

# TRANSCONTINENTAL

PEOPLE, PLACE, IMPACT

**RIO GALLERY:** 300 S Rio Grande Street, Salt Lake City

**EXHIBITION:** March 22 – June 14, 2019 | **ARTIST RECEPTION:** April 19, 6–9pm





Jill Remington Love, *Executive Director*



Victoria Bourns, *Director*

Utah Arts & Museums is housed within the  
Utah Department of Heritage & Arts  
[artsandmuseums.utah.gov](http://artsandmuseums.utah.gov)

VISUAL ARTS PROGRAM  
Jim Glenn, *Visual Arts Manager*  
Lisa Greenhalgh, *Visual Arts*  
Fletcher Booth, *Traveling Exhibitions/Preparator*

CATALOG PRODUCTION  
Kerry Shaw & Todd Anderson, *Catalog Design*  
James Walton, *Photography*

# TRANSCONTINENTAL

PEOPLE, PLACE, IMPACT



**THE YEAR 2019** marks the 150th anniversary of the completion of the first Transcontinental Railroad in the United States, when the Union Pacific and Central Pacific Railroads joined at Promontory Summit, Utah on May 10, 1869. *Transcontinental: People, Place, Impact* is an exhibition created to inspire, educate, and reflect on this legacy.

This exhibition includes both invited artists and artists accepted through an open call process, bringing together artists with familiar names and those at the beginning of their careers, both contemporary and more traditional. Each artist was selected for their unique point of view, artistic practice, and contribution to the dialog about this historical event. A few of the artists are descendants of Chinese railway workers, while others are of Paiute, Shoshone, and Navajo descent.

The 35 artists featured in this exhibition currently live and work in 18 different cities throughout Utah or have significant ties to Utah. The artworks range from painting, sculpture, photography, printmaking, installation, performance, ceramics, textile, social practice, and video. The majority of the artwork was created by the artists specifically for this anniversary exhibition.

This project offered artists the opportunity to explore topics related to the Transcontinental Railroad, and the freedom to research and render their interpretation. The artists have created work focusing on topics such as industry, transportation, innovation, technology, globalization, immigrant and labor issues, impact on Indigenous communities and wildlife, environmental issues, gender issues, historical figures, and personal heritage.

These individual works and unique perspectives create an exhibition that is reflective of Utah, its people, and its storied legacy.

This exhibition was curated by Felicia Baca and Amanda Moore. Felicia Baca was formerly the Visual Arts Program Manager at Utah Arts & Museums, and is now the Executive Director of the Salt Lake City Arts Council. Amanda Moore is a practicing artist and educator and currently teaches traditional photographic techniques at Westminster College and digital photography at the University of Utah.



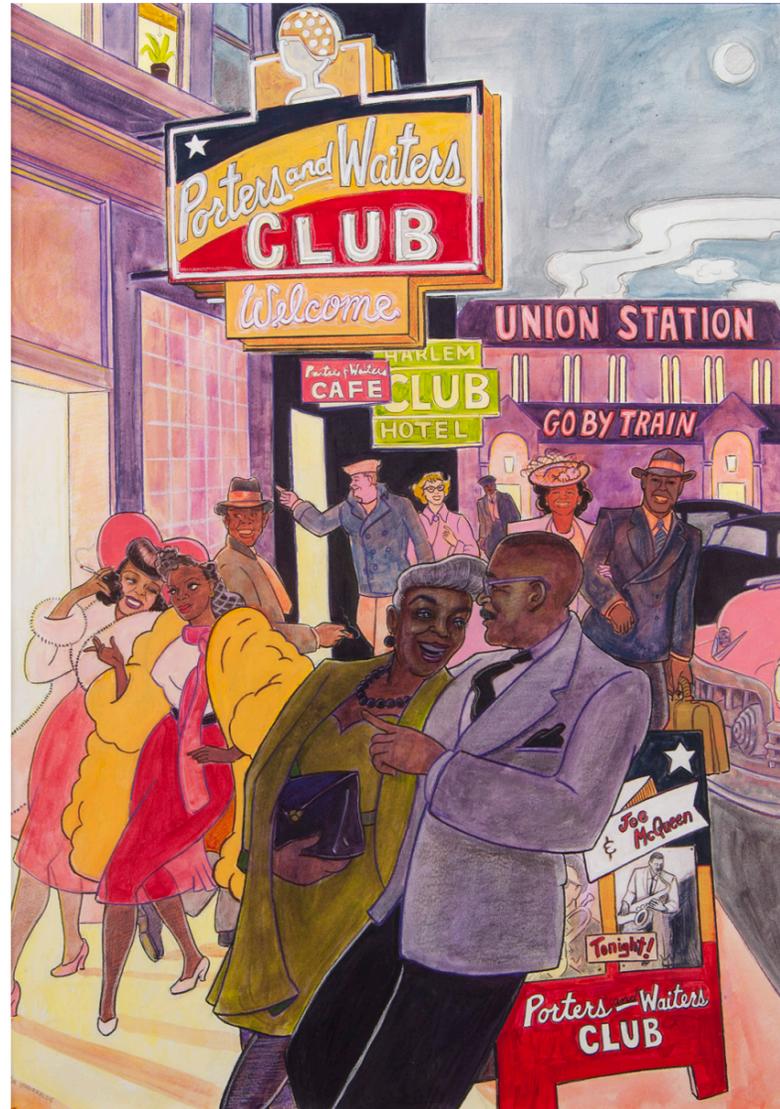
**ZACHARY PROCTOR**

*Final Preparations, 2019*

Oil on canvas

LOGAN, UTAH

**ANTHONY ITHURRALDE**  
*Porters and Waiters Club*,  
 2019  
 Acrylic on paper  
 SALT LAKE CITY, UTAH



**W. ROYDEN CARD**  
*East of Lucin – North of Rabbit Springs*, 2019  
 Acrylic on canvas  
 ST. GEORGE, UTAH



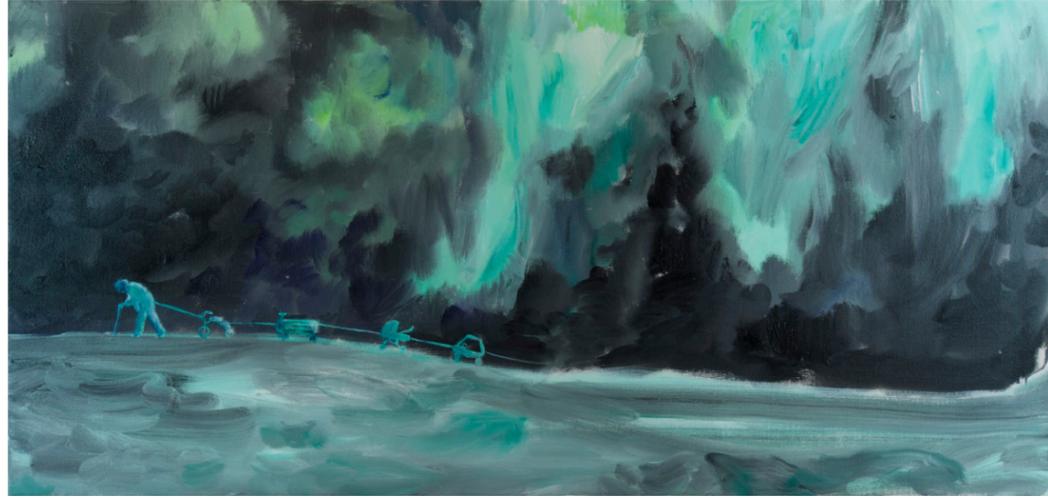
**ERIN BERRETT**  
*EXPO*, 2019  
 Oil on linen  
 HOLLADAY, UTAH



**JERONIMO LOZANO**  
*150 Year History - Transcontinental Railroad*,  
 2019  
 Retablo  
 MURRAY, UTAH



**XI ZHANG**  
*The Train II*, 2019  
Acrylic on canvas  
SALT LAKE CITY, UTAH



**DAVID KOCH**  
*The Golden Road*, 2019  
Oil on canvas  
LOGAN, UTAH

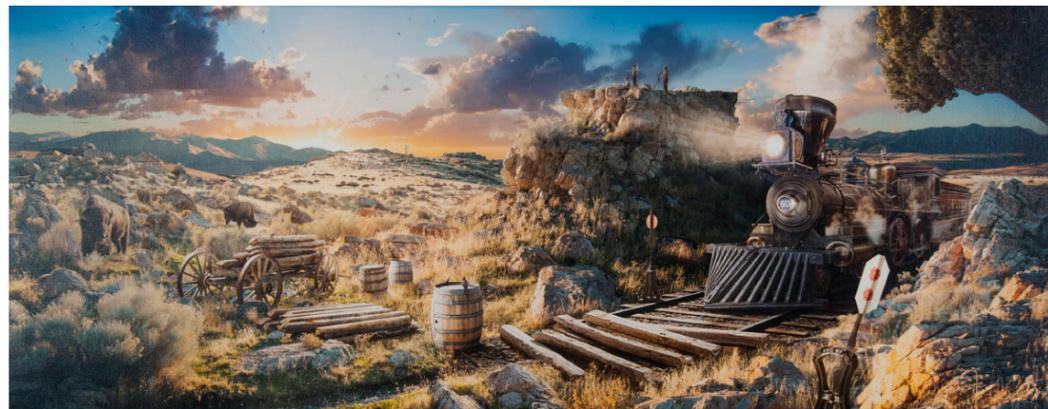


**JOHN VEHAR**  
*No. 60*, 2018  
Oil on canvas  
SALT LAKE CITY, UTAH

**RUSSEL ALBERT  
DANIELS AND  
DENAE SHANIDIIN**  
*Weber Canyon*, 2019  
Silver gelatin print  
SALT LAKE CITY, UTAH



**JOHN HENRY  
CLARK**  
*Golden Spike*, 2019  
Three-color screen print  
MANTI, UTAH



**NICK PEDERSEN**  
*Westward*, 2019  
Digital photomontage /  
illustration, archival  
pigment print  
SALT LAKE CITY, UTAH



**KAREN HORNE**  
*Silvery Reflections*, 2019  
Oil on linen  
SALT LAKE CITY, UTAH

**EDWARD  
FRAUGHTON**  
*Gandy Dancer*, 2018  
Bronze  
SOUTH JORDAN, UTAH



**RYAN J BENCH**

*Expansive Presentation*, 2019  
Intaglio/ Etching  
MURRAY, UTAH



**CASSANDRIA W. PARSONS AND RICHARD WONG**

*The Immigrant Legacy II*, 2019  
Oil on canvas  
SPRING CITY, UTAH



**NICHOLAS COURDY**

*Fool's Gold Rush*, 2017  
Digital film  
OGDEN, UTAH

**AMIE TULLIUS AND STEFANIE DYKES**

*Train Tracts (series)*, 2018  
Mixed media,  
handmade book  
SALT LAKE CITY, UTAH



**CAITLIN CONNOLLY**  
*Women Moving Mountains,*  
 2019  
 Cyanotype  
 PROVO, UTAH



**JOSEPH BENNION**  
*Blood on the Tracks: The Sins of My Fathers,* 2019  
 Stoneware  
 SPRING CITY, UTAH



**RIOS PACHECO**  
*The Disappearing of the Life Ways of the Shoshone (Newe) of Northern Utah & Southeastern Idaho (Utah Territory),* 2019  
 Deer hide, beads, medallions, animal fur, thread & snw, needles  
 BRIGHAM CITY, UTAH

**CARA DESPAIN**  
*Single Unified Artifact,* 2014  
 Found railroad spike plated in 24kt gold  
 SALT LAKE CITY, UTAH



**LINNIE BROWN**  
Reno, 2019  
Mixed media on panel  
LEHI, UTAH

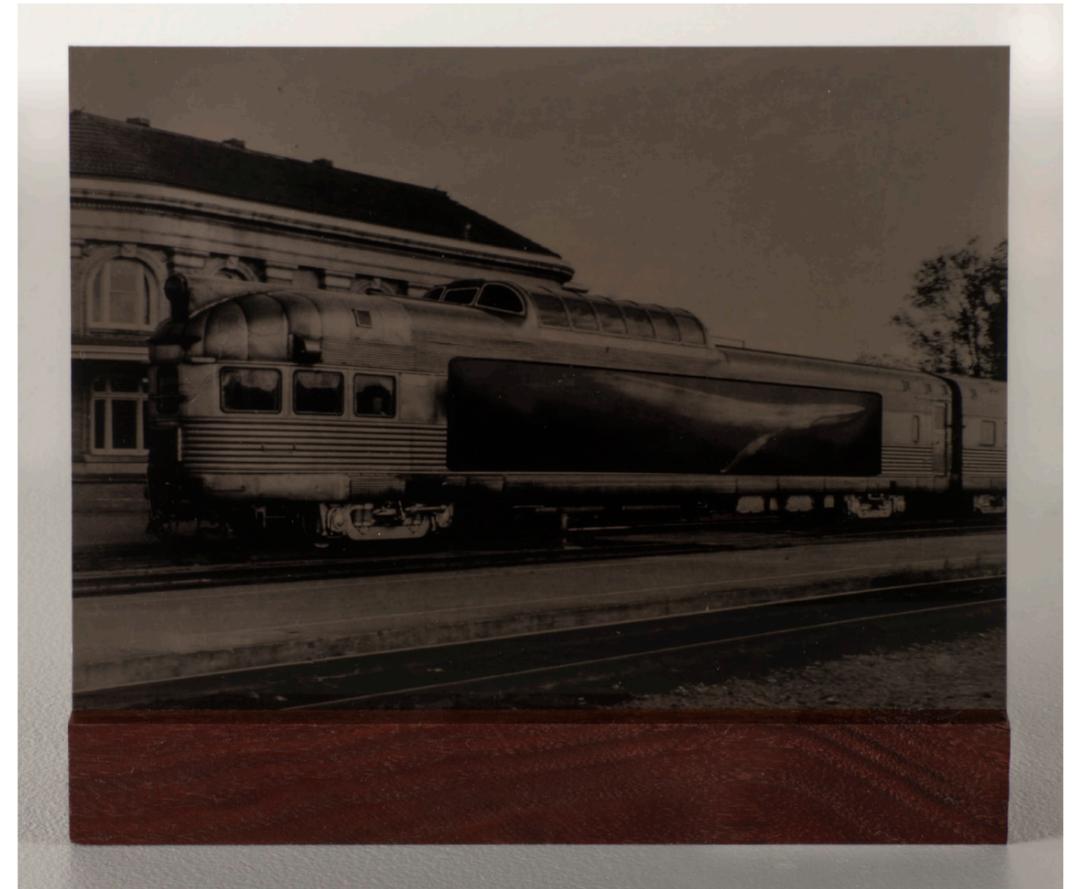


**MARY WELLS**  
DONE, 2019  
Graphite, handmade book  
OGDEN, UTAH



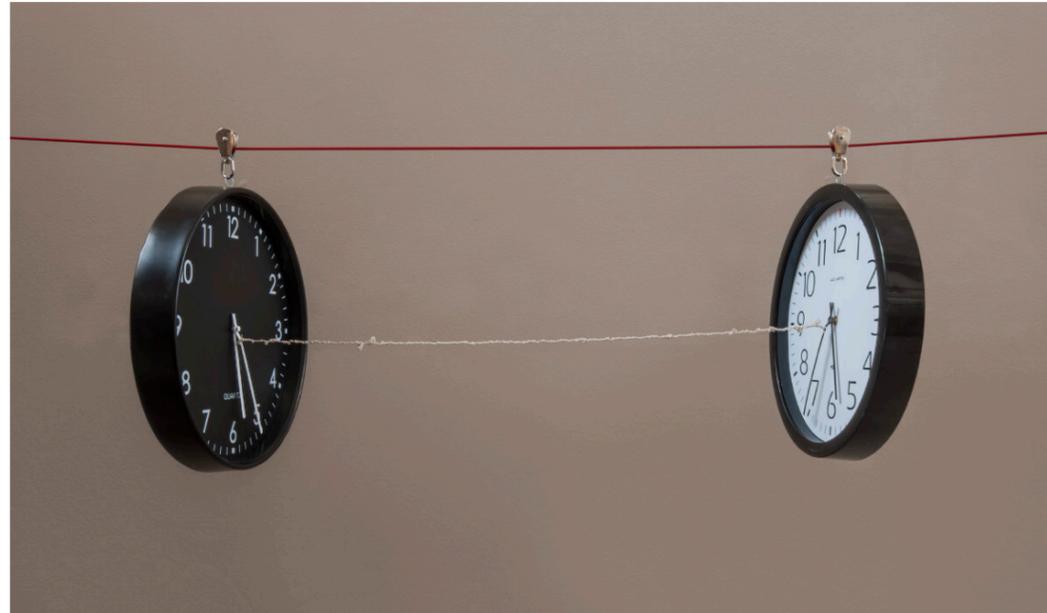
**GREGG DEAL**  
*The Divinity of Inanimate  
Objects Omit their Sins*, 2019  
Acrylic & 24kt gold  
leaf on canvas  
PARK CITY, UTAH/  
PEYTON, COLORADO

**CHRISTINE BACZEK  
AND DAVID HYAMS**  
*Whale of a Tale (series)*, 2019  
Tintype  
HOLLADAY, UTAH



**CHRIS PURDIE**

12:47 (*Time to Time*), 2019  
Cable, pulleys, clocks, string  
PLEASANT GROVE, UTAH



**KEN BAXTER**

*CPRR Chinese Encampment*  
ca. 1868, 2019  
Oil  
SPRING CITY, UTAH



Windows  
Melissa Bond and Rigel Stuhm

**LENKA KONOPASEK**

*Transactions*, 2019  
Paper / mixed media  
SALT LAKE CITY, UTAH



**G. RUSSELL CASE**

*Coal Country*, 2019  
Oil on linen on board  
BRIGHAM CITY, UTAH



**ALISON NEVILLE**

*Blood Ties, 2019*  
Embroidery on chiffon  
BOUNTIFUL, UTAH



**ARTISTS**

**CHRISTINE BACZEK AND DAVID HYAMS**

**STATEMENT**

"Artists Christine Baczek and David Hyams use a Utah Enquirer article published in 1890 as inspiration for *Whale of a Tale*. According to the article, two juvenile Australian whales, one female and one male, were placed in the Great Salt Lake in 1873. James Wickham imported them and commissioned special rail cars filled with seawater to transport them from San Francisco to the lake. This would not have been possible without the Transcontinental Railroad and its unique path along the northern part of the Great Salt Lake. The artists use period-correct photography--wet plate collodion--to document this story as if it actually happened. "Fake news" of whales in the Great Salt Lake continues to this day. An article published on January 16, 2019 in the *World News Daily Report* describes how a dairy farmer in Farmington found a 12-meter long humpback whale in his field which most likely came from Great Salt Lake."

**BIO**

Christine Baczek and David Hyams are co-founders of Luminaria, an alternative photography studio in Salt Lake City that specializes in historical photographic processes. Baczek's practice focuses on analog and alternative photographic processes to address ideas of time, perceptions of documentation, and the process of observation. Hyams uses historical photographic processes to manipulate photography's assumed relationship with truth.

**KEN BAXTER**

**STATEMENT**

*CPRR Chinese Encampment*: "The Central Pacific Railroad (CPRR) hired Chinese laborers to build the western part of the Transcontinental Railroad. Even though racist attitudes and poor conditions prevailed, these workers proved themselves invaluable for the completion of this awesome task. They brought a strong work ethic, customs, and healthier foods. Work crews had a headman who collected wages and paid costs (food, clothing, etc), a cook, tea carrier, dried sea foods, bamboo shoots, rice, spices, etc. A box car labeled "China Store" carried specialty items. Historians mention that they used barrels of warm water to take sponge baths at the end of the work day."

*Locomotive Shop*: "As a senior at West High School, my auto mechanics teacher took us to a locomotive repair shop in North Salt Lake. The engine was huge, bigger than a full-sized Cadillac – the cylinders seemed 16 inches in diameter. That impression has stayed with me, and it has been fascinating to make a painting of this subject for this show. I saw men working in the background, so small, like ants near a giant caterpillar. Mechanics make the railroad function, they are the soul of machinery and engineering that make the rails work, and are rarely seen."

**BIO**

Ken Baxter studied art the University of Utah for five years and three more in graduate school at Utah State University. While he was a student, he and his brother taught private art classes to help pay for school. He taught at Skyline High and South High and was eventually offered a Tivoli Art Gallery contract to be a full time painter.



**SIMON WINEGAR**

*Unified Together, 2018*  
Oil  
FARMINGTON, UTAH

## RYAN BENCH

### STATEMENT

"The Transcontinental Railroad was an engineering feat that revolutionized and changed the history of the West. For those that live along today's Overland Route, the tracks seem like an integrated part of the landscape, a small scar that has been carved across a vast territory. The artist wanted to create these works to speak to an interpretation of his visual experiences regarding the constant the rail has become in the landscape, and to personally explore its history."

### BIO

Ryan J Bench is an artist and printmaker living in Murray, Utah. His works primarily consist of intaglio/etchings that represent personal interpretations and memories through broad visual sketches of the landscape. Not direct visual copies, the landscapes are used as a conduit to create pieces influenced by subliminal inspiration, and the internal emotions of experiences.

## JOSEPH BENNION

### STATEMENT

"This piece is intended to portray the impact of the Transcontinental Railroad on the indigenous peoples of the Great Plains. The words on this piece were taken from the 1868 Laramie Treaty between the US Government and the Lakota People. The Indigenous Tribes could not foresee the day when the great herds would not cover the plains. The role of the railroad in decimating the bison herds was intentional and planned in advance of the 1868 treaty.

The artist decided to portray the Indian and the bison as they appear ironically on the Buffalo/Indian Head nickel minted between 1913 and 1933 to honor these two icons of the west. As background elements, he chose historical photographs of a dead bison and the frozen corpse of Spotted Elk also known as Big Foot, who was killed at the Wounded Knee Massacre, January 29, 1890. It was the last armed confrontation between the Native Peoples and the U.S. Army."

### BIO

Joseph Bennion is a native of Utah, and has lived and worked in Spring City for the past 42 years with his wife Lee Udall Bennion. He has lectured and taught workshops internationally, and his work has been featured in multiple publications. He currently operates Horseshoe Mountain Pottery and works seasonally as a Grand Canyon river guide.

## ERIN BERRETT

### STATEMENT

"I push myself to be abstract in the details while still achieving the perception of reality. When I paint, I never blend. Instead, I layer thousands of marks side-by-side, swaths of color that are then translated by the observer. Two inches of canvas viewed from a few inches away might have a hundred brush strokes that seem to form nothing, but when the piece is considered as a whole, the effect is highly representational. I found so much inspiration as I set out to paint for this show. I love the train gears, the mechanics, textures, weight, and even the nostalgia. These subjects are beautiful enough for many paintings... my potential "ferroequinology" series, "the study of iron horses."

### BIO

Erin Berrett was born and raised in Salt Lake City and graduated with a BFA from University of Utah. Berrett works full time in her studio, primarily painting still-lives. She believes that any work, in and of itself, cannot stand alone. The object comes alive on the canvas because the environment, the viewer, and the artist have all participated to make that happen.

## LINNIE BROWN

### STATEMENT

"These pieces show the accumulated history of two different places along the Transcontinental Railroad: Reno and Sierra Nevada. These artworks explore the imposition of man-made systems on the natural landscape beginning with the building of the Transcontinental Railroad. Images derived from historic maps (topographic, mining, railroad land grants, etc.) are densely layered with architectural images, newspaper text, and current aerial views to give a sense of this built-up history."

### BIO

Linnie Brown creates layered artworks with collage, paint, printmaking, and drawing that reference on-going human activity within geographical spaces. She grew up in the suburbs of Portland and studied painting at Brigham Young University. She received her MFA degree from the University of Utah. She currently works from her studio in Lehi, and is represented by A Gallery in Salt Lake City.

## G. RUSSELL CASE

### STATEMENT

"This painting was inspired from the tracks and train cars I see along my travels. I call this painting *Coal Country*. Some of the empty tracks cars have long been a great subject for painters. Trains seem to have an almost iconic feel to them, maybe even Americana, and always bring to my mind the west."

### BIO

G. Russell Case is inspired by nature, but he places little value on literal translations. His sweeping, idealized versions of the western landscape are compositions that combine the beauty of the natural world with the rich imagination and originality of an artist's mind. Today Case's work is represented in galleries in Wyoming, Utah, Arizona, Idaho, California, and Montana.

## W. ROYDEN CARD

### STATEMENT

*East of Lucin:* "A few miles northeast of Lucin, Utah, and a few miles north of the original railroad route, is this small butte. Lucin was one of the vital water filling stations for the wood burning steam engine of the Central Pacific Railroad coming from the West. The butte was not of any special significance, just another of the many small grey-brown buttes and isolated mountains the railroad workers would have seen as they entered the Utah Territory making their way east across a desert of sage, small grasses, salt pan basins, and scattered juniper trees. The quiet, rarified, and stark beauty of the West Desert may not have appealed to many, but hopefully some found a solace in this land as they labored ever eastward."

*Above the Tracks:* "Union Pacific Railroad workers would have encountered this view at the western end of Echo Canyon. Heading west from Evanston, Wyoming is the gradual descent into Echo Canyon. The canyon gradually narrowed and the cliffs on the north side became higher; cliffs of reddish stone, capped in a grayish conglomerate with scrub oak, juniper, and pines farther up the slopes. The tower is a unique formation along this stretch of canyon before entering Weber Canyon."

### BIO

W. Royden Card was born in Canada and raised in Utah. He received BFA and MFA from Brigham Young University, and taught printmaking there for sixteen years. Drawing and then painting the red rock, and desert landscape has been Card's primary focus for over 50 years. He lives in St. George Utah surrounded by the desert from whence he derives inspiration and imagery.

## JOHN HENRY CLARK

### STATEMENT

*"Where East Meets West* not only celebrates anniversaries but remembers the enthusiasm of those, who participated in similar past events. In 1969, my father-in-law Joseph Fletcher played a part in the Transcontinental Railroad's 100th anniversary. He passed away last October just days after I began this project. I hope to inspire excitement in the journey and the destination and to remember those who have been down those same roads many times before us."

### BIO

John Henry Clark is an artist and author with an interest in tourism and automobile history. He and his wife Melissa are the authors of *Opening Zion*, a book on Zion National Park's first official tourists. His passion for travel history led to the creation of a series of vintage-style, souvenir posters that highlight the golden age of motor tourism.

## CAITLIN CONNOLLY

### STATEMENT

"The creation of this great railroad is documented of men. Men holding tools, men gathering for photos, men building. While women were certainly a part of this effort in a variety of roles, their participation is unseen. They, like the Wasatch Mountains, stand background and yet foundational to the efforts of this project, bringing together men, women, and goods and connecting them from one side of the continent to the other."

### BIO

Caitlin Connolly is an artist and creative enthusiast. She graduated with a BFA in Painting and Drawing from the University of Utah and has enjoyed exploring femininity through art. She often creates art in relationship to the self, to others, and to God or a higher power. She currently lives in Provo, with her husband, dog, and twin baby boys.

## NICHOLAS COURDY

### STATEMENT

"Nicholas Courdy explores the ways in which the internet's availability of media and social interaction shape current and historical narratives. Interested in ideas of open-source content, the artist creates his work using a variety of digital media databases within the public domain that explore narratives from different perspectives. Fool's Gold Rush is a culmination of these explorations and presents the viewer with a compiled over-stimulation of visual metaphors that depict the tensions found in the history of the west."

### BIO

Nicholas Courdy received his BFA in Fine Art Painting and Drawing and has participated in artist residencies in USA and Lebanon. His works use the public domain and digital media to explore ideas of compilation, aesthetics and silent collaboration. He has exhibited in various locations both nationally and internationally.

## RUSSEL DANIELS AND DENAE SHANIDIIN

### STATEMENT

"Denaë Shanidiin and Russel Albert Daniels present a series of black and white photographs that examine Native erasure and the colonial narrative. By the mid-1880s railroads were built along ancient migration routes that have been used for over 15,000 years by Native Americans. During western expansion, the railroad unloaded settlers into Native American territories. Opportunity for settlers meant the erosion of the independence of Native people. Tribes sold their homelands for pennies and were forced onto reservations.

This series contrasts ancestral memory and resilience with the unabating erasure of western expansion. More specifically, these photos urge viewers to question how the railroad changed the course of life for indigenous women.

Both Shanidiin and Daniels' ancestral lineage carry 500 years of colonial induced rapture. With reverence, this work is dedicated to the missing and murdered indigenous people who have been trafficked, sold and traded along these historical migration routes."

### BIO

Denaë Shanidiin, Diné, and Korean artist, is born to the Diné (Navajo) Nation. She is Honágháahnii, One-Walks-Around Clan, born to the Korean race on her Father's side. Kinlichíí'nii, the Red House People is her Maternal Grandfather's Clan and the Bilagáana, White People, is her Paternal Grandfather's Clan. Shanidiin's work responds to her own identity as an Indigenous woman and artist, and her projects emphasize the importance of Indigenous spirituality and sovereignty. Russel Albert Daniels' photographs examine Native erasure and colonial narrative in the West. His work concentrates at the edge of the wilderness where the confluence of time and human forces forge the landscape. Daniels' work is also an act of self-discovery of his Native American and colonial heritage.

## GREGG DEAL

### STATEMENT

"The need to atone for the actions of the past has never been at the forefront. The invisibility of the First People is a key in pushing narratives that amplify the greatness of western culture, casting aside the lives of this country's first inhabitants. The erasure of our bodies is a key element to avoiding the past. We exist, but we don't exist. We are visible, but invisible. The embodiment of that invisibility is Nobody as the strange place the First People have in the history and culture of what is now called America. Nobody speaks for himself, while speaking for his people. Nobody is about unity, and division, while embodying everything and nothing at the same time. The darkness that is then progression west is illustrated in the very modern existence of Nobody, while still carrying the ideas in the past that cannot be let go of because they were never talked about, taught about or considered. The loss of land, the loss of authority in the space where stewardship was had, the loss of life and the loss of culture. How is this reconciled? What does one say? Can it bring us together when it has worked to segregate us? Can you hear the words from Nobody's mouth, or have you omitted your place amidst places where our spirits walk still? Perhaps we are just invisible, and the words of Nobody mean nothing. Perhaps. The creator has not let us go, even if you have. Eulogy speaks some of these words that the creator hears, even if you don't. We are his chosen."

### BIO

Gregg Deal (Pyramid Lake Paiute Tribe) is a provocative contemporary artist where much of Deal's work challenges Western perception of Indigenous people, touching on issues of race, history consideration and stereotype. With this work—paintings, mural work, performance art, filmmaking and spoken word—Deal critically examines issues and tells stories that affect Indian country such as decolonization and appropriation.

## CARA DESPAIN

### STATEMENT

"Promontory Point, Utah is where the trans-continental railroad was joined with a golden spike in 1869. It signaled the advance of industrialization and achievement as well as the foreshadowing of drastic and irreversible changes to the landscape ahead. "Golden Spike" is also the term used to describe the distinguishable boundaries in geologic strata that mark the change of an epoch and have been discussed especially in relation to the Anthropocene. Objects, symbols, value. The artist found this spike in Hialeah, a suburb of Miami, near but not in piles of spikes collected and offered on the tracks by practitioners of Santeria on an abandoned bit of railway. The railroad history is mired in the industrialist development narrative in Florida as well. Plating a rusty old spike in pure gold imposes a value on it—real, perceived, and symbolic— and pins together many meanings and histories in this single object."

### BIO

Cara Despain was born in Salt Lake City, currently lives in Miami, and works between the two. She has previously been selected for the Salt Lake City Mayor's Award in the visual arts and in the South Florida Consortium Fellowship. She was the art director for two feature films that premiered at Sundance and the Miami International Film Festival.

## EDWARD FRAUGHTON

### STATEMENT

*Gandy Dancer:* "Crews working their way westward from Omaha, Nebraska for the Union Pacific Railroad Company consisted largely of Irish emigrants who had escaped the devastating Irish potato famine of the 1850's. Once the tracks were spiked into place, the men who performed the act of packing ballast between the ties and under the tracks were called "gandy dancers," an appropriate title for this sculpture."

*Bitter Strength:* "Chinese emigrants who migrated into California to labor in the gold fields, farming, restaurant, and laundry service businesses are largely ignored in American history. Deeply maligned, ill-treated, and persecuted, the Chinese proved themselves to be excellent workers for carrying out the Central Pacific Railroad Company's western portion of the Transcontinental Railroad contract. They filled deep ravines by hand using only two-wheeled handcarts, built a series of massive wooden trestles, and constructed mile after mile of wood snow sheds to protect trains from avalanches. Additionally, they hacked and blasted fifteen 30-foot high tunnels through solid granite high Sierras; some are still being used today. The title of this piece comes from a loose Mandarin translation of a pejorative term used to describe indentured Chinese laborers."

### BIO

Born and reared in very humble beginnings in Park City, Utah, Edward J. Fraughton went on to become one of North America's most distinguished Neo-Classic artists. During his career he has completed over 50-major works of sculpture in monumental scale, countless collector-size editions, and medallion art. He also has developed a new process for digitally enlarging sculpture into monumental scale.

## KAREN HORNE

### STATEMENT

*Storm over Union Station:* "The Union Pacific Depot in Salt Lake City is an iconic landmark. It is a dramatic reminder of the role of the railroad in our city's and state's history. It also serves as a colorful beacon at the end of South Temple. Over the years, I've painted scenes of it at various times of day and especially during rainstorms. I love the way rain creates reflections of the vivid neon signage, and was excited to capture this riot of color on a stormy, wet evening."

*Silvery Reflections:* "I happened to see the Union Pacific Depot just after an afternoon downpour. The wet street mirrored the pearly sky and approaching TRAX train. I aimed to capture this liquid, silvery effect, keeping the hulk of the distant depot as an anchor."

### BIO

The great-granddaughter of arts advocate, Alice Merrill Horne, and daughter of landscape painter, Phyllis Horne, Karen was fortunate to grow up surrounded by art. She studied and lived in Florence and New York City, which jump-started her fascination with urban life. She won an ARTY for "Best Impressionist Paintings of SLC" and exhibits at HORNE Fine Art.

## ANTHONY ITHURRALDE

### STATEMENT

*Porters and Waiters:* "African Americans have worked on the railroad since the end of the Civil War. From the beginning of the Pullman porter and waiter service, they were used in railroad advertising. Because of racial prejudice, African Americans were portrayed with a Jim Crow persona in many vintage ads. Porters and waiters were not paid a livable wage, so they depended on tips which brought these hardworking men into the African American middle class of the early 20th century. The railroad 'service' provided by the porters and waiters declined in the late 1960's. In this 1940's California Zephyr ad, when trains traveled at a much faster speed, African American waiters are balancing their dinner trays and coffee pots like graceful dancers. The absence of smiles in this advertisement symbolizes the racial tensions during the era."

*Porters and Waiters Club:* "This club on 25th Street was a place where off duty African American porters and waiters could lodge close to the Union Station in Ogden. The club was private, and open only to African Americans. In 1947, Annabelle Weakley married the proprietor and changed this restriction. Saxophonist Joe McQueen gave Annabelle the idea to open a jazz club in the basement. Annabelle's condition was that the jazz club welcomed ALL, making her a real social pioneer. The basement club became so popular it attracted many jazz legends. These musicians jammed with resident headliner, Joe McQueen. In this illustration, everyone is smiling; they are ready to have a good time. ALL are about to enter the Porters and Waiters Jazz Club below the blinking neon sign."

### BIO

Anthony Ithurrealde's acrylic paintings usually examine the 'Golden Age of Travel'. Advertisements from the 1920's through the 1960's are the source of his inspiration, along with cartoons by Edward Gorey and the Max Fleischer Studios. Recently, he has become interested in Utah's railroad history during the 1920's through the 1960's.

## DAVID KOCH

### STATEMENT

"For centuries the Platte River has served as a shining corridor for westward expansion. Wildlife, Native Americans, explorers, trappers, immigrants, and gold seekers, have followed its banks seeking greater opportunity. America's roadways along this river continue to serve as a vital link between coasts. It is not surprising then that the architects of the first Transcontinental Railroad also chose this route to cross the Great Plains of North America. Civil War Veterans and immigrant workers took hope from this "Golden Road" and gave it to a whole nation as they worked toward the bright horizon of a country being joined North and South by war, and East and West by rail."

### BIO

David Koch was born in Logan, where he currently has a studio and gallery. He received a BS degree in Art from Utah State University. Koch's art can be found in LDS Temples, the Utah State Capitol, the LDS Church Art Museum Collection, and in many corporate and private collections. He is also represented in Wilcox Gallery and Illume Gallery.

## LENKA KONOPASEK

### STATEMENT

"My installation mimics organic materials and formations found around the railroad tracks transecting in the Utah desert landscape. It speaks about the harsh beauty of the land, the contrast of bristly plant textures, and remnants of human activity. It represents a collision between nature and people. It portrays a struggle of wills where human structures are being reclaimed and slowly embedded by the soil becoming a part of the environment. To me, the railroad tracks create a tangible scar in the landscape, drawing a line that connects and at the same time splits the land. They symbolize human ingenuity and perseverance as well as our impact on nature. I am interested in the conflict of conscience and the consequences that result."

### BIO

Lenka Konopasek is a Czech born painter and mixed media artist. Her work focuses on natural and manmade disasters. It raises questions about longevity, the consequences of human behavior, and differences in cultural and national attitudes. Her work has been exhibited widely throughout the United States and internationally. Konopasek currently teaches studio art at the University of Utah and Westminster College.

## JERONIMO LOZANO

### STATEMENT

*150 Year History - Transcontinental Railroad:* "History depicted in three parts: Top - Shows laborers at work building the railroad path and tracks. Workers include the Chinese, Irish, and Mormons along with others. Middle - The celebration of the completion of the Central Pacific and Union Pacific groups being joined together with the symbolic Golden Spike. Bottom - Shows modern use of the railroad system: transportation for people and for freight of many types."

*Golden Spike National Historical Site:* "Today, only a historical marker remains to show where this great event took place. The railroad no longer goes through this remote area. The retablo depicts this spot with today's people observing a monument in the place where so much took place 150 years ago."

### BIO

Jeronimo Lozano of Ayacucho, Peru, is of the indigenous peoples of this area of the Andes. He is a descendant of the Inca people and speaks their language - Quechua. Since coming to the USA in 1994, Lozano has received recognition by many. He is a master of the ancient Peruvian folk art called Retablo (made in a wood box with molded figures telling a story).

## ALISON NEVILLE

### STATEMENT

"*Blood Ties* is an embroidery work of the multiple track systems snaking their way across our state. Each color of the thread indicates the different segments built throughout the history of Utah's railways both currently in service and retired. Viewers can see how our cities connect and which lines are running to places that are now ghost towns. The base is a polyester chiffon which is a modern substitute for silk which references the more than 12,000 Chinese laborers who worked on the Central Pacific Line. Its size and frame are reminiscent of an old familiar school map, but it also functions on a larger scale to show our impact across miles of terrain."

### BIO

Alison Neville graduated magna cum laude with a BFA from Weber State University with a two-dimensional emphasis. She works as the education and outreach director at BDAC in Bountiful, Utah. She organized Nasty Women Utah, an all-female show protesting the sitting president and raising funds for PPAU. Her work varies widely including drawings on paper, dioramas, mixed media, and polymer clay sculpture.

## RIOS PACHECO

### STATEMENT

1. A white deer hide beaded with glass seed beads
2. Small medallions made of animal fur
3. Small animals made from hide and cattail
4. Antelope hunt
5. Rabbit hunt
6. Duck hunt
7. Trapping fish
8. Dwelling made from buffalo hide
9. Dwelling made of sage brush
10. Dwelling made of cattail
11. Railroad track with missing ties represent the disappearing of the natural lifeways of the Shoshone (Newe)

### BIO

Rios Pacheco is an enrolled member of the Northwestern Band Shoshone in northern Utah. He is a descendant of Tick-a-me-deckey (Sarah), a survivor of the Bear River Massacre. He grew up learning and living the culture of his mother's people, and went on to study at the Institute of American Indian Arts in Santa Fe. His beadwork has been displayed in multiple locations, and he currently lectures as an outreach presenter.

## CASSANDRIA W. PARSONS AND RICHARD WONG

### STATEMENT

*The Immigrant Legacy I*: "An intricate portrait of father at 90. Father was a second generation immigrant, he left behind the comfort of his homeland to secure a better future for his children in this rich soil of America."

*The Immigrant Legacy II*: "This painting depicts grandfather as a railroad worker and contractor. He was the first generation immigrant. He left China at a young age without any family. Through his hard work and courage, he was respected in his community"

*The Immigrant Legacy III*: "Mother was the second generation immigrant. She was the heart and soul of our family. Her love was both unconditional and immense."

### BIO

Cassandra Parsons was born in China and grew up in Hong Kong, next to a printing shop. In 1964, her family moved to the USA, and Utah has become her permanent home. She has lived in Spring City for the past 17 years, and is inspired by its clean air, natural beauty, and rural life. Richard Wong studied under the influence of Alvin Gittins, and he received his BFA from the University of Utah, and got his MFA in Massachusetts. This exhibition is an important project to Wong because he is a descendent of a Chinese railroad worker. His portrait of the early immigrants has empathy and compassion. It is his way to honor the sacrifice of the early settlers.

## NICK PEDERSON

### STATEMENT

"As a visual artist whose work deals with concepts of nature and industrialization, I was well suited to create a thought-provoking piece for this collection. Mainly, I wanted to recreate a scene from the old west, envisioning the grand achievement of the Transcontinental Railroad opening up this vast new terrain. My goal with this image was to exhibit the sense of awe and wonder during that time, imagining a landscape of monumental rock formations and broad expanses roamed by buffalo herds. With this project, I was very inspired by early western artists like Albert Bierstadt and Thomas Moran whose work really encapsulated the idea of "The West as a promised land, lush with magnificent natural wonders, and ripe for development". My piece *Westward* illustrates this concept of Manifest Destiny, paving the way for western civilization into the new world."

### BIO

Nick Pedersen is a photographer and digital artist based in Salt Lake City. He holds a BFA in Photography and an MFA degree in Digital Arts from Pratt Institute. He has shown artwork in galleries across the country and internationally. His images have been recognized with awards and featured in numerous publications.

## ZACHARY PROCTOR

### STATEMENT

"My intent as a painter is to arrest motion on canvas by artificial means, to capture life and hold it fixed. I am interested in making paintings of personal experiences, some as I remember and others as I prefer to remember them. Referencing family photo albums and historical photography, I aim to create a nostalgic world once imagined and now conceivably constructed with paint. As I reflect on memories, I hope to bring to life a personal mythology to better understand my reality"

### BIO

Zachary Proctor earned his BFA and MFA from the University of Utah. He studied under and apprenticed with David Dornan. Proctor is a full-time painter who is selling works in galleries around the country. He has participated in numerous shows and has been featured in American Art Collector and Southwest Art magazines.

## CHRIS PURDIE

### STATEMENT

"Two clocks hang across from each other on pulleys, attached to a tight cable. The cable is held taut by two rocks hanging at either end of the cable. A string is tied to the minute hands of both clocks. As time passes, the minute hands turn and twist the string, creating tension, which pulls the clocks slowly toward each other."

### BIO

Chris Purdie is a conceptual artist who works in the medium of loaded words, images, objects, or traditions to call into question what is "known." His work is lighthearted at first glance but has deeper undertones to consider. He works to form meaning and ideas by providing an audience with situations they can participate in, or scenarios they can imagine playing out before them.

## AMIE TULLIUS AND STEFANIE DYKES

### STATEMENT

"*Train Tracts* is a traveling literary journal and an experiment in connection. The journal is made up of twelve chapters, each a collaboration between an artist and a writer. The small edition chapters are each unique works of art created by printmakers from around the country. The stories are of travel, transformation, and connecting with strangers.

*Train Tracts* was also an event: finished chapters were mailed to volunteers around the United States who handed them to Amtrak passengers. The tracts then traveled the rails for one week, carried by readers who were encouraged to contribute: make notes, tag snapshots, and through social media see the other tracts traveling at the same time. At the end of the week, readers were asked to drop their chapter in a mailbox so it could return home. The artifacts of the tracts' week of travel can be seen on Instagram by searching #traintracts2019."

### BIO

The artists and writers on this project live and work all over the country. The full list includes: Amie Tullius, Stefanie Dykes, Brenda Sue Cowley, Chantal V. O'Keeffe, Dallas Graham, Elpitha Tsoutsounakis, Emily Dyer Barker, Jacob Paul, Jodi Mardesich Smith, Joey Behrens, John Peck, Kathleen "K" Stevenson, Katie Wudel, Kat Kinnick, Kim Van Someren, Laureen Mahler, Marnie Powers-Torrey, Melissa Bond, Melissa Dawn, Michael Sharp, Rachel Marston, Rachel Melis, Rigel Stuhmiller, Stephen Trimble

## JOHN VEHAR

### STATEMENT

"My work centers on concepts of innate potential, power, and individualism. Through the act of painting I aim to explore what motivates human beings to create, destroy, achieve, and question. I will often use stand-ins or recognizable archetypes to represent humanist and universal concepts. These dream-like symbols help me explore both the positive and negative motivations of men and women. My goal is to place myself as a painter, and the viewer as observer, in the middle of order and chaos as a reminder of the balance that we struggle to hold on to in an ever-challenging social landscape."

### BIO

A self-taught artist, John Vehar has been painting for more than 20 years—pushing genres, mixing mediums, and proving that the only constant is change. The result is an expansive, informed portfolio that ranges from the figurative, abstracts, realist oils, and even large metal work.

## MARY WELLS

### STATEMENT

"This book is a story of the building of the Transcontinental Railroad told in alphabetical order rather than chronological order. It covers events that occurred only in Utah. The accordion book structure with the landscape format was used to reflect the structure of a train. Graphite drawings and lettering was used to reflect the black and white photographs from the 1860's. The title *DONE* was the telegraph message sent to the world when the final spike was driven on May 10, 1869."

### BIO

Mary Wells is a Kansas City, MO native now living in Ogden. She was a classroom educator for over 40 years in Colorado and Utah. She was introduced to calligraphy during college, which led her to bookmaking. She has studied with master calligraphers and bookmakers throughout the United States. Currently Wells creates one-of-a-kind handmade books for exhibitions and galleries along the Wasatch front.

## SIMON WINEGAR

### STATEMENT

"During a time when our country was divided, a route was envisioned to stitch the continent together. The goal was to bring East and West together by giving them the physical means to travel.

Bringing people together is important, perhaps more important than ever before; not in a physical way, but in a societal way. As the world seems to shrink through advances and technology, we find ourselves exposed to the great differences among us. These differences make us unique and interesting, but it can be hard to accept at times. Only through education, understanding, tolerance, and charity can our differences be accepted and ultimately appreciated.

Much like the country was linked together in 1869, we too can link together as humans. Our creed, race, ideals, and desires need not separate us the way they currently do. As this train came together, so too might we."

### BIO

Simon Winegar is a Utah based artist working in oils. Finding truth, honesty, and beauty are some of the goals Winegar strives for. He subscribes to methods of representational art, focusing on impressionistic and tonalist processes. He is known for his depictions of the natural environment as well as urban, agrarian and industrial motifs, especially barns and trains.

## XI ZHANG

### STATEMENT

"My recent series *Metallic Leaf Garden* explores the way individuals' minds reshape their physical environment. Contemporary psychological theory allows that our consciousness, emotions, and subconscious can be akin to the "paint" that consistently colors our reality. My investigation incorporates a variety of individual psychological realms, depicting them in fictionalized surroundings that confuse the relationship between perception and reality. I utilize a mixture of expressionist and abstract aesthetics in a subtle, theatrical way to construct the characters' environments, reflecting on their internal thoughts, struggles, personality, and problems."

### BIO

Xi Zhang was born in China and lives and works in the U.S and China. Zhang's work has had notable shows including Song Zhuang Multimedia Art Exhibition, URRR in Argentina, Ornaments at White House, and Biennale of America in the U.S. His work has been featured in various publications, and he has received multiple awards for his work.



