laboratory for the tour, especially after Doherty signed on to direct. At talkbacks, tour leaders learned more about what's needed to guide conversations before and after school performances.

Producers worked with mental health experts and administrators to create resources to support suicide prevention efforts at schools.

Even the props have a backstory. Director Vincent J. Cardinal, with properties manager Benjamin Hohman, came up with the idea of asking Iron County elementary students to hand-print the play's "Brilliant Things" lists.

One initiative, an "Every Brilliant Thing" wall, is visible outside the Anes Studio Theatre. As the run wore on, the wall became decorated with more and more brightly colored Post-it notes filled with audience members' brilliant things.

What sets apart the play is that the narrator's scene partners for each performance are audience members. The actor enlists volunteers before each show. "Everyone starts out in a group of strangers, and then people become a support group," is how Doherty explains the storytelling challenge.

And the gifts provided by those volunteer performers — who portray a veterinarian, the narrator's father, his girlfriend and a guidance counselor — make every show different.

Not every volunteer gets the lines right. Not everybody speaks with the diction or timing of a classically trained thespian.

"You can't control the room," Doherty says. "You have to be Zen. Things will go wrong."

After one of Doherty's summer matinees, the actor was still overheated from the physical and emotional demands of his performance when he greeted theatergoers in the lobby.

Some greeted him as if he were a priest, or maybe a bishop in The Church of Jesus Christ of Latter-day Saints. Or possibly a trained therapist.

"There's space for whatever they need to say," Doherty says of after-show comments.

"I've never seen anything like that," one man said at a talkback the next morning. A woman — the volunteer who repeatedly called out "ice cream," No. 1 on the narrator's life-affirming list — said the experience was life-changing.

She had always talked so gingerly about suicide, the woman said. Seeing the play had challenged her to be more honest.

"Amazingly important," Doherty says of performing this show in Utah. "It feels like everyone needs to hear this story or could get something out of it."
bit.ly/MUSE19Brilliant ●

WEBSITE bard.org/brilliantour-info

SUICIDE PREVENTION RESOURCES: **National Suicide Prevention Lifeline:** 1-800-273-8255 **Crisis Text Line:** text TALK to 741741
UNI CrisisLine: 801-587-3000 **American Foundation for Suicide Prevention, Utah:** afsp.org/chapter/afsp-utah **NAMI Utah, Mentor Help Line:** 801-323-9900

Raising the Curtain

by **LAUREL CANNON ALDER**
additional reporting by **TRACY HANSFORD**

Photo Left: Live performance of Peter Pan at the Utah Theatre in Logan, Paul Waldron. Above: Children at the South East Movie Theater in Salt Lake City, 1941.

When movie theaters popped up on main streets across America in the early 1900s, they opened the window to the world. Children spent Saturday mornings watching cartoons and short films, while adults caught a newsreel before the feature began. My grandparents used to host dinner parties and get dressed up before going to the movies.

A century later, many of Utah's old movie theaters had fallen into disrepair — single-screen movie houses couldn't compete with the multiscreen complexes or with Netflix, and many local movie theaters closed their doors. But miraculously, some of the gems that hold prime real estate on Utah's main streets are coming back to life.

From Bicknell to Gunnison, St. George to Logan, Vernal to Magna, historic theaters are making a comeback. The irony is that these old structures are once again becoming community gathering places, but now instead of connecting outward from a small town, the buildings invite us to step back in time. Some of them present theatrical and musical performances, others screen old movies, while in a few Utah towns, historic main-street theaters are still the place to see recent Hollywood releases.

Two of Utah's newly restored theaters are on opposite ends of the state — in Logan and St. George. Logan's Utah Theatre, on West Center Street, is a lovely renovation of an Art Deco-designed theater with aquamarine tiles and rose-colored carpets. The Utah houses a $2.5 million Mighty Wurlitzer organ, built to accompany silent film screenings, one of four pipe-and-keyboard organs with all the bells and whistles remaining in northern Utah.

Michael Ballam, professor of music at Utah State University and founding director of Utah Festival Opera and Musical Theatre, had the vision for renovating the theater, complete with the Mighty Wurlitzer. Among its other programming, the Utah offers a Monday-night film series that's worth attending.

On the other end of the state, St. George's Electric Theater has become a hive of community arts activity. The city acquired and renovated the historic theater, which now hosts performances, concerts and movie screenings, including those presented at the DocUtah International Documentary Film Festival.

The city also purchased two additional stores on Tabernacle Street, which now house a community art gallery, rehearsal space and an arts incubator.

If your travels take you to a Utah town with a historic theater, join the community effort by making time to see a movie or watch a live performance.
bit.ly/MUSE19HistoricTheaters

check out some of Utah's historic theaters on the next page

Vernal Theatre: LIVE

40 E MAIN STREET
VERNAL, UT 84078

OPENED: 1947

RENOVATED: 2017 by Nashelle Jackson

After showing movies for many years, Vernal Theatre: LIVE now offers a six-show season of musical theater performances, September through April. The theater was named the Community Revitalizing Business of the Year by the Small Business Administration in 2018.

VERNALTHEATRE.COM

Casino Star Theatre

78 S MAIN STREET
GUNNISON, UT 84634

OPENED: 1913, as Casino Theatre, a vaudeville auditorium and a movie house

RENOVATED: Exterior restoration was completed in 2013 by the nonprofit Casino Star Theatre Foundation, which purchased the building in 2004

A local hub for first-run movies and live performances. Functioning as both a nonprofit performance hall and a for-profit movie theater allows this rural arts organization to thrive.

CASINOSTARTHEATRE.COM

Bicknell Theater

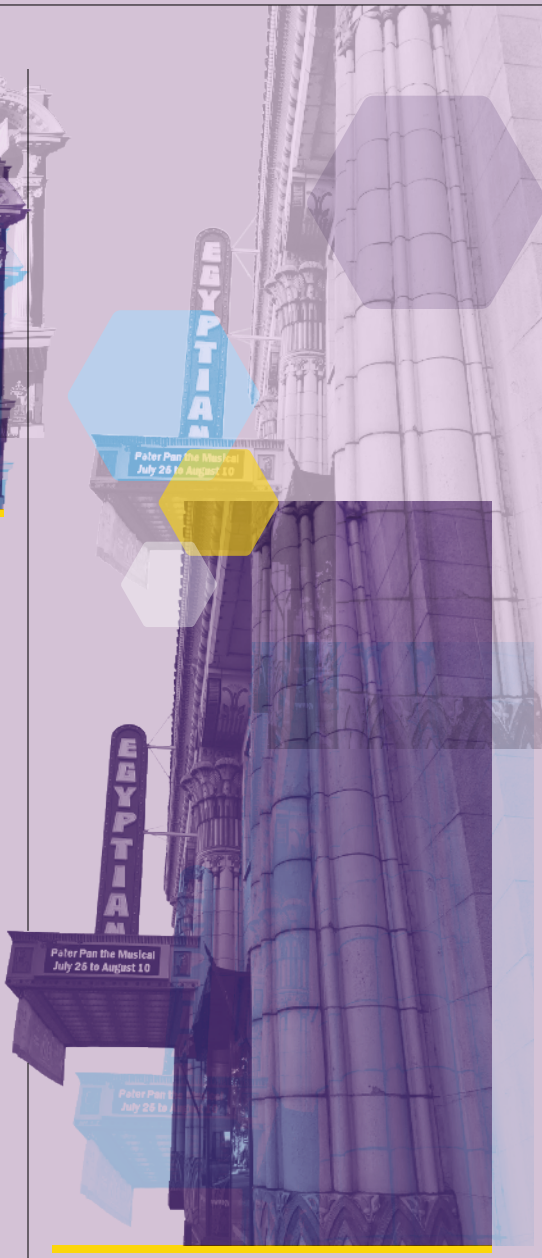
11 E MAIN STREET
BICKNELL, UT 84715

OPENED: 1947, as the Wayne Theater

RENOVATED: 1994, by Nanette and James S. Anderson; further work in 2015 by Brian and Kalynn Brill

Bicknell, a town of 321, is known as "the smallest town in American with a functioning theater." The theater seats 306 and hosts the Bicknell International Film Festival (The BIFF), a celebration of B-movies.

THEBICKNELLTHEATER.COM
THEBIFF.ORG



Peery's Egyptian Theater

2415 WASHINGTON BLVD
OGDEN, UT 84401

OPENED: 1924

RENOVATED: 1997, as part of the Ogden Eccles Conference Center

An example of the Egyptian-style movie palaces built across America in the 1920s, it features "atmospheric lighting" that mimics a setting desert sun, and boasts one of the state's four functional Wurlitzer organs. The theater hosts a performance series, musical theater productions, and film screenings.

EGYPTIANTHEATEROGDEN.COM

Panguitch Gem Theater

105 N MAIN ST
PANGUITCH, UT 84759

OPENED: 1909

RENOVATED: 2011 by Mark and Heather Childs; further renovations in 2017 by Brian and Kalynn Brill

Fires have damaged the building through the years, but a series of determined owners have kept the theater alive. The Childs family expanded the stage for live performances, and the Brills later remodeled the lobby and opened the Reel Bites Cafe.

PANGUITCHGEMTHEATER.COM

Beaver Opera House

81 E CENTER STREET
BEAVER, UT 84713

OPENED: 1908

RENOVATED: 1980s and 1991

The three-story building originally featured a dance hall on the first floor and an auditorium with seating on the second and third floors. It hosted vaudeville performances and movie screenings until 1929, when it was sold to the Utah National Guard for use as an armory. Now managed by the city, the building is the site of Beaver Civic Arts performances and family celebrations, with a senior center on the first floor.

BEAVERCIVICARTS.COM
BEAVERUTAH.NET/COMMUNITY/PARKS-AND-BUILDINGS

Aladdin Theater

27 N MAIN STEET
PAROWAN, UT 84761

OPENED: 1928

RENOVATED: 1990s by the Parowan Main Street Program and Parowan Heritage Foundation

Volunteers renovated the building, which now hosts Parowan Community Theater productions and other events showcasing local talent.

PAROWAN.ORG/PAROWAN-COMMUNITY-THEATER

Empress Theatre

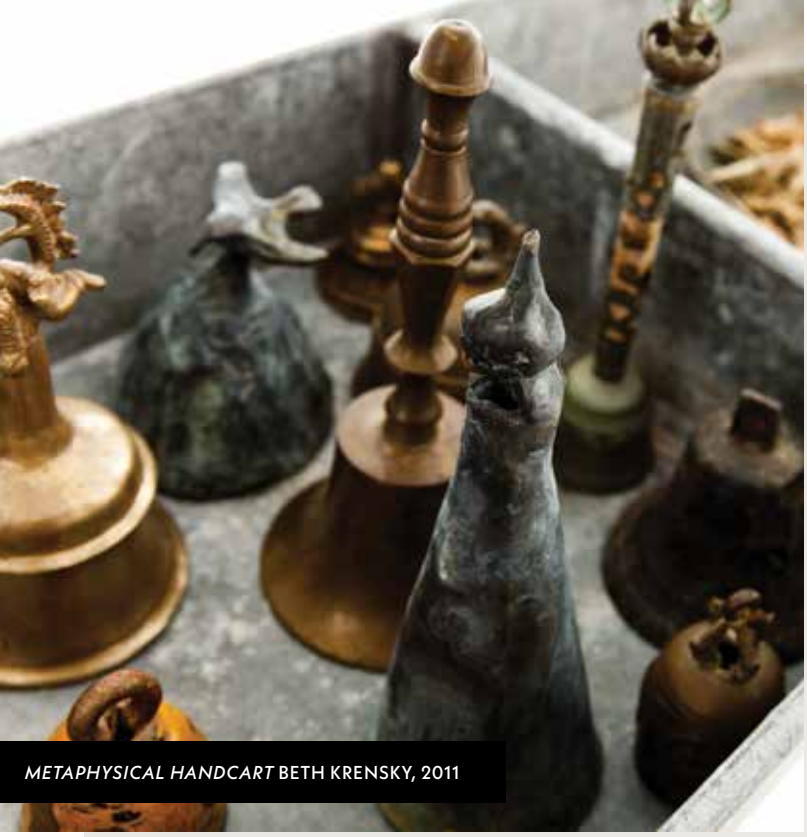
9104 W 2700 S
MAGNA, UT 84044

OPENED: 1916 as a burlesque theatre

RENOVATED: 1978 by Stephen Barker, with additional work in 1983 by Leo W. Ware and 2006 by the Oquirrh Hills Performing Arts Alliance

The building was slated for demolition until community volunteers stepped in to finish renovations and reopen the theater. With a volunteer staff, Oquirrh Hills Performing Arts produces nine shows annually and maintains the theater.

EMPRESSTHEATRE.COM



METAPHYSICAL HANDCART BETH KRENSKY, 2011

SPECIES OF CONCERN, VIRGINIA CATHERALL, 2007

UTAH'S HISTORY HAS A HISTORY

EVERY OBJECT TELLS A STORY

An object has a physical story, an ownership story, a story of history. Facts and fables. Reminiscence and recollection. Memory and dream.

Utah was a young state, just a year old, when history buffs created the Utah State Historical Society. Two years later, the state launched a first-in-the-nation arts council and started collecting artworks.

Now the Utah Department of Heritage & Arts oversees a collection of some 1.8 million historic artifacts and works of art, with an estimated value of $125 million. And every item helps tell another chapter of the Utah story.

Object by object, the history of our state's history is more relevant than ever before.

Visit **UtahArtifactsAndArt.org** for stories and insight about Utah's rich heritage.

KATSINA "SHALAKO MANA" EARL DENET, 2002

FISH HOUSE CAROLE ALDEN, 2018

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October 25, 2019–October 4, 2020

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THOMAS MORAN
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