



Artist Profile: Provo

Building Dreams, Forging Realities: The Life and Art of Jason Metcalf

by Ehren Clark

With so many artists and so many mediums in today's art world, to make it an artist needs to find big shoes and have feet large enough to fill them. A young artist is hard pressed to find his or her way through artistic channels to actually become a success and make it in the art world. One might not know it of Jason Metcalf, but his maturity, honesty to himself and the art he produces just might propel him to become one of our best. His oeuvre is already surprisingly broad for an artist of 23; and the bodies of work within his dynamic oeuvre and his immense creative impulses make him a formidable figure as an artist. He has already explored avenues and created projects that require creativity and ability that many will never achieve in a lifetime. Metcalf's drive and tenacity and his passion for art keep his creativity in overdrive with no signs of losing speed or individuality. It is a bold, unpremeditated trajectory that has driven Metcalf from his early years in high school art classes till now, where he has a chance to look back and realize himself and go full throttle ahead in his life and his art.

Indicative of the mentality and breadth of Metcalf's art is his idol Joseph Beuys. This twentieth century revolutionary embodied identity in his art and a Utopian dream that he conveyed to others. He encapsulated the ideals of his own in an art which others saw to accept or reject. He was an icon like Duchamp or later Warhol, but marginalized in his eccentricity. Metcalf, though, will never be marginalized; his art and his persona are far too direct, his personality too bold. He is authentic in his idealistic desire to allow others to see his work as they choose, to take from it what they will, with Metcalf mediator between his own reality and the experience of others.

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Exhibition Reviews: Park City The Peak Season Flavor Park City's Galleries in January by Kimberly Rock

It's picturesque: winter in Park City, Utah. Bedazzled holiday trees softly shine through swirling snow. Through thick crowds of sun-kissed skiers, delicious scents beckon from restaurants and warm coffee bars. And the Park City galleries, with their rich array of media, styles, and artists, perfect the resort-town's peak-season flavor.

The Kimball Art Center, hub of the 26-member Park City Gallery Association and its monthly gallery strolls, is the starting-point for many visitors' exposure to the diverse works on display throughout the city. Until January 10, in the center's Main Gallery, "Aesthetic Engineering," a striking collection of giant, visually organic glass and metal sculptures from Seattle-based artist Ginny Ruffner, will be displayed. The collection, a provocative exploration of possibilities inspired by, says the artist, "recent extraordinary developments in genetic engineering-particularly inter-kingdom gene sharing between animals and plants," stimulates thought while demonstrating fresh artistic possibilities.

New-comer Carolyn Guild, an already-accomplished photographer who, with part of an inheritance from her late father, purchased her first professional equipment only four years ago, shows 30 images in Kimball's Badami Gallery. Inspired by her love of nature and by memories of her photo-hobbyist father, the outdoorswoman photographs areas of North and Central America that are not casually accessible. Her photo sites include some of Utah's best-known areas such as Bryce Canyon and Balanced Rock in Arches National Park as well as other locations from the Bugaboo Mountains in British Columbia, Canada to the beaches of Baja, Mexico. Calling color "distracting," Guild creates mostly black-and-white landscapes of these locales, both by converting her all-digital data from color, and, when possible, by allowing the stark contrasts of nature to limit the hues.

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