



Utah Arts & Museums Statewide Annual Exhibition

PAINTING & SCULPTURE

UTAH '14

Exhibitors List

Erin Westenskow Berrett

• SLC
Yankee Doodle
Oil on linen

Marcee Blackerby

• SLC
Rolling Thunder
Mixed media

Colby Brewer

• Sandy
Ante-tracery
Rubber and screws

Trent Call

• SLC
Blue Stripes
Oil on panel

Virginia Catherall

• SLC
Cross Section: Great Salt Lake
Silk and stainless steel thread

Cody Chamberlain

• Saratoga Springs
Bird of Prey
Oil on linen stretched over aluminum

Brian Christensen

• Orem
Pink
Steel and resin

Oonju Chun

• SLC
Pig Iron
Oil on canvas

Caitlin Connolly

• Provo
A Woman Watching Her Man Fall
Oil on panel

Downy Doxey-Marshall

• Cottonwood Heights
Six Shirts and a Sweater
Oil on canvas

George Mark England

• SLC
Umber America
Oil on linen

Darryl Erdmann

• West Valley City
Ecos
Acrylic and plexiglass

Heidi Ferguson

• SLC
Cliffs of Capitol Reef
Watercolor and pen

Jonathan Frioux

• Holladay
Ocean State Circuit
Oil and acrylic on canvas

Anthony Granato

• SLC
Detritus
Mixed painting media

Brad Greenwell

• South Jordan
Chemtrails
Oil on panel

Christina Guay

• Ogden
Pathways
Oil on canvas

Karen Horne

• SLC
Psychedelic Skaters
Oil on canvas

Colleen Howe

• SLC
Hill Tracks
Oil on canvas

Andrea Jensen

• SLC
The Thing with Wings
Acrylic, ink and spray paint on canvas

Jon Johnson

• Sandy
Dreamer
Oil on panel

John Kaly

• SLC
Tragedienne
Oil on canvas

Thomas Kass

• SLC
Winter Track
Acrylic on board

Susan Kirby

• SLC
Spiral Jetty #4
Acrylic on canvas

Rebecca Klundt

• West Jordan
Kicking and Screaming
Found object -old bed

Mariko Kowalski

• Cottonwood Heights
The Finishing Touch
Watercolor and charcoal

Jacqui Larsen

• Springville
Archive of Sighs
Oil and collage on panel

Bill Lee

• Sandy
DKY 831
Acrylic on panel

Laurie Lisonbee

• Woodland Hills
Avocado Blues
Oil on canvas

John Mack

• Cottonwood Heights
What Lies Beneath
Wood

Edward Macner

• Ogden
Plato's Towers
Paper, ink, and pencil

Katherine Mahoney

• Sandy
Rooted on the Rim
Acrylic on canvas

Kevin Marcoux

• SLC
Divers
Oil on canvas-covered
cradled wooden
panel

Exhibitors List

Marjorie Ann McClure

• Holladay
Drop a White Feather
Oil and encaustic

April Norby

• SLC
Horse with Parakeet
Watercolor and acrylic on paper

John O'Connell

• SLC
The Witness
Mixed painting media

Maureen O'Hara Ure

• SLC
The Sightseers
Acrylic on board

Theresa Otteson

• Farmington
Pond Rocks
Oil on canvas

Una Pett

• SLC
Fils
Acrylic on board

Hadley Rampton

• SLC
Fall into Winter
Oil on canvas

Larry Revoir

• SLC
Anathema
Ceramic

Jena Schmidt

• Cottonwood Heights
Hardy I
Mixed painting media

Susan Slade

• SLC
Tapestry
Acrylic and watercolor on Arches

Rand Smith

• Springville
This Way (Brown on Blue)
Acrylic, shellac, and tar on paper over panel

Sabrina Squires

• Provo
Relics
Acrylic on collage

Kate Steinicke

• Park City
Utopian Weeds
Clay, wire, filament, and acrylic

Suzanne Storer

• Ogden
Young American Male
Ceramic

Shirley Tegan

• SLC
Memorabilia
Wood

Heather Teran

• SLC
In-Between Tides
Oil on panel

Sarah Thomas

• SLC
Undone
Hagi porcelain and human hair

Roland Thompson

• Lindon
Flammeum Gladium (Second Version)
Acrylic on aluminum

Maryann Webster

• SLC
Monsanto Pond
Porcelain

Justin Wheatley

• SLC
One of These Is Not Like the Others
Acrylic on board

Clinton Whiting

• Holladay
Bundle Up
Acrylic on canvas

Laura Sharp Wilson

• SLC
Mayday
Stone, wood, mulberry paper, clay, acrylic paint, and string

Jeffrey Winkler

• SLC
Clinic
Acrylic and spray paint on fabric

Russell Wrangle

• Toquerville
Hare Muzzle
Ceramic

Laura G. Zundel

• Provo
Let This Land Speak
Acrylic, oil, and thread





November 21, 2014 - January 9, 2015

Rio Gallery | 300 South Rio Grande Street | Salt Lake City, UT | statewideannual.org

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Felicia Baca, Visual Arts Manager
Emily Johnson, Collections Registrar
Fletcher Booth, Traveling Exhibitions

Catalog Design: Chris Manfre
Photography: Stephen Keen

Please be advised that color may not be true to original artwork.
All works in this exhibition were created within the last three years.
Not all works in this exhibition are pictured.



Welcome to Utah 2014: **Painting & Sculpture**

The Statewide Annual juried competition and exhibition began in 1899 and we are excited to continue this fantastic program for artists across the state. The overwhelming and diverse turnout reflected in this exhibition gives us reassurance that we are accomplishing our agency goals of increasing awareness and understanding of the public value of the arts, nurturing creativity in the arts, and investing in communities by strengthening arts infrastructure.

We were pleased to see entries come from 44 cities and 18 counties across Utah. We received 392 works of art from 224 artists. Of those, 59 works by 59 artists were juried into the show. This year also marks the first time we have expanded the media categories to include installation and video & digital works in response to our constituents' needs, and changes in global artistic practice. Presenting this exhibition at the Rio Gallery in the historic Rio Grande Depot truly is one of our favorite times of the year, as the exhibition not only attracts artists, but art enthusiasts seeking out some of the best art our state has to offer. It is incredibly exciting to see such a diversity of work, from emerging to professional artists, traditional to contemporary, and of course works that address regional landscapes and issues unique to our wonderful state.

We wish to thank our guest jurors, Carla Bengtson of Eugene, Oregon, and Maria Porges of Oakland, California. Both jurors gave critical consideration to each submission, and showed great professionalism and enthusiasm for learning about the practice of artists in Utah today. Their choices reflect a great breadth of understanding and appreciation of how artists approach their work, dedicate time to their craft, and execute a vision that can be both deeply personal and universal. We are proud to endorse their choices.

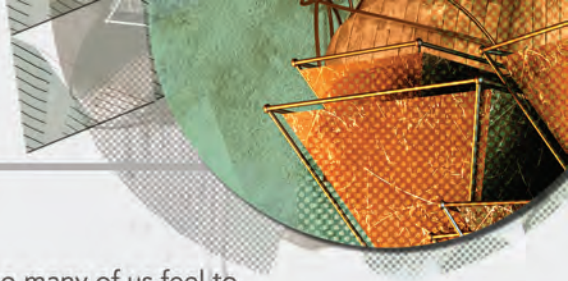
Special thanks go to the Visual Arts team, Felicia Baca, Jim Glenn, Emily Johnson, and Fletcher Booth for their efforts in facilitating this exhibition from start to finish. This immense undertaking is met with excitement and wonder each year.

Thank you to all of the artists who participated this year. We hope for a continued relationship with you in the coming years. We are endlessly amazed at the talent and dedication that is thriving in so many communities across the state.

Lynnette Hiskey, Director
Utah Division of Arts & Museums



From the Jurors



Jurying this exhibition gave me a new perspective on this strange compulsion so many of us feel to produce art. Why do we do it? Wandering through galleries overflowing with an extraordinary range of vivid, deeply imagined and painstakingly executed works, all clambering for Maria's and my attention, evoked in me a deep sense of solidarity with the makers as well as awe and wonder at this overwhelming evidence of the depth, breadth, and intensity of our calling.

These 392 works, ranging from small, delicate landscapes on paper to enormous works in wood and steel, represented untold hours of intense, uninterrupted focus. I know that focus. Nothing short of the house burning down interrupts it. A deep curiosity rose up in me about the makers, their lives and motivations, and the origins and urgencies of these profoundly personal visions, ideological statements, and spiritual connections.

Why do we do it? I think I found my answer in these works, as each piece in turn strove to speak to me, to catch my attention, and to be allowed to find its voice as a proxy for its maker's innermost longings and convictions. To have a chance to stand face-to-face, or body-to-body, with the viewer for a second, a moment, or perhaps, for the lucky ones, a few fully engaged moments of puzzled entanglement or empathetic recognition.

A few words about the piece we selected for best in show. For me, it was an obvious choice. Each time we made the rounds to discuss and narrow down choices, it stopped me in my tracks. I have never seen a painting quite like it. It made me feel disembodied. It made me wonder. It made me curious. I felt like Gulliver traveling in Lilliput. It is the product of a unique, yet fully developed vision. And, like Swift's satiric tales, it is more than a fantasy. It is a parable for our life and times.

I wanted to include them all. I couldn't. I hope the others have a chance to claim a few square inches, feet, or yards of wall, floor, or air space at some point in their near futures. I hope you will love the ones we selected. I hope someone will love the ones we weren't able to choose. I know I do.

Many thanks to Felicia Baca and staff for their unflagging professionalism and enthusiastic hosting. The artists of Utah are lucky to have this amazing group of people working on their behalf.

Carla Bengtson

Eugene, OR

Artist and Ann Swindells Chair, Department of Art, University of Oregon



From the Jurors

The extraordinary diversity of paintings and sculpture submitted to this year's Statewide Annual '14 is a testament to the independent spirit of Utah's artists as well as to the continued support that the arts receive in this state. I remain very impressed by the enthusiasm and commitment to the arts that the large number of submissions for this exhibition indicates, as well as by the hard work and dedication of the staff and volunteers who shepherded this process through from start to finish. I want to thank them, particularly Felicia Baca, for making our job as jurors go so smoothly. I also want to thank all of the artists who submitted their work, for taking the time and effort to fill out the forms, bring actual works to the site, and risk rejection. As an artist, I deeply appreciate your generosity in sharing your work with both of us.

The process of jurying itself was exhilarating if difficult; particularly, in terms of choosing the awards. I wish to congratulate the prize winners, but also to commend everyone who is included in this vibrant exhibition. From the first, it was clear to both of us that we were not choosing individual works on the basis of any single aesthetic or idea, but instead, considering a combination of creativity, originality and skill as the basis of our yardstick. Many artists included in this exhibition are graduates of excellent school programs, showing themselves to be well-versed in dialogues about both form and content in relationship to currents in contemporary art. Others have followed a more individualized, self-motivated approach to finding their way as artists--with equal confidence, willingness to take risks, and conviction.

We saw everything from humor, passion and mysticism to sociopolitical commentary; from simple gestures, to labor-intensive processes and materials.

In the end, however, more than anything else, this exhibition reflects a crucial moment in the life of culture everywhere in this country. At a time when art seems to be disappearing from the curriculum of public schools, I am grateful to have had the opportunity to see that creativity and individual expression remain as important to all Americans as they always have been.

Maria Porges

Artist, and Associate Professor at California College of the Arts
Oakland, CA





Andrea Jensen

The Thing with Wings

Acrylic, ink, and spray paint
on canvas



Caitlin Connolly

A Woman Watching Her Man Fall

Oil on panel



 Best in Show

George Mark England

Umber America

Oil on linen



Laura Sharp Wilson

Mayday

Stone, wood, mulberry paper, clay,
acrylic paint, and string



Erin Westenskow Berrett

Yankee Doodle

Oil on linen



Honorable Mention

Kate Steinicke

Utopian Weeds

Clay, wire, filament, and acrylic

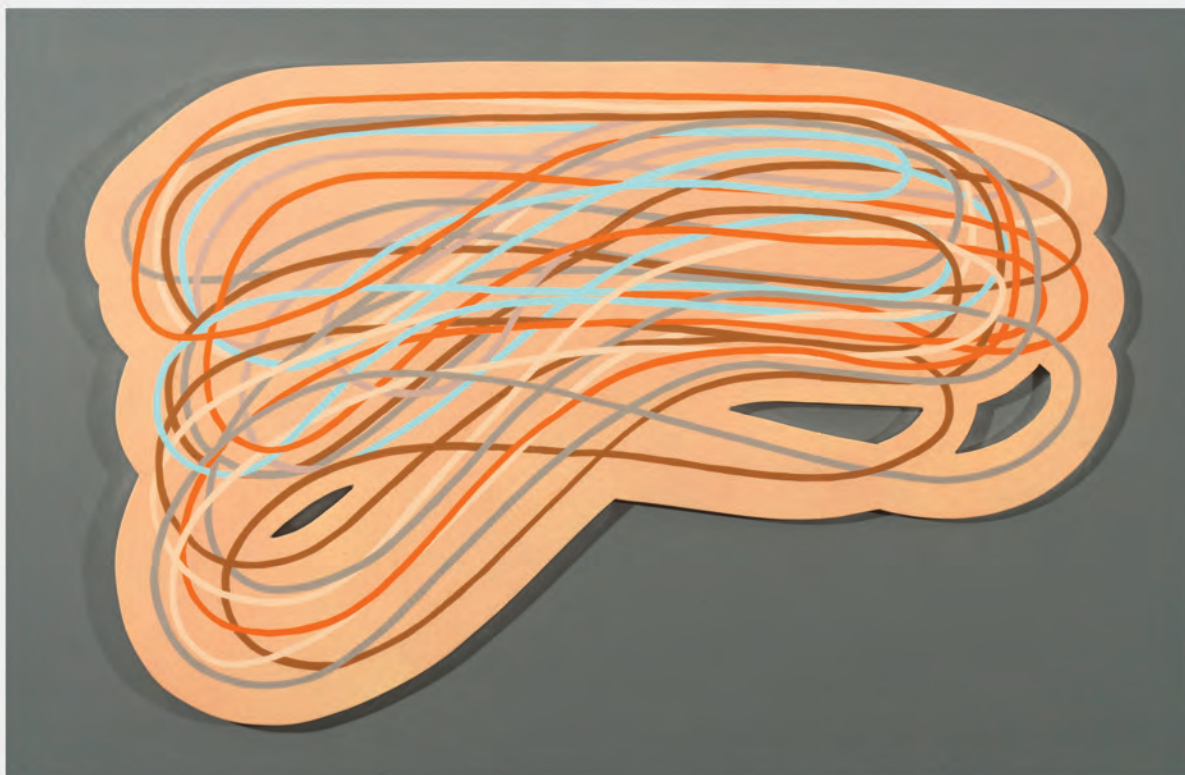


Jurors' Award

Jonathan Frioux

Ocean State Circuit

Oil and acrylic on canvas



Roland Thompson

Flammeum Gladium (Second Version)

Acrylic on aluminum



Colleen Howe

Hill Tracks

Oil on canvas



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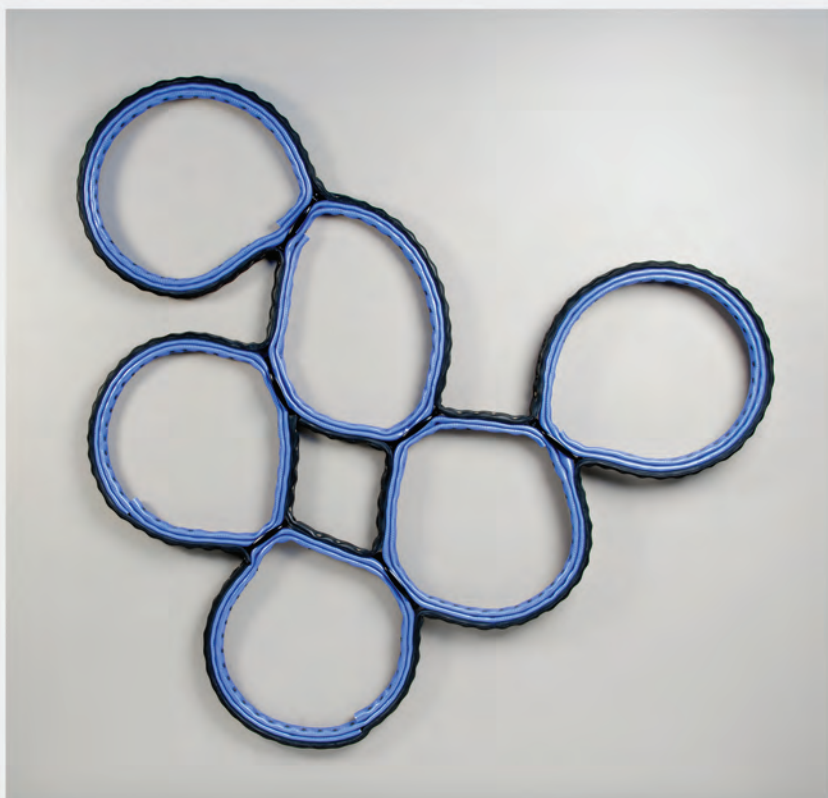
Oil on canvas



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Ceramic



Colby Brewer

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Rubber and screws



Honorable Mention



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Young American Male

Ceramic



Justin Wheatley

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