STATEWIDE ANNUAL EXHIBITION

MIXED MEDIA & WORKS ON PAPER
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NOVEMBER 15, 2019 – JANUARY 10, 2020

RIO GALLERY, 300 SOUTH RIO GRANDE, SALT LAKE CITY, UTAH

MIXED MEDIA & WORKS ON PAPER
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Not all exhibitor images are featured in the catalog.
Please be advised that color may not be true to the original artwork.
All works in this exhibition were created within the last three years.

Image courtesy of the artist:
Amanda Lee, Accretion of Knowledge, Maps
Jiyoun Lee-Lodge, Waterman Uintah
Wren Ross, Sentient III
Claire Taylor, Now I Shed Some Skin
Lenka Konopasek, Mimicry 2 - image courtesy of Utah Museum of Contemporary Art
The Statewide Annual Mixed Media & Works on Paper Exhibition is an assembly of 56 works, representing a diverse, exceptional cohort of Utah artists. The selected works demonstrate this year’s categories in a mix of traditional and contemporary idioms. Works on paper include artist books, drawings, screenprints, and collages, and mixed media is represented by works that incorporate found objects, embroidery, audio, and LED lights, among other media.

In total, our staff received over 200 entries from Logan to Cedar City, including 50 cities statewide—a record number for this media category. Engaging artists statewide through this annual exhibition is a longstanding tradition of the Visual Arts Program. It surveys the best emerging and professional artists in the state and serves as a celebration of their creative contributions. This year, 85 artists entered artwork to be juried for the first time and gave our team the opportunity to meet and discover new talent.

An important aspect of this program is the opportunity to invite two out-of-state arts professionals to jury the exhibition. We were delighted to have Emily Endo from Joshua Tree, California, and Jason Franz from Cincinnati, Ohio, who each traveled to Utah to share their knowledge and expertise with us. Endo is a visual artist and Co-Director of the Dust to Dust gallery and the High Desert Observatory, and Franz is the Executive Director and Chief Curator of Manifest Gallery. As jurors, their selection process was thoughtful and organic in the approach they cultivated in selecting artwork for the show. I am grateful for the enthusiasm they showed to be part of this project and for their engagement in our artistic community.

Life as a studio artist can be insular, and I truly want to thank all the artists for the courage, time, and effort it took to submit their artwork for consideration. Your willingness to show your work is brave and inspiring.

I would also like to thank the diligent, hardworking team of Utah Arts & Museums’ Visual Arts Program: Jim Glenn, Lisa Greenhalgh, Fletcher Booth, Karen Krieger, and Courtney Miller.

NANCY RIVERA
Visual Arts Coordinator
I want to thank Nancy Rivera, Lisa Greenhalgh, Fletcher Booth, Jim Glenn and the Utah Division of Arts & Museums for inviting me to jury the 2019 Statewide Annual Exhibition. I would also like to thank my fellow juror Jason Franz and all of the artists that submitted work.

It was an honor to participate in the 2019 Utah Statewide Annual Mixed Media & Works on Paper exhibition. I was impressed by the breadth of ideas, innovative use of materials and craftsmanship displayed throughout the submissions. Serving as a juror is a unique privilege—it is a window into the values, trends and cultural shifts within a region, and by extension the art world. This experience of extended looking, allows one to consider and reevaluate what is important in an artwork. The jury process often unfolds in two stages. At first, I quickly view all of the artwork, making note of my initial responses and look for technical execution and craftsmanship. Through the extended looking process these initial impressions change and the different aspects—connections, intentions, and character—of the works reveal themselves. In the end, I am most drawn to works that exhibit clear intention, meaning, and have an individual voice.

Each work is regarded individually, but despite the variety of submissions, a through-line was visible among the works.

The intersection between the human body and the natural world, in particular, was evident as a driving concept for many of the works.

The artists employed varied mark-making, collage, and materials to express an experiential, questioning, and symbiotic relationship with nature. I view this as a reflection of the intertwined relationship between the rich landscape of Utah, its communities, and its culture. It can also be seen as a reflection of current environmental concerns and an overall examination of our engagement with nature.

This interconnected relationship is exemplified in Waterman Uintah and Waterman-Perfect Home by Jiyoun Lee-Lodge. These carefully rendered ink drawings depict human/nature hybrids merging in and out of the natural world and the built environments of city and suburb.

James Rees' Renewal Through the Journey also depicts a human form lost and found in the boundaries of natural space. This piece brings to mind J.M.W. Turner's expressive 19th-century paintings featuring manmade ships merging with turbulent waters and skies. Sentient III by Wren Ross depicts figures in a hazy liminal environment—where human-like forms seem to float within the picture plane.

Adah Bennion's sculptural bricolage piece is another illustration of this idea. Bennion's work combines a delicate and defense ready tumbleweed with hand-embroidered sheer underwear. This piece is similar to a drawing—fast, slow and linear in its approach. The thin branches of the tumbleweed become lines in a contour drawing holding the space of the human form. In this way, Bennion's work is akin to Jiyoun Lee-Lodge's drawings. They are both hybrid human/nature forms depicted through detailed line work.

In addition to these figurative works, the exhibition contains collaged and multi-layered pieces considering the human/nature relationship through map-making and mark-making. This can be seen in Amanda Lee's work Accretion of Knowledge, Maps and Accretion of Knowledge, Weight, Etsuko Kato's Memories, and Mimicry 2 by Lenka Konopasek. These pieces are abstracted cartography, depicting ways of mapping through memory, material, and reflection.

Meanwhile, Naomi Marine's You're Wrong About Everything, bridges the space between drawing, collage, abstract mapping, and figuration using dreamlike imagery to map psychological landscapes.

This process gave me a glimpse into the diverse and unique voices of Utah. What I found the most compelling about the submitted work was the range, intensity, and careful thought that went into each of the pieces.
Art is something that pushes, pulls, or lures us outside the grooves of everyday life.

A few years ago I traveled from Cincinnati to spend a week camping in the middle of nowhere, in the cold March desert of southeast Utah. One day I made my way to an even more remote location and hiked three miles into a canyon in order to spend time with something utterly precious—ancient pictographs on the canyon walls dating to 1500–4000 years ago. Even then, ages ago, these paintings were art that mattered. Obviously, they also mattered to me. While so much of today’s arts follow modern culture’s undisciplined affinity for flash, instantaneity, entertainment, personal politics, and the idea that anybody can do it, there are nevertheless artists who go deeper and, through commitment and discipline, bring back so much more to share that is rare and precious. One of the roles of artists in society is to make that canyon wall of today, providing a context for special things to happen—embracing the creative impulse and crafting a space in which anyone can have a breathless moment in the presence of sacred energy passed through time.

One of the roles of a juror is to recognize such work.

When Nancy Rivera contacted me to ask if I’d be willing to serve as a juror for this year’s Statewide Exhibition I was immediately intrigued. I wondered how a sampling of work from the artists of today’s Utah would compare with my experience of the canyon wall—that wall of paintings made by decidedly different Utah artists long before being from “Utah” was a thing.

It was a real pleasure to work with Emily Endo supported by Nancy and her team as we individually assessed the collection of work assembled for our review in the grand space of the gallery. Having perused everything a few times, and tagging those we each individually responded to, we got a sense for where our interests overlapped, where our non-interest agreed, and the areas in between where we clearly had something to talk about in order to determine the fate of the work. Ultimately our selections represent this merger of agreement and distinct perspectives, and I feel they do justice to our process and every artist who competed for inclusion.

Within the works we selected, I did, in fact, notice some flirtations with the potency of the canyon wall and its ghostly ancestral presences. In particular Sentient III by Wren Ross, You’re Wrong About Everything by Naomi Marine, Story Gone So and Down Crashes by John Sproul, and Jiyoun Lee-Lodge’s Best of Show winner Waterman Uintah represent iconic, semi-surreal expressions of dream-like narratives, as if these artists are channeling something deeply, skirting the superficial, and creating something uniquely authentic.

Also permeating the exhibit are references to the land itself. It is present quite literally through depiction in Kristen Mitchell’s Wasatch III and Cedar Mesa Formation III, Amanda Lee’s two Accretion of Knowledge works Weight and Maps, in Source by Cody Chamberlain, and Lith I by Ron Linn, just to name a few. Interestingly I found the land also present by virtue of association with the iconic window-like arches the state is known for by formal implication in a number of works, such as with the finger-viewfinder in Jim Martinez’s Gina 1.61803, the hole in the tree in Cody Chamberlain’s Source, and the abstract netting in Shimmer Field by Peter Everett. This chain of continuity helps lend a subtle strength to the overall exhibition, and it would be surprising if one did not find many more examples of this motif throughout the show.

Ultimately, as jurors we must judge the work in front of us, and what it says by way of hard materials, not what we assume to be true about the artist nor what we ourselves project into the work or artist’s intentions. To do otherwise is to be untrue to the art object itself, and unfair to all the artists involved. Artists need to believe in the process that results in their work being awarded the distinction of inclusion in a significant competitive exhibition like this one, and the very generous prizes that come with it. I am confident that the works presented here have been honestly and intelligently considered through both mine and Emily’s lenses of quality and merit and have earned their place of honor on display.

The exhibition as a whole, coming together as so much more than the sum of its parts, is indeed the compelling ‘canyon wall’ of today, worthy of the venture and time spent exploring the important creative energy of the artists of Utah.
BEST IN SHOW

JIYOUN LEE-LODGE
Waterman-Uintah
Ink and pen on paper
2018
JIYOUN LEE-LODGE
ARTIST STATEMENT
In this work, I deal with the sense of alienation from the pursuit of a self-defined ideal life. I illustrate myself as shifting water that repels, absorbs, reflects and fails to show the figure’s struggle to find a place within its environment. Waterman is a figure in a turbulent state of flux. Moving from New York to Utah, Waterman is the person trying to adjust while it is struggling to find a better, perfect life in a new place. The idea of living so close to the grand nature instead of a jungle of skyscrapers was so foreign to me. By learning normal activities such as hiking, gardening, and driving, I act to become part of where I am.

My works deal with my identity in flux and the fragility of memory. I am interested in people and how they process and change. Influenced by infographics, animations, and hieroglyphs, I make inner portraits, made of symbols of senses such as sight, smell, sound, and emotions that are frozen in time.
ED ARCHER
Bamboo
Intaglio print
2018

SPENCER BUDD
Fuzzy Logic F
Mixed media
2019
REBECCA KLUNDT
Food For Thought
Reclaimed wood and acrylic
2019

MIROSLAVA VOMELA
One Summer Day
Collage, acrylic, and embroidery on found photograph
2018
NAOMI MARINE
You’re Wrong About Everything
Pen, ink, marker, collage, and clay on paper
2019

JOHN SPROUL
Story Gone So
Charcoal
2019
ADAH BENNION
B
Mixed media, found tumbleweed, underwear, embroidery
2019

KEVIN WELLMAN
A Look Within
Wood, archival pigment prints, acrylic, metal
2019
TRACY STRAUSS
Soul Sisters
Ink, acrylic, glitter, gouache
2019

KYLIE MILLWARD
The Vanishing Woman Reappeared
Screenprint, letterpress, hand-bound book
2019
JUSTIN DIGGLE
Rabbit Kite Drone (after Feldman and Hoskins)
Etching and photo etching
2019

JILL SAXTON SMITH
Tiny Burning Crosses
Conté crayon, watercolor, burnt milk on burnt paper
2018
LAURA HENDRICKS
Magic Ice
Mixed media
2019

PHOENIX OSTERMANN
From Miss to Mrs. (and Back)
Mixed media
2019
WREN ROSS
Sentient III
Monoprint, casein, acrylic, gold leaf, maya blue, graphite, ink
2017

JOSH PUGEAU
Satao
Charcoal
2017
CLAIRE TAYLOR

Now I Shed Some Skin
Paper, Epson UltraChrome ink, linen thread, and rice starch paste
2017

JASON LANEGAN

Ancestral Reliquary III: Andrew and Anna Ruohonen
Paper collage on wood panel with found objects
2018
ANDREW RICE
Through the Mountain
Laser engraved screenprint
2019

RONALD LINN
Lith I
Graphite on BFK gray
2019
ZANE ANDERSON
Transitory Conjunction
Mix media sculpture
2019

STEFANIE ESKANDER
Looking Through the Veil
Digital vector art and graphite
2019
SARAH WINEGAR
Making Room
Reduction woodcut print
2019

JAMES REES
Renewal through the Journey
Monotype
2018
KEISHA GOECKERITZ
Scribble Study: Knotted 1
Ink on paper
2019

ANNA LAURIE MACKAY
Lake Sky Land Water
Acrylic spray paint, cut silk tissue paper
2019
AMANDA LEE
Accretion of Knowledge, Maps
Risograph print and screenprint
2019

KRISTEN MITCHELL
Wasatch III
Charcoal on paper
2019
ZANE ANDERSON
Transitory Conjunction
Mix media sculpture
2019
Ephraim

SARA ANDERSON
Invisible Woman
Post card
2019
Provo

ED ARCHER
Bamboo
Intaglio print
2018
Salt Lake City

ADAH BENNION
B
Mixed media, found tumbleweed, underwear, embroidery
2019
Spring City

SPENCER BUDD
Fuzzy Logic F
Mixed media
2019
Provo

CODY CHAMBERLAIN
Source
Ink, pastel, coffee, and tea on paper
2019
Salt Lake City

ROB CHIPMAN
Orange Poppies and Baby Blue Eyes
Reduction linocut
2019
Millcreek

MANDY DARRINGTON
Don’t Be A Guberif
Graphite
2019
Provo

JUSTIN DIGGLE
Ruinous Consequences
Etching and photo etching
2018
Salt Lake City

Rabbit Kite Drone (after Feldman and Hoskins)
Etching and photo etching
2019
Salt Lake City
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Year</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stefanie Eskander</td>
<td>Looking Through the Veil</td>
<td>Digital vector art and graphite</td>
<td>2019</td>
<td>Springville</td>
</tr>
<tr>
<td>Peter Everett</td>
<td>Shimmer Field</td>
<td>Pencil, ink, oil on paper</td>
<td>2019</td>
<td>Spanish Fork</td>
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<tr>
<td>Kadi Franson</td>
<td>Chokestones 1</td>
<td>White chalk pencil on paper</td>
<td>2019</td>
<td>Bryce Canyon</td>
</tr>
<tr>
<td>Keisha Goeckeritz</td>
<td>Scribble Study: Knotted 1</td>
<td>Ink on paper</td>
<td>2019</td>
<td>West Point</td>
</tr>
<tr>
<td>Araceli Haslam</td>
<td>(Untitled)</td>
<td>Backlit film on light box</td>
<td>2019</td>
<td>Salt Lake City</td>
</tr>
<tr>
<td>Havoc Hendricks</td>
<td>Soft Eclipse</td>
<td>Sand, paint, wood, LED's</td>
<td>2019</td>
<td>Provo</td>
</tr>
<tr>
<td>Laura Hendricks</td>
<td>Magic Ice</td>
<td>Mixed media</td>
<td>2019</td>
<td>Provo</td>
</tr>
<tr>
<td>Etsuko Kato</td>
<td>Memories</td>
<td>Cyanotype photograph, thread</td>
<td>2018</td>
<td>Salt Lake City</td>
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<tr>
<td>Rebecca Klundt</td>
<td>Food For Thought</td>
<td>Reclaimed wood and acrylic</td>
<td>2019</td>
<td>West Jordan</td>
</tr>
<tr>
<td>Lenka Konopasek</td>
<td>Mimicry 2</td>
<td>Paper, paint, mixed media</td>
<td>2019</td>
<td>Salt Lake City</td>
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<td>Hannah Landeen</td>
<td>Asylum</td>
<td>Collage</td>
<td>2019</td>
<td>Provo</td>
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<td>Jason Lanegan</td>
<td>Ancestral Reliquary III: Andrew and Anna Ruohonen</td>
<td>Paper collage on wood panel with found objects</td>
<td>2018</td>
<td>Spanish Fork</td>
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<td>Adam Larsen</td>
<td>Drydock Reliquary</td>
<td>Sculptural artists’ book/fabrication and assemblage</td>
<td>2019</td>
<td>Ephraim</td>
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<tr>
<td>Amanda Lee</td>
<td>Accretion of Knowledge, Weight</td>
<td>Lithography, screenprint, graphite</td>
<td>2019</td>
<td>Logan</td>
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<tr>
<td>Jiyoun Lee-Lodge</td>
<td>Waterman-Un tah</td>
<td>Ink and pen on paper</td>
<td>2018</td>
<td>Salt Lake City</td>
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<td>Waterman-Perfect Home</td>
<td>Ink and pen on paper</td>
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<td>Ronald Linn</td>
<td>Lith I</td>
<td>Graphite on BFK gray</td>
<td>2019</td>
<td>Provo</td>
</tr>
</tbody>
</table>
ANNA LAURIE MACKAY
Woven Sky
Acrylic spray paint, weaving on silk tissue paper
2019
Salt Lake City

Lake Sky Land Water
Acrylic spray paint, cut silk tissue paper
2019
Salt Lake City

NAOMI MARINE
That Never Happened (I Blame You)
Plaster, paper, clay, paint, and wire
2019
Salt Lake City

You’re Wrong About Everything
Pen, ink, marker, collage, and clay on paper
2019
Salt Lake City

JIM MARTINEZ
Gina 1.61803
Charcoal and permanent marker
2018
Roy

KYLIE MILLWARD
The Vanishing Woman Reappeared
Screenprint, letterpress, hand-bound book
2019
South Salt Lake City

Bishop’s Interview
Screenprint
2019
South Salt Lake City

KRISTEN MITCHELL
Wasatch III
Charcoal on paper
2019
Ogden

Cedar Mesa Formation III
Charcoal on paper
2019
Ogden

MARTIN NOVAK
Power
Digital print
2019
Salt Lake City

PHOENIX OSTERMANN
From Miss to Mrs. (and Back)
Mixed media
2019
Salt Lake City

JOSH PUEGEOU
Satao
Charcoal
2017
Farmington

JAMES REES
Renewal through the Journey
Monotype
2018
Spanish Fork

ANDREW RICE
Through the Mountain
Laser engraved screenprint
2019
Salt Lake City

LAURA ROMERO
The Girl and Her Shades
Charcoal and graphite on paper
2019
Springville

WREN ROSS
Desertion
Ink, graphite, breastmilk casein, maya blue, ash, salt, black bean pigment
2019
Park City

Sentient III
Monoprint, casein, acrylic, gold leaf, maya blue, graphite, ink
2017
Park City

JILL SAXTON SMITH
Tiny Burning Crosses
Conté crayon, watercolor, burnt milk on burnt paper
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Salt Lake City

JOHN SPROUL
Story Gone So
Charcoal
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Down Crashes
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TRACY STRAUSS
Soul Sisters
Ink, acrylic, glitter, gouache
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JOHN TAVOIAN
Me, Vain?
Graphite on paper
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Now I Shed Some Skin
Paper, Epson UltraChrome ink, linen thread, rice starch paste
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MIROSLAVA VOMELA
One Summer Day
Collage, acrylic, and embroidery on found photograph
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KEVIN WELLMAN
A Look Within
Wood, archival pigment prints, acrylic, metal
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Salt Lake City

GRACE WHATLEY
Catalyst
Linoleum block print
2019
Green River

Brine or Bedrock
Linoleum block print
2019
Green River

SARAH WINEGAR
Making Room
Reduction woodcut print
2019
Salt Lake City
STATEWIDE ANNUAL UT ’20

PAINTING & SCULPTURE

ACCEPTING SUBMISSIONS:
SEPTEMBER 18 – OCTOBER 18, 2020