MIXED MEDIA
&
WORKS ON PAPER

UTAH 2016
STATEWIDE ANNUAL

NOV 18 2016
to JAN 13 2017
MIXED MEDIA & WORKS ON PAPER

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300 S. RIO GRANDE
SALT LAKE CITY UT

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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.
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, 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.

CARMEL BUCKLEY
Professor
Department of Art
The Ohio State University
Columbus, Ohio
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
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
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
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
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
WREN ROSS
Salt Lake City
Attrition
Ink, gouache & graphite on paper
2016

VIRGINIA CATHERALL
Salt Lake City
Leave No Trace
Textile & cyanotype
2016
<table>
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<tr>
<th>NAME</th>
<th>CITY</th>
<th>TITLE</th>
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<td>Three Times Over Erie</td>
<td>Acrylic, Conté crayon &amp; pastel</td>
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<td>String Theory 2: Conduit</td>
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<td>Charcoal, ink, pastel, wood, metal, shed antler, blood, sweat &amp; tears</td>
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<td>Acrylic on five layers of plexiglass</td>
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<td>Mt. Pleasant</td>
<td>Catfish-Serpent-Star Monoprint on paper</td>
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<td>Nicole Lavely</td>
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<td><em>When Light Meets Dark</em> Acrylic paint, charcoal, sumi-e ink &amp; relief prints</td>
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<td><em>Glacier Melt</em> Woodcut</td>
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<td>Naomi Marine</td>
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<td><em>In the absence of</em> Ink on Bristol paper</td>
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<td><em>The House Protects the Dreamer</em> Oil stick on paper</td>
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<td>Wren Ross</td>
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<td>Richard Shorten</td>
<td>Orem</td>
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<td>Heather Stamenov</td>
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<td><em>Meme</em> Watercolor, color pencil, collage &amp; glitter</td>
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<td><em>Shorn Dread</em> with Extensions Acrylic &amp; graphite on mulberry paper on wood panel</td>
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<td>Alpine</td>
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<td>Jennifer Watson</td>
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<td><em>Sup Internet</em> Drypoint &amp; mixed media</td>
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<td>Ogden</td>
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<td><em>The Quiet Move</em> Powdered graphite on watercolor paper</td>
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<td><em>Roots</em> Photography, acrylic &amp; collage</td>
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<td>Shannah White</td>
<td>Salt Lake City</td>
<td><em>Mr. and Mrs.</em> Woodworker Oil, fabric, paper &amp; wood on canvas</td>
<td>2015</td>
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<td>Clinton Whiting</td>
<td>Holladay</td>
<td><em>Reunion</em> Sumi ink &amp; acrylic ink on paper</td>
<td>2016</td>
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*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.*
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