



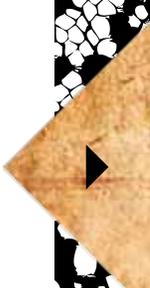
Utah Department
of Heritage & Arts

'12 UTAH

/ CRAFT
AND
/ PHOTO
GRAPHY

/ UTAH
/ ARTS
AND
/ MUSEUMS

/ OCT. 19 - NOV. 30, 2012
/ *RIO GALLERY*
/ 300 SOUTH
RIO GRANDE STREET
/ SALT LAKE CITY
/ UTAH



WELCOME

It is our privilege to welcome you to Utah 2012: Craft & Photography, an annual exhibition presented by the Utah Division of Arts & Museums. A tradition beginning in 1899, this juried exhibition attracts artists across the entire state of Utah.

We are pleased to be able to present this exhibit at the beautiful Rio Gallery in the historic Rio Grande Depot in Salt Lake City. This project could not take place without the dedication and cooperation of Laura Durham, Felicia Baca, and Emily Johnson who spent many hours planning, coordinating and administering the process.

This year we received 254 pieces of artwork from 140 artists. Of those, our guest jurors chose 59 pieces by 44 artists. We endorse the jurors' choices by presenting six cash awards selected by the two jurors.

A special thanks is extended to our jurors, Mary Anne Redding and Stefano Catalani for their careful and thoughtful contribution to this exhibition. More importantly, we wish to thank Utah's visual artists for supporting and participating in this annual event. We are endlessly impressed with the talent we observe. It is the creativity, innovation, and dedication of the artists that enrich all who experience their work. We hope you enjoy this exhibition as much as we've enjoyed producing it.

Margaret Hunt

Director, Utah Division of Arts & Museums

 **Indicates Jurors' Awards**



FROM THE JUROR

Being the juror for any exhibition is a delightful challenge. Jurying provides the opportunity to look critically at artwork one has never seen before and in a short time fashion a cohesive show from the offerings presented. Many thanks to all of the artists who submitted their creative efforts for consideration to the 2012 Craft & Photography competition; it was an honor to review the many different entries. Thanks also to Laura, Felicia, and Emily for making the entire process go so smoothly – Utah is lucky to have your commitment to the arts. Each year's competition provides ample opportunity for all of the artists in Utah to see the work of their contemporaries in a variety of media and to learn from each other's work.

Although Stefano and I come from different backgrounds as curators, we chose to jury the work for this year's exhibition collaboratively. Given a pre-determined body of work, each juror is unique and will select different artwork to build an exhibition. It is important, therefore, not to be discouraged or disheartened when not chosen for a particular venue, but to continue to submit work at every opportunity, therefore ensuring your art is seen by as many curators as possible. It is also imperative for an artist to present their work in the most professional manner possible. Every aspect of a piece is taken into consideration during the jurying process; from concept and craft to the final presentation – matted and framed, on a support or pedestal – every detail matters and is considered in the final selection.

We were very interested in those artists who combined fine craft and photography in their submissions. We would have liked to see more work that creatively combined what might more traditionally be separated. Each medium in the visual arts has its own craft – learning to skillfully manipulate the materials one chooses to work with to bring a visceral manifestation of one's ideas is the heart of all artwork. Each artist is a master of their medium and therefore understands the craft of execution. Each fine craftsperson is an artist who has chosen to work in a particular medium. Too often we overlook the craft of a mark well made, the craft of paint applied with great precision, the craft of making a fine print or the beauty of the materiality of clay or wood.

Mary Anne Redding



FROM THE JUROR

It was an honor to be invited to be one of the jurors for the 2012 Utah Arts & Museums Statewide Annual Exhibition. I commend all the artists who submitted works for the categories of craft and photography. The most important thing is taking part, as de Coubertin said, for participation exposes the jurors to the artists' work and pushes the artists to undergo a process of self-evaluation. Congratulations go to the artists whose work was selected to be included in the exhibit.

I confess it was disheartening to see the small number of entries that were submitted for the craft category. With the exception of a cadre of makers whose practice reflects, in my opinion, an engagement with the larger dialogue of contemporary craft—especially so the discourse around its identity as artistic language—an unfortunately not dismissible number of works expressed either an approach to making that was at best a-critical. I felt there was no intention to challenge oneself, to delve into a conversation and reinvention of the traditions that so strongly affect perception and content of craft, and mostly a certain unwillingness to take on life through craft. As if craft, one should assume, is not to be deemed a serious agency of reflection and definition of our very nature. Considering that today craft is a vast archipelago of approaches, practices, traditions, and innovations, with a certain dose of abrasiveness among the different components, and yet a strong sense of belonging, I wondered where is all this in Utah?

The objects that most gave me pleasure and stimulated my attention, inviting me to touch first, and then surprising me with their honesty, their intelligent playfulness and a host of references both to traditions and the “here and now,” are the ones that at first risked to be overlooked as a result of their domestic, unassuming, yet convincing at a deeper look, forms. Particularly engaging were those handmade objects that balanced good craftsmanship with vision: more than a mere stylistic exercise, they employed the vocabulary of craft to assertively relate to and frame aspects of contemporary life. I particularly prized those artists whose work brought together the two disciplines of photography and craft, bridging the two languages in capturing results. I look forward to witness the growth of the craft category in the future editions of this statewide exhibition, as I know there is so much potential to tap into in Utah.

I want to give my most sincerest thank you and appreciation to Laura Durham and her staff for the flawless organization of the overall jury process, as well as their professionalism. I enjoyed my colleague Mary Anne Redding's inquisitive mind and keen eye, as well as our conversations around the table about photography, craft and life. Because the three things are not separated, not at all.

Stefano Catalani



Bernard Meyers
Roadside Attraction
Photographic print

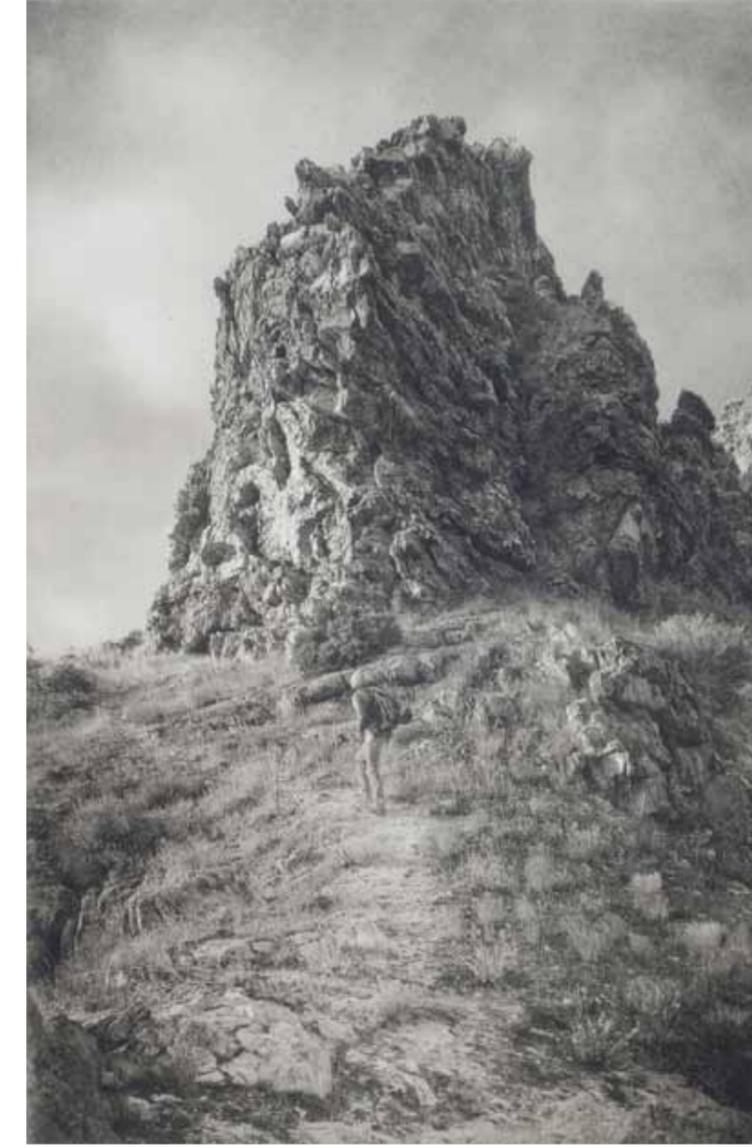
Carsten Meier
Habitat No. 1 Vore Ridge, Ohio
Carbon pigment print, facemount
acrylic glass





▲ **Van Chu**
////////////////////
Mushroom and Trees
Archival pigment print

▲ **Virginia Catherall**
////////////////////
Salt Flats Scarf
Alpaca yarn



▲ **Jamison Metzger**
////////////////////
Nic vs. The Monolith
Photogravure

▼ **Tammy Rodeback**
////////////////////
Tears From Heaven
Ceramic: naked raku



▲ **Erin D. Coleman-Cruz**
////////////////////
Efflorescence I
Cyanotype triptych on cotton, hand embroidery

▶ **Virginia Catherall**
////////////////////
Salt Bracelet
Paper yarn





▲ **Vila Cheney**
 ///
 Tribal Curtain Tassels
 Rope and beads



◄ **Aaron Ashcraft**
 ///
 Rock and Roller
 Stoneware Clay

▼ **Brent L. Gneiting**
 ///
 Early Growth I
 Ceramic



▲ **Maryann S. Webster**
 ///
 Dioxin Sea
 Ceramic



◄ **Russell Wrangle**
 ///
 Red Hare
 Earthenware clay, glaze

▼ **Dorothee K. Martens**
 ///
 Purse #45
 Vinyl, leather, hardware





◀◀ **Paul Adams**
////////////////////
The Sugarplum Fairy Has No Wings
Photo polymer gravure

◀ **Alicia Konzen**
////////////////////
Post Mortem Series
Photography/lambda metallic print

▶ **Rich Caramadre**
////////////////////
Annual Eclipse
Photographic print



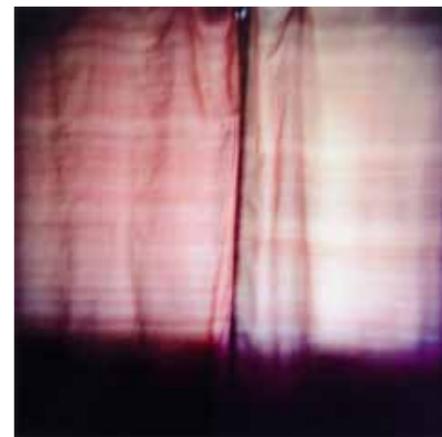
▶ **Michael Slade**
////////////////////
Wattubaken, Vika, Sweden
Silver gelatin print

◀◀ **Kathleen Carricaburu, David Hyams**
////////////////////
Allegory of Air (trembling comb)
Fine silver comb and tintype



◀ **Dennis Mecham**
////////////////////
Angeles de Moestitia
Silver gelatin print





▲ **Nancy Elizabeth Burgess**
////////////////////////////////////
Untitled #1
Color pigment print
from film

◀ **Barbara Jean Richards**
////////////////////////////////////
Juniper Berries
Photographic print



▲ **Josh Winegar**
////////////////////////////////////
Untitled from Fold Series
Folded photograph

◀ **Benny Vanderwal**
////////////////////////////////////
Desert Fungi
Photographic print

▶ **Mark Hedengren**
////////////////////////////////////
Two Women, Clutch River,
Tennessee
Inkjet print



Paul Adams
Lindon
The Clamdigger's Wife and Her Clandestine Trampoline
Photo polymer gravure

Paul Adams
Lindon
The Sugarplum Fairy Has No Wings
Photo polymer gravure

Aaron Aschraft
Salt Lake City
Rock and Roller
Stoneware Clay

Aaron Ashcraft
Salt Lake City
Green Depths
Stoneware Clay

Daniel T. Barney
Orem
If the Odds are Good, Take that Risk
You've Been Considering
Reclaimed dorm sheets, thread, stabilizer

Nancy Elizabeth Burgess
Magna
Untitled #1
Color pigment print from film

Rich Caramadre
Salt Lake City
Annual Eclipse
Photographic print

Amy Caron
Salt Lake City
Join or Die
Installation: velvet paper, embroidered toast, paint, wood, paper mache, toys, pom poms

Kathleen Carricaburu, David Hyams
Salt Lake City
Allegory of Air (trembling comb)
Fine silver comb and tintype

Kathleen Carricaburu
Salt Lake City
Tree of Knowledge
Sterling silver/green tourmaline

Virginia Catherall
Salt Lake City
Salt Flats Scarf
Alpaca Yarn

Virginia Catherall
Salt Lake City
Salt Bracelet
Paper Yarn

Cody Chamberlain
Lehi
Desert Wake
Mixed

Vila Cheney
Layton
Tribal Curtain Tassels
Rope and beads

Van Chu
Draper
Mushroom and Trees
Archival pigment print

Erin D. Coleman-Cruz
Salt Lake City
Efflorescence I
Cyanotype triptych on cotton, hand embroidery

Lewis Crawford
Salt Lake City
Detag No. 1040, 84401
Pigment print

Lewis Crawford
Salt Lake City
Detag No. 1056, 84401
Pigment print

Erik Daenitz
Park City
Bearded Woman Jennifer Miller
Photographic print

Erik Daenitz
Park City
DeChristopher to Trial
Photographic print

Lee A. Dillon
Sandy
Series/7: Homage to Capitol Reef
Stoneware

Trisha H. Empey
Salt Lake City
Untitled
Archival pigment print

Trisha H. Empey
Salt Lake City
Untitled
Archival pigment print

Jim Frankoski
Salt Lake City
A Murder of Crows
Digital collage

Jim Frankoski
Salt Lake City
Jane's Can
Digital collage

Zee Galliano
Springdale
Charoite Modern Pendant
Jewelry

Brent L. Gneiting
Provo
Early Growth I
Ceramic

Mark Hedengren
Provo
Two Women, Clutch River, Tennessee
Inkjet print

Sarah Hill
Provo
Untitled
Photogravure print

Amanda James
Alpine
The Great Salt Lake
Photographic print

Etsuko Kato
Salt Lake City
China Doll: 2 Weeks
Silver gelatin print

Natalie A. Kirk
Farmington
Pinhole Study #2
Pinhole, silver print

Alicia Konzen
South Ogden
Post Mortem Series
Photography/lambda metallic print

Kaleb Kramer
Murray
Untitled
Photographic print

Kaleb Kramer
Murray
Untitled
Photographic print

Randy Laub
Salt Lake City
An Inquisitive Eye
Photographic print

Dorothee K. Martens
Salt Lake City
Purse #45
Vinyl, leather, hardware

Sarah Elizabeth May
Salt Lake City
Honorable Companion
Bromoil silver print

Dennis Mecham
Salt Lake City
Angeles de Moestitia
Silver gelatin print

Carsten Meier
Logan
Habitat No. 1 Vore Ridge, Ohio
Carbon pigment print, facemount acrylic glass

Carsten Meier
Logan
Claustra No. 3 Walters Dam, North Carolina
Carbon pigment print, facemount acrylic glass

Jamison Metzger
Provo
Nic vs. The Monolith
Photogravure

Bernard Meyers
Draper
Roadside Attraction
Photographic print

Bernard Meyers
Draper
Homage Sudek
Photographic print

Kent Miles
Salt Lake City
The Last Perfect Day of Summer: First Cousins, Age 13
Photo pigment ink print

Barbara Jean Richards
Salt Lake City
Juniper Berries
Photographic print

Tammy Rodeback
Provo
Tears From Heaven
Ceramic: naked raku

Adelaide Ryder
Salt Lake City
Closet
Digital photography

Michael Slade
Riverton
Wattubaken, Vika, Sweden
Silver gelatin print

Stephanie Swift
Murray
Cotton Bottom
Digital illustration/mixed media

Stephanie Swift
Murray
Scenic Motel
Digital illustration/mixed media

Benny Vanderwal
Salt Lake City
Desert Fungi
Photographic print

Adam Watkins
Salt Lake City
Introspect #1
Photographic c-print

Adam Watkins
Salt Lake City
Introspect #5
Photographic c-print

Maryann S. Webster
Salt Lake City
Dioxin Sea
Ceramic

Josh Winegar
Ogden
Untitled from Fold Series
Folded photograph

Josh Winegar
Ogden
Untitled from Fold Series
Folded photograph

Russell Wrangle
Toquerville
Sheep's Brain
Earthenware clay, glaze

Russell Wrangle
Toquerville
Red Hare
Earthenware clay, glaze

Jurors' Awards

Kathleen Carricaburu, David Hyams
Virginia Catherall
Van Chu
Carsten Meier
Jamison Metzger
Bernard Meyers

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