Utah Arts Council
Statewide Annual Exhibition

UTAH ‘09
Fine Crafts & Photography

October 16 to November 25, 2009
Rio Gallery • 300 South Rio Grande Street • Salt Lake City, Utah
Welcome

Welcome to Utah 2009: Fine Crafts & Photography, an annual statewide exhibition presented by the Utah Arts Council.

The Utah Arts Council is pleased to present the annual competition and exhibition held at the Rio Gallery in the historic Rio Grande building. This project could not take place without the support and cooperation of Laura Durham and Kathi Bourne of the UAC Visual Arts Program. I am grateful for their assistance and help. Thanks also to Fletcher Booth for the installation of the exhibit and to Jon Madsen for his assistance with the placement of artwork during the jurying process.

This year we received artwork from 184 Utah artists. From those entries, our guest jurors, Regina Benson and Pete Grady, selected 74 pieces by 64 artists. The Visual Arts Committee of the UAC Board endorses the jurors’ choices by presenting six cash awards selected by the two jurors.

We thank our eminent jurors, Regina Benson and Pete Grady for the valuable contribution to this exhibition. We also thank Utah’s visual artists for their participation and support in this event. The talent and creativity of the artists enrich the lives of all who experience the artwork in this annual exhibition.

Lila Abersold
Visual Arts Program Manager
From The Jurors

What a thrill it is to be part of the artistic feast! The 2009 Utah Statewide Annual Exhibition enticed hundreds of Utah artists to present their fine craft creations for consideration. Thank you to each artist who submitted work; congratulations to those artists whose works were selected; and special congratulations to those artists whose works were picked to receive the Jurors' awards. This year, because of many outstanding works deserving of the Jurors’ awards, Pete Grady, my fellow juror, and I felt that four artists should be given honorable mentions.

A special thank you to Lila Abersold, Laura Durham, Kathi Bourne, and Jon Madsen for setting up all the entries and keeping the constant flow of accepted work within our view. It takes the continued vision and dedication of the Utah Arts Council, and its dedicated staff to preserve the tradition of this annual arts competition.

In reviewing so many accomplished works, I found myself concentrating on the entries that went beyond stereotypical images, strived to experiment with the juxtaposition of materials and message, and showed a tendency to challenge and contrast visual and conceptual intents. My expectation of every entry was a mastery of technique and process. I was searching for the artist's individual vision. My search was rewarded with humorous, lyrical, ironic and contemplative insights into our universal existence.

Many artists displayed a masterful control of their media, and showed intentional experimentation with those materials in service of personally spiritual, social and metaphorical expressions. It was the singular vision, with a mastery of the underlying craft that captured my attention.

I encourage artists to consider all aspects of their works' representations from the stands, frames, and supports, to the content and quality of the digital images. It is the responsibility of artists to present their work in its best and most professional light and to develop what skills and resources are necessary to accomplish that. I am grateful to all the submitting Utah artists for providing the astonishing variety of creative work!

Regina Benson is an artist working in the textile medium creating wall hangings and dimensional textile sculptures using her own surface designed cloth. She has exhibited in galleries and museums in The Hague in the Netherlands, San Diego, Los Angeles, Houston, Chicago and Pittsburgh. Benson was the winner of the 2007 Quilt National “Award of Excellence.” She continues to lecture on the trends of textile surface design and serves as guest curator for cutting-edge fiber exhibits.
From The Jurors

I want to first thank the artists who submitted their photographic images to this competition. I appreciate the effort, passion and self confidence that went into that decision. There is a satisfying range of subjects one would encounter at art centers in Los Angeles, Seattle, Chicago or New York. We are indeed a global village and artists’ concerns here are in stride with their counterparts around the globe. Those who did not make the cut, in many instances, missed the mark only slightly. I encourage them to look at the pieces in this exhibition and use them as a means of self critique in a positive way. In particular, some artist’s work would have been included had it been presented with more care and thought as to how the image related to the frame or support. Professionalism in every aspect of your art is mandatory; concept, image manipulation, presentation, it all matters.

This exhibition includes work that seeks to define the outer edges of what constitutes a photograph as well as traditional themes. I am pleased there were so many submissions of digital images as well as some very strong examples of hand-intensive processes using film and various printing technologies from the nineteenth and twentieth centuries. I hope that extremes on both ends can appreciate each other’s inclusion in this exhibit and take something of value from the other.

The images here, with a few strong exceptions, implore me to convey a criticism I have with many artists working in photography. There is an insular quality to some work that is the product of looking too much at other photography to the exclusion of other forms of art. At the risk of sounding too professorial, my recommendation is to look at more painting, drawing, mixed media, film, sculpture and the like to see how those artists have solved the same kind of problems you encounter when making a photograph.

To those whose images are a part of this exhibition, thank you for showing things I hadn’t seen before or in ways that are new to me. In performing by obligation to you and the Utah Arts Council, I am reminded of the infinite variation that is the product of the human spirit and intellect. This is, in part, what separates us from the animals and conversely what gives us something in common with other peoples in all countries and cultures.

Pete Grady is a photographer living and working in Boise, Idaho. He holds a BFA from Boise State University with an emphasis in drawing and has participated in photographic workshops with Edmund Teske, Cole Weston, John Sexton, Roger Minick, Victor Landweber and Ralph Talbert. Pete worked as a photographic technician at Jet Propulsion Laboratory in Pasadena, CA during the Viking Mars Mission.
Ann Edington Adams  
*Hardware Triptych*

Paul Adams  
*Boneyard*

Edward Bateman  
*Attraction*
Nolan P. Baumgartner
_Bottle Set with Basket_

Simon Blundell
_Gesture of Time_

Nick Boyer
_Raspberry Tweet_
Pete Brinthurst
Sand Blasted

Bruce G. Burningham
Untitled

Van Thieu Chu
Part of Self Series–Print #2
Suzanne Conine
Black Galaxy Bowl

Elizabeth Crowe
Asymmetrical Split Bowl

Michele M. Dieterich
Ocean Capriccio
Ocean Spaces
Carma Hart Fuller
*Red Movement*

Rebecca J. Harbaugh
*Serenity*

Susan Harris
*Gastropod Reliquary*
Jerel M. Harwood
Destination

Cynthia Heath
Brooms

Mark Hedengren
Cliff Jumper #1
J.P. Hughes
Completing the Torah

Brian Jensen
Storage Device

Sarinda Jones
Untitled 1 & 2
Andrew Kosorok
Resurrection Machine

Cindy McConkie
Upwelling

Kent Miles
Dried Fish, Moscow
Carl Oelerich
Vinales, Cuba

Donna D. Pence
Yellowstone Abstract One

Patti Pitts
Five Circles
Louise K. Pollard
*Blue Stairway*

Sylvia Ramachandran
*Life and Death Boat*

Robert E. Reed
*Sandshell*
Nancy Elizabeth Rivera
*Broken Ecstasy*

Hillary Thompson
*The Orchard*

Morag Totten
*The Guide*
Rachel Van Wagoner
*Houston, We’ve Had A Problem*

Maryann Webster
*Dream Reliquary*
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<td>1) Hieronymous Box Ceramic Assemblage</td>
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<td>Kaysville</td>
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<td>1) Cliff Jumper #1 2) Cliff Jumper #2 Photography</td>
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Exhibitors

Claire Marika  
Provo  
1) Cyanotype #7  
2) Cyanotype #8  
Photography

Juanita Marshall  
Park City  
1) Tea Party: The Dawn of Civilization  
Porcelain, Stoneware

Cindy McConkie  
Brigham City  
1) Upwelling  
Inkjet Print

Bryan McEntire  
Salt Lake City  
1) Stairs  
Metallic Print

Emily Melander  
Provo  
1) With Feeling  
Porcelain

Kent Miles  
Salt Lake City  
1) Dried Fish, Moscow  
Digital Pigment Print

Carl Oelerich  
Salt Lake City  
1) Pinar Del Rio, Cuba  
2) Vinales, Cuba  
Photography

Andrew W. Patteson  
Midvale  
1) State Change  
Digital Inkjet Print

Christina A. Pellegrino  
Salt Lake City  
1) Empty  
Photography

Donna D. Pence  
Salt Lake City  
1) Yellowstone Abstract One  
Photography

Margo Bryan Petersen  
Salt Lake City  
1) Moon Rising Over Puffuff
Ceramic

Patti Pitts  
Salt Lake City  
1) Five Circles  
Fiber

Louise D. Pollard  
Layton  
1) Blue Stairway  
Photography

Sylvia Ramachandran  
Salt Lake City  
1) Life and Death Boat  
Hand Built Porcelain

Robert E. Reed  
Sandy  
1) Sandshell  
Ceramic

Nancy Elizabeth Rivera  
Magna  
1) Broken Ecstasy  
Digital Pigment Print

Anthony Siciliano  
Salt Lake City  
1) Return  
Photography

Hillary Thompson  
Springville  
1) The Orchard  
Archival Pigment Print

Morag Totten  
Park City  
1) The Guide  
Glass

Lisa M. Trent  
Salt Lake City  
1) Puddle Jumper  
Digital Photography

Rachel Van Wagoner  
Provo  
1) Houston, We’ve Had A Problem  
Ceramic

Maryann Webster  
Salt Lake City  
1) Dream Reliquary  
Porcelain

Nancy Whipple  
Sandy  
1) Rest in Nest  
Ceramic

Nancy Wride  
Salt Lake City  
1) #303 . . . “to fill the immensity of space”  
2) #307 . . . “to fill the immensity of space”  
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JURORS’ AWARDS
Edward Bateman
Van Thieu Chu
Susan Harris
Mark Hedengren
Patti Pitts
Maryann Webster

HONORABLE MENTION
Nick Boyer
Jerel M. Harwood
Carl Oelerich
Sylvia Ramachandran

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