*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.

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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.

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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.

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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.

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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,

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

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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.”

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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.

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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.
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 means 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.

This idea of memento mori extends to the exceptional wet plate tin-type 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.

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.

—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.

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CAROLE ALDEN

Fish House – Fiber sculpture, 2017
SERGE BALLIF
*Huddle Close My Dears*
Ceramic, 2018

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

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

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

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

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

JETHRO GILLESPIE
Black Tally Mark Quilt – Black muslin & crochet thread, 2018
JEN WATSON

Untitled – Photograph, 2018

KARL TIPPETS

Our Daughters DNA
Handwoven fiber, 2016
MARY Z. HUTCHINGS
The Banks of the Susquehanna River – Batik on cotton & monofilament thread, 2018

KRISTIN BAIRD
Lilac – Upcycled plastic bags, 2018
Paul Adams
*Sally, One of the Last Native Speakers of Alutiiq*
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 EVERTT
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

JIYOUN LEE-LODGE
Mindscape 5000.18 #1 – Inkjet print, 2018, Salt Lake City

CHRISTOPHER LYN
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
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) – Photograph, 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