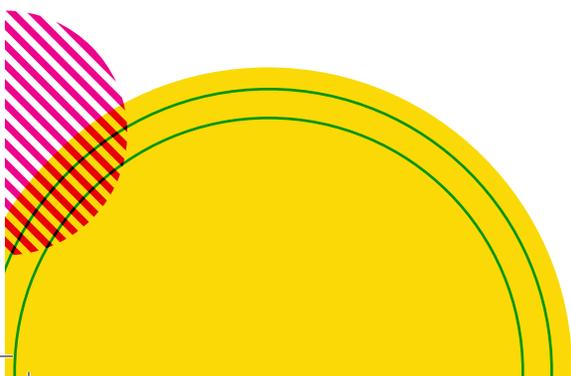
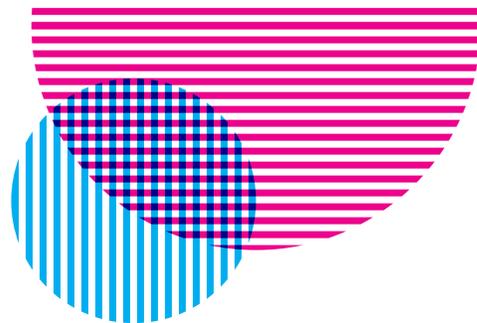
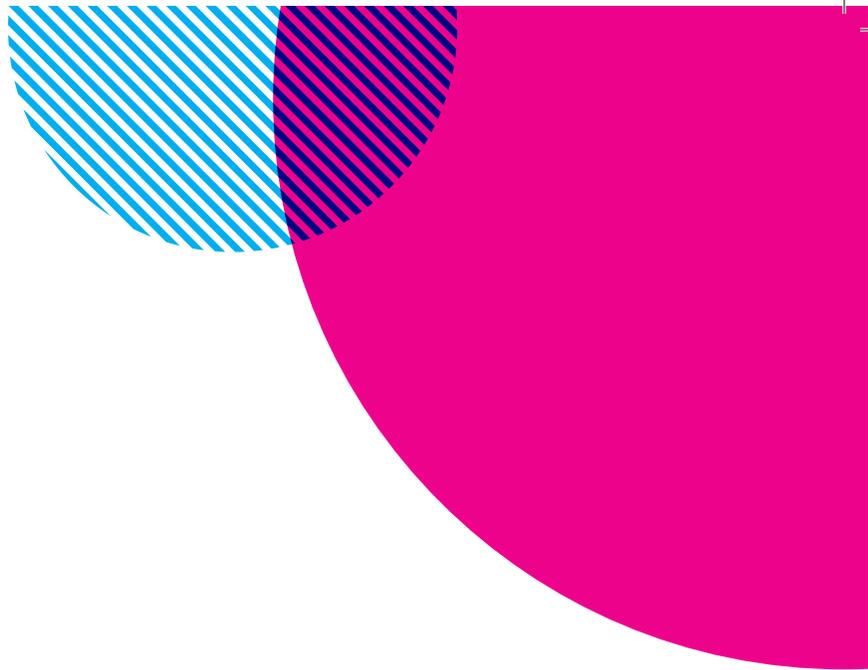


STATEWIDE ANNUAL EXHIBITION

# UAT 19

**MIXED MEDIA &  
WORKS ON PAPER**





STATEWIDE ANNUAL EXHIBITION

**NOVEMBER 15, 2019 -  
JANUARY 10, 2020**

RIO GALLERY, 300 SOUTH RIO GRANDE, SALT LAKE CITY, UTAH

MIXED MEDIA &  
WORKS ON PAPER



> [artsandmuseums.utah.gov](http://artsandmuseums.utah.gov)





> [heritageandarts.utah.gov](http://heritageandarts.utah.gov)



> [artsandmuseums.utah.gov](http://artsandmuseums.utah.gov)

Utah Arts & Museums is housed within the Utah Department of Heritage & Arts

## UTAH ARTS COUNCIL BOARD OF DIRECTORS

- Jansen Davis, *Chair*
- Caitlin Gochmour, *Vice Chair*
- Lisa Arnett
- Johann Jacobs
- Amy Jorgensen
- Kimi Kawashima
- Heidi Prokop
- Clive Romney
- Krista Sorenson
- Leroy Transfield
- Ken Verdoia
- Jeni Wilson
- Natalie Young

## VISUAL ARTS PROGRAM

- Jim Glenn, *Public Art, Design Arts, Visual Arts Manager*
- Nancy Rivera, *Visual Arts Coordinator*
- Karen Krieger, *Collections Manager*
- Courtney Miller, *Collections Registrar*
- Fletcher Booth, *Traveling Exhibitions Manager*
- Lisa Greenhalgh, *Visual Arts and Public Art Assistant*
- Victoria Penella Bourns, *Director, Utah Division of Arts & Museums*

## CATALOG PRODUCTION

- Todd Anderson, *Design*
- James Walton, *Photography*

—  
 Not all exhibitor images are featured in the catalog.  
 Please be advised that color may not be true to the original artwork.  
 All works in this exhibition were created within the last three years.  
 —

### Image courtesy of the artist:

- Amanda Lee, *Accretion of Knowledge, Maps*
- Jiyoun Lee-Lodge, *Waterman-Uintah*
- Wren Ross, *Sentient III*
- Claire Taylor, *Now I Shed Some Skin*
- Lenka Konopasek, *Mimicry 2* - image courtesy of Utah Museum of Contemporary Art





UT '19 STATEWIDE ANNUAL

# WELCOME

MIXED MEDIA & WORKS ON PAPER

The Statewide Annual Mixed Media & Works on Paper Exhibition is an assembly of 56 works, representing a diverse, exceptional cohort of Utah artists. The selected works demonstrate this year's categories in a mix of traditional and contemporary idioms. Works on paper include artist books, drawings, screenprints, and collages, and mixed media is represented by works that incorporate found objects, embroidery, audio, and LED lights, among other media.

In total, our staff received over 200 entries from Logan to Cedar City, including 50 cities statewide—a record number for this media category. Engaging artists statewide through this annual exhibition is a longstanding tradition of the Visual Arts Program. It surveys the best emerging and professional artists in the state and serves as a celebration of their creative contributions. This year, 85 artists entered artwork to be juried for the first time and gave our team the opportunity to meet and discover new talent.

An important aspect of this program is the opportunity to invite two out-of-state arts professionals to jury the exhibition. We were delighted to have Emily Endo from Joshua Tree, California, and Jason Franz from Cincinnati, Ohio, who each traveled to Utah to share their knowledge and expertise with us. Endo is a visual artist and Co-Director of the Dust to Dust gallery and the High Desert Observatory, and Franz is the

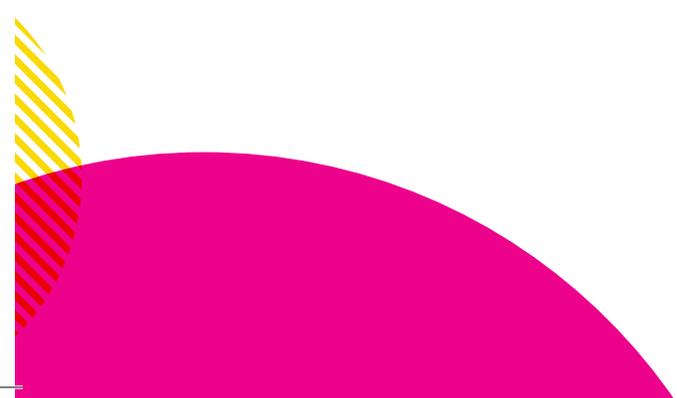
Executive Director and Chief Curator of Manifest Gallery. As jurors, their selection process was thoughtful and organic in the approach they cultivated in selecting artwork for the show. I am grateful for the enthusiasm they showed to be part of this project and for their engagement in our artistic community.

Life as a studio artist can be insular, and I truly want to thank all the artists for the courage, time, and effort it took to submit their artwork for consideration. Your willingness to show your work is brave and inspiring.

I would also like to thank the diligent, hardworking team of Utah Arts & Museums' Visual Arts Program: Jim Glenn, Lisa Greenhalgh, Fletcher Booth, Karen Krieger, and Courtney Miller.



**NANCY RIVERA**  
*Visual Arts Coordinator*



I want to thank Nancy Rivera, Lisa Greenhalgh, Fletcher Booth, Jim Glenn and the Utah Division of Arts & Museums for inviting me to jury the 2019 Statewide Annual Exhibition. I would also like to thank my fellow juror Jason Franz and all of the artists that submitted work.

It was an honor to participate in the *2019 Utah Statewide Annual Mixed Media & Works on Paper* exhibition. I was impressed by the breadth of ideas, innovative use of materials and craftsmanship displayed throughout the submissions. Serving as a juror is a unique privilege—it is a window into the values, trends and cultural shifts within a region, and by extension the art world. This experience of extended looking, allows one to consider and reevaluate what is important in an artwork. The jury process often unfolds in two stages. At first, I quickly view all of the artwork, making note of my initial responses and look for technical execution and craftsmanship. Through the extended looking process these initial impressions change and the different aspects—connections, intentions, and character—of the works reveal themselves. In the end, I am most drawn to works that exhibit clear intention, meaning, and have an individual voice.

Each work is regarded individually, but despite the variety of submissions, a through-line was visible among the works.

*The intersection between the human body and the natural world, in particular, was evident as a driving concept for many of the works.*

The artists employed varied mark-making, collage, and materials to express an experiential, questioning, and symbiotic relationship with nature. I view this as a reflection of the intertwined relationship between the rich landscape of Utah, its communities, and its culture. It can also be seen as a reflection of current environmental concerns and an overall examination of our engagement with nature.

This interconnected relationship is exemplified in *Waterman-Uintah* and *Waterman-Perfect Home* by Jiyoun Lee-Lodge. These carefully rendered ink drawings depict human/nature hybrids merging in and out of the natural world and the built environments of city and suburb.

James Rees' *Renewal Through the Journey* also depicts a human form lost and found in the boundaries of natural space. This piece brings to mind J.M.W. Turner's expressive 19th-century paintings featuring manmade ships merging with turbulent waters and skies. *Sentient III* by Wren Ross depicts figures in a hazy liminal environment—where human-like forms seem to float within the picture plane.

Adah Bennion's sculptural bricolage piece is another illustration of this idea. Bennion's work combines a delicate and defense ready tumbleweed with hand-embroidered

# JUROR



**EMILY ENDO**

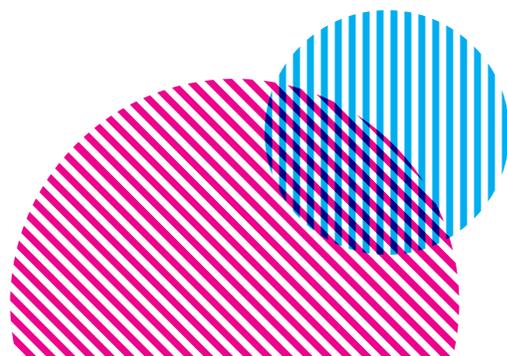
Co-Director of *Dust to Dust Gallery & High Desert Observatory*  
Joshua Tree, CA

sheer underwear. This piece is similar to a drawing—fast, slow and linear in its approach. The thin branches of the tumbleweed become lines in a contour drawing holding the space of the human form. In this way, Bennion's work is akin to Jiyoun Lee-Lodge's drawings. They are both hybrid human/nature forms depicted through detailed line work.

In addition to these figurative works, the exhibition contains collaged and multi-layered pieces considering the human/nature relationship through map-making and mark-making. This can be seen in Amanda Lee's work *Accretion of Knowledge, Maps and Accretion of Knowledge, Weight*, Etsuko Kato's *Memories*, and *Mimicry 2* by Lenka Konopasek. These pieces are abstracted cartography, depicting ways of mapping through memory, material, and reflection.

Meanwhile, Naomi Marine's *You're Wrong About Everything*, bridges the space between drawing, collage, abstract mapping, and figuration using dreamlike imagery to map psychological landscapes.

This process gave me a glimpse into the diverse and unique voices of Utah. What I found the most compelling about the submitted work was the range, intensity, and careful thought that went into each of the pieces.



*Art is something that pushes, pulls, or lures us outside the grooves of everyday life.*

A few years ago I traveled from Cincinnati to spend a week camping in the middle of nowhere, in the cold March desert of southeast Utah. One day I made my way to an even more remote location and hiked three miles into a canyon in order to spend time with something utterly precious—ancient pictographs on the canyon walls dating to 1500–4000 years ago. Even then, ages ago, these paintings were art that *mattered*. Obviously, they also mattered to me. While so much of today's arts follow modern culture's undisciplined affinity for flash, instantaneity, entertainment, personal politics, and the idea that *anybody* can do it, there are nevertheless artists who go deeper and, through commitment and discipline, bring back so much more to share that is rare and precious. One of the roles of artists in society is to make that canyon wall of today, providing a context for special things to happen—embracing the creative impulse and crafting a space in which anyone can have a breathless moment in the presence of sacred energy passed through time.

One of the roles of a juror is to recognize such work.

When Nancy Rivera contacted me to ask if I'd be willing to serve as a juror for this year's Statewide Exhibition I was immediately intrigued. I wondered how a sampling of work from the artists of today's Utah would compare with my experience of the canyon wall—that wall of paintings made by decidedly different Utah artists long before being from "Utah" was a thing.

It was a real pleasure to work with Emily Endo supported by Nancy and her team as we individually assessed the collection of work assembled for our review in the grand space of the gallery. Having perused everything a few times, and tagging those we each individually responded to, we got a sense for where our interests overlapped, where our non-interest agreed, and the areas in between where we clearly had something to talk about in order to determine the fate of the work. Ultimately our selections represent this merger of agreement and distinct perspectives, and I feel they do justice to our process and every artist who competed for inclusion.

Within the works we selected, I did, in fact, notice some flirtations with the potency of the canyon wall and its ghostly ancestral presences. In particular *Sentient III* by Wren Ross, *You're Wrong About Everything* by Naomi Marine, *Story Gone So* and *Down Crashes* by John Sproul, and Jiyouon Lee-Lodge's Best of Show winner *Waterman-Uintah* represent iconic,

# JUROR



**JASON FRANZ**

*Executive Director and Chief Curator of Manifest Gallery Cincinnati, OH*

semi-surreal expressions of dream-like narratives, as if these artists are channeling something deeply, skirting the superficial, and creating something uniquely authentic.

Also permeating the exhibit are references to the land itself. It is present quite literally through depiction in Kristen Mitchell's *Wasatch III* and *Cedar Mesa Formation III*, Amanda Lee's two *Accretion of Knowledge* works *Weight* and *Maps*, in *Source* by Cody Chamberlain, and *Lith I* by Ron Linn, just to name a few. Interestingly I found the land also present by virtue of association with the iconic window-like arches the state is known for by formal implication in a number of works, such as with the finger-viewfinder in Jim Martinez's *Gina 1.61803*, the hole in the tree in Cody Chamberlain's *Source*, and the abstract netting in *Shimmer Field* by Peter Everett. This chain of continuity helps lend a subtle strength to the overall exhibition, and it would be surprising if one did not find many more examples of this motif throughout the show.

Ultimately, as jurors we must judge the work in front of us, and what it says by way of hard materials, not what we assume to be true about the artist nor what we ourselves project into the work or artist's intentions. To do otherwise is to be untrue to the art object itself, and unfair to all the artists involved. Artists need to believe in the process that results in their work being awarded the distinction of inclusion in a significant competitive exhibition like this one, and the very generous prizes that come with it. I am confident that the works presented here have been honestly and intelligently considered through both mine and Emily's lenses of quality and merit and have earned their place of honor on display.

*The exhibition as a whole, coming together as so much more than the sum of its parts, is indeed the compelling 'canyon wall' of today, worthy of the venture and time spent exploring the important creative energy of the artists of Utah.*







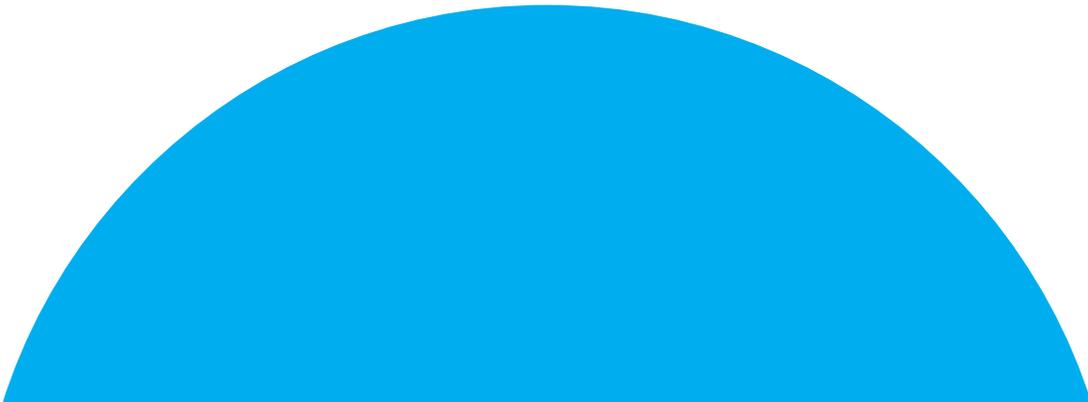
# BEST IN SHOW

**JIYOUN LEE-LODGE**

*Waterman-Uintah*

Ink and pen on paper

2018



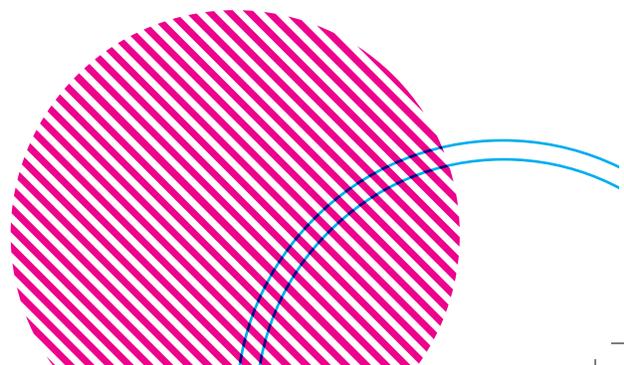


## JIYOUN LEE-LODGE

### ARTIST STATEMENT

In this work, I deal with the sense of alienation from the pursuit of a self-defined ideal life. I illustrate myself as shifting water that repels, absorbs, reflects and fails to show the figure's struggle to find a place within its environment. Waterman is a figure in a turbulent state of flux. Moving from New York to Utah, Waterman is the person trying to adjust while it is struggling to find a better, perfect life in a new place. The idea of living so close to the grand nature instead of a jungle of skyscrapers was so foreign to me. By learning normal activities such as hiking, gardening, and driving, I act to become part of where I am.

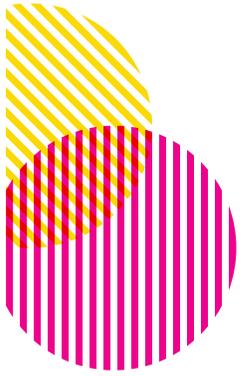
My works deal with my identity in flux and the fragility of memory. I am interested in people and how they process and change. Influenced by infographics, animations, and hieroglyphs, I make inner portraits, made of symbols of senses such as sight, smell, sound, and emotions that are frozen in time.



**ED ARCHER**

*Bamboo*

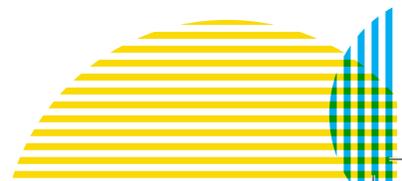
Intaglio print  
2018

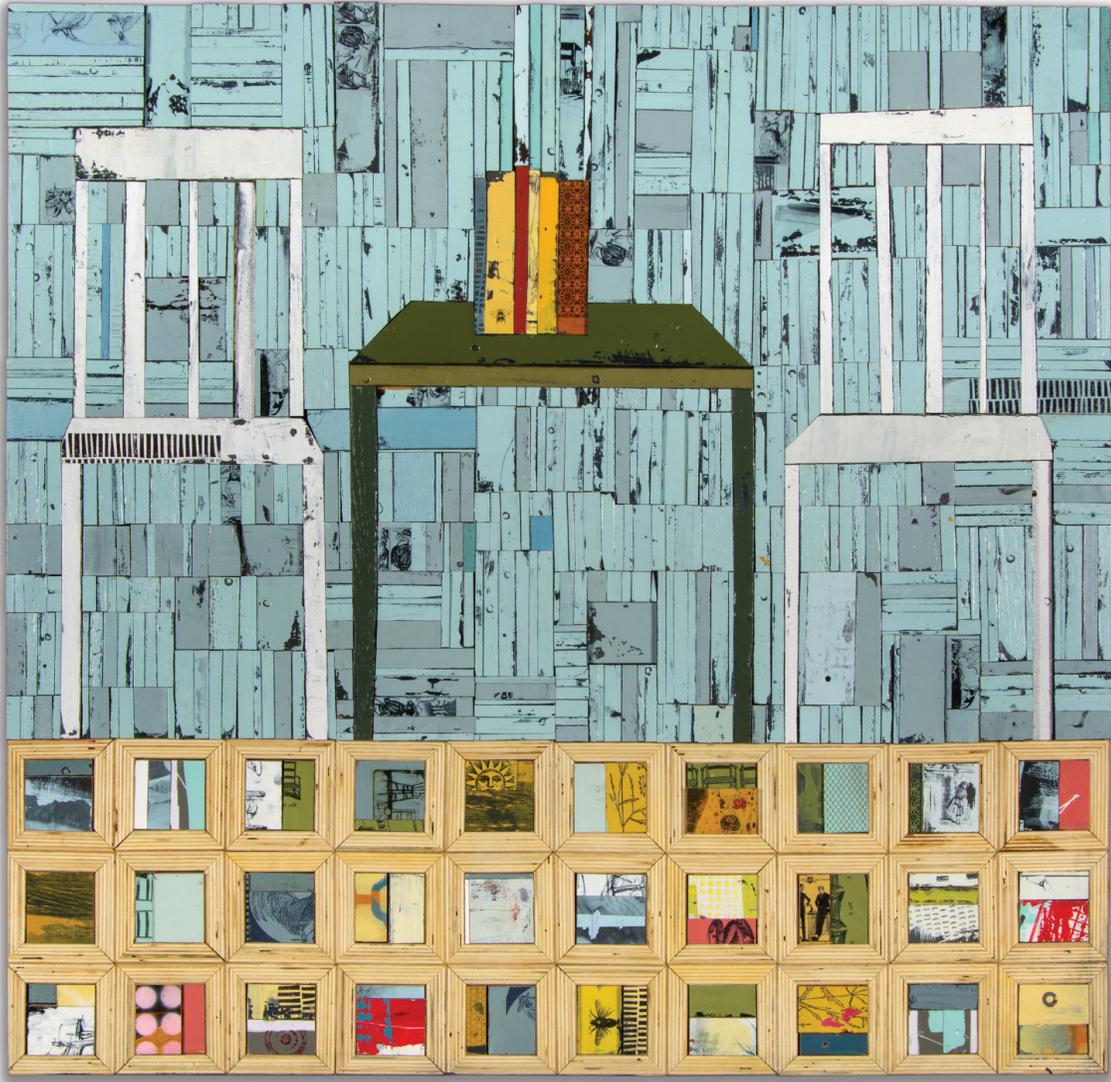


**SPENCER BUDD**

*Fuzzy Logic F*

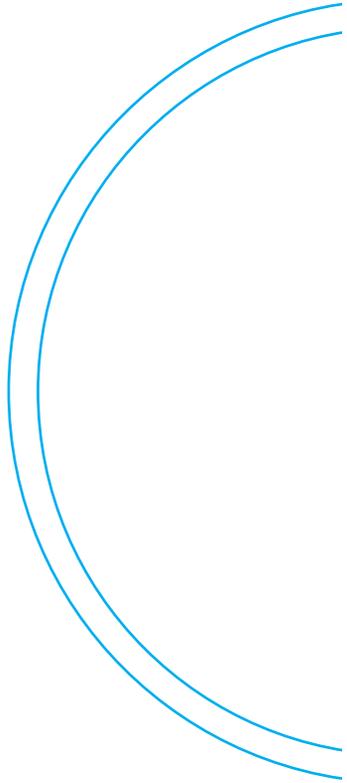
Mixed media  
2019





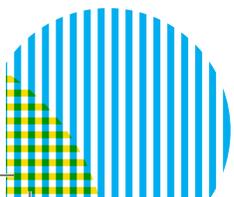
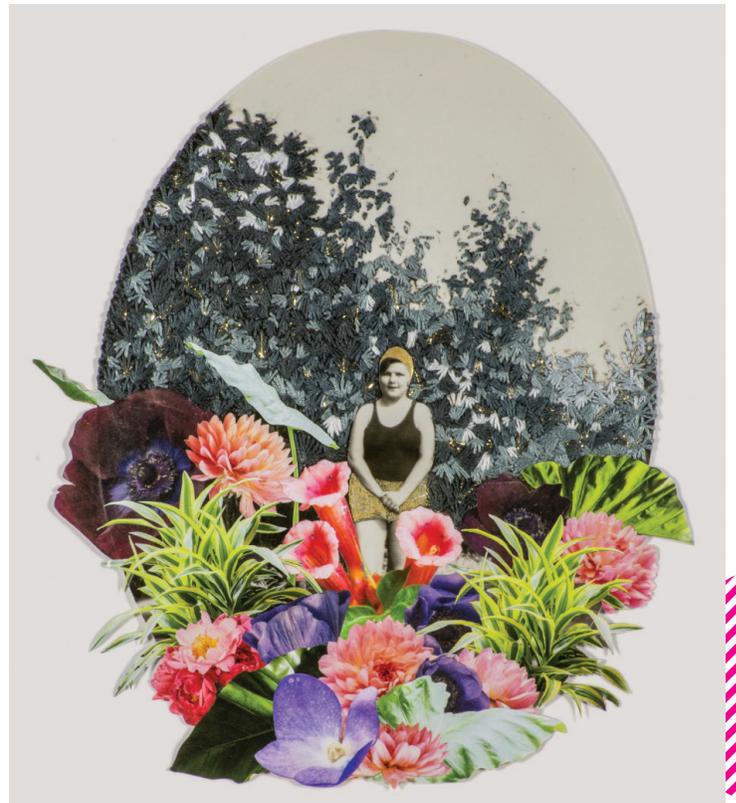
**REBECCA KLUNDT**

*Food For Thought*  
Reclaimed wood and acrylic  
2019



**MIROSLAVA VOMELA**

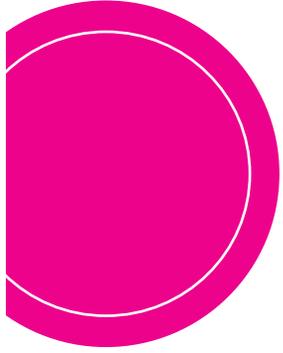
*One Summer Day*  
Collage, acrylic, and embroidery on found photograph  
2018



# JURORS' AWARD

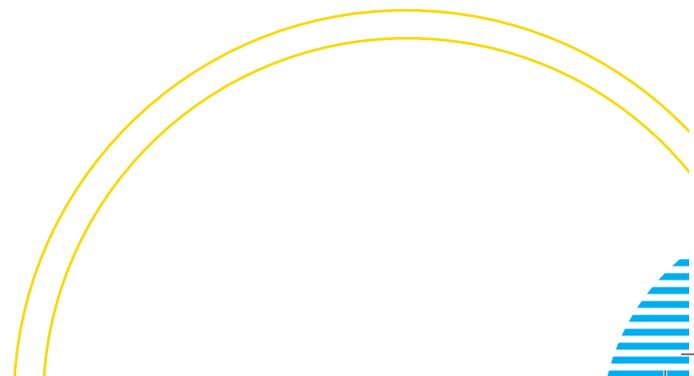
**NAOMI MARINE**

*You're Wrong About Everything*  
Pen, ink, marker, collage, and clay on paper  
2019



**JOHN SPROUL**

*Story Gone So*  
Charcoal  
2019





**ADAH BENNION**

*B*

Mixed media, found tumbleweed, underwear, embroidery  
2019



**JURORS' AWARD**

**KEVIN WELLMAN**

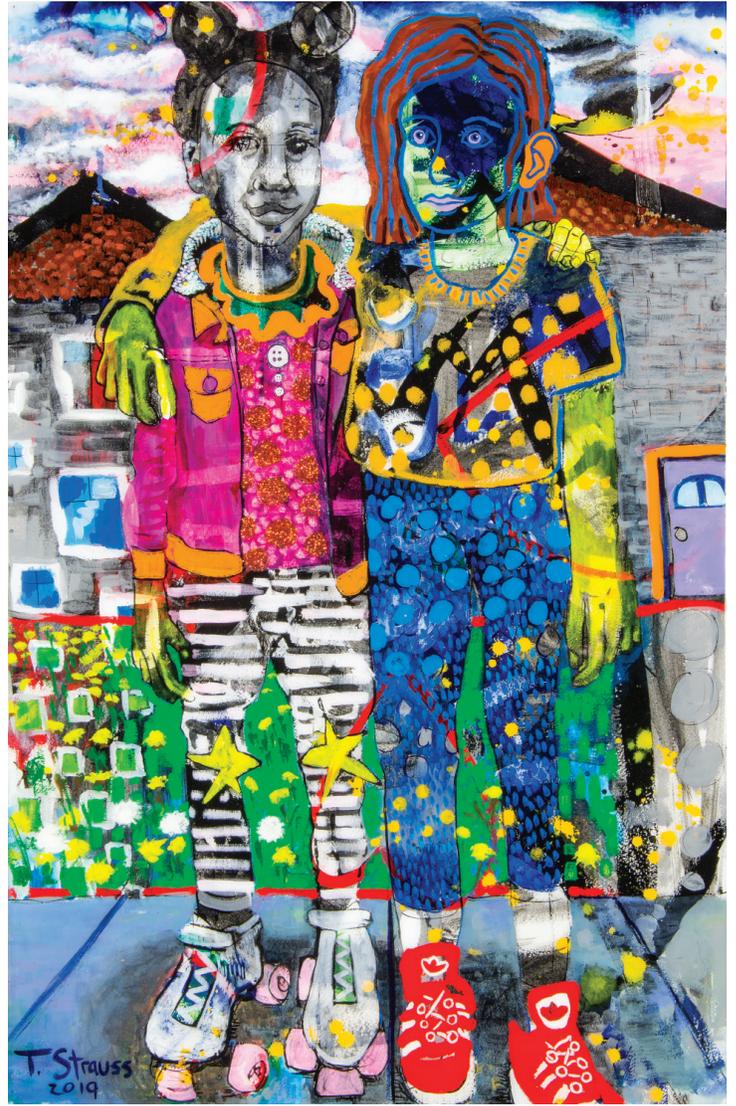
*A Look Within*

Wood, archival pigment prints, acrylic, metal  
2019



**TRACY STRAUSS**

*Soul Sisters*  
Ink, acrylic, glitter, gouache  
2019



**JURORS' AWARD**

**KYLIE MILLWARD**

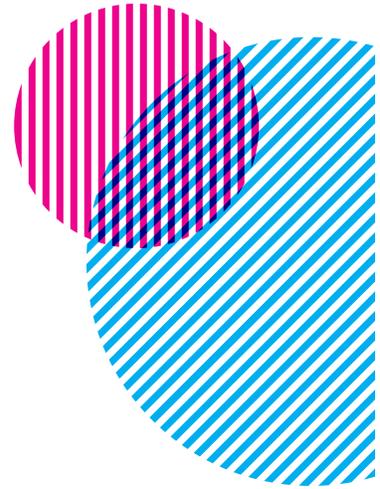
*The Vanishing Woman  
Reappeared*  
Screenprint, letterpress,  
hand-bound book  
2019





**JUSTIN DIGGLE**

*Rabbit Kite Drone (after Feldman and Hoskins)*  
Etching and photo etching  
2019



**JILL SAXTON SMITH**

*Tiny Burning Crosses*  
Conté crayon, watercolor, burnt milk on burnt paper  
2018



**LAURA HENDRICKS**

*Magic Ice*  
Mixed media  
2019



**PHOENIX OSTERMANN**

*From Miss to Mrs. (and Back)*  
Mixed media  
2019



# JURORS' AWARD

**WREN ROSS**

*Sentient III*

Monoprint, casein, acrylic,  
gold leaf, maya blue,  
graphite, ink  
2017

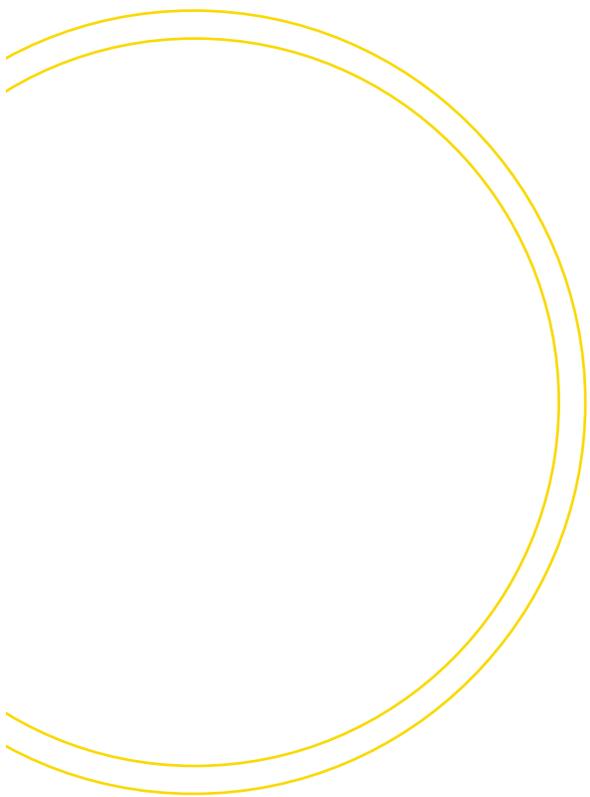


**JOSH PUGEAU**

*Satao*

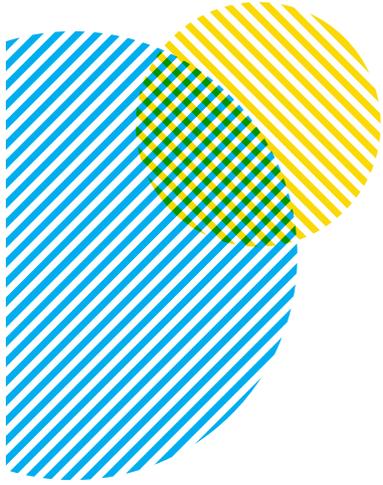
Charcoal

2017



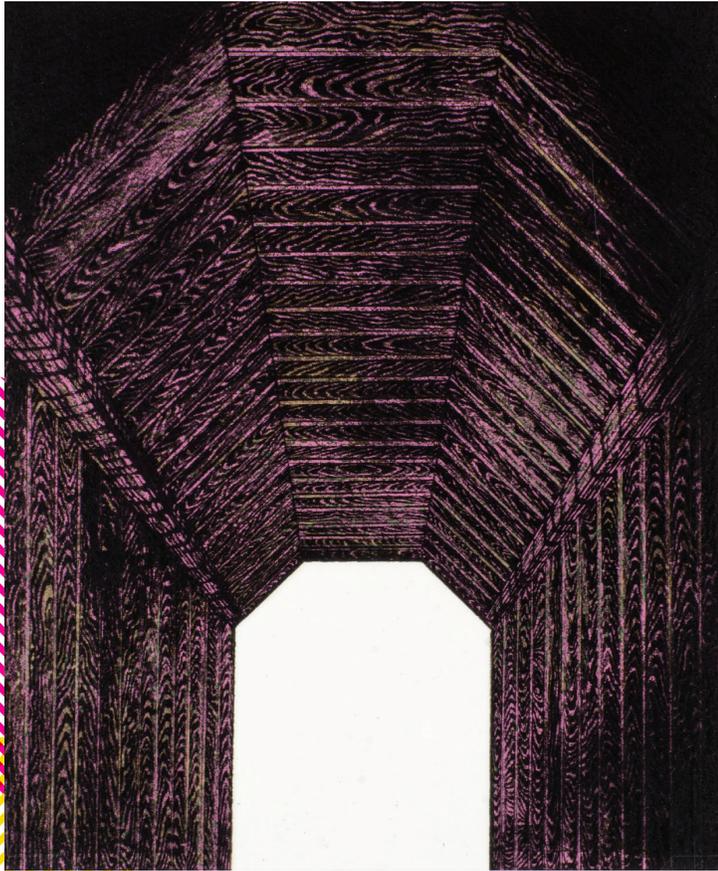
**JASON LANEGAN**

*Ancestral Reliquary III: Andrew and Anna Ruohonen*  
Paper collage on wood panel with found objects  
2018



**CLAIRE TAYLOR**

*Now I Shed Some Skin*  
Paper, Epson UltraChrome ink,  
linen thread, and rice starch  
paste  
2017



**ANDREW RICE**

*Through the Mountain*  
Laser engraved screenprint  
2019

**JURORS'  
AWARD**

**RONALD LINN**

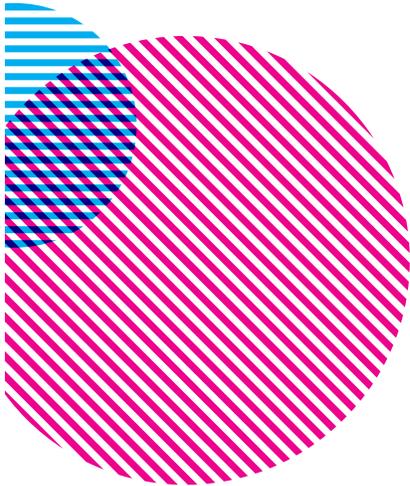
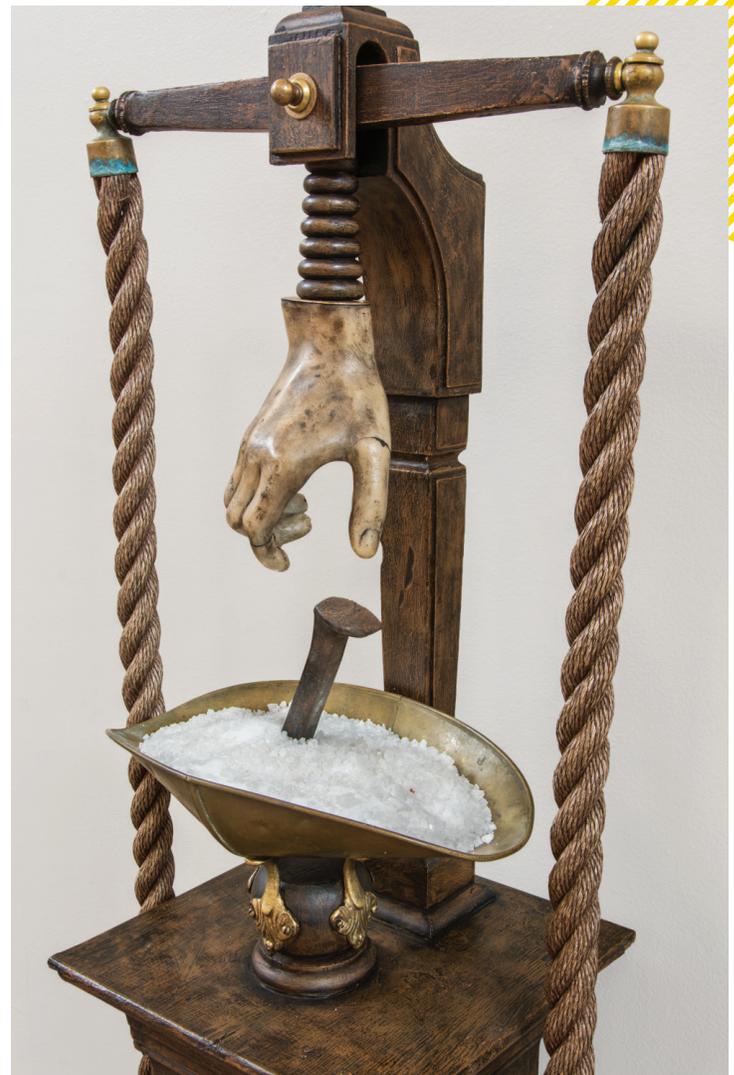
*Lith I*  
Graphite on BFK gray  
2019

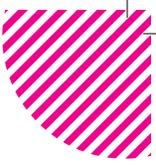




**STEFANIE ESKANDER**  
*Looking Through the Veil*  
Digital vector art and graphite  
2019

**ZANE ANDERSON**  
*Transitory Conjunction*  
Mix media sculpture  
2019



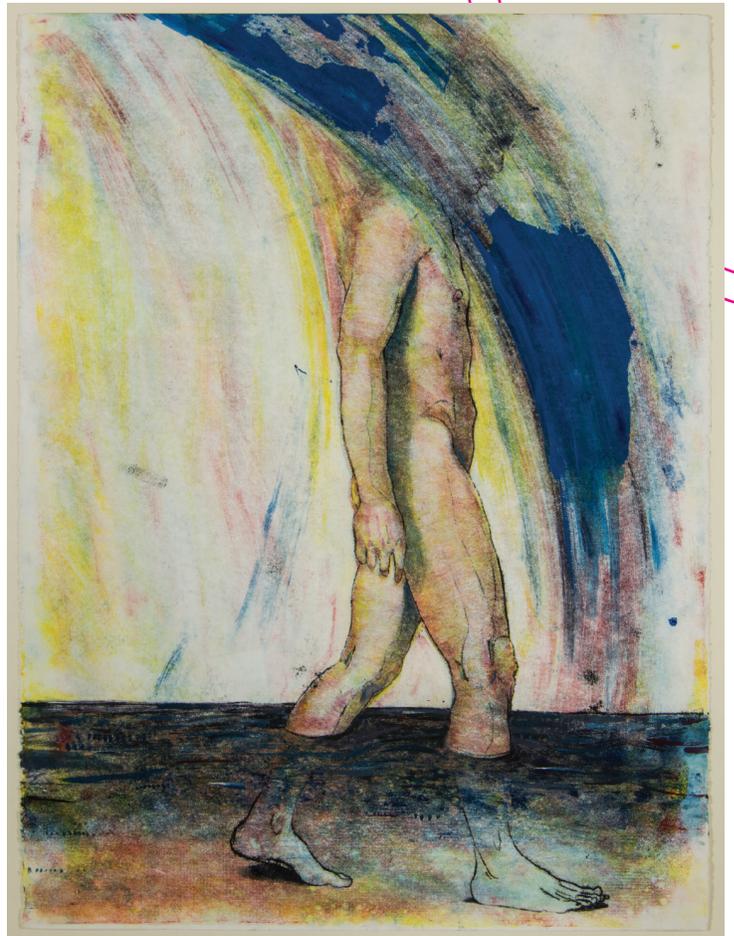


# HONORABLE MENTION

**SARAH WINEGAR**  
*Making Room*  
Reduction woodcut print  
2019

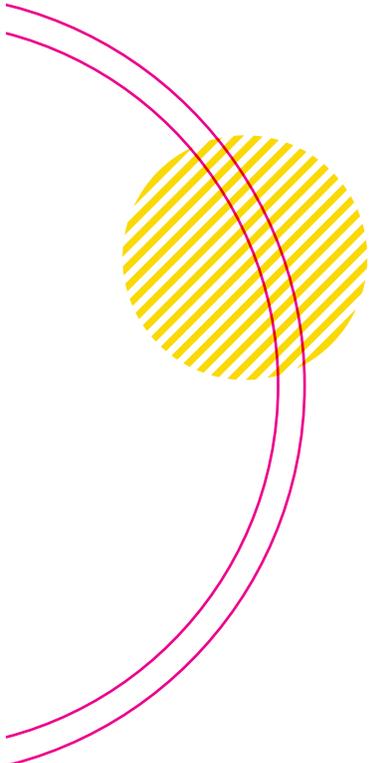


**JAMES REES**  
*Renewal through the Journey*  
Monotype  
2018



**KEISHA GOECKERITZ**

*Scribble Study: Knotted 1*  
Ink on paper  
2019



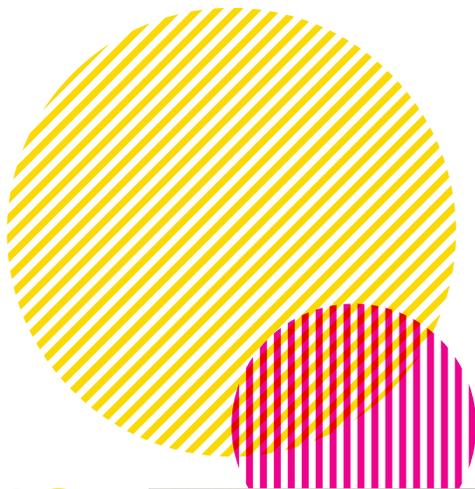
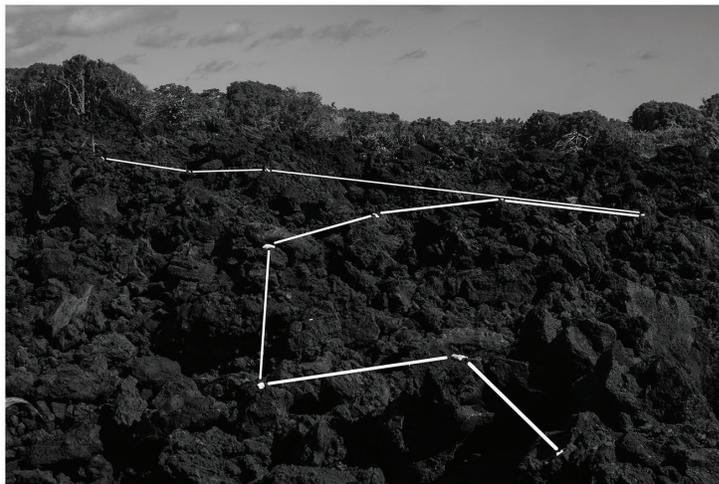
**ANNA LAURIE MACKAY**

*Lake Sky Land Water*  
Acrylic spray paint, cut silk  
tissue paper  
2019



**AMANDA LEE**

*Accretion of Knowledge, Maps*  
Risograph print and screenprint  
2019



**JURORS  
AWARD**

**KRISTEN MITCHELL**

*Wasatch III*  
Charcoal on paper  
2019

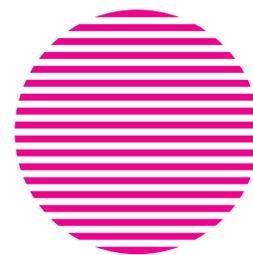


**HONORABLE  
MENTION**

**LENKA KONOPASEK**

*Mimicry 2*

Paper, paint, mixed media  
2019



MIXED MEDIA &  
WORKS ON PAPER



 **BEST IN SHOW**

 **JURORS' AWARD**

 **HONORABLE  
MENTION**

**ZANE ANDERSON**

*Transitory Conjunction*  
Mix media sculpture  
2019  
Ephraim

**SARA ANDERSON**

*Invisible Woman*  
Post card  
2019  
Provo

**ED ARCHER**

*Bamboo*  
Intaglio print  
2018  
Salt Lake City

**ADAH BENNION**

*B*  
Mixed media, found tumbleweed, underwear, embroidery  
2019  
Spring City

**SPENCER BUDD**

*Fuzzy Logic F*  
Mixed media  
2019  
Provo

**CODY CHAMBERLAIN**

*Source*  
Ink, pastel, coffee, and tea on paper  
2019  
Salt Lake City

**ROB CHIPMAN**

*Orange Poppies and Baby Blue Eyes*  
Reduction linocut  
2019  
Millcreek

**MANDY DARRINGTON**

*Don't Be A Guberif*  
Graphite  
2019  
Provo

**JUSTIN DIGGLE**

*Ruinous Consequences*  
Etching and photo etching  
2018  
Salt Lake City

*Rabbit Kite Drone (after Feldman and Hoskins)*  
Etching and photo etching  
2019  
Salt Lake City

**STEFANIE ESKANDER**

*Looking Through the Veil*  
Digital vector art and graphite  
2019  
Springville

**PETER EVERETT**

*Shimmer Field*  
Pencil, ink, oil on paper  
2019  
Spanish Fork

**KADI FRANSON**

*Chokestones 1*  
White chalk pencil on paper  
2019  
Bryce Canyon

**KEISHA GOECKERITZ**

*Scribble Study: Knotted 1*  
Ink on paper  
2019  
West Point

**ARACELI HASLAM**

*(Untitled)*  
Backlit film on light box  
2019  
Salt Lake City

**HAVOC HENDRICKS**

*Soft Eclipse*  
Sand, paint, wood, LED's  
2019  
Provo

**LAURA HENDRICKS**

*Magic Ice*  
Mixed media  
2019  
Provo

**ETSUKO KATO**

*Memories*  
Cyanotype photograph, thread  
2018  
Salt Lake City

**REBECCA KLUNDT**

*Food For Thought*  
Reclaimed wood and acrylic  
2019  
West Jordan

**LENKA KONOPASEK**

▶ *Mimicry 2*  
Paper, paint, mixed media  
2019  
Salt Lake City

**HANNAH LANDEEN**

*Asylum*  
Collage  
2019  
Provo

**JASON LANEGAN**

*Ancestral Reliquary III: Andrew and Anna Ruohonen*  
Paper collage on wood panel with found objects  
2018  
Spanish Fork

**ADAM LARSEN**

*Drydock Reliquary*  
Sculptural artists' book/fabrication and assemblage  
2019  
Ephraim

**AMANDA LEE**

*Accretion of Knowledge, Weight*  
Lithography, screenprint, graphite  
2019  
Logan

*Accretion of Knowledge, Maps*  
Risograph print and screenprint  
2019  
Logan

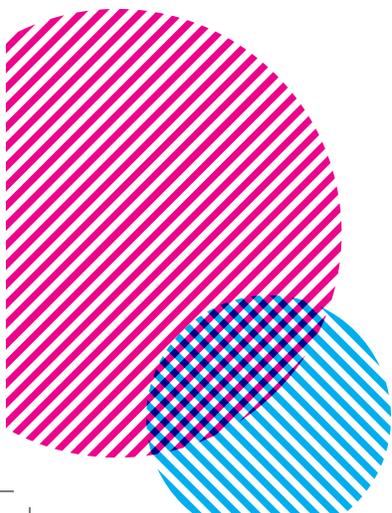
**JIYOUN LEE-LODGE**

▶▶ *Waterman-Uintah*  
Ink and pen on paper  
2018  
Salt Lake City

*Waterman-Perfect Home*  
Ink and pen on paper  
2019  
Salt Lake City

**RONALD LINN**

▶▶ *Lith I*  
Graphite on BFK gray  
2019  
Provo



## ANNA LAURIE MACKAY

*Woven Sky*  
Acrylic spray paint, weaving on silk tissue paper  
2019  
Salt Lake City

*Lake Sky Land Water*  
Acrylic spray paint, cut silk tissue paper  
2019  
Salt Lake City

## NAOMI MARINE

*That Never Happened (I Blame You)*  
Plaster, paper, clay, paint, and wire  
2019  
Salt Lake City

▶ *You're Wrong About Everything*  
Pen, ink, marker, collage, and clay on paper  
2019  
Salt Lake City

## JIM MARTINEZ

*Gina 1.61803*  
Charcoal and permanent marker  
2018  
Roy

## KYLIE MILLWARD

▶ *The Vanishing Woman Reappeared*  
Screenprint, letterpress, hand-bound book  
2019  
South Salt Lake City

*Bishop's Interview*  
Screenprint  
2019  
South Salt Lake City

## KRISTEN MITCHELL

▶ *Wasatch III*  
Charcoal on paper  
2019  
Ogden

*Cedar Mesa Formation III*  
Charcoal on paper  
2019  
Ogden

## MARTIN NOVAK

*Power*  
Digital print  
2019  
Salt Lake City

## PHOENIX OSTERMANN

*From Miss to Mrs. (and Back)*  
Mixed media  
2019  
Salt Lake City

## JOSH PUGEAU

*Satao*  
Charcoal  
2017  
Farmington

## JAMES REES

*Renewal through the Journey*  
Monotype  
2018  
Spanish Fork

## ANDREW RICE

*Through the Mountain*  
Laser engraved screenprint  
2019  
Salt Lake City

## LAURA ROMERO

*The Girl and Her Shades*  
Charcoal and graphite on paper  
2019  
Springville

## WREN ROSS

*Desertion*  
Ink, graphite, breastmilk casein, maya blue, ash, salt, black  
bean pigment  
2019  
Park City

▶ *Sentient III*  
Monoprint, casein, acrylic, gold leaf, maya blue, graphite, ink  
2017  
Park City

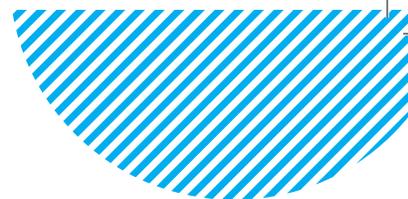
## JILL SAXTON SMITH

*Tiny Burning Crosses*  
Conté crayon, watercolor, burnt milk on burnt paper  
2018  
Salt Lake City

## JOHN SPROUL

*Story Gone So*  
Charcoal  
2019  
Salt Lake City

*Down Crashes*  
Charcoal  
2019  
Salt Lake City



**TRACY STRAUSS**

*Soul Sisters*  
Ink, acrylic, glitter, gouache  
2019  
Salt Lake City

**JOHN TAVOIAN**

*Me, Vain?*  
Graphite on paper  
2019  
Murray

**CLAIRE TAYLOR**

*Now I Shed Some Skin*  
Paper, Epson UltraChrome ink, linen thread, rice starch paste  
2017  
Salt Lake City

**MIROSLAVA VOMELA**

*One Summer Day*  
Collage, acrylic, and embroidery on found photograph  
2018  
South Salt Lake

**KEVIN WELLMAN**

 *A Look Within*  
Wood, archival pigment prints, acrylic, metal  
2019  
Salt Lake City

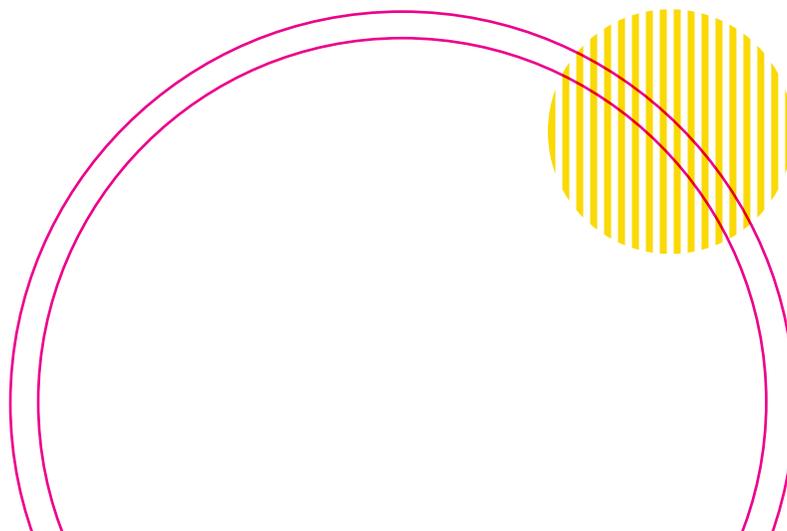
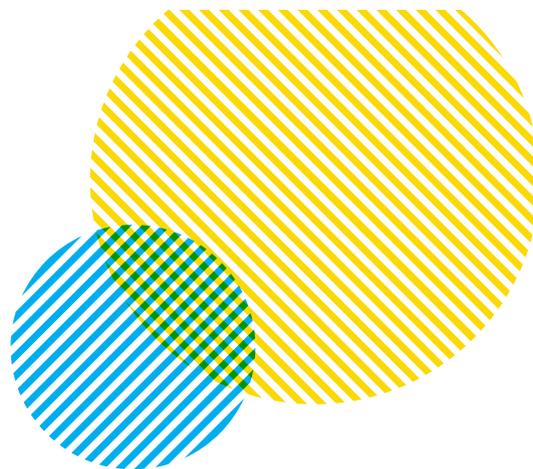
**GRACE WHATLEY**

*Catalyst*  
Linoleum block print  
2019  
Green River

*Brine or Bedrock*  
Linoleum block print  
2019  
Green River

**SARAH WINEGAR**

 *Making Room*  
Reduction woodcut print  
2019  
Salt Lake City



# STATEWIDE ANNUAL UT '20

———— PAINTING & SCULPTURE ————

ACCEPTING SUBMISSIONS:  
SEPTEMBER 18 – OCTOBER 18, 2020

