

INSIDE

What holiday scenes make SLC beautiful?

UPCOMING FEATURE » The allure of Utah's capital city owes much to the landscape. But residents, who are familiar with all its seasonal variations, know it is simply stunning during the holidays. We'd like to hear from readers about which views or events make Salt Lake City such a beautiful place during the festive season. Please send your ideas to features@sltrib.com by noon, Monday, Nov. 28. Include "holiday town" in the subject line of your message, and include a day phone number and email so that we can contact you. The best answers will be entered into a contest and considered as assignments for our photographers.



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THE MIX

Painting beyond the lines



Kim Schoenstadt, recipient of the Catherine Doctorow Prize for Contemporary Painting from the Salt Lake Art Center, takes a break from putting up her installation earlier this month. Her pieces, which combine architecture drawings and painting, cover entire walls of the gallery.

FRANCISCO KJOLSETH | The Salt Lake Tribune

Visual arts » Will Salt Lake Art Center's Doctorow Prize put Utah — and new talent — on national map?

By GLEN WARCHOL
The Salt Lake Tribune

Contemporary artists who like to push boundaries by creating works that challenge, perplex or even annoy patrons have found support at the Salt Lake Art Center.

This is, after all, the art gallery that's hosted a collective that enshrined fruit preserves, home-sewn aprons and tchotchkes, as well last year's popular artist-created miniature-golf-course exhibit.

Now comes an exhibit of the work of Los Angeles-based Kim Schoenstadt, who won the center's first Catherine Doctorow Prize for Contemporary Painting, which includes a \$15,000 prize and a solo exhibition.

One of her boundary-busting pieces on display is "Sound Drawings: Car Crash Theory No. 5," which can be viewed as underscoring the center's openness to experimentation. After all, the "drawing" in the work is based on police photographs of automobile crashes.

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Art

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The viewer — though "listener" might be a more accurate term — stands beneath an audio speaker looking at a blank canvas and listening to a recording of Schoenstadt's scratching as she draws. The only clues to what the work looks like are the sounds and the title.

Here's the kicker: Schoenstadt destroyed the drawing after making the tape, so the work only exists as an audio recording and, fleetingly, in the listener's imagination.

Schoenstadt, who has shown her work internationally, says she tries to push curatorial limits by offering art such as "Car Crash." That's why she was delighted when the Salt Lake Art Center accepted "Car Crash" for her Doctorow exhibit, which runs through Feb. 12. "I want the opportunity to do the unusual — and they didn't say 'No,'" she says.

Center executive director Adam Price jokes, "We're very promiscuous here," as he praises "Car Crash" as a boundary-crossing work.

Schoenstadt's exhibition includes other forays into conceptual art, some of which also involve the viewer. "Paint by Numbers (and Shapes)" allows gallery visitors to choose colors for the numbered shapes in a wall-size architectural mash-up that includes buildings in Salt Lake City. At the end of each week, assistants paint in the colors. (Price explains that allowing the patrons to apply the paint themselves would, unfortunately, run afoul of fire-safety regulations.)

"This will evolve into a giant mess," Schoenstadt says of "Paint by Numbers."

Much of the artist's work plays with ideas of architecture and place. For instance, her "Lake Powell Series: Site Plan 5" includes the architecture of three cities — Los Angeles, Sinai, Israel, and Salt Lake City — which mostly have in common concerns about water, and little else.

Schoenstadt enjoys watching viewers recognize architecture from their hometown in her paintings. "I work."



Artist Kim Schoenstadt, accompanied by her husband Jon Furmanski, sets up her exhibit at the Salt Lake Art Center on Nov. 2. Below is one of Schoenstadt's pieces — titled "Can Control: Eindhoven (Temporary Empire): Orbit 1, 2007 Spray Paint on Canvas" — which is part of the exhibit.

FRANCISCO KJOLSETH | The Salt Lake Tribune



on using architecture in my work."

Another work that relies on audience interaction is "Soundtracks: Doctorow Prize

Exhibition 2011," which is simply a boombox on a milk crate. Visitors are invited to load their own music tapes into the box to create

a soundtrack for the exhibit as they view it. "I'm hoping some local musicians will make a soundtrack expressly for the exhibit," she says.

The architecture of art

Los Angeles artist Kim Schoenstadt has been awarded the Salt Lake Art Center's first-ever Doctorow Prize for Contemporary Painting, which includes a \$15,000 award and a solo show.

When » Through Feb. 18

Where » Salt Lake Art Center, 20 S. West Temple, Salt Lake City

Hours » Tuesday-Thursday and Saturday, 11 a.m.-6 p.m.; Friday, 11 a.m.-9 p.m.

Info » Free admission; more information at www.slart-center.org, 801-328-4201

The center's biennial Doctorow Prize and its accompanying solo show, which includes promotion and national advertising, should help establish Salt Lake City as a modern-art center, Price says.

The Jarvis & Constance Doctorow Family Foundation, established in New York with ties to Salt Lake City, has made the Salt Lake Art Center the permanent home of the Catherine Doctorow Prize for Contemporary

Painting for emerging and mid-career artists. Price says the recipients of the award "will become the leaders of American art in the next decade."

"The size and amount of the Doctorow puts it in the top echelon of prizes," he says. "Our hope is that Salt Lake City will become a contemporary-art capital."

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