

UTAH ARTS & MUSEUMS' ALICE MERRILL HORNE COLLECTION
Request Artist's Qualifications for the
Glendinning Mansion / home of the Utah Division of Arts & Museums



Request for qualifications from artists and/or artist teams interested in creating site specific artwork or appropriate existing work for the Headquarters of the Utah Division of Arts & Museums / Glendinning Mansion on South Temple, Salt Lake City, Utah.

DEADLINE FOR MATERIALS: April 19, 2019

UTAH DIVISION OF ARTS & MUSEUMS

artsandmuseums.utah.gov

The Utah Arts Institute was established on 9 March 1899 by the Third Utah Legislature. Representative Alice Merrill Horne, thirty-one-year-old patron of the arts, ran specifically to advance the arts agenda.

In 1937 the legislature changed the name to the Utah State Institute of Fine Arts, and enlarged the board, appointed by the governor, to thirteen members. Arts activity flourished during the Great Depression. Branch offices of the Institute were opened in Provo, Price and Helper. Through the Federal Works Project Administration (WPA), artists were commissioned to create works which were placed in state and federal buildings.

During World War II, the Arts Center closed; yet the Arts Board survived, with emphasis on developing Utah's arts resources, which included a community orchestra and an emerging ballet company. Those organizations today are the world-class Utah Symphony and Ballet West. The Utah Original Writing Competition began in 1958 and continues today.

Increased public appropriations, through the creation of the National Endowment for the Arts in 1965, allowed the institute to offer arts services and programs in many disciplines. Wilburn C. West became the first full-time director. In 1967 the institute became the Division of Fine Arts within the new Department of Development Services.

Community outreach programs were added under the direction of Ruth Draper, appointed in 1974. The agency was housed in the Carriage House behind the Governor's Mansion. Council projects included the Utah Media Center, the U.S. Film/Video Festival, the Utah Playwriting Conference, the Salt Lake City Arts Council and the Utah Arts Festival.

The nation's bicentennial in 1976 stimulated state funding for construction of Symphony (now Abravanel) Hall and the Salt Lake Art Center. The historic Capitol Theatre was renovated for opera, dance and theatre. By 1978 the James R. Glendinning home at 617 East South Temple was restored to house the Utah Arts Council, as it is now known, under the Department of Community and Economic Development. In 1984 the Chase Home in Liberty Park was restored, and today is the home of the Division's Folk Art and Museum Services programs.

In 1985 legislation was passed which provided that 1 percent of state facility construction costs be set aside for the arts. A Model Site Program for Arts Education was created. Carol Nixon was appointed executive director, with a nineteen-member staff to advance the state's cultural agenda. The Council's ninetieth anniversary was celebrated with the inauguration of the Governor's Awards in the Arts. Arts Town Meetings were begun, and visual art fellowships and folk art apprenticeships came to fruition.

Today, the agency is part of the Utah Department of Heritage and Arts whose Director, Jill Love, is part of the Governor's Cabinet.

GLENDINNING MANSION

The Gothic Revival / Italianate mansion was built in 1882 by mining engineer John W. Epley, who sold it to James Glendinning in 1884. Glendinning had immigrated to Salt Lake City from Scotland in 1882 and eventually served as Salt Lake City's tenth mayor from 1894 to 1898.

The building had several owners and occupants over the years. By 1966, it was a dental clinic and had endured numerous additions and alterations.

In 1975, Ruth Draper, Director of the Utah Arts Council learned that the Glendinning Home next door to the Governor's Mansion was set to be demolished for a condominium project. Through Ms. Draper's efforts, the building was purchased by the state of Utah and renovated. The Utah Arts Council took up residence in 1979.

In 2018, the landscaping around the building was redesigned to help preserve the structure and open up the view both to and from the building onto and as part of State Street. As part of that re-design a concrete footing with built in "tie-down" and up lighting was installed for the placement of an artwork as place-maker and landmark.

ALICE MERRILL HORNE & THE ALICE MERRILL HORNE COLLECTION <https://bit.ly/2H5EjNc>

Representative Alice Merrill Horne, with the help of Martha Hughes Cannon, Utah women's rights advocate and suffragist, the "Art Bill" was drafted and passed by the Senate and House and went on to Gov. Heber M. Wells for the final signature. The bill provided a place for fine arts and was a "direct result of women's suffrage," according to Wells, who made the statement in 1899. The 1899 bill began the first State sponsored art agency in the United States and established a yearly art exhibit, a state art collection and public lectures on art.

Alice Merrill Horne, sometimes called Utah's First Lady of the Arts, began her art legacy through early exhibits at the historic ZCMI tea room and the Oak Room of the Newhouse Hotel. Ms. Horne was a strong advocate for the individual artist and advocated for living wage for working artists. She is quoted as saying "artists cannot paint if they cannot eat."

The Alice Merrill Horne Collection, of which this work will become a part, now contains approximately 2,000 works of Utah or Utah-connected artists through purchase and donation. This collection of Utah's visual arts history has works from almost every decade and every major art movement with a unique Utah interpretation.

SOUTH TEMPLE

<https://bit.ly/2H2FoFi>

First envisioned in Joseph Smith's Plat of Zion of 1833 and later employed by Brigham Young in 1847, South Temple Street was meant to be the finest and most prominent avenue in Salt Lake City, as well as a model for other cities and towns in the west.

A major east-west corridor, South Temple Street is bounded by a historic residential neighborhood and the University of Utah to the east and the historic Union Pacific Railroad Depot to the west. Running 18 blocks long, the street encompasses everything from a mature tree-lined, mixed use district with historic homes, churches, commercial services, and retail establishments to the city's central business area and downtown.

Originally a dirt road, South Temple or Brigham Boulevard developed as a stately residential street as Brigham Young and other church leaders began building homes on the street. As mining became an economic powerhouse in Utah, the wealthiest families built their mansions along South Temple. Today, it is home to a wide variety of buildings: Mormon and Masonic temples, Presbyterian and Catholic churches, historic fraternal clubs, and stately homes of a bygone era, including the Kearns Mansion, currently home to the Utah governor.

COMMITTEE STATEMENT

In development of work for this project, artists may consider the Utah Divisions of Arts & Museums (UA&M) and all that the agency is working toward as outlined in the agency's most recent [strategic plan](#) with the values of collaboration, openness and excellence. Other sources might include Representative Alice Merrill Horne, the Glendinning Mansion, or the South Temple site.

It is the desire of the Committee that the work has the scale and presence to hold this prominent site yet have a respectful dialogue with the site and the architecture.

If an existing work is proposed the work will need to be "retro-fitted" to secure to the site (details on last page)

BUDGET

\$60,000 is available for all related expenses of this Public Art commission(s) including (but not limited to) artist fees, fabrication, insurance, shipping, travel, installation, documentation, etc.

ELIGIBILITY

This project is open to resident Utah artist/artist teams. Art selection committee members and immediate families, board members and employees of the Utah Division of Arts and Museums are not eligible for this project.

SUBMISSION OPTIONS, INSTRUCTIONS AND REQUIRED MATERIALS

Interested artists may submit applications **EITHER** via email or by thumb drive as described below. The deadline is the same day for both methods and is not a postmark deadline.

Applications should include:

- A letter of interest of not more than two typewritten pages in pdf format. This letter should include 1) the artist's reasons for interest in this project in particular and 2) a description of how his/her work and/or experience relates to the project.
- A maximum of **ten (10) images** of previous site-specific public work. All images must be in JPEG format, 1920 pixels maximum on the longest side, 72 dpi, with compression settings resulting in the best image quality for under 2MB file size.
- Image list with title, year, medium, dimensions and artist name.
- A professional resume in pdf format.

If the artist wishes the thumb drive to be returned, an addressed and stamped envelope of ample size and postage for return of the thumb drive should be included. Material that is not accompanied by a stamped envelope cannot be returned.

Utah Arts & Museums will not be responsible for applications delayed or lost in transit. While all reasonable care will be taken in the handling of materials, the Utah Division of Arts & Museums nor the Art Acquisition Committee will be liable for late, lost or damaged materials or electronic files. Faxed applications cannot be accepted.

The Utah Arts & Museums Acquisition Committee reserves the right to withhold the award of a commission or re-release the call for entries.

**DEADLINE: April 19, 2019 (THIS IS NOT A POSTMARK DEADLINE)
e-mail submissions close at 12 midnight MST - Hard-copy at 5 p.m. MST.**

Applications not submitted via email may be sent by mail, hand delivered or express delivered to:

Jim Glenn - Attention: Glendinning
Utah Division of Arts & Museums
300 S. Rio Grande
Salt Lake City, UT 84101

SELECTION PROCESS AND SCHEDULE

The Acquisition Committee will review applications from which a short list of finalists will be selected. Finalists will receive a small honorarium to help offset the expense of presenting a full proposal to the committee on June 18 to include budget and time-line. The finalist honorarium will be applied toward the commission amount for the artist(s) awarded the commission. Final selection(s) will be made from the semi-finalists.

April 19, 2019	Deadline for receipt of qualifications
April 24, 2019	Committee reviews applications
June 18, 2019	Finalist presentations and interviews
Spring 2020	Project substantial completion and installation*

ART SELECTION COMMITTEE

Victoria Bourns	Director, Utah Division of Arts & Museums
Lila Abersold	Acquisition Committee, Alice Merrill Horne Collection
Kandace Steadman	Acquisition Committee, Alice Merrill Horne Collection
John T. Nielsen	Acquisition Committee, Alice Merrill Horne Collection
Katie Lee-Koven	Acquisition Committee, Alice Merrill Horne Collection
Mark Callister	Acquisition Committee, Alice Merrill Horne Collection
James Reese	Acquisition Committee, Alice Merrill Horne Collection
Amy Jorgensen	Acquisition Committee, Alice Merrill Horne Collection
Carol Edison	Acquisition Committee, Alice Merrill Horne Collection

If you have any questions about this or other projects information is available at: www.utahpublicart.org
Or contact: Lisa Greenhalgh at 801 245 7270 or lgreenhalgh@utah.gov or Jim Glenn at 801-245-7271 or e-mail at: jglenn@utah.gov





Technical details of the site:

The concrete site measures 15' x 15' in 5' x 5' sections. In the center of the slab is a sub-grade attachment, for structural integrity and security, with an embedded steel post with 3/8" steel plate with four holes suitable for securing via bolt / nuts.

The opening is 10 3/4" diameter.

