Welcome to Utah 2013: Mixed Media & Works on Paper.
The Statewide Annual Competition and Exhibition has been a tradition since 1899 and our staff works tirelessly to make this program available to artists across the state of Utah. This juried exhibition attracts not only Utah artists, but art lovers as well so they can survey some of the best art our state has to offer.

We are delighted to present this exhibition at the beautiful Rio Gallery in the historic Rio Grande Depot in Salt Lake City. This project could not take place without the vision and cooperation of our visual arts staff. Special thanks go to Laura Durham, Felicia Baca, Emily Johnson, and Jim Glenn for their efforts in this process. Our staff accepted more than 400 pieces by 210 artists this year. Of those, 84 works by 57 artists were selected for display. Our guest jurors Lisa Tamiris Becker of Albuquerque, NM and Simon Zalkind of Denver, CO carefully reviewed each piece and we are pleased to endorse their choices for outstanding competence by presenting six cash awards and two honorable mentions.

We wish to extend appreciation to our esteemed jurors for their contributions to this process. Their expertise and feedback on our programming is valuable as we refine our processes to be accessible and current with the art world at large, while considering our regional climate as well. We are endlessly impressed with the talent in our Utah communities. The innovation and dedication of these artists is evident from the artwork in this exhibition. We truly enjoy providing this experience for our artists and hope you enjoy their work as we have.
Jurors

This exhibition is an important attempt to bring together and showcase the sprightly and diverse art created by artists in Utah. It was an honor to be asked to serve as a juror, to select—alongside my colleague and co-juror Lisa Tamiris-Becker—the works which comprise Utah 2013: Mixed Media & Works on Paper.

Artists who live and work in Utah accept their relative isolation from the major urban centers where the contemporary art-world buzzes and thrives. This can be, as the works in this exhibition demonstrate, a good thing. The artists whose work I had the pleasure to encounter don’t appear to acknowledge any urgency to conform to a particular market’s expectations but rather have evolved within themselves, incorporating the assumptions of international modernism but also developing wonderfully original and eccentric voices—idiosyncratic winks of local character that pop up all over the place. I was especially taken by the potent and playful manipulations of text and image in the large group of collages that were submitted. I liked the multivalent associative power of this medium—its poetic potential for multiple meanings and affinities, its fragility and tenderness. I was also glad to see so many terrific drawings—many of them demonstrated extraordinary technical bravura and refinement. I think this is important. Often I encounter work that may be conceptually intriguing but isn’t made well so the ideas that inform the work are muddled and weakened. I was surprised by the small number of works submitted that look to the inventive possibilities of digital technology and I clearly sensed many of the artists’ commitment to craft, to mark-making, to gesture—to evidence of “the hand.” Many of the works were small, intimate in scale and size, recalling the earlier functions of works on paper—illustrations, folios, broadsides and books—objects whose pleasures lay in their availability for hand-held delectation. I also saw lots of big ideas—works that derive from the heroic and formal aspects of abstract expressionism and related movements. There were many submissions, beautifully realized, that were resonant with spiritual overtones and moral sentiment. Given the enormous presence and significance—spiritually and culturally—of Mormonism in Utah this comes as no surprise.

My criteria for selecting work is simple. I require that the work be “good”—well-made, interesting to look at and think about. I require it to demonstrate sustained effort, serious commitment, clear evidence of the ideas that nourish and compel its making, and that it fulfill and be fulfilled by its medium. There was a lot of good work to choose from and a large number of quality pieces that ultimately didn’t “make the cut”. I’m grateful to Laura Durham and her wonderful staff for inviting me to participate in this process and for providing an opportunity to review and acquaint myself with the work of so many fine artists.

Simon Zalkind, Independent Curator

Simon Zalkind

It was a great pleasure and delectation to serve as one of two jurors for the Utah 2013 Mixed Media & Works on Paper Statewide Juried Exhibition. Encouraging emerging and established artists alike is important and the opportunities offered by juried exhibitions such as this are critical within a broader ecology of juried, curated, gallery-driven, and artist-driven exhibitions—with each type of exhibition across a range of spaces, be they pop-up spaces, galleries, state art centers, or museums, serving a vital role in sustaining opportunities for artists.

This type of juried exhibition is of course inherently diverse in scope and is therefore not intended to be conceptually or thematically focused. Instead the exhibition leads the viewer across an array of Utah artists representing a diversity of aesthetic, methodological, conceptual, and material approaches to art. One can find work filled with gravity or with levity. And one can find work driven by explorations of autobiography, memory, and place, or by contrast, driven by formal and aesthetic purity. One can also find works that are poignant or that are politically jarring. Art in the 21st century is no longer united by a quest for regional or national identity and thus the very concept of what Art is and what Art does is instead inherently layered with many meanings. It is true that some art work in this exhibition, as in the broader world today, is focused on aesthetic pleasure and poetic experience, while other works are motivated by revealing social and political realities that might otherwise remain mute—and it is this hybrid understanding of art in its complexity that guided our selection as jurors.

It is my sincere wish that each viewer may find a selection of work that inspires or perhaps even provokes, but that particularly calls out for engagement.

I thank all of the artists for sharing their manifested visions with audiences in Utah and beyond and I thank my co-juror Simon Zalkind as well as Laura Durham and the entire team at Utah Arts & Museums for their commitment to this project.

Lisa Tamiris Becker, Director, University of New Mexico Art Museum
TODD ANDERSON
*Birds Fly West*
Vintage paper, acrylic & resin on panel

EDWARD J. BATEMAN
*Pentateuch/Quintessence*
Mixed media

DANIEL BARNEY
*E Pluribus Unum: Bipartisan Structure*
Fabric, thread, rivets & buttons

LIBERTY BLAKE & SHAWN ROSSITER
*Fallow*
Collage, ink & paper on canvas
ERIK BRUNVAND
TRANSCONDUCTANCE
Relief print with electronics

BRUCE CASE
BEAM MOUNTED ON MALE FIGURE
Ceramic, wood, metal & fabric

FIDALIS BUEHLER
DREAM SPEAK
Oil on paper

VIRGINIA CATHERALL
SILVER QUEEN
Silver leaf on knitted silk
CODY CHAMBERLAIN
HORSE LATITUDES
Charcoal, pastels, coffee & tea

ADAM CHRISTENSEN
SKIN
Graphite on paper

HOLLY CHRISTMAS
THE AMAZING WHEEL OF SELF-DIAGNOSIS
Letterpress print on paper

JOHN HENRY CLARK
PAVING THE WAY
Five-color linocut print
CAITLIN CONNOLLY
JUST A LITTLE FURTHER
Oil & graphite on rag paper

ANNASTASIA COPELAND-RYNDERS
LOST
Etching

AL DENYER
ARCTIC V
Colored pencil on paper

KEISHA GOECKERITZ
SCRIBBLES, STUDY NO. 10
Ink on paper
LYDIA GRAVIS
THE SUBTLE ENTRAPMENTS
Graphite & charcoal on paper

BRIAN KERSHISNIK
DEAD MERMAID
Mixed media on paper

HOLLY JARVIS
PARADIGM FIELDS
Mixed media on paper

MARTHA KLEIN
TIDE POOL
Monotype with oil glaze

BILL LEE
TIME SPACE CONTINUUM
Mixed 19th century found items
ROBERT LINN
BY THE PRECIPICE
SCATTERING FLAMES
Prismacolor & collage on paper

POLLY C. MASARYK
EARTHBOUND
Mixed media

ALEX MOYA
15
Mixed media, performance & inkjet

NAOMI MARINE
MICHIGAN BLUEBERRIES, 1986
Ink on bristol

ALEXANDRA REINTJES
WHAT PUTIN HAS TO SAY TO AMERICANS ABOUT STYLE
Pasta container lids, airplane food lid, fry container, sticker, paint, yogurt lid & matches
KATHLEEN STEVENSON
TANGLE UNTANGLE, TEND UNTEND #4
Graphite, ink, watercolor, metallic pen marker & gesso

ANDREW RICE
SHADOW
Screenprint

PAUL REYNOLDS
SEVERAL ATTEMPTS
Oil & graphite on wood

ROLAND THOMPSON
AUGUST 16, 2012
Collage

MARY TOSCANO
LOODLINES
Graphite, watercolor & pastel

STEVEN K. SHEFFIELD
LOOKING FOR TRUE PEACE ON THE MOON OF MARS
Mixed water media on synthetic paper

KATHLEEN STEVENSON
TANGLE UNTANGLE, TEND UNTEND #4
Graphite, ink, watercolor, metallic pen marker & gesso
JUSTIN WHEATLEY
*The Grass is Greener*
Mixed, wood, acrylic & photo

ELISE WEHLE
*Cloudscape*
Paper cut collage

LAURA SHARP WILSON
*TANK*
Acrylic & graphite on unryu paper

LAURA GOURLEY ZUNDEL
*Now/Here #2*
Acrylic paint & thread
Exhibitors

TODD ANDERSON • SANDY BIRDS FLY WEST
Vintage paper, acrylic, resin on panel

CECILIA ANTHONY • SLC THE TEMPEST
Paint, silver pigment & poly resin

DANIEL BARNEY • OREM E PLURIBUS UNUM: BIPARTISAN STRUCTURE
Fabric, thread, rivets & buttons

EDWARD J. BATEMAN • SLC PENTATEUCH/QUINTESSENCE
Mixed media

PAUL VINCENT BERNARD • SLC JETTY JETÉE
Oil stick drawn through tariatan onto paper

NAMON BILLS • PROVO HALCYON
Graphite & conte crayon on BFK rives gray

LIBERTY BLAKE & SHAWN ROSSITER • SLC FALLOW
Collage, ink & paper on canvas

CORONS INLET
Collage, ink & paper on canvas

LIBERTY BLAKE & SHAWN ROSSITER • SLC CARTOON HAND TRUCK
Brick, metal & wood

BEAM MOUNTED ON MALE FIGURE
Ceramic, wood, metal & fabric

BRUCE CASE • ROY

VIRGINIA CATHERALL • SLC SILVER QUEEN
Silver leaf on knitted silk

CODY CHAMBERLAIN • LEHI HORSE LATITUDES
Charcoal, pastels, coffee & tea

Linnie Brown • LEHI BIAS
Collage, acrylic & oil on paper

JOHN HENRY CLARK • TOOELE

PAVING THE WAY
Five-color linocut print

ROAD TRIP
Five-color linocut print

CATHY DERN • SLC IN THE ZONE
Mixed media with encaustic

LITTLE RED
Mixed media with encaustic

Caitlin Connolly • PROVO

SHE BECAME HERSELF WITH TEARS
Oil & graphite on rag paper

JUST A LITTLE FURTHER
Oil & graphite on rag paper

KEISHA GOECKERITZ • WEST POINT

SCRIBBLES, STUDY NO. 9
Ink on paper

SCRIBBLES, STUDY NO. 10
Ink on paper

Lloyd Knowles • SPRINGVILLE

DARK ANGELS—DEDICATED TO GEORGE CROMB
Mixed media

YEEUN KOO • PROVO WHITE
Paper

Matt Kruback • 37.780649, 111.504493
Charcoal & graphite on paper

Michelle Larsen • OGDEN
HONEY-COLORED CELLS WEAVING IN & OUT
Collage & charcoal
Exhibitors

BILL LEE • SANDY
TIME SPACE
CONTINUUM
Mixed 19th century found items
CAT & MOUSE GAMES
Acrylic point & 19th century found items

KRISTINA LENZI • SLC
DISTORTED SELF PORTRAIT POSING AS AN IMPORTANT POLITICAL FIGURE
Prismacolor & collage on paper
DISTORTED SELF PORTRAIT POSING AS A WELL-PAID PHYSICIAN
Prismacolor & collage on paper

RON LINN • PROVO
BY THE PRECIPICE SCATTERING FLAMES
Prismacolor & collage on paper

KEVIN MARCOUX • SLC
VOICELESS (ARTIFACTUAL UTAH)
Mixed media collage

NAOMI MARINE • SLC
MICHIGAN
BLUEBERRIES, 1986
Ink on bristol
BROKEN DOORS, 1992, 1996
Ink on bristol

POLLY C. MASARYK • SLC
EARTHBOUND
Mixed media

ALEX MOYA • SLC
15
Mixed media, prismacolor & inkjet

JODY PLANT • SLC
TIME TRAVELER
Mixed media

REBECCA PLETSCH • PROVO
TWO, IN A CROWD
Mixed media collage
JOURNEY TO THE WHITE CITY
Mixed media collage

PAUL REYNOLDS • SLC
SEVERAL ATTEMPTS
Oil & graphite on wood

ANDREW RICE • SLC
SHADOW
Screenprint
SMOKING
Intaglio

SHARON SAMS
• PARK CITY
COMING FULL CIRCLE
Encaustic & mixed media

STEVEN K. SHEFFIELD • SLC
BICYCLE RIDING THROUGH AUTUMN’S MENTAL ISSUES
Mixed water media on synthetic paper
LOOKING FOR TRUE PEACE ON THE MOON OF MARS
Mixed water media on synthetic paper

ANTHONY SICILIANO • SLC
ON THE HORIZON
Mixed media, collage, photograph & acrylic

KATHLEEN STEVENSON • OGDEN
TANGLE UNTANGLE, TEND UNTEND #4
Graphite, ink, watercolor, metallic pen, marker & gesso
TANGLE UNTANGLE, TEND UNTEND #6
Graphite, ink, watercolor, metallic pen, marker & gesso

JAY WALLACE • SPANISH FORK
REDLINE
Screenprint
CADILLAC CHAIR
Hand painted acrylic & screenprint

MARY TOSCANO • SLC
BLOODLINES
Graphite, watercolor & pastel

ELISE WEHLE • OREM
CLOUDSCAPE
Paper cut collage

JUSTIN WHEATLEY • SLC
THE GRASS IS GREENER
Mixed, wood, acrylic & photo

LAURA SHARP WILSON • SLC
TANK
Acrylic & graphite on unryu paper

LAURA GOURLEY ZUNDEL • PROVO
NOW/HERE #1
Acrylic paint & thread
NOW/HERE #2
Acrylic paint & thread

STEVEN STRADLEY • SLC
OUTGROWTH
Latex, acrylic, paper & cardboard on wood

ROLAND THOMPSON • LINDON
AUGUST 16, 2012
Collage

LAUREN MEYERS • OGDEN
PASTIME
Graphite & watercolor

KATHLEEN GORMAN • OGDEN
HOLIDAY
Graphite & watercolor