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UTAH ‘17: PAINTING, SCULPTURE AND INSTALLATION
had a record number of entries. 308 artists, along with over 500 works of art, arrived at the Rio Gallery in the historic Rio Grande Depot. We received entries from Logan to Bluff, and many places in between: Moab, Logan, Fairview, Enoch, Roy, St. George, Castle Valley, and Santaquin.

The volume of works submitted this year surpassed previous years and the caliber of pieces demonstrated marked excellence. It's truly an honor to see the work being produced across the state and experience the ideas artists are engaging with and the objects that result.

Classic subjects in art history were evident, but took on new forms. Landscape often features prominently in the work of Utah artists, but the diversity in which it was considered and rendered was astounding. Landscapes ranged from traditional with skillful brush strokes, to a landscape that breaks apart and recombines on an abstracted panel, to an installation that ventured out into the urban landscape. Another artist addressed environmental issues by incorporating materials that degrade the landscape. Other sculptural works utilized parts of the land in their work, joining with branches and weaving with paper. Similarly, renderings of the figure followed tradition, but also departed in the sculpture category: a bronze figure of a classic female nude, ceramic primate busts of a different genus, and, on the other end of the spectrum, a chair that bears the imprint of a figure, literally.

The Best in Show work selected by our jurors, a textile quilt, blurs the boundaries between categories. While it can hang flat, we are reminded that a quilt is an object of comfort that can take the 3D form of the human body. The 75,000 tick marks in a perfect grid conjure a view of an aerial map, yet colorless. The viewer can’t help but wonder where the quilt traveled throughout its making. As the artist embarked on the repetitive task to complete the object in various locations, these sites became a place for a performative installation of sorts — sites of learning, sites of time passing, sites of attention. The jurors no doubt considered the time-intensity, process, and careful strokes, not unlike that of a painting. At first glance one could easily imagine a reference to the whiteness or grid of a Rauschenberg painting — but unlike an artist who tried to remove evidence of the hand — in the quilt we see a strong declaration of touch and work that seemingly couldn’t be replicated, and is certainly not minimal.

Many thanks to our Jurors, Zhi Lin and Jan Schall. They sought to include multiple approaches, genres, and media amongst a range of incredibly diverse works. Their careful consideration was much appreciated in executing a most difficult task amongst an outstanding pool of artworks.

Thank you to all of the artists who took the time out of their day to rent trucks; roll, tape and staple cumbersome objects; drive many miles; and lift and heave the heaviest of objects. It was truly a delight to experience it all.

VISUAL ARTS MANAGER
Visual Arts Program
Utah Division of Arts & Museums

FELICIA BACA
It was a great honor to serve as one of the jurors for the 2017 Statewide Annual exhibition: Painting, Sculpture, and Installation. I want to take this opportunity to thank everyone who participated and submitted their artwork. I would also like to thank Utah Arts & Museums, especially the Visual Arts Program, for their diligent efforts and professionalism, which made possible a successful jury process and exhibition. Lastly, I am very appreciative of Dr. Schall’s leadership and generosity, and the experience of working with her is invaluable and rewarding to me.

The Statewide Annual exhibition has a long history that dates back to 1899. I was so delighted to learn the history of Utah’s commitment to the arts. I was amazed by the quantity, quality, and diversity of the works submitted from so many artists across the state; 308 artists submitted over 500 pieces of artwork.

The submissions were incredibly diverse and I appreciated every single one of them, as each had a story to tell. Having a close look at them one-by-one, I gained a better appreciation of their physicality, ranging from small and fragile to huge and robust. Some pieces examined current social media and employed a time-based format, while others continued the tradition of easel painting and objects made by hand. Many pieces emphasized the artists’ well-trained academic practice, while others showed their self-taught and highly individualized styles. Many pieces were perceptual and observation based, and others voiced political activism and social commentaries based on the artists’ engagement in society. It was amazing to see the vast amount of artwork when I walked into the Rio Gallery. I am grateful to all the participants and for the opportunity to have served as a juror.

Representing the scope and variety of the work submitted this year was a great task and challenge for me. I believe the issue of diversity is extremely important to today’s art. An artwork reflects its maker’s sophisticated craft in the medium or media and articulates its maker’s idea and concept—one’s intentionality in the work—which is more important than the former in my perspective. Focusing on the conceptual aspect of the work allowed me to identify the form and subject matter of each piece and celebrate the diversity of the artists’ backgrounds, social and political views, artistic styles, skillsets, etc. With regret, because of limited space, we could not include many wonderful pieces in the exhibition. I hope that everyone understands this and was not discouraged by the selection process.

As an artist myself, I know that we have a unique practice in learning and making processes. In order to master the medium or media, we must study great work from history. Because studying history aims to loosen the grip of the past—we normally do not stop there—we further pursue our individualized approach in order to make work for our time. In today’s society people can voice opinions via our democratic process by voting, through social, mass, and printed media, and by participating in town-hall meetings and street demonstrations. I believe as artists we have a unique responsibility of telling and recording the stories of our struggles so as to achieve a more open, diverse, inclusive, and better society for everyone.
Art matters. It matters to the maker. It matters to the viewer. It matters to communities, to cities, to regions, to entire countries and cultures. Art reminds us that we are human, that we are capable of seeing, thinking, and feeling. It binds us together in shared experience and communication, while acknowledging that no two people will experience the world or the work of art in the same way. It opens our eyes and hearts to new ways of seeing and understanding the world around us.

The works of art assembled here represent a remarkable and sophisticated range of both vision and medium. Jethro Gillespie’s *Tally Mark Quilt*, awarded “Jurors’ Best in Show”, is conceptually and visually pure. White-on-white and hung on the wall, it speaks the language of cool Minimalism. But it is also emotionally charged and functional, for it is a useful object. It can provide warmth and comfort. And what of the embroidered tally marks? Do they count hours of sleep? Days of illness? Years of life? We are left wondering what it would feel like to rest beneath this quiet work of art. We will not forget it.

Among the six Jurors’ Awards, there is great diversity of artistic voice. Sarah Peterson’s *Viewpoint*, acrylic and ink on birch, offers a double-entendre. Compositionally, all sections of the painting converge at a single point. This is how it feels to stand in one place with darting eyes taking in bits and pieces of our fast-paced and complex world. From these diverse components, we create meaning.

Emily Dyer Barker’s *I Miss Everything About You* is cool and graphic, yet emotionally laden. A loved one is gone; replaced by a technological cipher: a QR code. Absence is also the subject of Madison Donnelly’s *User-Centered Design*, where the plaster imprint of a body is all that remains on a pine chair. Is this ergonomics or emptiness? Trent Alvey’s *Point of Departure* offers a wry commentary on separation via the trope of slippers or shoes. Their soft, white, furry interiors contrast dramatically with nail-encrusted, rusty exteriors.

Inspired by Shel Silverstein’s book, *The Giving Tree*, Wendy Wischer’s sculpture, *Once there was a tree... and she loved a little boy*, speaks to childhood, while reminding us that life is a cycle, proceeding from birth to death to new lives. Lexi Johnson’s painting, *Back When*, is a visual collage of childhood memories speaking in soft voices.

Thanks to all contributing artists, whose insights and talents have enriched this exhibition and our many lives. Thank you, Felicia and Zhi Lin. And congratulations to all!

SANDERS SOSLAND CURATOR, MODERN ART
The Nelson-Atkins Museum of Art
Kansas City, Missouri

JAN SCHALL
Ph.D.
JETHRO GILLESPIE  Tally Mark Quilt
2015  Muslin, crochet thread

BEST IN SHOW
REBECCA PLETSCH  Tide  2017  Oil on canvas

STEPHEN WOLOCHOWICZ  "Parts" Blue Bulb  2016  Ceramic
ERIK BRUNVAND  Totem  
2017  Wire, resistors, electrical components

AERIN COLLETT  Pistis Sophia  
2016  Oil on tin
HONORABLE MENTION

VIRGINIA CATHERALL  Species of Concern:  
2017  San Rafael Cactus  
Paper

SKYLAR LIU CHANG  Return Home  
2017  Watercolor, acrylic
MARK CRENSHAW  Strawberry Sheep  
2017  Oil on panel  

BRIAN CHRISTENSEN  Parting Ways  
2017  Ceramic, steel, wood
LEXI JOHNSON  Back When
2017  Oil

RYAN MOFFETT  Unplugged 2
2017  Stoneware, electrical hardware
JIM JACOBS  Crest  
2017  Maple grafted to apple branches

JONATHAN FRIOUX  Sub Citizen 
2017  Acrylic

HONORABLE MENTION
JURORS’ AWARD

TRENT ALVEY  Point of Departure  2016  Iron, faux fur

GARY BARTON  Lexicons and  2017  Signals #11  Gouache
LENKA KONOPASEK  
*Growth 2*  
2017  
Paper construction, black paint

ADAM REES  
*The Death of the Boy*  
2017  
Acrylic on canvas
JURORS’ AWARD

MADISON DONNELLY  User-Centered Design  
2017  Pine, plaster

MARIKO KOWALSKI  Birds of Paradise  
2017  Watercolor on paper
JUSTIN WHEATLEY  Rest Stop
2017  Acrylic

SARAH PETERSON  Viewpoint
2017  Acrylic & ink on birch

JURORS’ AWARD
PAUL ANDERSON  Temple at Dawn  
2017  Oil on panel

SUSAN KRUEGER-BARBER  BIG HEARTED PEOPLE  
2017  NEED SHARP TEETH  
Installation video
LAURA ROMERO  Compadres  
2015  Oil

JARED WALKER  Untitled  
2015  Oil on panel
We sang Patsy Cline in my old Volvo sedan. You wore ridiculous hats just because you could and read comics the same way you read Finnegans Wake. You kept lists about everything: towns you visited, aphorisms you mixed up, restaurants with the best corn dogs. When you lived in Viseu, you always carried too many groceries. You called my dad “Honey.” You loved old-fashioned popcorn. You loved making letters O’s into hearts (whenever possible). You loved throwing parties that required ornate, homemade costumes. We never made it to the house in Chorlton or the Whitsundays or the Four Corners. We went to the local arcade and ate Lucky Charms. We listened to “Love Shack” too many times. You strongly believed in fate and store brand ice cream. We laughed every time you said the words pinecone or fedora.

CINDY STAPLETON  Measured Up  2015  Oil on board

EMILY DYER BARKER  I Miss Everything  2015  About You, No. 1 & No. 2  Letterpress, public installation

JURORS’ AWARD
NICK REES  Colorado Afternoon  2016  Acrylic

JASON LANEGAN  Reliquary for the  2017  Evidence of Cheating  Mixed media

GARY HALL  Priestess - The Sign  2016  Bronze, steel

ERIN BERRETT  Texaco  2014  Oil on linen
NICK REES  Colorado Afternoon
2016  Acrylic

JASON LANEGAN  Reliquary for the
2017  Evidence of Cheating
Mixed media
Once there was a tree…

2017 and she loved a little boy.

Paper, cardboard, & foam covered with tar paper (made from petroleum)

COLBY BREWER  
Expose  
2015 Oil-based paint marker on Yupo

LINNIE BROWN  
Collecting Perimeters  
2017 Acrylic & charcoal on collaged panel
WENDY WISCHER  Once there was a tree...  2017  and she loved a  little boy.  Paper, cardboard, & foam covered with tar paper (made from petroleum)
STATEWIDE ANNUAL ARTISTS

TRENT ALVEY 2016
Point of Departure
Iron, faux fur
Salt Lake City

PAIGE ANDERSON 2015
The Sum of Our Ceremonies
Oil on panel
Salt Lake City

PAUL ANDERSON 2017
Temple at Dawn
Oil on panel
Salt Lake City

EMILY DYER BARKER 2015
I Miss Everything About You, No. 1 & No. 2
Letterpress, public installation
Midvale

GARY BARTON 2017
Lexicons and Signals #11
Gouache
Provo

JOHN BELL 2014
Inside the Museums, Infinity Goes Up on Trial
Acrylic, 24 karat gold leaf on canvas
Salt Lake City

ERIN BERRETT 2014
Texaco
Oil on linen
Salt Lake City

LACEE BLACK 2015
Koi
Mixed media, collage
Cottonwood Heights

MARCEE BLACKERBY 2014
Young Mercury
Steel, wood
Salt Lake City

COLBY BREWER 2015
Expose
Oil-based paint marker on Yupo
Sandy

LINNIE BROWN 2017
Collecting Perimeters
Acrylic & charcoal on collaged panel
Lehi

ERIK BRUNVAND 2017
Totem
Wire, resistors, electrical components
Salt Lake City

JON BURTON 2017
River Run
Acrylic on canvas
Salt Lake City

VIRGINIA CATHERRALL 2017
Species of Concern: San Rafael Cactus
Paper
Salt Lake City

CODY CHAMBERLAIN 2017
Bird Of Prey
Oil on linen
Saratoga Springs

BRIAN CHRISTENSEN 2017
Parting Ways
Ceramic, steel, wood
Orem

AERIN COLLETT 2016
Pistis Sophia
Oil on tin
Ephraim

MARK CRENSHAW 2017
Strawberry Sheep
Oil on panel
Springville

PAUL CROW 2015
Vertical No. 4
Oil on canvas
Ogden

AL DENYER 2017
Aleppo Spectre V
Acrylic on canvas
Salt Lake City
STATEWIDE ANNUAL ARTISTS

COURTNEY DERRICK 2016
Cookie Jar
Oil on birch
North Salt Lake

MADISON DONNELLY 2017
User-Centered Design
Pine, plaster
Salt Lake City

JONATHAN FRIOUX 2017
Sub Citizen
Acrylic
Salt Lake City

MEGAN GIBBONS 2016
Chinese Lantern
Oil on canvas
Salt Lake City

JETHRO GILLESPIE 2015
Tally Mark Quilt
Muslin, crochet thread
Spanish Fork

ELLIE GOLDRUP 2017
Several attempts at making our places the same
Oil on panel
Provo

JOSHUA GRAHAM 2016
Veritas Natura
Oil on board
Salt Lake City

GARY HALL 2016
Priestess - The Sign
Bronze, steel
Santaquin

BAILEY HATCHER 2017
Identity Issues No. 11
Oil
Lehi

JIM JACOBS 2017
Crest
Maple grafted to apple branches
Ogden

LEXI JOHNSON 2017
Back When
Oil
Salt Lake City

BRIAN JORGENSEN 2017
Geoscape
Raku-fired ceramics
Millcreek

REBECCA KLUNDT 2017
Creation
Reclaimed wood, acrylic
West Jordan

LENKA KONOPASEK 2017
Growth 2
Paper construction, black paint
Salt Lake City

MARIKO KOWALSKI 2017
Birds of Paradise
Watercolor on paper
Cottonwood Heights

SUSAN KRUEGER-BARBER 2017
BIG HEARTED PEOPLE
NEED SHARP TEETH
Installation video
Provo

JASON LANEGAN 2017
Reliquary for the Evidence of Cheating
Mixed media
Spanish Fork

SKYLAR LIU CHANG 2017
Return Home
Watercolor, acrylic
Logan

KATHERINE MAHONEY 2016
Winter Ghost Town Truck
Acrylic
Sandy
## STATEWIDE ANNUAL ARTISTS

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Year</th>
<th>Title</th>
<th>Medium/Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUSAN MAKOV</td>
<td>2015</td>
<td>Surprise Finds in the Glacier Melt</td>
<td>Acrylic on canvas with collage&lt;br&gt;Salt Lake City</td>
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<tr>
<td>COLLEEN MARSHALL</td>
<td>2017</td>
<td>Hope</td>
<td>Oil on canvas&lt;br&gt;Salt Lake City</td>
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<tr>
<td>JIM MARTINEZ</td>
<td>2017</td>
<td>Car Show</td>
<td>Acrylic&lt;br&gt;Roy</td>
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<tr>
<td>JAŻMINE MARTINEZ</td>
<td>2017</td>
<td>La Lucha Sigue</td>
<td>Acrylic &amp; ink on cradled wood panel&lt;br&gt;Magna</td>
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<td>RYAN MOFFETT</td>
<td>2017</td>
<td>Unplugged 2</td>
<td>Stoneware, electrical hardware&lt;br&gt;Clearfield</td>
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<tr>
<td>GRANT NIELSON</td>
<td>2016</td>
<td>Untitled #1</td>
<td>Oil&lt;br&gt;Salt Lake City</td>
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<tr>
<td>JOSEPH OSTRAFF</td>
<td>2017</td>
<td>Between Places #12</td>
<td>Oil&lt;br&gt;Fairview</td>
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<td>SARAH PETERSON</td>
<td>2017</td>
<td>Viewpoint</td>
<td>Acrylic &amp; ink on birch&lt;br&gt;West Jordan</td>
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<td>JODY PLANT</td>
<td>2016</td>
<td>A Long Story</td>
<td>Mixed media&lt;br&gt;Salt Lake City</td>
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<td>REBECCA PLETCH</td>
<td>2017</td>
<td>Tide</td>
<td>Oil on canvas&lt;br&gt;Provo</td>
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<td>SUSIE POLYCHRONIS</td>
<td>2016</td>
<td>I MOVE MY LIPS</td>
<td>Acrylic &amp; gesso on board&lt;br&gt;Salt Lake City</td>
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<tr>
<td>NICK REES</td>
<td>2016</td>
<td>Colorado Afternoon</td>
<td>Acrylic&lt;br&gt;Salt Lake City</td>
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<td>ADAM REES</td>
<td>2017</td>
<td>The Death of the Boy</td>
<td>Acrylic on canvas&lt;br&gt;Salt Lake City</td>
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<td>LAURA ROMERO</td>
<td>2015</td>
<td>Compadres</td>
<td>Oil&lt;br&gt;Springville</td>
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<td>WREN ROSS</td>
<td>2017</td>
<td>The Blue</td>
<td>India ink, screenprint ink, gouache, color stick, casein, ash, salt, graphite&lt;br&gt;Salt Lake City</td>
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<tr>
<td>SALLY RYDALCH</td>
<td>2017</td>
<td>Home Ground</td>
<td>Woodcut print, wood sculpture, assemblage&lt;br&gt;Roy</td>
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<td>COLBY SANFORD</td>
<td>2017</td>
<td>Teaching of Light and Shadow</td>
<td>Acrylic on panel&lt;br&gt;Salt Lake City</td>
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<td>KELLY SEIM</td>
<td>2017</td>
<td>Bugged II</td>
<td>Oil on canvas&lt;br&gt;Salt Lake City</td>
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<td>JOHN SPROUL</td>
<td>2014</td>
<td>FiveEight</td>
<td>Acrylic&lt;br&gt;Salt Lake City</td>
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<td>HEATHER STAMENOV</td>
<td>2017</td>
<td>Line</td>
<td>Oil on canvas, glitter&lt;br&gt;Park City</td>
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<tr>
<td>CINDY STAPLETON</td>
<td>2015</td>
<td>Measured Up</td>
<td>Oil on board&lt;br&gt;Provo</td>
</tr>
</tbody>
</table>
STATEWIDE ANNUAL ARTISTS

B. REX STEWART 2016
Winter Snow on the Jocko
Oil
Salt Lake City

CLAIRE TAYLOR 2015
Water for the Residents
Watercolor, gouache, colored pencil, gel pen
Salt Lake City

JENNA VON BENEDIKT 2016
Miracle of the Gulls
Oil on panel
Santaquin

JARED WALKER 2015
Untitled
Oil on panel
Salt Lake City

YUFEN WEI 2017
Moon Night
Acrylic
Salt Lake City

JUSTIN WHEATLEY 2017
Rest Stop
Acrylic
Holliday

WENDY WISCHER 2017
Once there was a tree... and she loved a little boy.
Paper, cardboard, and foam covered with tar paper (made from petroleum)
Cottonwood Heights

JURORS’ AWARD

STEPHEN WOLOCHOWICZ 2016
“Parts” Blue Bulb
Ceramic
Ogden

CATALOG NOTES
Carol Sogard
Catalog Design
Christine Baczek
David Hyams
Photography

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

* Not all artworks are pictured in the catalog.

* Some images provided by artists.