

MIXED
MEDIA

&

UTAH 2016
STATEWIDE ANNUAL

WORKS

NOV 18 2016
to JAN 13 2017

ON

PAPER

MIXED
MEDIA



UTAH 2016
STATEWIDE ANNUAL

WORKS

NOV 18 2016
to JAN 13 2017

ON

PAPER

RIO

300 S. RIO GRANDE
SALT LAKE CITY UT

GALLERY

**UTAH ARTS COUNCIL
BOARD OF DIRECTORS**

Johann Jacobs | *Chair*

Ken Verdoia

Tom Alder

Shanan Ballam

Blair Buswell

Caleb Chapman

Jansen Davis

Caitlin Gochnour

Pierre Langué

Heidi Prokop

Clive Romney

Sheryl Snow

Krista Sorenson

VISUAL ARTS PROGRAM

Jim Glenn | *Collections, DesignArts*

Public Art, Visual Arts

Felicia Baca | *Visual Arts Manager*

Emily Johnson | *Collections Registrar*

Fletcher Booth | *Traveling Exhibitions*

Gay Cookson | *Utah Division*

of Arts & Museums Director

CATALOG PRODUCTION

Carol Sogard *Catalog Design*

James Walton *Photography*

**WELCOME TO UTAH 2016:
MIXED MEDIA & WORKS ON PAPER**



FELICIA BACA
Visual Arts Manager
Utah Division of
Arts & Museums

The Mixed Media & Works on Paper Statewide Annual Exhibition always proves to be an exciting and inventive exhibition due to the nature of the category. This year is no exception. Our staff all observed a stand-out pool of entries to choose from making the task immensely challenging for the jurors. While the boundaries of artmaking are always changing, this rotation gives us the opportunity to bask in more traditional forms and processes; masterful drawings, woodcuts, and collage, for example — while also seeing a range of works which reinvent the media. Increasingly we see more works of paper, or alternatively, artists choose to work within the realm of both categories, mixed media and works on paper. While our hope is that artists can enter Statewide Annual in multiple years, the type of the work we see serves as an important indicator as to how artists are defining themselves and their work — or choosing not to make such distinctions. This broad spectrum of work gives the Visual Arts Program the opportunity to evaluate ways to serve the timeless and shifting landscape that is Utah's visual arts community.

This jury process resulted in one of our largest shows to date. Entries ranged from Logan to St. George, including 40 cities statewide, and over 375 works of art. One of the most important parts of this jury process is the ability to bring in professionals from out of state. This gives us an occasion to spotlight Utah artists on a national stage while providing new opportunities and exposure. It's always a fascinating process to observe. An immense amount of gratitude goes to our jurors Carmel Buckley and Jim Robischon for being up to the task. They proved to be exceedingly engaged jurors, not only with the works of art, but with our city and artists during their stay. We took great pride in being able to share the talents of Utah artists with them. Additionally, the State's Fine Art Acquisition Committee makes special effort to meet during Statewide Annual, and it's always a delight to see what they recommend for inclusion into the State's Fine Art Collection.

Additional thanks to the Visual Arts team, Jim Glenn, Emily Johnson, Fletcher Booth and Whitney Stephens. Statewide Annual is our favorite time of year, and a momentous team effort.



CARMEL BUCKLEY

Professor

Department of Art
The Ohio State University
Columbus, Ohio

It was a pleasure to be asked to jury the Statewide Annual Exhibition Mixed Media & Works on Paper, so I jumped at the chance. I have traveled extensively but never to Utah, though I had always wanted to visit, in part to see Utah's remarkable earth works, but also out of interest in the contemporary art made in the desert locations of the United States. I planned my trip to Utah making sure to allow room to visit Smithson's *Spiral Jetty*. I am originally from England, a relatively small country, and the scale of the American landscape has always impressed me. It was hardly surprising then that I was overwhelmed by the semi-desert plains in Box Elder County and the Promontory mountain range as I drove out to *Spiral Jetty*.

On arriving to jury the exhibition, I was impressed with the quality and the diversity of the artwork submitted and immediately struck by how many of the works came out of a deep understanding of place, with links to the culture, history, and landscape of Utah. Many of the works were of the highest caliber, and it was challenging to settle on a final selection that would fit in the gallery without excluding work that we liked but for which there was insufficient space.

Clearly for me of special interest were the finalists. Richard Gate whose piece *Catfish-Serpent-Star* has a sense of a hieroglyphic mapping of the landscape. The collaged paper worked well in separating the piece into nine sections that could be read both as a whole and as separate cells. In Linnie Brown's work *Instead of Staying in One Place*, the landscape and blood red colors of the Salt Lake at Rozel Point were brought to mind. The work strongly referenced mapping and walking through Utah's unusual terrain with its expansive horizons. For both Frank McEntire's *One Dark Drop*, an obelisk type structure, and Zane Anderson's *#9 Starfish Ship* the sculptural works were seamless in their making, recalling the work of H.C. Westermann with their attention to detail and unusual subject matter. The materials and the inventive approaches gave the pieces unique qualities, allowing the viewer to enjoy them both as miniatures and as references to monuments.

Wren Ross's *Attrition* at first glance appeared to depict children playing, although the title for the piece suggested something else. The dictionary definition for attrition is "the action or process of gradually reducing the strength or effectiveness of someone or something through sustained attack or pressure." In this piece there was a hollowness, an emptying out in the drawing that echoed the absence or forlornness I felt in the landscape at *Spiral Jetty*. In Sandy Brunvand's *The Divisive Landscape* small pieces of paper, divided into two sections by varying washes of monochrome ink, collectively formed a fragmented scene on which lines of staples placed in the painted sheets depicted the railway tracks that split up the actual Utah plains at Promontory Point.

To my surprise I found out that exploratory oil drilling had been proposed in 2008 for an area no more than five miles from Smithson's *Spiral Jetty*. Artists strongly opposed this plan, adding to more than 3,000 emails of protest. The works selected for this exhibition made me think more about the future of the landscape, the histories of locations, and our place in them today. Artists can indeed make a difference. They can record, comment on, remember, protest and bring to consciousness our engagement with a location by discussing the nature and the fragility of our relationship to the land. Works like these imaginatively engage in these kinds of reflections and debates to keep us in awe of our place in the world.



JIM ROBISCHON

Owner and Director
Robischon Gallery
Denver, Colorado

I was pleased and honored to be asked to jury the 2016 Statewide Annual Exhibition with the delightful co-juror and artist, Carmel Buckley. It was exciting to be invited, because after four decades of showing “regional” art as one aspect of our program in Denver, I knew only one artist from Utah. My curiosity was piqued at the chance to see several hundred artists from Utah all in one day. On the plane-ride over, I wondered if there would be a great many images of epic rock formations, sweeping landscapes and artful interpretations of briny water. Well, I was gratified to see very little—if any—in the realm of postcard art or clichéd imagery. In fact, the range of what I viewed was very broad, thoughtful, sometimes challenging and well executed. In truth, there were so many artworks of merit that the better part of the afternoon involved the painful process of deciding which pieces we would have to pass on. Since there is only so much space in any one gallery, we had to trim the list of artworks down to just one piece, despite instances where an artist had submitted more than one work of quality. To put it simply, this was the hard part.

One of the refreshing discoveries of jurying this particular show was seeing a lack of cynicism in the overall work submitted. Those works that questioned socio-political norms did so without a burdensome point of view that things are hopeless. Instead, what I found was a broad sense of optimism, reverence and even lightheartedness. The clear absence of vulgarity of any sort within the art sets Utah apart from many other places in the country. Perhaps this is because of the close connection to Nature, felt by many of us living in the West, and an inherently respectful orientation to the world at large. It was certainly clear in the submissions, that somehow Nature plays a significant role. Historical content was also frequent, as were themes which engaged family and an inclusive sense of spirituality.

The entire process was personally rewarding—affording a new kind of interaction with art which was refreshingly unfettered by trends. Determining the awards was actually easy in the end and even fun. After three or four passes through the selected artworks, I recognized that there were six or eight pieces which I felt were worthy of particular notice. To experience just how much in-tune co-juror Carmel and I were, to the elements of what constituted a successful artwork, was astonishing. When I began to voice my selections for awards as Carmel voiced hers, time and again we landed on the exact same works. The process was very smooth, thanks to the great assistance of Fletcher Booth and Emily Johnson of Utah Arts & Museums. Felicia Baca, the Visual Arts Program Manager, could not have been more organized as the facilitator, as well as a gracious host and ambassador for the Utah art community. Carmel Buckley was an insightful and knowledgeable colleague during the decision making, and brought a ready laugh to the process, whenever challenges appeared.

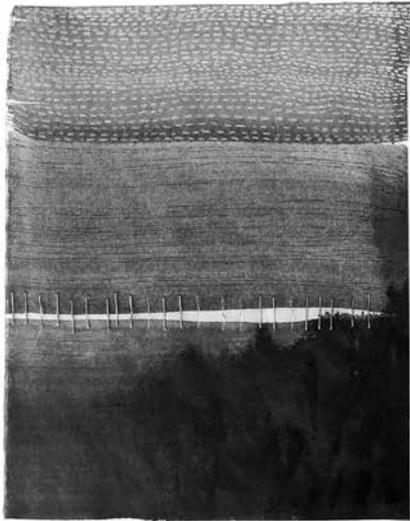
In final, my appreciation always extends first and foremost to the artists—whose impressive commitment in the studio and essential willingness to offer their artful expressions publicly provides each of us with a way to see just a little differently than before.

**ERIN
BERRETT**
Salt Lake City
Bellingham
Paper on panel
2015



**REGINA
STENBERG**
Salt Lake City
The Quiet Move
Powdered graphite
on watercolor paper
2016





HONORABLE
MENTION

**SANDY
BRUNVAND**

Salt Lake City
The Divisive Landscape:
October 2016 (detail)
Drawing ink, staples
& fiber papers
2016

**ERIN
COLEMAN**

Salt Lake City
Apparent Trust
Embroidery on silk
organza, pins, wood,
found & altered cup
2014



**TRENT
ALVEY**
Salt Lake City
Three Times Over Erie
Acrylic, Conté crayon
& pastel
2015



**KELLY
BROOKS**
Ephraim
*A few minutes before
leaving for school,
front room*
Marker & graphite
on cotton paper
2016





**BRIAN
CHRISTENSEN**

Orem

Objects in Question

Ceramic, steel,
basalt, glass mirrors
& electric lamps

2016



**RICHARD
GATE**

Mt. Pleasant

Catfish-Serpent-Star

Monoprint on paper

2016



BEST IN SHOW

JUROR
AWARD

FRANK
MCENTIRE

Taylorsville
One Dark Drop
Mixed media
2015



LAUREL
CARYN

Salt Lake City
Instruction 36
Cyanotype, chalk
& pencil on paper
2016





**CAROL
BERREY**

Salt Lake City
Identity is Perishable
Paper collage & acrylic
2016



**JAMES
REES**

Spanish Fork
I & Thou
Monotype
& mixed media
2016

**MIGUEL
GALAZ**
West Jordan
Dr. Martin Luther King, Jr.
Mixed media
2016



**ZANE
ANDERSON**
Ephraim
#9 Starfish Ship
Assemblage
2014

**JUROR
AWARD**



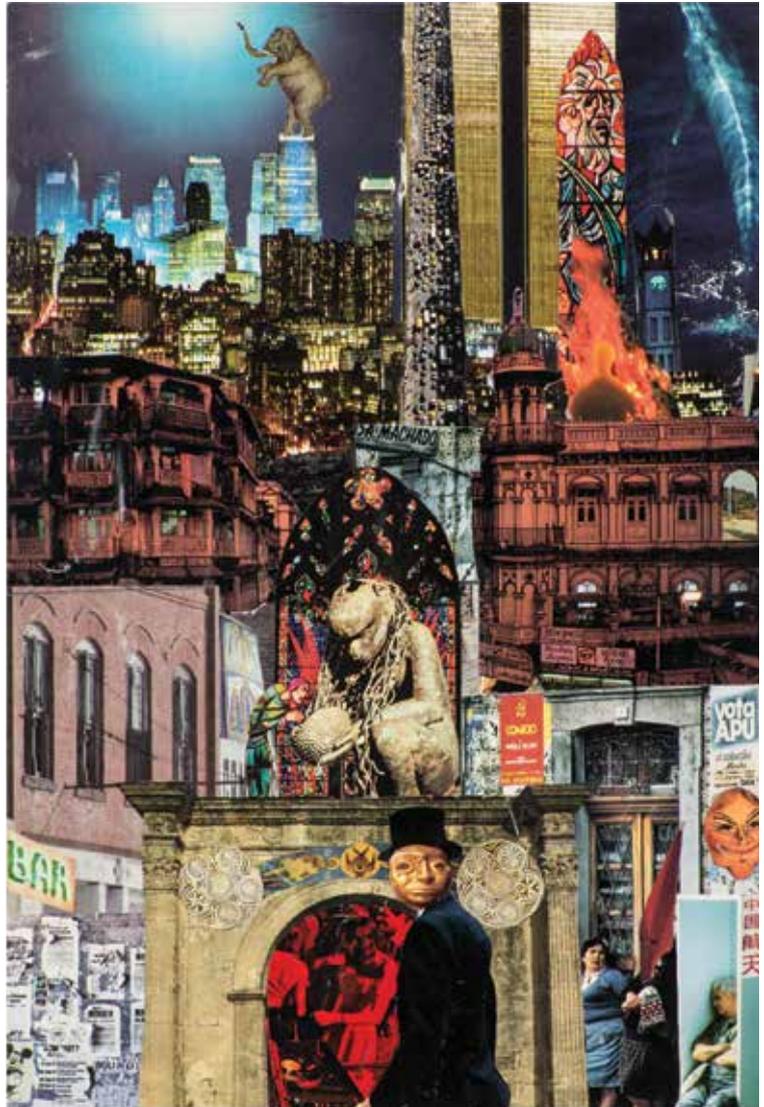


**LIBERTY
BLAKE**
Salt Lake City
*The Meadow
After the Climb*
Collage
2015



**MEGAN
WILSON**
Washington Terrace
*All Things
in Their Season*
Artist's Book
2014

**CHRISTIAN
HARTSHORN**
Cedar Hills
Collapsing Citadel
Collage
2016



**PHOENIX
OSTERMANN**
Salt Lake City
A Brave New World
Analog, found
images & collage
2014-2016

**JUROR
AWARD**





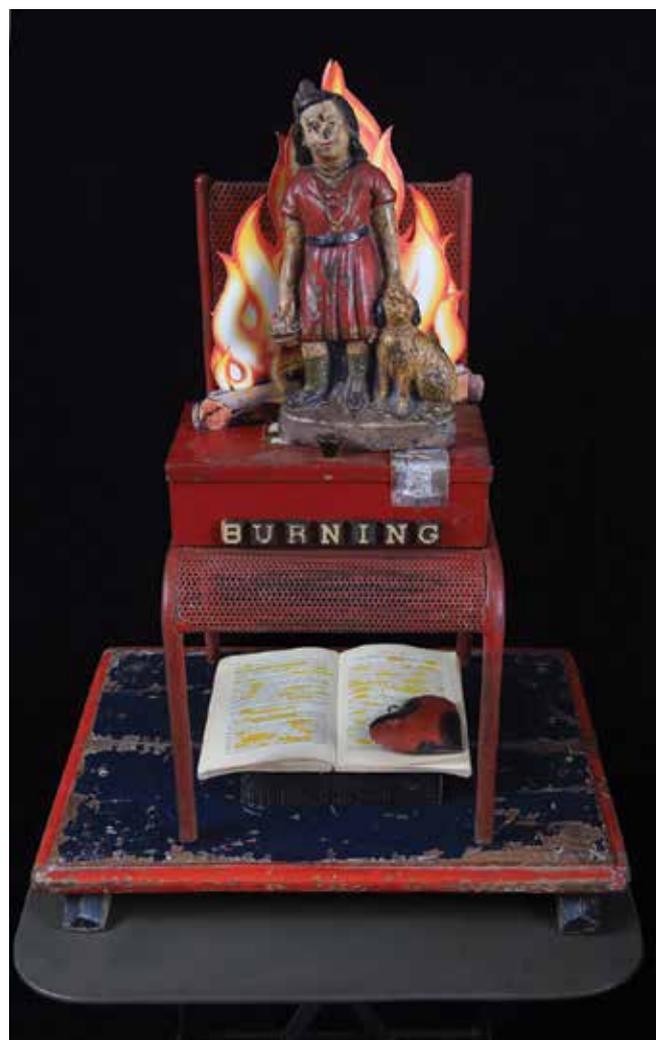
**LISA
HILDEBRAND**
Salt Lake City
Nuclear Family
Mixed media
2014



**JEAN
RICHARDSON**
Salt Lake City
Fractured and Faulted #2
Envelopes
2016

**HONORABLE
MENTION**

**JODY
PLANT**
Salt Lake City
Hearts on Fire
Mixed media
2016



**JANELL
JAMES**
Salt Lake City
Scattered Light
Acrylic on five
layers of plexiglass
2016





JUROR
AWARD

LINNIE
BROWN

Lehi

*Instead of Staying
in One Place*

Collagraphs, collage,
spray paint, charcoal
& acrylic on paper
2016



NICK
MENDOZA

Pleasant Grove

Pues ni modo

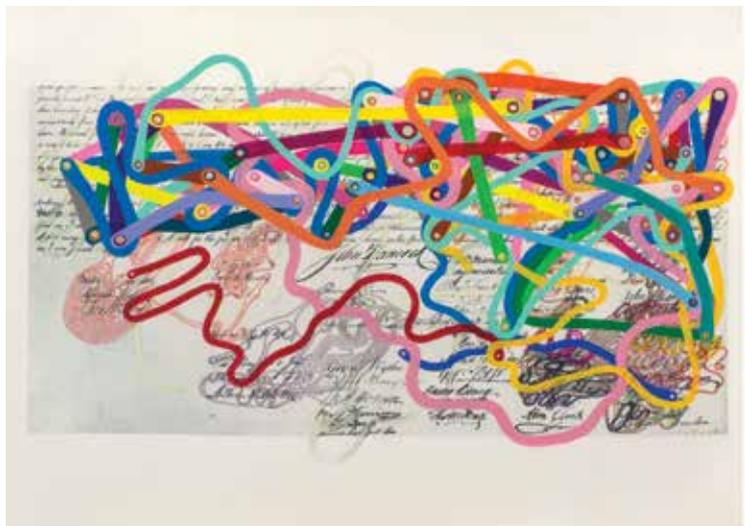
Woodcut

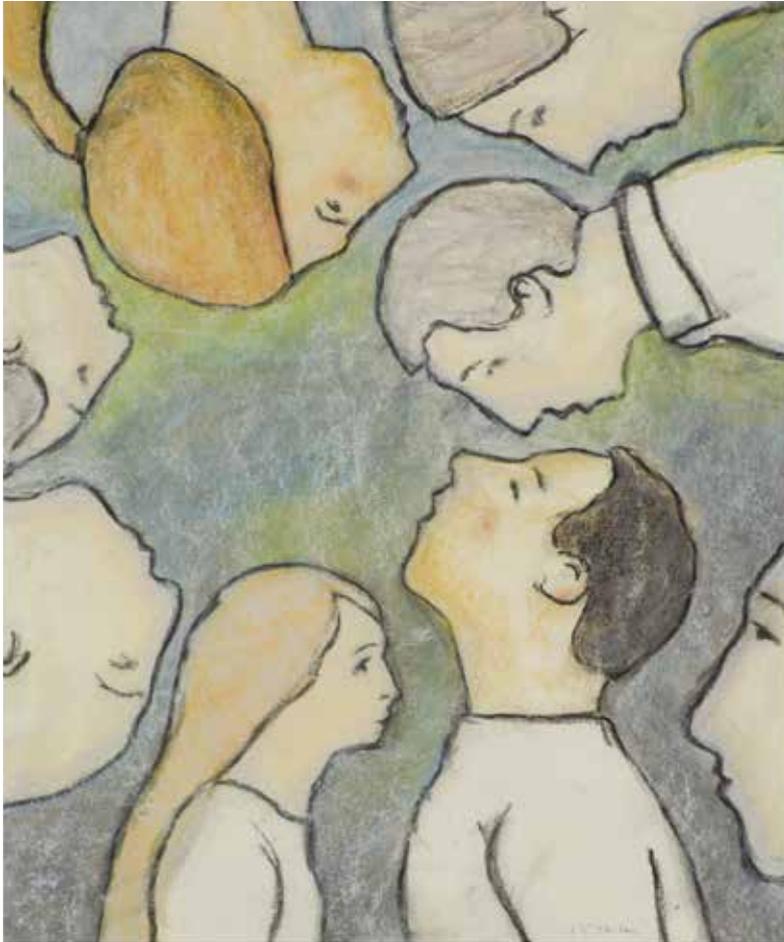
2015

**JUSTIN
DIGGLE**
Salt Lake City
Window Watcher
Etching &
photo etching
2014



**JARED
CLARK**
Salt Lake City
Signature
Digital Print,
micron pen, marker
& acrylic paint
2015





JUROR
AWARD

**RICHARD
SHORTEN**

Orem

Group

Mixed media

2016



**CODY
CHAMBERLAIN**

Saratoga Springs

Inside the Mesa

Charcoal, ink,

pastel, wood, metal,

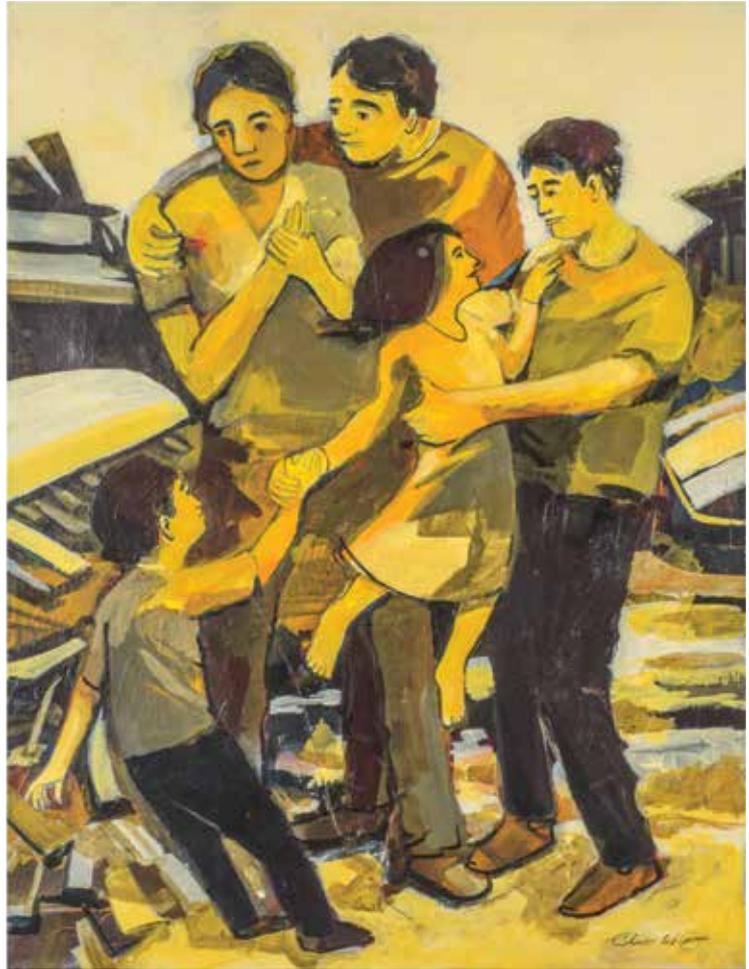
shed antler, blood,

sweat & tears

2016



**CLINTON
WHITING**
Holladay
Reunion
Sumi ink & acrylic ink
on paper
2016



**KAREN
HORNE**
Salt Lake City
Wash of Light
Pastel & charcoal
on mounted paper
2016





JUROR
AWARD

**WREN
ROSS**

Salt Lake City

Attrition

Ink, gouache &
graphite on paper

2016



**VIRGINIA
CATHERALL**

Salt Lake City

Leave No Trace

Textile & cyanotype

2016

**UTAH 2016:
MIXED MEDIA & WORKS ON PAPER**

TRENT ALVEY

Salt Lake City
Three Times Over Erie
Acrylic, Conté crayon
& pastel
2015

ZANE ANDERSON

Ephraim
#9 Starfish Ship
Assemblage
2014

MARTI GRACE ASHBY

Salt Lake City
Watchers
Mixed media
on canvas board
2016

GARY BARTON

Provo
Threshold
Mixed media collage
2016

KARI BENNETT

Sandy
String Theory 2: Conduit
Charcoal on paper
2014

ERIN BERRETT

Salt Lake City
Bellingham
Paper on panel
2015

CAROL BERREY

Salt Lake City
Identity is Perishable
Paper collage
& acrylic
2016

NAMON BILLS

Spanish Fork
Ampersand
Collage & acrylic
2015

RIC BLACKERBY

Salt Lake City
Nuclear Family
Paint & sand
2015

LIBERTY BLAKE

Salt Lake City
The Meadow
After the Climb
Collage
2015

KELLY BROOKS

Ephraim
A few minutes
before leaving for
school, front room
Marker & graphite
on cotton paper
2016

LINNIE BROWN

Lehi
Instead of Staying
in One Place
Collagraphs, collage,
spray paint, charcoal
& acrylic on paper
2016

SANDY BRUNVAND

Salt Lake City
The Divisive Landscape:
October 2016
Drawing ink, staples
& fiber papers
2016

LAUREL CARYN

Salt Lake City
Instruction 36
Cyanotype, chalk
& pencil on paper
2016

VIRGINIA CATHERALL

Salt Lake City
Leave No Trace
Textile & cyanotype
2016

CODY CHAMBERLAIN

Saratoga Springs
Inside the Mesa
Charcoal, ink, pastel,
wood, metal, shed antler,
blood, sweat & tears
2016

BRIAN CHRISTENSEN

Orem
Objects in Question
Ceramic, steel,
basalt, glass mirrors
& electric lamps
2016

JANE CHRISTENSEN

Provo
Journal Drawing 1
Graphite &
pen on paper
2016

JARED CLARK

Salt Lake City
Signature
Digital Print,
micron pen, marker
& acrylic paint
2015

ERIN COLEMAN

Salt Lake City
Apparent Trust
Embroidery on silk
organza, pins, wood,
found & altered cup
2014

LEWIS J. CRAWFORD

Salt Lake City
Construct No. ZA-8-10A
Pigment print, graphite
& ink drawing
2016

ROBERT DE GROFF

Spring City
Plum Tree
Engraving
2016

JUSTIN DIGGLE

Salt Lake City
Window Watcher
Etching & photo etching
2014

JIM FRAZER

Salt Lake City
Glyph 10
Mica & digital print
on punched kozo tissue
2016

MIGUEL GALAZ

West Jordan
Dr. Martin Luther King, Jr.
Mixed media
2016

RICHARD GATE

Mt. Pleasant
Catfish-Serpent-Star
Monoprint on paper
2016

JOSANNE GLASS

Salt Lake City
Different Stories
Acrylic paint
& dust on paper
2014

LYDIA GRAVIS

Ogden
Inscape
Colored pencil
& pastel
2014

CHRISTIAN HARTSHORN

Cedar Hills
Collapsing Citadel
Collage
2016

LISA HILDEBRAND

Salt Lake City
Nuclear Family
Mixed media
2014

KAREN HORNE

Salt Lake City
Wash of Light
Pastel & charcoal
on mounted paper
2016

JANELL JAMES

Salt Lake City
Scattered Light
Acrylic on five layers
of plexiglass
2016

EMILY KING

Farmington
Baby Dolls
Monotype
2015

MATT KRUBACK

Salt Lake City
Penumbra
Pigment print
of digital drawing
2016

JASON LANEGAN

Spanish Fork
Relics from My
Childhood Home
Collage &
found objects
2015

ADAM LARSEN

Ephraim
Overprotective
Mezzotint & woodcut
2015

EMILY LARSEN

Provo
She Captures Chaos
Collage on panel
2016

Sorting through Chaos

Collage on panel
2016

NICOLE LAVELY

Salt Lake City
When Light Meets Dark
Acrylic paint, charcoal,
sumi-e ink & relief prints
2016

BILL LEE

Sandy
Fork in the Road
Mixed media collage
2016

STEPHANIE LEITCH

Salt Lake City
Untitled: Restrung
Hand processed Kozo
fiber paper, dyed flax,
string, monofilament,
steel & acrylic
2016

ANNA LAURIE MACKAY

Salt Lake City
Horizon
Charcoal & hand
weaving on silk
tissue paper
2013

SUSAN MAKOV

Salt Lake City
Glacier Melt
Woodcut
2014

NAOMI MARINE

Salt Lake City
In the absence of
Ink on Bristol paper
2016

FRANK MCENTIRE

Taylorsville
Lift
Mixed media
2016

One Dark Drop
Mixed media
2015

NICK MENDOZA

Pleasant Grove
Pues ni modo
Woodcut
2015

ERIKA NASH

Alpine
Shadows
Ink & thread
on Arches
2016

NANCY NIELSEN

Salt Lake City
Dear Powell
Fabric, thread, beads
& pins on paper
2016

MARTIN NOVAK

Salt Lake City
Robot Heart
Digital collage & print
2015

MAUREEN O'HARA URE

Salt Lake City
*Seeing and Believing:
A Traveler's Sketchbook*
Artist's book.
Edition of 250,
The Hand in Glove Press
2016

CURTIS OLSON

Park City
*Wheel-like Object
(White 48)*
Micro-grain cement
on wood panel, with
enamel, acrylic & waxes
2016

PHOENIX OSTERMANN

Salt Lake City
A Brave New World
Analog, found images
& collage
2014-2016

JODY PLANT

Salt Lake City
Hearts on Fire
Mixed media
2016

REBECCA PLETSCH

Provo
Partitions
Mixed media collage
2014

JAMES REES

Spanish Fork
I & Thou
Monotype
& mixed media
2016

ANDREW RICE

Salt Lake City
*The House Protects
the Dreamer*
Oil stick on paper
2016

JEAN RICHARDSON

Salt Lake City
Fractured and Faulted #2
Envelopes
2016

WREN ROSS

Salt Lake City
Attrition
Ink, gouache &
graphite on paper
2016

RICHARD SHORTEN

Orem
Group
Mixed media
2016

HEATHER STAMENOV

Park City
Meme
Watercolor, color pencil,
collage & glitter
2016

NANCY STEELE-MAKASCI

Orem
*Two Heads are
Better than One*
Block print
2015

REGINA STENBERG

Salt Lake City
The Quiet Move
Powdered graphite
on watercolor paper
2016

K STEVENSON

Ogden
Tracings #3, Pulse
Drypoint &
mixed media
2015

JENNIFER WATSON

Provo
'Sup Internet
Lithograph
2015

JUSTIN WHEATLEY

Salt Lake City
Roots
Photography,
acrylic & collage
2016

SHANNON WHITE

Salt Lake City
*Mr. and Mrs.
Woodworker*
Oil, fabric, paper
& wood on canvas
2015

CLINTON WHITING

Holladay
Reunion
Sumi ink & acrylic
ink on paper
2016

LAURA SHARP WILSON

Salt Lake City
*Shorn Dread
with Extensions*
Acrylic & graphite
on mulberry paper
on wood panel
2016

MEGAN WILSON

Washington Terrace
Sphaeralcea coccinea
Woodcut relief print
2016

*All Things in
Their Season*
Artist's Book
2014

* Please be advised
that color may not be
true to original artwork.

* Not all artworks are
pictured in catalog.

* Some images provided
by the artist.



Utah Arts & Museums is housed within
the Utah Department of Heritage & Arts
artsandmuseums.utah.gov