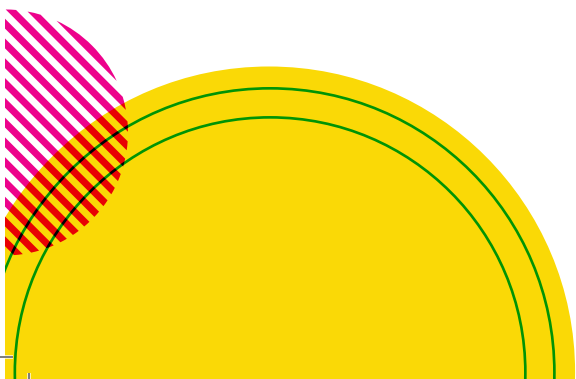
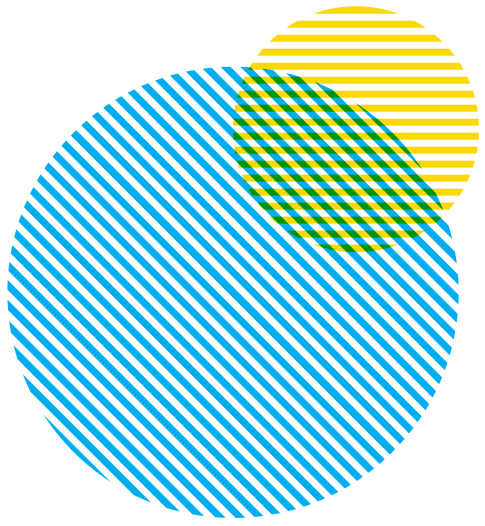
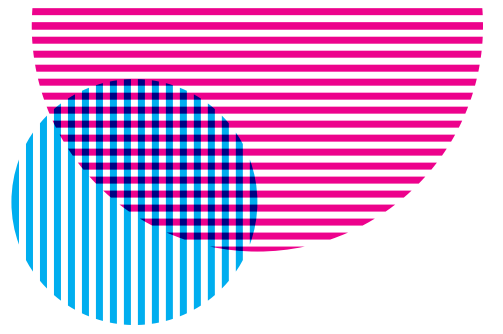


STATEWIDE ANNUAL EXHIBITION

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





> heritageandarts.utah.gov



> artsandmuseums.utah.gov

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the Utah Department of Heritage & Arts

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—
*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



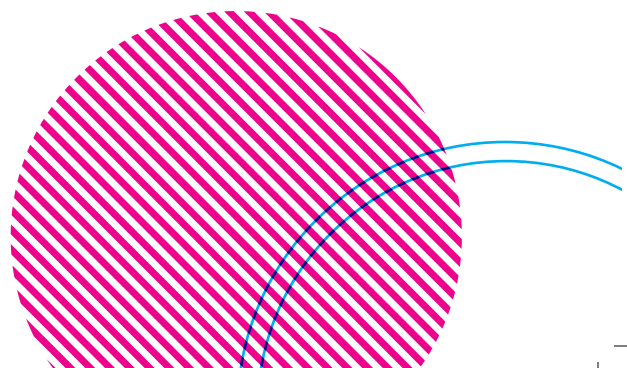


JIYOUN LEE-LODGE

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

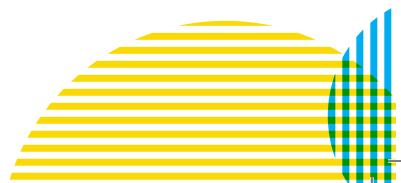
Intaglio print
2018

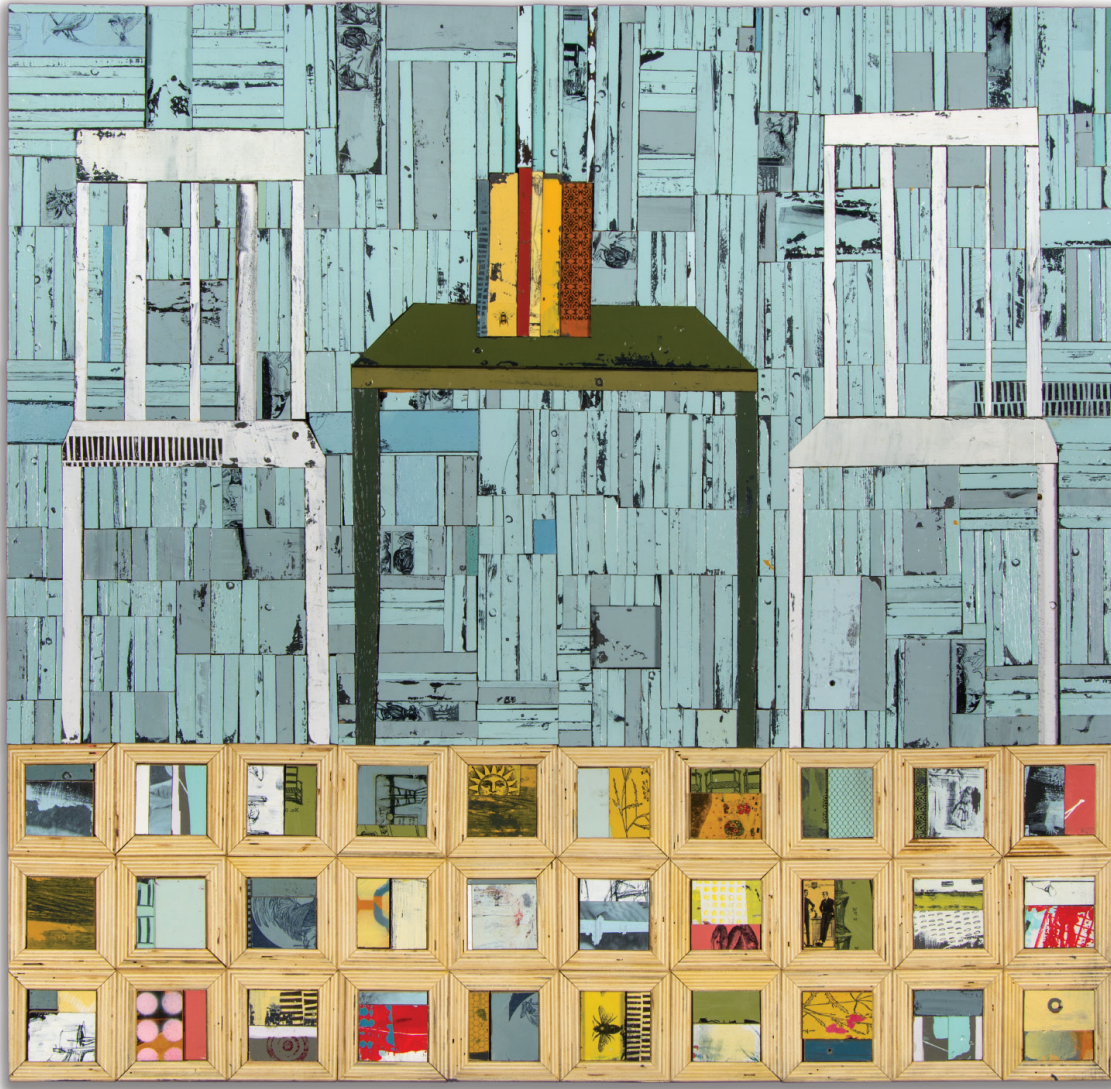


SPENCER BUDD

Fuzzy Logic F

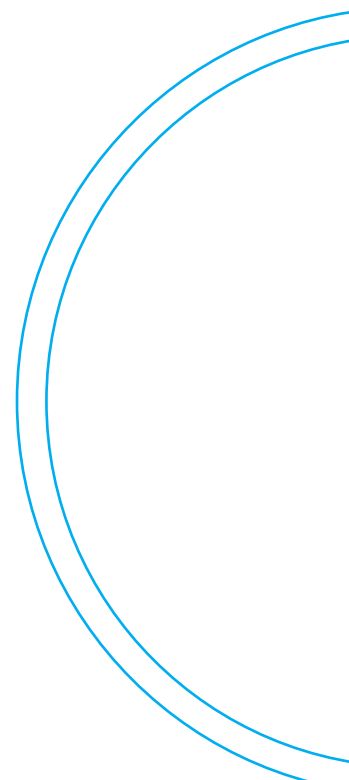
Mixed media
2019





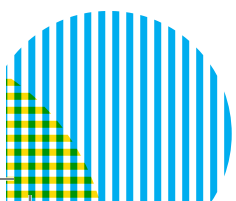
REBECCA KLUNDT

Food For Thought
Reclaimed wood and acrylic
2019



MIROSLAVA VOMELA

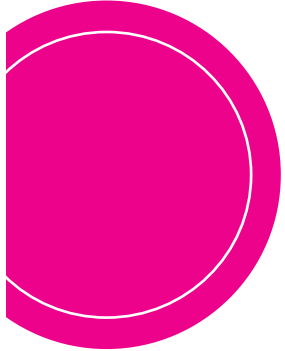
One Summer Day
Collage, acrylic, and embroidery on found photograph
2018



JURORS' AWARD

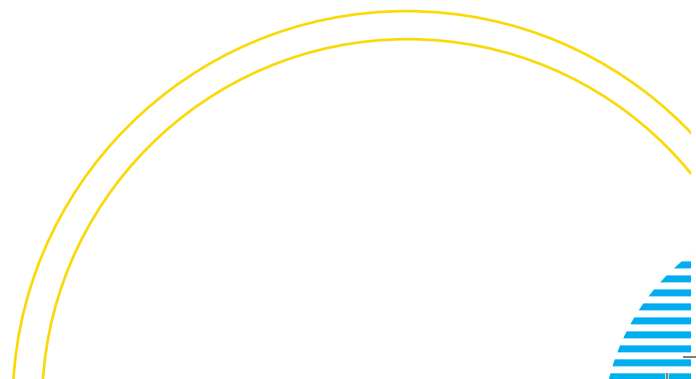
NAOMI MARINE

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

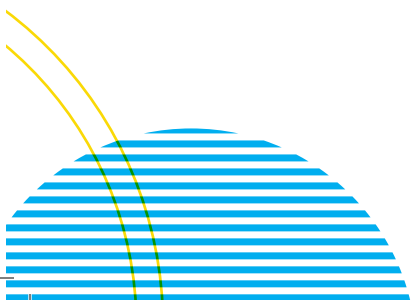
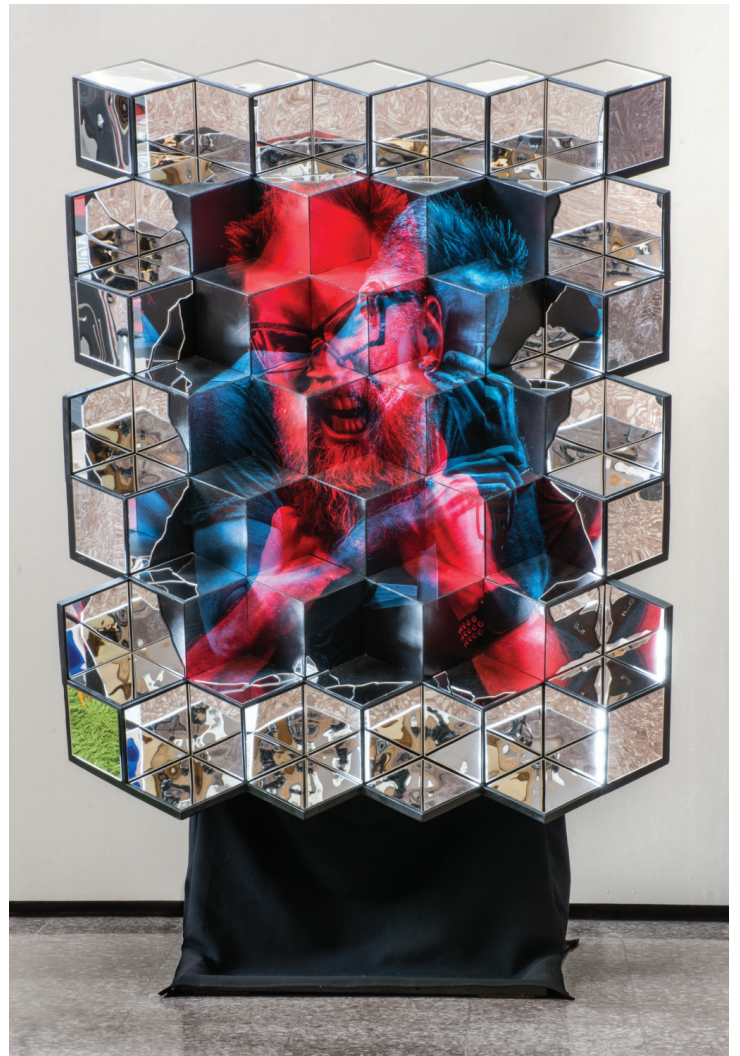


JURORS' AWARD

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

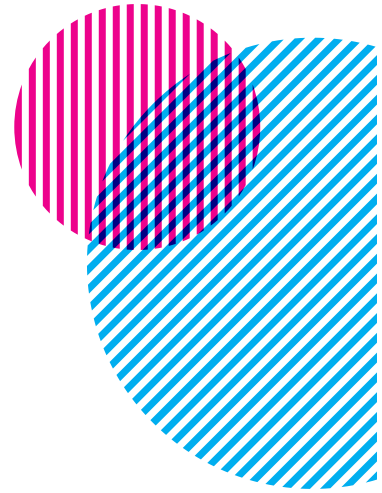
*The Vanishing Woman
Reappeared*
Screenprint, letterpress,
hand-bound book
2019





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

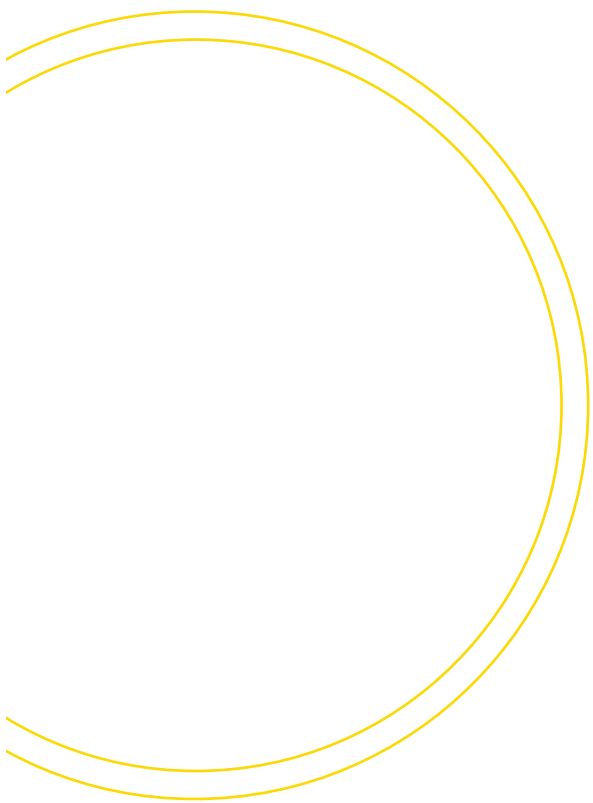
Monoprint, casein, acrylic,
gold leaf, maya blue,
graphite, ink
2017



JOSH PUGEAU

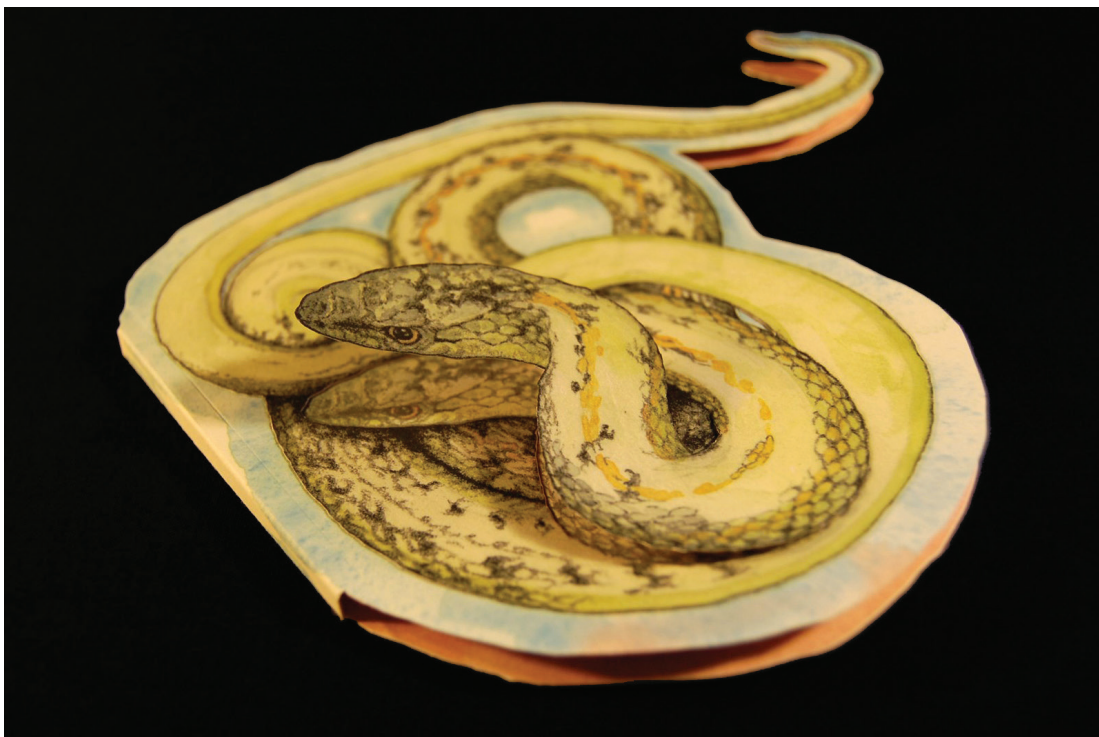
Satao

Charcoal
2017



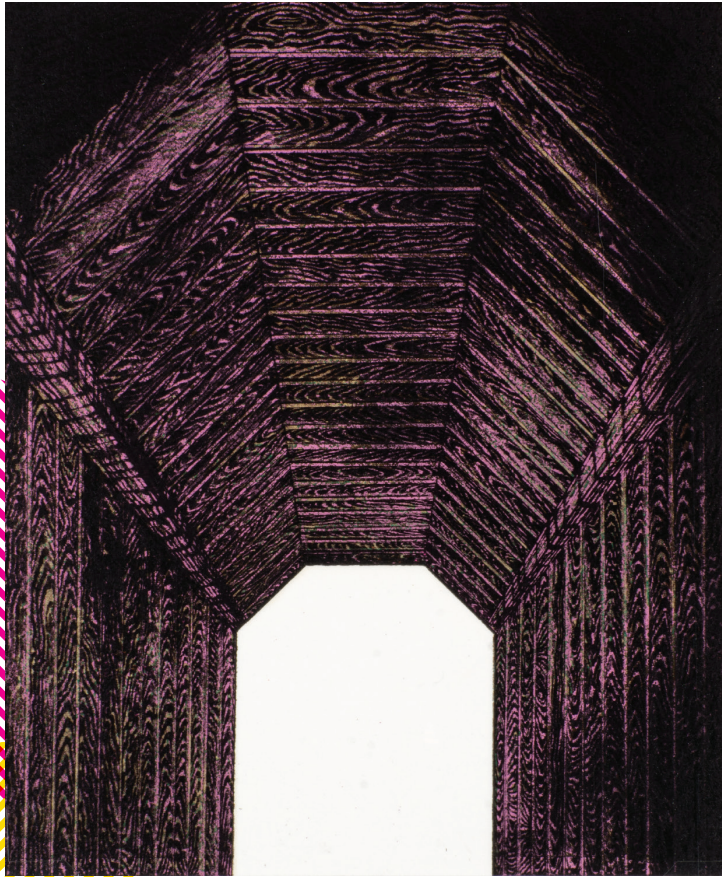
JASON LANEGAN

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



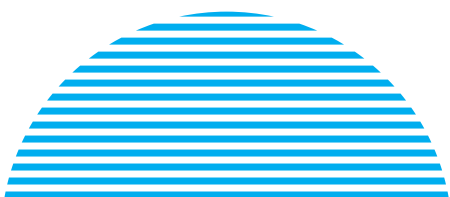
ANDREW RICE

Through the Mountain
Laser engraved screenprint
2019

**JURORS'
AWARD**

RONALD LINN

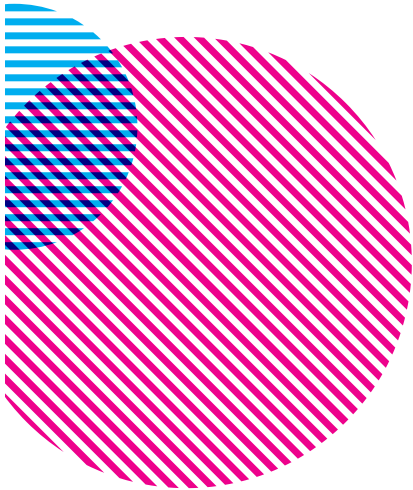
Lith I
Graphite on BFK gray
2019

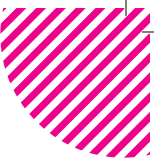




STEFANIE ESKANDER
Looking Through the Veil
Digital vector art and graphite
2019

ZANE ANDERSON
Transitory Conjunction
Mix media sculpture
2019



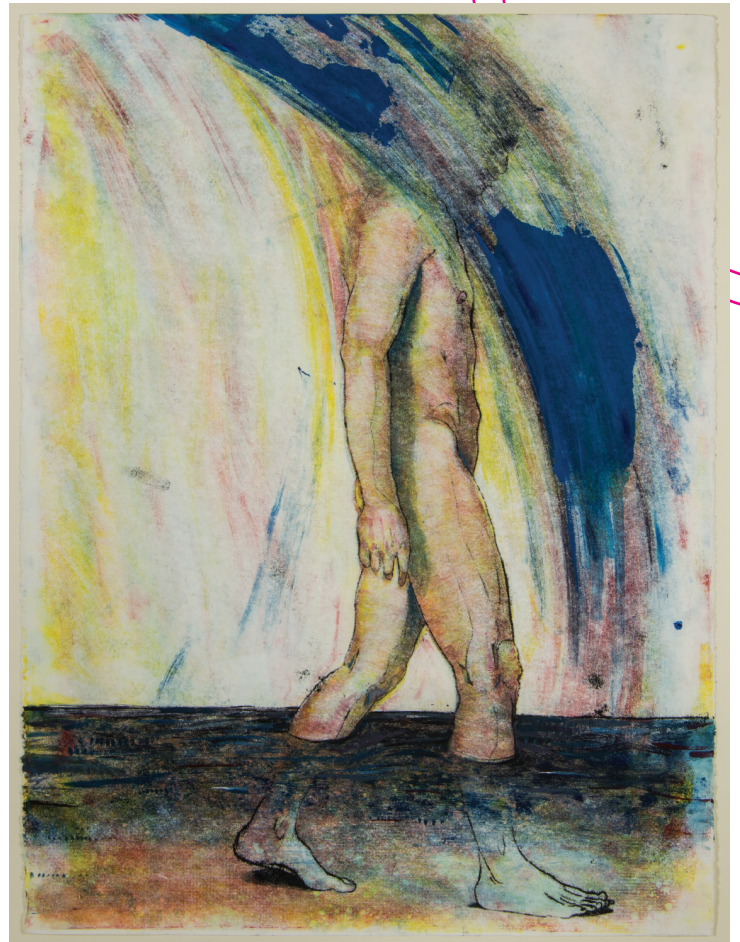


HONORABLE MENTION

SARAH WINEGAR
Making Room
Reduction woodcut print
2019

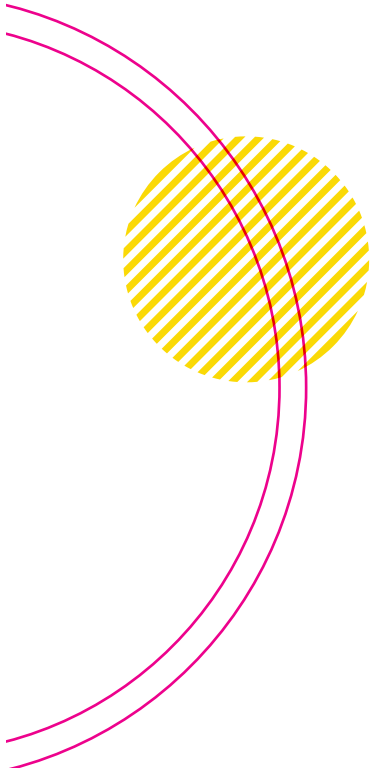


JAMES REES
Renewal through the Journey
Monotype
2018



KEISHA GOECKERITZ

Scribble Study: Knotted 1
Ink on paper
2019



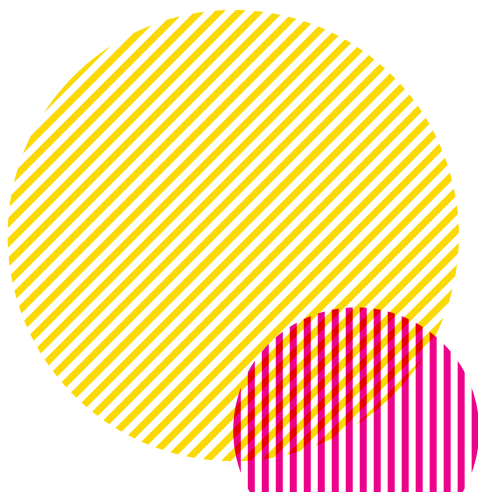
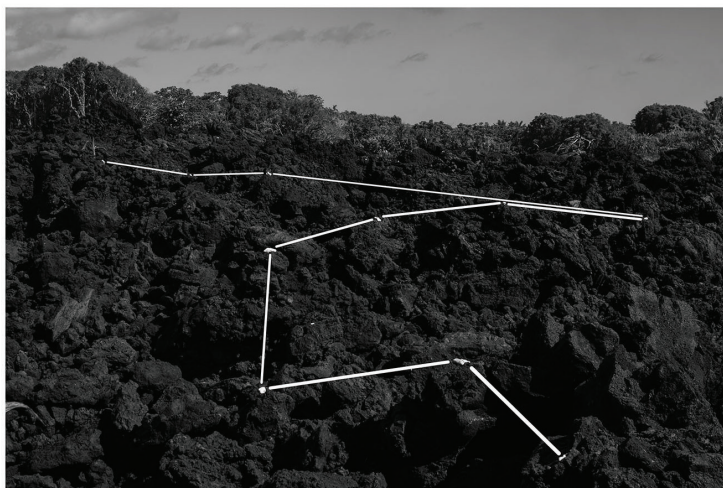
ANNA LAURIE MACKAY

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

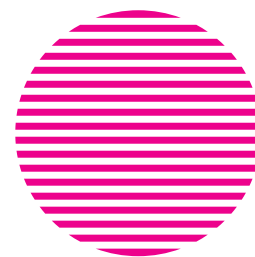


**HONORABLE
MENTION**

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

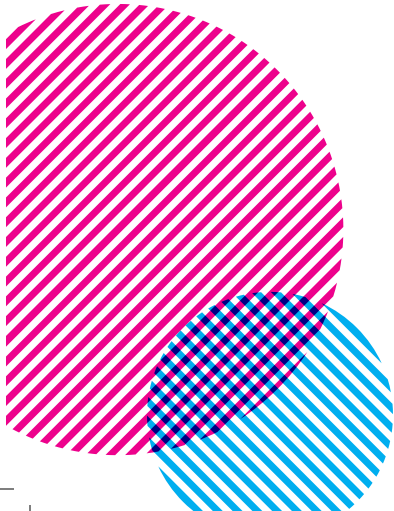
JIYOUN LEE-LODGE

▶▶ *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

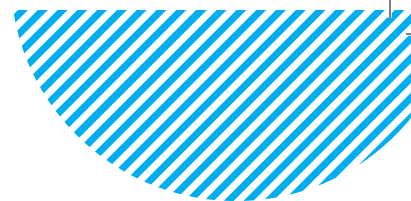
JILL SAXTON SMITH

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

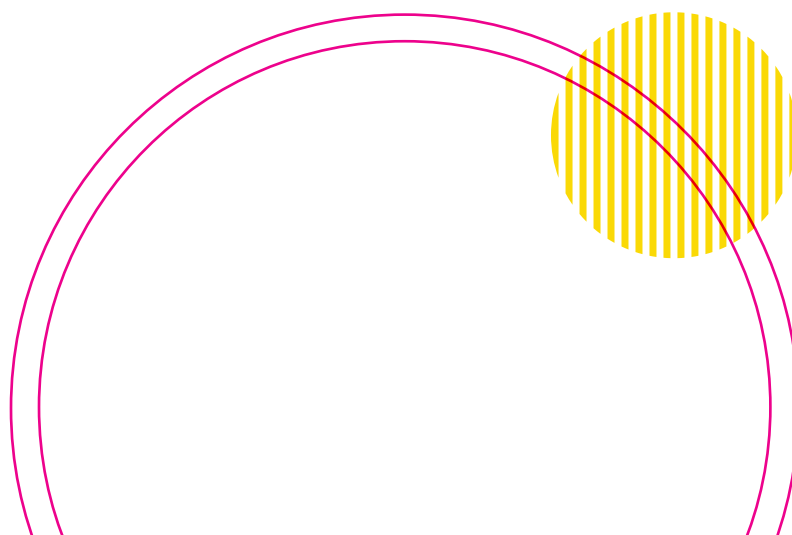
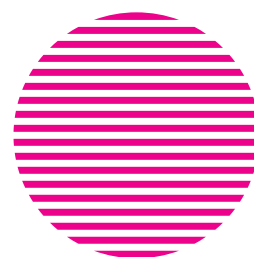
GRACE WHATLEY

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



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