

11.16.18 - 1.11.19

CRAFT, PHOTOGRAPHY, VIDEO/DIGITAL

VISUALARTS.UTAH.GOV

Rio Gallery, 300 S. Rio Grande, Salt Lake City, Utah



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- * Not all exhibitor images are featured in the catalog.
 - * Please be advised that color may not be true to original artwork. All works in this exhibition were created within the last three years.

UT.18: STATEWIDE ANNUAL CRAFT, PHOTOGRAPHY, VIDEO/DIGITAL had a record number of entries. Over 240 artists applied with over 440 individual works of art. We received entries from Brigham City to Moab, Vernal, Toquerville, and many places in-between. Jurors selected 48 artists for exhibition.

— Photographic works ranged from historical, traditional, digital processes, and hybrids of these. One of the only two gelatin silver prints in the exhibition was executed on expired paper using negatives over two decades old. The other, a photogram was made without use of a camera. Another work developed through traditional chemical development processes was made with the complete absence of a camera and light. All of these are a nod to the shift in the processes of the media, and also the preciousness of it. Portraits address subjects from historical figures, self portraits, to the last speaker of a native language. Landscapes range from the urban to fantastical, while some seem to make evident the intersection of humans and place, and our impact on it.

— The craft category saw an influx of diversity in media. Traditional media such as quilting, weaving, knitting, and sewing are all represented. Many of these works address subject matter from the landscape, family ties, human conflict, and even citizenship. If the message is in the media, these works seemed to speak to themes of weaving or stitching together families, communities, and environments. Other objects, such as ceramics, literally include elements from nature, or take direct inspiration from it.

— The introduction of the video and digital category in 2012, and investment in equipment to display these works, was intended to facilitate and support the work of new media artists. This year we saw nearly double the quantity of video works submitted, totaling 28. Animated works that employ drawing and painting intersect with videos that address personal narratives and global concerns.

— The Best in Show award winner, *Fish House*, by Carole Alden, is an imaginative and skillfully executed crocheted soft sculpture that is a fantastical tiny-home trailer prototype. Carole Alden is an artist that has been incarcerated for over twelve years. In a conversation with the artist, she spoke about the experience of losing her possessions and the realization that she was no longer tethered to one place. She hopes to build a full-scale model of the trailer upon her release and travel around the country to teach art classes,

educate communities about domestic violence against women, and provide support to women who have been incarcerated. Allowed only yarn and innocuous found materials, she brands her works as “Architectural Crochet”. A statement accompanying the work meticulously details the interior and exterior design plans, and ends, “It will be a family project”. Alden states, “As an artist incarcerated for over a decade, I am grateful for the opportunity to have a voice. My art goes places that I will never see, but through this process, my spirit is freed. Thank you.”

— Many thanks to our jurors Miguel Arzabe and Debra Klomp Ching. Their combined experience in the media categories was invaluable throughout the process of connecting works in such disparate media.

— And lastly, thank you to all of the artists who shared their works with us. We feel honored to play a role in facilitating the creation of works across the state, and always delight at seeing the diversity of practice and talent that resides in our home.

FELICIA BACA Visual Arts Manager, Utah Division of Arts & Museums





MIGUEL ARZABE Artist, San Francisco, CA

JUROR

There's a folder called "No Thanks" that I keep in my email account for the rejection letters I receive from applying to awards, exhibitions, festivals, juried shows, calls for proposals and other opportunities to get my work out there over the years. Right now there are 136 emails in there. And that doesn't count the snail mail.

And yet...

— Unexpectedly I was asked by Felicia Baca to jury the Statewide Annual Juried Exhibition, along with the esteemed Debra Klomp Ching. I'm truly honored and it was a pleasure working with them to select the artists for this show.

Message to Artists: Do not despair.

— I chose Carole Alden's *Fish House* for the Best in Show. To me her work is borne out of an urgency to craft a clear, completely idiosyncratic, version of utopia. Using the humble medium of yarn, a rigorous crocheting technique, and a healthy dose of whimsy, she has fashioned a prototype for a mobile home in the shape of a giant fish (complete with clamshell showers) in which she hopes to travel around the country helping survivors of domestic violence, as well as teach art classes to incarcerated women. It is my sincere hope that the award gives her a bit more encouragement (and financial support) to achieve these ends.

— Paul Adams' wet plate tintype of *Sally, One of the Last Native Speakers of Alutiiq*, immediately caught both my and Debra's attention for its excellent craftsmanship. I also appreciate the way in which the photographer paid respect to his subject by staying quiet and listening to what she had to say. What does it mean to continue to speak a language that belongs to your culture, even if there is hardly anyone left who knows what you are saying?

— Or what if there is too much being said all at once to make any sense at all? *Accumulation of Information, I*, inkjet print by Jaclyn Wright evokes the never-ending digital flotsam generated by so much posting and sharing. The fragmented and colorful space created in her formal abstraction has a freshness that drew me in right away.

— Chelsea Blackman-Bray's *A Baby Quilt for Sophia Tolstaya* (book pages paper quilt) highlights the behind-the-scenes and forgotten labor Sophia performed as a copyist and editor of *War and Peace*. Blackman-Bray's skillful and delicate treatment of the book pages are a poetic homage to Sophia's thoughtful and selfless care.

— Karl Tippets' stick-woven blanket, *Our Daughter's DNA*, is likewise deftly crafted. There's a humanity to his mathematics that manifest in this visually compelling and highly conceptual weaving.

— Artists: Thanks for sharing your work. Don't stop honing your craft. Find the truth in your work and get rid of everything else. Be really honest with yourselves and others. Support your colleagues and be generous to each other, take care of one another.

Although I've been the juror for numerous open call art exhibitions, I was especially delighted to be invited to be one of two jurors — alongside artist Miguel Arzabe — for the Utah Statewide Annual 2018. The exhibition encompasses craft, photography and video/digital media. On the surface, these are somewhat disparate media. Having said that, it's my experience that the most innovative and progressive artworks, are more often than not, made by artists whose creative process is informed by an interdisciplinary approach. The broad range of submissions to this exhibition, are emblematic of this. During the process of selection, artworks didn't always sit easily within one art form category or another. This cross-pollination of visual language, craft, technique and conceptual approach, results in artworks that are often unexpected — that are a good and wonderful surprise.

— The Best In Show exemplifies this. In some ways it's simply a charming piece, but upon closer inspection *Fish House*, the fiber sculpture by Carole Alden, displays an outstanding level of craftsmanship, an unexpected use of material and a heartfelt and genuine authorship that speaks universally. Ultimately, the sculpture is a blueprint for the artist's aspirations to have a private space she can call home, albeit touring the country. Intentional or not, it brings a smile to our face and also reminds us just how vulnerable we all are.

JUROR

DEBRA KLOMP CHING Co-Director Klompching Gallery, Brooklyn, NY

— This ability of an artist to take a personal story, and transform it through art so that it speaks to many, is also evident in the quilt entitled *Black Tally Mark* by Jethro Gillespie. It consists of some 75,000 hand-stitched tally marks — black thread on black muslin. The black-on-black is an easily understood signifier of mortality, and it is no surprise that the piece was made during a time when the artist was experiencing the loss of a parent. It's understated, quiet; and yet it cuts deep into the psyche of the viewer. With my own mother having passed away several weeks prior to the jurying process, I felt the quilt itself was a superb choice of media—it's intimate, a protector of sorts, soft, and potentially imbued with the scent of those it's touched.

— This idea of memento mori extends to the exceptional wet plate tintype by Paul Adams. *Sally, One Of The Last Native Speakers Of Alutiq* is an arresting photograph that literally takes your breath away. There is a resurgence of interest in alternative photographic processes, and the use of the tintype here is spot-on for the subject. The chosen materials immortalize, almost embalm the subject of the portrait, and this extends to the underlying loss at the heart of the photograph — the loss of language, of culture, of identity. It's a powerful piece.

— Alongside these three artworks mentioned, each and every artwork in the exhibition has been selected for similar excellence in craftsmanship, appropriate marriage of material and concept, and originality of vision. It's always difficult to make choices, and the exhibition represents a small sampling of artworks, chosen during a very competitive but thoughtful and thorough judging process.





+
best
in
show

CAROLE ALDEN
Fish House – Fiber sculpture, 2017



SERGE BALLIF
Huddle Close My Dears
Ceramic, 2018



—
jurors'
award

CHELSEY BLACKMAN-BRAY
A Baby Quilt for Sophia Tolstaya
War and Peace book pages,
muslin fabric, embroidery thread, 2018

ALISON NEVILLE

*Threading the Needle: Cross-stitches
of Syria* – Cross-stitch in
wooden hoop, 2016



NANCY RIVERA

Social Security Card (xxx-xx-xxxx)
Paper & thread, 2018

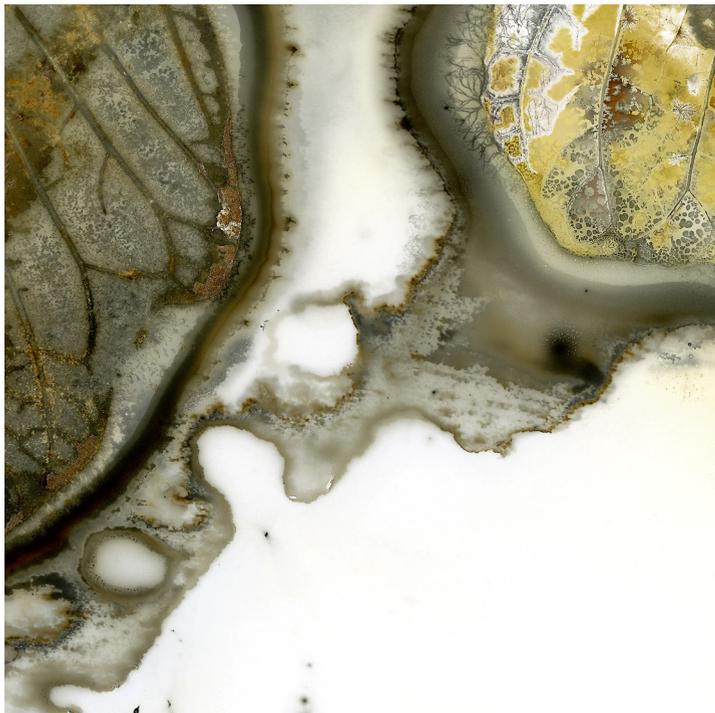




DANIEL EVERETT

Untitled (from Marker)

Inkjet print, 2017



EDWARD BATEMAN

Leaf No. 7c3 from Reversing Photosynthesis

Pigment print from lightless chemical
exposure of leaf decomposition on
silver paper, 2017

DAVID HYAMS

*Golden Hour, – Platinum over
24k gold orotone, 2015*

➤
honorable
mention



REID ELEM

*Deconstruction of the Carbon
Power Plant. Helper, Utah
Pigment print, 2017*





MARY LAMBERT

My Love for Thee Shall Endless Be
Silver, salt crystals, copper,
velvet, 2018



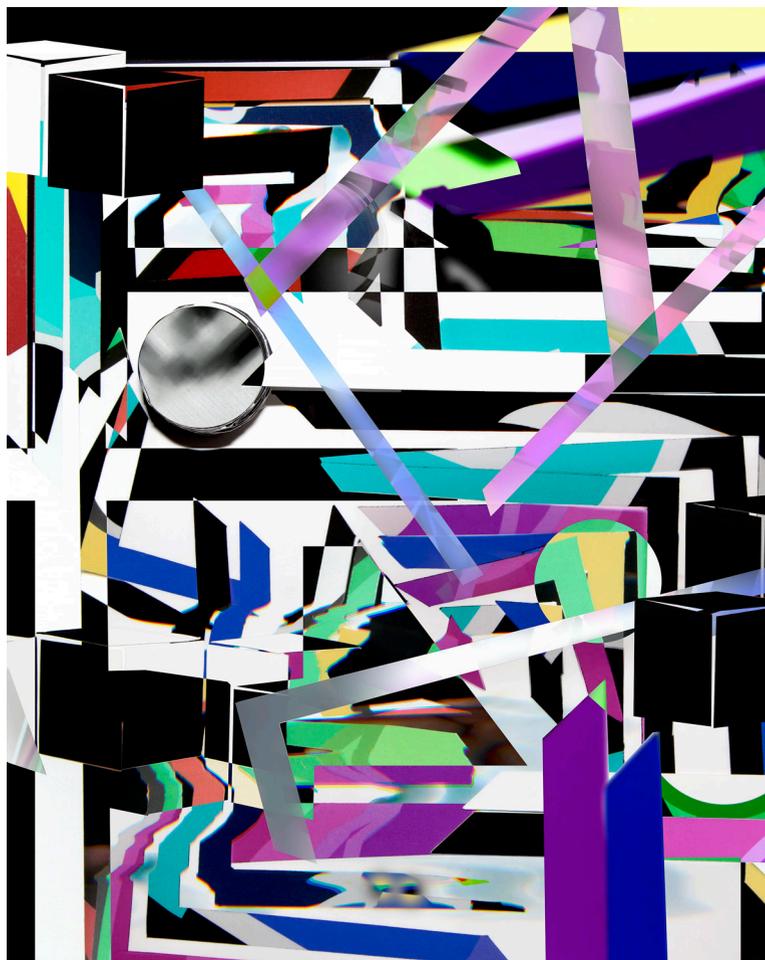
LEVI JACKSON

Fruit Salad – Archival inkjet
print, 2017

JACLYN WRIGHT

Accumulation of Information, I

Archival inkjet print, 2015



> honorable
mention

JUANITA MARSHALL

Three Vases, Drought Tolerant Series

Porcelain clay, 2018





ETSUKO KATO

Incarcerated – Solar plate print, 2018



JANE DEGROFF

Untitled – Shibori on cotton,
Procion & indigo dye, 2018

TRISHA EMPEY
Sip – Pigment print, 2017



CHRISTOPHER LYNN
Wall Fall – Video, 2017





JUULE DE HAAN

Facing the Wind – Metal wire, 2017



—
**jurors'
award**

KYLIE MILLWARD

GIF Addiction – Animation with digital & traditional media, 2018

PAUL ADAMS

*Sally, One of the Last Native
Speakers of Alutiiq – Wet plate
collodion tintype, 2017*



jurors'
award

**VIRGINIA CATHERALL
& MARY LAMBERT**

*Salt Gatherer – Wool,
silver, salt, 2018*





SADIE DODSON

Conception of Venus

Video, 2018



REBECCA WOOLSTON

Rainbow for Lars

Cotton fabric & thread, 2016



WENDY WISCHER

Reversing Tides – Single Channel FHD video,
stereo sound, original soundtrack
that includes deconstructions from
Lost Frontier by Kevin MacLeod, 2015



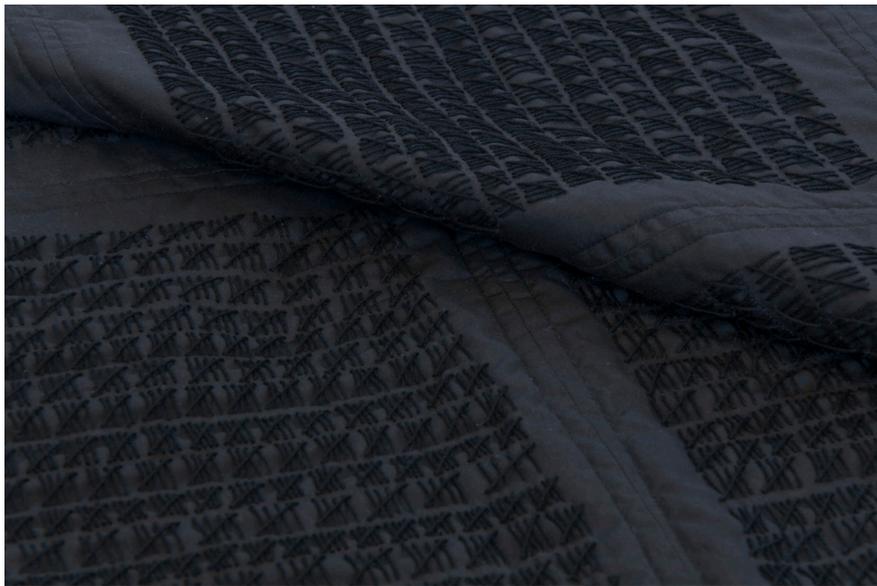
MARY ANN JACOBS

Snowball's Chance in Hell
Stoneware clay & underglazes, 2018



MEGAN KNOBLOCH GEILMAN

Jane – Digital collage, 2016



—
**jurors'
award**

JETHRO GILLESPIE

Black Tally Mark Quilt – Black
muslin & crochet thread, 2018

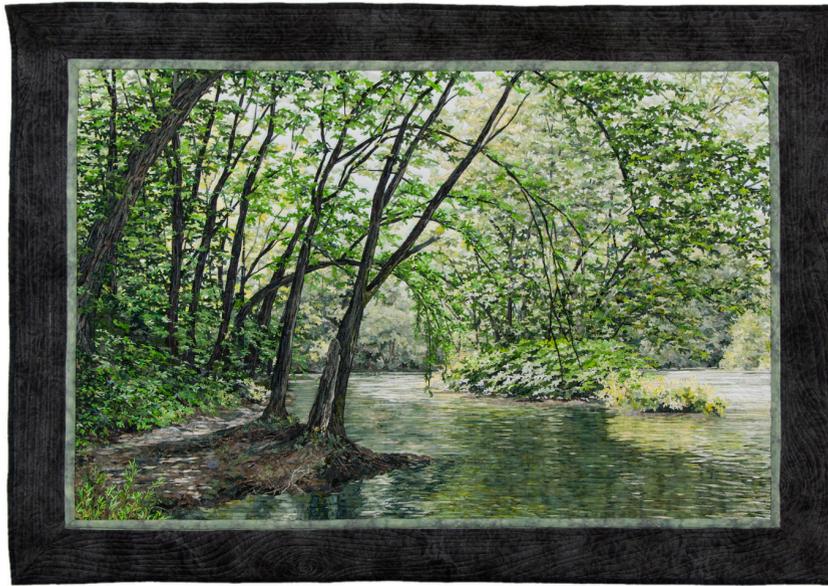
KARL TIPPETS
Our Daughters DNA
Handwoven fiber, 2016

—
jurors'
award



JEN WATSON
Untitled – Photograph, 2018





MARY Z. HUTCHINGS

The Banks of the Susquehanna River – Batik on cotton & monofilament thread, 2018

—
jurors'
award



KRISTIN BAIRD

Lilac – Upcycled plastic bags, 2018

UTAH.18

STATEWIDE ANNUAL ARTISTS

+ best
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— **PAUL ADAMS**

Sally, One of the Last Native Speakers of Alutiig
Wet plate collodion tintype, 2017, Lindon

+ **CAROLE ALDEN**

Fish House – Fiber sculpture, 2017, Heber City

KRISTIN BAIRD

Lilac – Upcycled plastic bags, 2018, Bountiful

SERGE BALLIF

Huddle Close My Dears – Ceramic, 2018, Lindon

EDWARD BATEMAN

Leaf No. 7c3 from Reversing Photosynthesis
Pigment print from lightless chemical exposure
of leaf decomposition on silver paper, 2017
Salt Lake City

— **CHELSEY BLACKMAN-BRAY**

A Baby Quilt for Sophia Tolstaya
War and Peace book pages, muslin fabric,
embroidery thread, 2018, Salt Lake City

AMANDA BRUNGARDT

Pizza Girl – Ceramic, 2017, Ogden

LAUREL CARYN

Off Highway 279, Expired Paper II
Eight gelatin silver prints on expired
Agfa 118FB paper, 2018, Salt Lake City

VIRGINIA CATHERALL & MARY LAMBERT

Salt Gatherer – Wool, silver, salt,
2018, Salt Lake City

EMILY COMSTOCK

Atheteó – Wood fired ceramic,
2018, Salt Lake City

LEWIS CRAWFORD

Construct No A0442 – Pigment print
& digital ink drawing, 2018, Salt Lake City

JUULE DE HAAN

Facing the Wind – Metal wire, 2017, Salt Lake City

JANE DEGROFF

Untitled – Shibori on cotton, Procion & indigo dye, 2018, Spring City

SADIE DODSON

Conception of Venus – Video, 2018, Pleasant Grove

ETHAN EDWARDS

Dissipate – Gelatin silver print, 2018, Salt Lake City

REID ELEM

Deconstruction of the Carbon Power Plant. Helper, Utah – Pigment print, 2017, Springville

TRISHA EMPEY

Sip – Pigment print, 2017, Salt Lake City
Remains – Pigment print, 2017, Salt Lake City

DANIEL EVERETT

Untitled (from Marker) – Inkjet print, 2017, Provo

DANIEL GEORGE

Cast Iron Pan – Archival pigment print, 2016, Vineyard

— JETHRO GILLESPIE

Black Tally Mark Quilt – Black muslin & crochet thread, 2018, Spanish Fork

— MARY Z. HUTCHINGS

The Banks of the Susquehanna River – Batik on cotton & monofilament thread, 2018, Sandy

> DAVID HYAMS

Golden Hour, – Platinum over 24k gold orotone, 2015, Holladay

LEVI JACKSON

Fruit Salad – Archival inkjet print, 2017, Salt Lake City

MARY ANN JACOBS

Snowball's Chance in Hell – Stoneware clay & underglazes, 2018, Ogden

ETSUKO KATO

Incarcerated – Solar plate print, 2018, Salt Lake City

MEGAN KNOBLOCH GEILMAN

Jane – Digital collage, 2016, Provo

MARY LAMBERT

My Love for Thee Shall Endless Be – Silver, salt crystals, copper, velvet, 2018, Salt Lake City

TATIANA LARSEN

Pouring Gifts – Video, 2017, Saratoga Springs

MITCHELL LEE

Time lapse of Not a Lot Happening – Twelve paintings looped in video, 2018, West Jordan

JIIYOUN LEE-LODGE

Mindscape 5000.18 #1 – Inkjet print, 2018, Salt Lake City

CHRISTOPHER LYNN

Wall Fall – Video, 2017, West Valley City

ANNA LAURIE MACKAY

Medallion – Charcoal on hand woven silk tissue paper, 2015, Salt Lake City

JUANITA MARSHALL

Three Vases, Drought Tolerant Series
Porcelain clay, 2018, Park City

— KYLIE MILLWARD

GIF Addiction – Animation with digital & traditional media, 2018, South Salt Lake City

ALISON NEVILLE

Threading the Needle: Cross-stitches of Syria
Cross-stitch in wooden hoop, 2016, Bountiful

NANCY NIELSEN

On Active Service – Thread, fabric, pins, beads on paper, 2016, Salt Lake City

UTAH.18

STATEWIDE ANNUAL ARTISTS

+ best in show
> honorable mention
— jurors' award

BURKLEY PAGE

Look Alive – Tintype photograph, 2018, Layton

JOHN REES

Positive Negative – 2, Photograph, 2016, Salt Lake City

NANCY RIVERA

Social Security Card (xxx-xx-xxxx)
Paper & thread, 2018, Salt Lake City

SARAH SANCHEZ

Faded Refinement – Archival pigment print, 2016, Springville

JAMES TALBOT

Untitled (Why Don't You Freeze) – Newsprint photograph, 2018, Orem

— KARL TIPPETS

Our Daughters DNA – Handwoven fiber, 2016, Saint George

RACHEL VAN WAGONER

Lava Lamp – Apoxie Sculpt, porcelain, lamp socket, light bulb, 2018, Salt Lake City

JEN WATSON

Untitled – Photograph, 2018, Provo

PETER WIARDA

Electrography #2 – Digital photographic print on aluminum, 2017, Salt Lake City

WENDY WISCHER

Reversing Tides – Single Channel FHD video, stereo sound, original soundtrack that includes deconstructions from *Lost Frontier* by Kevin MacLeod, 2015, Cottonwood Heights

REBECCA WOOLSTON

Rainbow for Lars – Cotton fabric & thread, 2016, Murray

> JACLYN WRIGHT

Accumulation of Information, I
Archival inkjet print, 2015, Salt Lake City