

VIDEO

# UT

DIGITAL

UTAH ARTS & MUSEUMS STATEWIDE ANNUAL EXHIBITION

# 20 15

PHOTO

CRAFT

**UT**

**VISUALARTS.UTAH.GOV**

**NOVEMBER 20TH 2015 — JANUARY 8TH 2016**

**20  
15**

**RIO GALLERY**  
300 South Rio Grande, Salt Lake City, UT



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Utah Arts & Museums is housed within  
the Utah Department of Heritage & Arts  
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## VISUAL ARTS PROGRAM

Kirsten Darrington *Interim Director*

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Emily Johnson *Collections Registrar*

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Sabrina Sanders *Visual Arts Assistant*

## CATALOG PRODUCTION

Carol Sogard *Catalog Design*

Stephen Keen *Photography*

Please be advised that color  
may not be true to original artwork.  
Not all artworks are pictured  
in catalog.



## FELICIA BACA – VISUAL ARTS MANAGER

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Utah Division of Arts & Museums

As we open Statewide Annual '15, we also celebrate 116 years of juried exhibition opportunities from Utah Arts & Museums. As the first state-funded arts council in the nation, whose core is founded on exhibition making, collections, and education, our history is one that Utah has much to be proud of. Works acquired from the Statewide Annual exhibition into the State of Utah Fine Art Collection become part of our investment in arts infrastructure, while supporting Utah artists and preservation of their work.

In 2015, we also celebrate over a decade of exhibitions in the historic Rio Grande Depot in the Rio Gallery, a space that is unprecedented in its architectural grandeur and provides opportunities just as unique to Utah artists, as well as the larger public. It is a space to curate, think, gather, and build community in a neighborhood that is recognized for fostering the arts.

In recent years we have seen a record number of entries for the Statewide Annual, as well as increased diversity in the media submitted. This is an exciting signifier about the community of artists living and working across the state. This year we were pleased to

see entries from 48 cities across Utah, from Logan to Kabab, with over 400 works of art submitted from 212 artists. It's always a huge pleasure meeting the artists, and we feel immensely fortunate to serve the arts community and public on behalf of the State of Utah.

We wish to thank our guest jurors, Kate Bonansinga of Cincinnati, Ohio and Joshua Chuang of Tucson, Arizona. Watching the two collaborate and discuss the works was a delight, and their thoughtful consideration was much appreciated.

Special thanks go to the Visual Arts team, Jim Glenn, Emily Johnson, Fletcher Booth, and Sabrina Sanders for their efforts in facilitating this exhibition from start to finish. It's truly a team effort that couldn't happen without their support and dedication.



## KATE BONANSINGA – JUROR

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Director, School of Art, College of Design, Architecture, Art & Planning *University of Cincinnati*

In the video *Far From the Tree* artist Amy Jorgensen situates us so that we look up at about a dozen red apples floating on water; we are lying on our backs, submerged beneath them. Unexpectedly a young woman's face plunges towards us, she opens her mouth and repeatedly attempts to bite one of the apples, then disappears to a place somewhere above the water's surface. She does this again and again and with increasing desperation, remaining under water a bit longer each time. Her blond hair comes with her and becomes more prominent the longer she is submerged. She struggles to grab hold but never succeeds. We are helpless voyeurs who feel her frustration, endure it with her. In the end, all of the apples are left floating, passive but victorious, like goals we never reach, desires left unfulfilled.

Apples are symbolic. Though the forbidden fruit in the Book of Genesis is unidentified, popular Christian tradition holds that Adam and Eve ate an apple that led to the fall of man, thus establishing it as a symbol of temptation and sin. Conversely, in nondenominational vernacular culture, apples remind us of perseverance and good health. A one to six acre apple orchard was a common feature in the British American colonies: two famous growers were Thomas Jefferson and George Washington. The first pioneers entering the Salt Lake valley also carried apple trees, transported over the Rockies in handcarts and wagons. Eventually they helped early settlers of Utah survive the harsh winters. *Far From the Tree* capitalizes on all of these as well as other references. Because of this, and because of its formal beauty and its unresolved and unforgettable tension, *Far From the Tree* earned Best in Show.

This was not an easy decision, nor one that my fellow juror Joshua Chuang and I took lightly. Many of the artworks that we chose for the exhibition are remarkable. For example, Heidi Moller Somsen's *Papoose*, a basket made of tree branches and bicycle tire tubes, is an awkward backpack that threatens the well-being of the child that it is meant to transport. Susan Harris's *Three Sided Jar* is an elegant clay pagoda that speaks to historic Asian architecture and decorative arts. *In the Company of Men #3*, by Mark Hedengren, is a photographic portrait of a young woman who stares at the camera with a male companion at each side, a tiny dog in the background. It brings into question her relationship to them. All of them are exhibited here in the Utah Arts & Museums State-wide Annual Exhibition.

The variety of works is not to be underestimated. Some honor tradition. Others push tradition forward to a new place entirely. But all of them share an attention to craft and composition. We valued all of these traits as we decided which works to exhibit and which ones to confer with awards. The result is an exhibition of contemporary art that both the State of Utah and the participating artists can be proud of.

Photography, craft, video & digital works are media that have, at certain points in their history, been marginalized by the art world: it required the resistance tactics of practitioners such as Alfred Stieglitz, Nam Jun Paik and Peter Voulkos to change that. The works in this exhibition benefit both from the impact of those artists and from the acumen of Felicia Baca and her colleagues and the Utah Division of Arts & Museums to venture to gather artworks created from these media together into a single exhibition, bringing them from the edges to center stage.





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## JOSHUA CHUANG – JUROR

Chief Curator-Center for Creative Photography *University of Arizona*

Serving as a juror for this year's Statewide Annual Competition & Exhibition for photography, craft, video & digital works was an eye-opening pleasure. I was pleased to spend time with such a vibrant diversity of works, the best of which exhibit not only great technical ability but also a distinct and compelling sensibility.

There was no shortage of rigor and poetry to be discovered among the entries, including the newly added category of video & digital works. Although video has been for decades a feature of contemporary art practice, the simple fact that so many of us now carry with us devices capable of making, editing, distributing and viewing sophisticated moving images with ease has made video all the more accessible and ubiquitous as an expressive visual language. Notably, of the small handful of works that Kate Bonansinga and I acknowledged with special awards, two of them were videos, including Best in Show.

There were also exceptional entries in the area of craft that used an array of materials from the finest clay to flimsy scraps of wood. The most memorable works are distinguished by their humor, whimsy, and mastery over materials, even if that material is the common plastic bag.

Not surprisingly, there were more submissions in the area of photography than in any other medium. Included in the exhibition are representative examples of the wide range of works we considered, from straightforward portraits to abstract landscapes, from wet collodion to digital inkjet processes.

Since I am a relative newcomer to the Southwest, I was delighted to see such imaginative, accomplished, and urgent works of art being created in the state of Utah. My sincere gratitude goes to the entire Visual Arts team coordinated by Felicia Baca, my fellow juror Kate Bonansinga, and the artists who shared their hard-won work with us.

**BEST IN SHOW**



AMY JORGENSEN *Far From the Tree* HD video

MARK HEDENGREN *In the Company of Men #3* inkjet print/digital capture





BRIAN PATTERSON *The One* HD video

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ANNA LAURIE MACKAY *Ohio Blue #1* photo letterpress, hand weaving on silk tissue paper



**JURORS' AWARD**





JORDAN LAYTON *Untitled No. 2* Polaroid emulsion lifts

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NIKOS SAWYER *Crane Chair* walnut, maple, Danish oil



**JURORS' AWARD**



SUSAN HARRIS *Three Sided Jar* black stoneware, laterite wash, reduction cooled

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LEVI JACKSON *Ms. September* inkjet print





MARTHA DIAZ ADAM *Omima Khalat* digital print

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SUZANNE CONINE *Tableware Set* blended porcelain and stoneware



**HONORABLE MENTION**



HEIDI MOLLER SOMSEN *Papoose* willow branches, bicycle inner tubes

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JANET HANCOCK *Invisible Scars #1* wet plate collodion



**JURORS' AWARD**



VENESSA GROMEK *Sublime Assembled in Fuchsia* lace, tent poles, cam straps, eyebolts

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DANIEL EVERETT *Throughout the Universe in Perpetuity I* inkjet print







VAN CHU *Two Dragons* archival pigment photograph

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BRIAN CHRISTENSEN *Breath of Life* blown glass, steel, breath condensation



**JURORS' AWARD**

**JURORS' AWARD**



VIRGINIA CATHERALL *Great Basin Cyanometer* textile

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CARL OELERICH *San Ignacio. Havana, Cuba* photography





JUANITA MARSHALL *Morning Meditation (Everyday Altars)* ceramic

JUULE DE HAAN *Magellan's Cloud* glass beads on leather



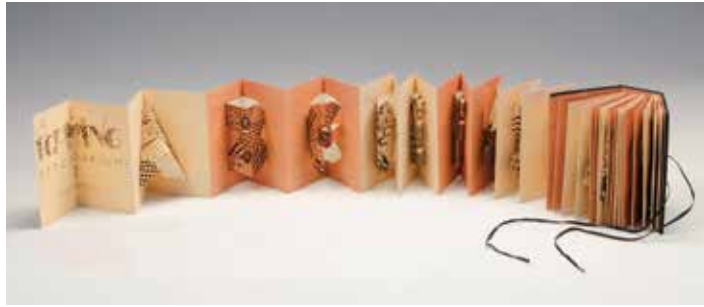


CHRISTINE FEDOR *Siletz River Road, Oregon 2015* silver gelatin print

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RIC BLACKERBY *Mithril Bracelet* individually forged and soldered sterling links





MARY WELLS *A Popping Abecedarium* paper, ink and white charcoal

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CAROL SOGARD *Our Cross* reclaimed plastic bags



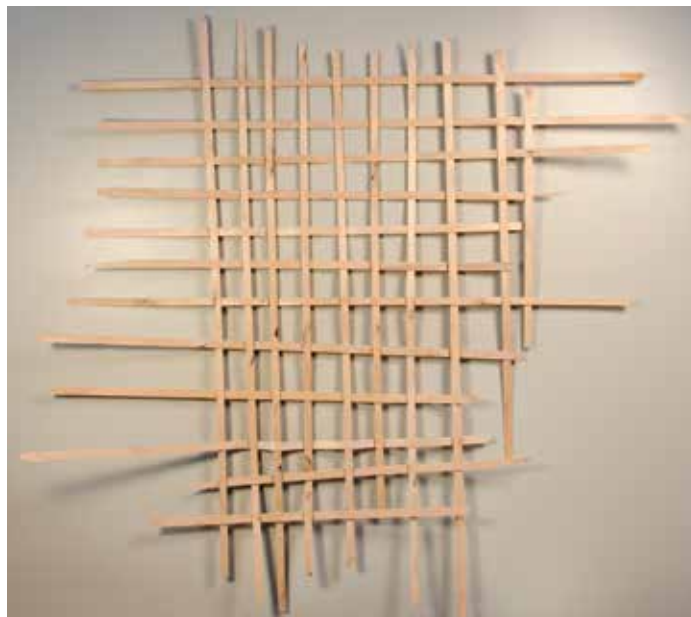




JOHN TAVOIAN *Dissonant Introspection* wood, metal and glass

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KEVIN ARTHOFER *Square Grid / Two People* wood





HEATHER CAMPBELL *Abacus* mixed media

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VALOR MCNEELY *I Love Lamp - Brighton* photography





ANDREW PATTESON *Untitled/8630, from the 78th South series* inkjet print

TATIANA LARSEN *Rift* video/installation



**JURORS' AWARD**

HONORABLE MENTION



JOHN CHRISTOPHER WALLACE *Subway* mixed media, photography

ELIZABETH CROWE *Red Vine* porcelain and stoneware



## STATEWIDE ANNUAL 2015 ARTISTS

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ALINA ANDERSON

Provo

*Self-Portrait*

video

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KEVIN ARTHOFER

Hideout

*Square Grid / Two People*

wood

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RIC BLACKERBY

Salt Lake City

*Mithril Bracelet*

individually forged

and soldered sterling links

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HEATHER CAMPBELL

Salt Lake City

*Abacus*

mixed media

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NICK CARPENTER

Sandy

*Landfill 01*

photography

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VIRGINIA CATHERALL

Salt Lake City

*Lakeview Scarf (Chromometer)*

textile

*Great Basin Cyanometer*

textile

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BRIAN CHRISTENSEN

Orem

*Breath of Life*

blown glass, steel,

breath condensation

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VAN CHU

Taylorsville

*Two Dragons*

archival pigment photograph

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SUZANNE CONINE

Draper

*Tableware Set*

blended porcelain and stoneware

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ELIZABETH CROWE

Provo

*Red Vine*

porcelain and stoneware

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DANIEL EVERETT

Provo

*Throughout the Universe*

*in Perpetuity I*

inkjet print

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JUULE DE HAAN

Salt Lake City

*Magellan's Cloud*

glass beads on leather

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MARTHA DIAZ ADAM

Logan

*Omima Khalat*

digital print

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CHRISTINE FEDOR

Salt Lake City

*Siletz River Road, Oregon 2015*

silver gelatin print

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VENESSA GROMEK

Ogden

*Sublime Assembled in Aqua*

lace, tent poles,  
cam straps, eyebolts

*Sublime Assembled in Fuchsia*

lace, tent poles,  
cam straps, eyebolts

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JANET HANCOCK

Wellsville

*Invisible Scars #1*

wet plate collodion

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SUSAN HARRIS

Cedar City

*Three Sided Jar*

black stoneware, laterite

wash, reduction cooled

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MARK HEDENGREN

Provo

*In the Company of Men #3*

inkjet print/digital capture

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LEVI JACKSON

Salt Lake City

*Ms. September*

inkjet print

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MARY ANN JACOBS

Ogden

*Last Supper - Saiga Antelope Horn*

ceramic

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AMANDA JAMES

Alpine

*Untitled*

photography

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AMY JORGENSEN

Ephraim

*Far From the Tree*

HD video

*Body Archive 02.19.13*

archival pigment print

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JAMIE KYLE

South Jordan

*Unexpected Encounters with*

*Curiously Arranged Things: Bulbs*

inkjet print

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TATIANA LARSEN

American Fork

*Rift*

video/Installation

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## STATEWIDE ANNUAL 2015 ARTISTS

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JORDAN LAYTON  
Provo  
*Untitled No. 2*  
Polaroid emulsion lifts

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CHRISTIE LYONS  
Provo  
*Untitled 1*  
photography

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ANNA LAURIE MACKAY  
Salt Lake City  
*Ohio Blue #1*  
photo letterpress, hand  
weaving on silk tissue paper  
  
*Heirloom #1*  
photo letterpress, hand  
weaving on silk tissue paper

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JUANITA MARSHALL  
Park City  
*Morning Meditation*  
(*Everyday Altars*)  
ceramic

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VALOR MCNEELY  
Salt Lake City  
*I Love Lamp- Brighton*  
photography

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CARSTEN MEIER  
Logan  
*Habitat No. 12, Hosmer Grove*  
*Hawaii (Maui) 2013*  
photography

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HEIDI MOLLER SOMSEN  
Sandy  
*Papoose*  
willow branches,  
bicycle inner tubes  
  
*Boat Headdress*  
willow branches,  
bicycle inner tubes

CARL OELERICH  
Salt Lake City  
*San Ignacio. Havana, Cuba*  
photography

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JOSEPH OSTRAFF  
Fairview  
*Waiting 1*  
photography  
  
*Waiting 2*  
photography

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BRIAN PATTERSON  
Salt Lake City  
*The One*  
HD video

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ANDREW PATTESON  
Midvale  
*Untitled/8630 from*  
*the 78th South Series*  
inkjet print

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NANCY E. RIVERA  
Salt Lake City  
*Untitled #1*  
archival pigment print

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NIKOS SAWYER  
Heber  
*Crane Chair*  
walnut, maple, Danish oil

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CAROL SOGARD  
Salt Lake City  
*Our Cross*  
reclaimed plastic bags

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MARK TALBERT  
Spanish Fork  
*Vase Form*  
ceramic

JOHN TAVOIAN  
Murray  
*Dissonant Introspection*  
wood, metal and glass

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TIA TAYLOR  
Syracuse  
*Vines*  
4x5 film print

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DANIELE VICKERS  
Provo  
*All You Need, All At Once*  
inkjet print

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BENNY VAN DER WAL  
Salt Lake City  
*Red Rock Tree*  
chromogenic print

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JOHN CHRISTOPHER WALLACE  
Salt Lake City  
*Subway*  
mixed media/photography

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MARY WELLS  
Ogden  
*A Popping Abecedarium*  
paper, ink and white charcoal

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ROBERT WILLIAMS  
Provo  
*Untitled*  
ceramic

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*Untitled*  
ceramic

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All works in this exhibition were  
created within the last three years.