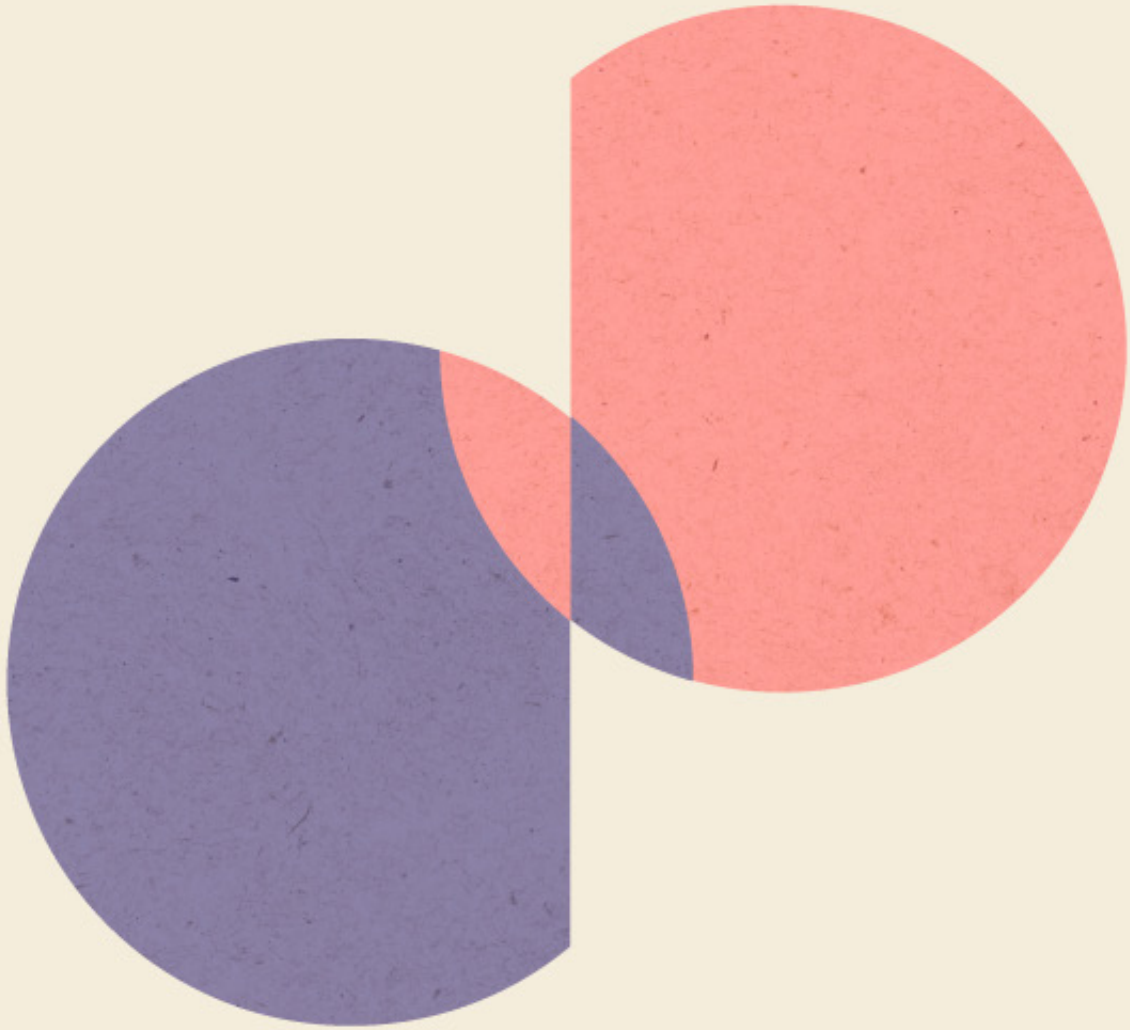


STATEWIDE ANNUAL UT '23

Mixed Media & Works On Paper



Utah Museum of Contemporary Art | June 23 - Sept 16
Juried by Patricia Hickman & Julio César Morales

Utah Arts & Museums Visual Arts Program

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STATEWIDE ANNUAL UT '23

Mixed Media & Works On Paper

WELCOME

Visual arts competitions and exhibitions have been a project of the Utah Division of Arts & Museums (UA&M) since 1899. The Statewide Annual Exhibition (SWA) is an annual juried exhibition presenting a survey of current, outstanding visual art by Utah-based artists through three rotating themes: Painting, Sculpture & Installation, Mixed Media & Works on Paper, and Craft, Photography, Video & Digital.

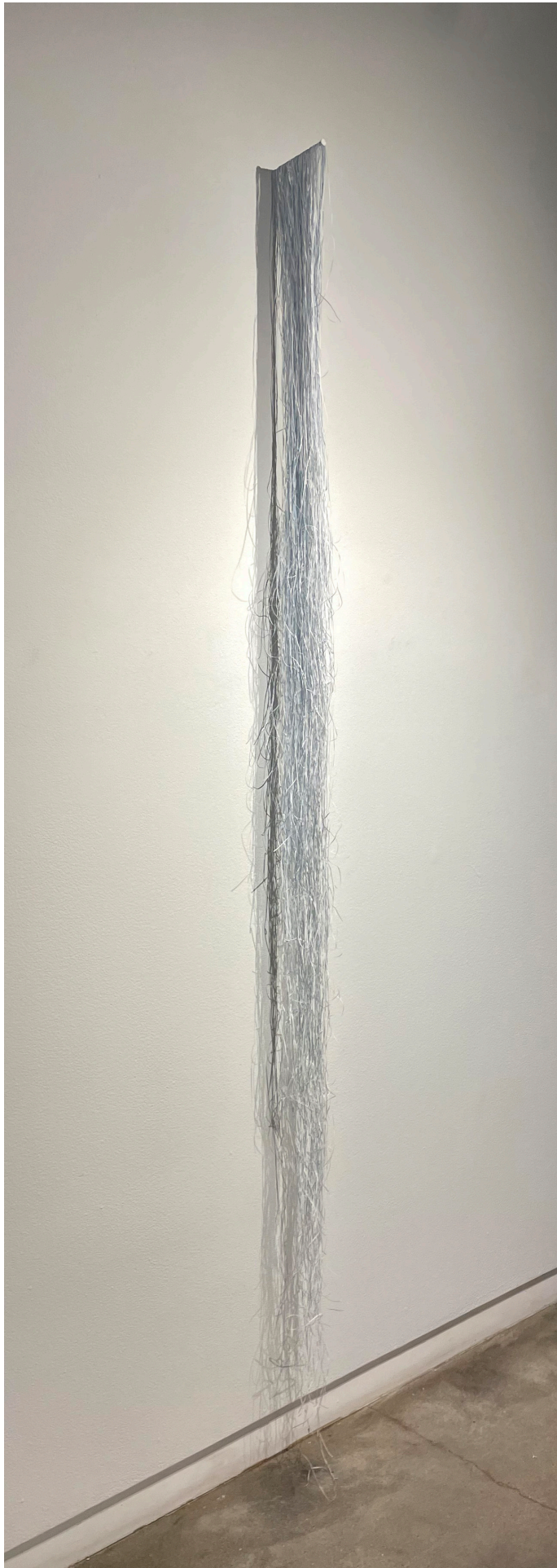
Utah is multi-dimensional and the art made here illuminates this through a spectrum of personal expression, ideas, curiosities, world views, stories, and passions all brought to life through the skill, wit, craft, and intelligence of Utah artists - new, generational, and Indigenous. Through this longstanding program, we collectively survey the contemporary art of our communities—art reflecting that which is most important to the artists—and in turn bringing us pause to consider nuanced narrative and universal experience, appreciate the depths of human capabilities and creativity, and expand our understanding of the place we live and people that call it home.

This year’s SWA is composed of 28 artworks by 24 artists following the theme of mixed media or works on paper. Examples of ‘works on paper’ include artist books, drawings, screenprints, and collages, and ‘mixed media’ are represented by works that incorporate combinations of materials, found objects, embroidery, audio, and lights, among other media. We encourage all artists working within Utah and making artwork on paper or with mixed media to apply. The SWA is a meaningful opportunity for artists to be part of a survey of the state of contemporary art-making across Utah and engage new audiences through the process.

We are honored to have Julio César Morales (AZ) and Pat Hickman (NY) as this year’s jurors. They have brought a vast array of knowledge to the selection process regarding material use, concept, craft, experimentation, and the art world at large.

Exhibiting Artists

- Valerie Atkisson De Moura
- Brandi Chase
- Rocio Cisneros-Vasquez
- Jared Clark
- Jamie Clyde
- Pat Debenham
- Stefanie Dykes
- P Kent Fairbanks
- Jim Frazer
- Alexandra Giannell
- Sue Hansen
- Cecilia Izarraraz
- Lenka Konopasek
- Frank McEntire
- Alison Neville
- Curtis Olson
- Rebecca Pletsch
- James Rees
- Jean Richardson
- Evelyn Roundy
- Josh Storer
- Josh Tavoian
- Marcus Vincent
- Tamia Wardle



BEST IN SHOW

Linear
 Jean Richardson
 Paper lines hand cut from a 150 sheet
 pad of college ruled paper
 72 x 5 x 7 in.



JUROR'S AWARD

Void
 Lenka Konopasek
 Paper mache, wire, paint, wood, plastic
 18 x 10 x 14 in.



HONORABLE MENTION

Light in Her Countenance
 Evelyn Roundy
 Photo prints from film, tulle material, and
 broken glass on canvas
 16 x 20 in.



HONORABLE MENTION

Binding Death
James Rees
Monotype print
30 x 22 in.



JUROR'S AWARD

Last Tasmanian Tiger
Alison Neville

3-D printing, acrylic paint, fabric, embroidery floss, and diorama materials in a sardine can
5.5 x 5.5 in. in glass dome



JUROR'S AWARD

Obsessive Love Disorder
Jamie Clyde
Image transfer, gouache, acrylic, watercolor pencil, on ceramic plates and textile
60 x 104 in.



JUROR'S AWARD

Two Turtles at Gikal
Brandi Chase
Wood, fabric, metal, ceramic, paper
20 x 15 x 4 ft.

JUROR'S AWARD



Nepantla
Rocio Cisneros-Vasquez
Vinyl, dress, dirt
Size variable



What is three times one third of three and a third?
Kent Fairbanks
Pigment ink printed on watercolor paper, then cut and assembled to form a stac yet changing visual art puzzle
13 x 13 in.

JUROR'S AWARD



Skeletons in the Lake
Jim Frazer
Digital prints, board, bookcloth, Tyvek
7.5 x 10.1 in. Closed | 21.5 x 28 x 0.25 in. Open



Garden Bed Rolls
Stefanie Dykes
Collograph on muslin fabric with seed mats and nylon straps
Size variable

Leave Behind
Valerie Atkisson de Moura
Paper, pencil, rabbit skin glue, watercolor, gouache
4 x 3 x 3 ft.



Slipping Away
Marcus Vincent
Charcoal, graphite, Prismacolor, mulberry
paper collage on Lama Li paper
17 x 15 in.



Nature Fights Back
Frank McEntire
Stone, luggage cart, nautical chains, globe
40 x 53 x 24 in.



Renewal
Tamia Wardle
Hand burnished relief print carved from linoleum
and Sintra. Printed using oil based inks on paper.
Cut and mounted to Sintra structure
20 x 22 in.



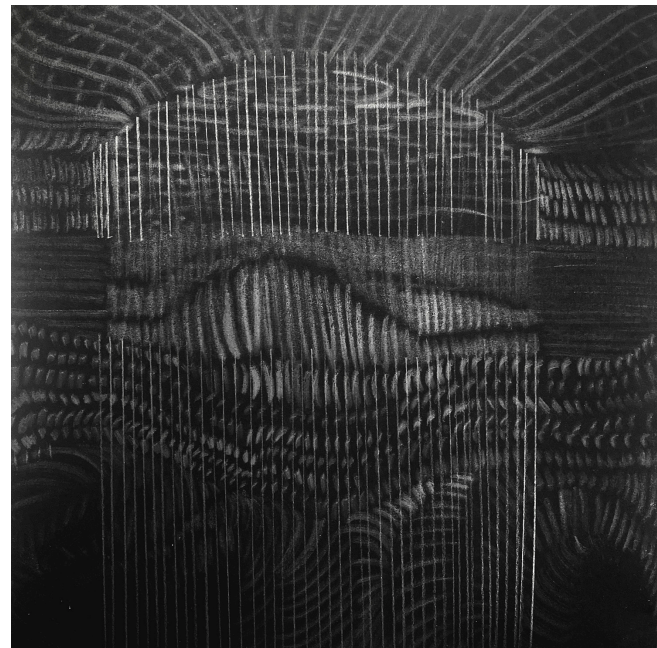
Diffused Frustrations
Jean Richardson
Post-it notes
71 x 72 in.

Cracks + Corridors I
 Alexandra Giannell
 Graphite on paper
 12 x 16 in.



Booking Photograph
 Cecilia Izarraraz
 Charcoal
 13 x 10 in.

Into the Night III
 Alexandra Giannell
 Graphite on paper
 8 x 8 in.



I Can't Hear
 Sue Hansen
 Linocut print on rice paper. Mono print on
 rice paper. Encaustic.
 7 x 14 in.



Trying to Find My Way Back to You
 Rebecca Pletsch
 Collage
 16x20 in.



Why?
 John Tavoian
 Pastel on grey paper
 25 x 31 in.



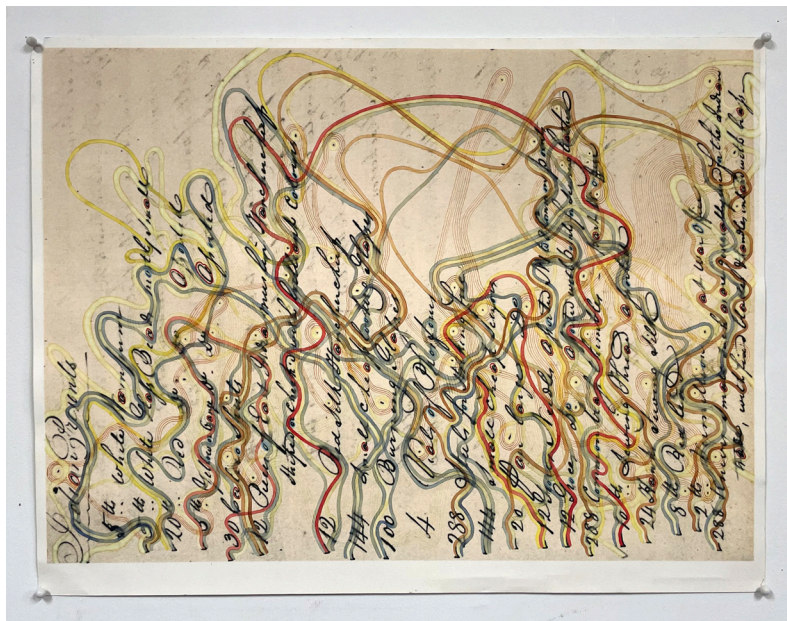
Journey Totem I

Curtis Olson
Marble dust cement, enamel, acrylic, waxes
on wood panel
24 x 18 x 2 in.



Hang in There Baby

Josh Storer
Acrylic, spray paint, inkjet, risograph, paper,
gold leaf, wood stain, on composite panel
49 x 37 in.



Clark on Lewis List : Indian Presents

Jared Clark
Water soluble giclee print of scanned photograph of a Lewis &
Clark document with drawn watercolor lines
29 x 22 in.



At The Edge

Stefanie Dykes
Four wood blocks printed onto 100 ft. long jute fiber rolls
with Field Bindweed vines, Globe Mallow blooms, Pumpkin
Squash leaves and Antelope Horn Milkweed patterns
Size variable



All Over This Land

Pat Debenham
Collage
11 x 14 in.



Parachuting Beavers

Alison Neville
3-D printing, acrylic paint, fabric, embroidery floss,
and diorama materials in a sardine can
5.5 x 5.5 in.



PETER HAY

Guest Curator

About Peter:

Peter Hay is a cultural programmer, educator, and artist living in Salt Lake City, UT with his wife and daughter. He received an Associate of Arts from Northern Oklahoma College, a Bachelor of Arts from Northeastern State University, and a Master of Fine Arts from Louisiana Tech University. Peter is currently Co-Director of PROArtes México and a Grant Consultant with ASU Art Museum, Tempe, AZ. Previously, Hay was Gallery Manager of Modern West, Salt Lake City, UT, Exhibits Director of Durango Arts Center, Art Instructor with Pueblo Community College, Artist/Owner of Studio & Gallery in Durango, CO, and Director of Development and Public Relations for Living Arts of Tulsa, OK, USA.

Coordinator Statement:

It is fascinating to see the multitude of ways artists experience and interact with their environment and then reflect those perceptions, curiosities, feelings, and ideas into our world through their art practice. This year's Statewide Annual, exhibited in the Utah Museum of Contemporary Art, is composed of 28 works of 'mixed media' or 'works on paper' selected from 394 artwork submissions received from across the State of Utah. The theme opens a broad opportunity for a contemporary survey of artmaking ranging from representational to abstract, drawing and printmaking, two-dimensional and installation, material exploration and appropriation, and limitless approaches to allegory, metaphor, concept, and craft. It was an honor to experience this firsthand as a guest curator and take part in organizing a diverse selection of art being made throughout our state and assist in the meaningful work of the longstanding Utah Division of Arts and Museums' Visual Arts Program.

The jurors had no easy task in determining the final selection. I commend all the artists that took part in this exhibition by entering the jury process as it takes courage to share your artwork openly in a competitive format. I can assure you, the opportunity I had to see all the submissions and share them with our jurors was a true pleasure. We all stepped away from the process with a new or renewed appreciation and vision of the creative vastness our art community holds. I believe the jury process is one of the most important parts of the exhibition as it exposes the artwork to professionals from outside of the state and projects Utah artists onto a national stage. It was delightful and informative to work with and learn from this year's two jurors, Julio César Morales (AZ) and Pat Hickman (NY). They brought an array of knowledge to the selection process regarding material use, concept, craft, experimentation, and the art world at large.

I would like to thank Utah Division of Arts & Museums for allowing me this opportunity and for all of their support and assistance throughout the process, especially: Victoria Panella Bourns, Em Cebrowski, Reilly Jensen, Kevin Edwards, and Tory Guilfoyle. Additionally, thank you to the folks of the Utah Museum of Contemporary Art for hosting and supporting me throughout the installation and exhibition, particularly: Jared Steffensen, Jeff Griffin, and Zachary Norman.



PATRICIA HICKMAN

Juror

About Patricia:

Pat Hickman (NY) is a full time studio artist living in the Lower Hudson Valley. She is Professor Emerita of Art, University of Hawaii; her studio is at the Garnerville Arts and Industrial Center, NY. Hickman's work is in major collections, including the Renwick Gallery, Smithsonian Institution, The Oakland Museum, Denver Art Museum, Hawaii State Art Museum, Museum of Fine Arts, Boston, LongHouse Reserve Collection, etc. Her gate commission, Nets of Makali'i—Nets of the Pleiades, stands at the Maui Arts & Cultural Center. Hickman twice received NEA grants. Since 2005, Fellow of the American Craft Council. Hickman curated two traveling exhibits with catalogues: Innerskins/Outerskins: Gut and Fishskin and Baskets: Redefining Volume and Meaning. For further information, visit phickman.com

Juror's Statement:

My experience as a juror for the Statewide Annual UT '23 juried exhibition of Mixed Media & Works on Paper has helped me understand and learn what is on the minds and hearts of the artists who submitted work. There are shared themes—loss, identity, mortality, fragility, climate concerns, and love of place. I have carefully considered what each artist has tried to say, visually addressing what matters and how to express that.

From the 394 works submitted; we were asked to pare the number down to 25-30. We made our selection from digital images. It will be a great pleasure for me to be in the museum space with the actual work, able to more fully appreciate the mark of the artist's hand.

Utah's support for the arts, financially acknowledging all of the artists whose work is in the exhibition, is to be applauded. There is generosity in the number of awards we jurors were able to give. In selecting the Best of Show, I looked for the unexpected, the unpredictable. Jean Richardson's Linear is fresh and risk-taking, expressing time. She transformed college ruled lined paper, creating lyrical draped threads. Though labor intensive, her thin cut lines, become poetry. One juror's award went to Brandi Chase's installation, Two Turtles at Gikal, a surprising statement of grief and loss. The careful documentation of her process of dissection and laying out the upholstered chair parts unexpectedly led to associations which spoke of her personal, lived experience in Australia. Jim Frazer's Skeletons in the Lake received my juror's award for his statement of fragility with the shrinkage of the Great Salt Lake, of the lake dying, vegetation turning to dust. Jamie Clyde received my juror's award for Obsessive Love Disorder. Set against gingham cloth, this work questions, through transferred images on ceramic plates, America's gun obsessed addiction. There is an urgency in this work's strong presence and compelling content. Honorable Mention was given to James Rees' monotype print Binding Death, which powerfully expresses confrontation with death, the keeping of mortality at bay. My deepest congratulations to all the artists whose work was selected for this important exhibition.

I'm delighted to have had the opportunity to view this art work of Utah, deepening my appreciation of the uniqueness of where you live. Despite growing up in Colorado, I have not spent time in this state. Thank you for making your work public, having the courage to submit to a juried exhibition, and for this invitation to be a juror. I appreciated being a co-juror with Julio César Morales. Our experience as professional artists, educators and curators has taken us in different directions yet it's exciting to find commonality as together we accepted the challenge of selecting the best work possible for a strong exhibition. I especially want to thank Peter Hay, coordinator of this year's Statewide (SWA) Juried Exhibition, for organizing the jurying tasks so well along with other support staff of the Utah Division of Art & Museums.

My hope is that all who submitted will return to the studio and continue making.



JULIO CÉSAR MORALES

Juror

About Julio:

Julio César Morales is an accomplished artist, educator, and curator working for over twenty-five years in the contemporary art world. In curatorial practice, Morales has a range of experience: senior curator at Arizona State University Museum (2012-2022), adjunct curator for visual arts at Yerba Buena Center for The Arts in San Francisco (2008-2012), and founder and director of Queens Nails Annex, an artist-run project space in San Francisco (2003-2012). In 2013 he was a contributing curator for the Japanese pavilion at the Venice Biennale and has curated more than 100+ exhibitions to date. He is currently the Executive Director and Co-Chief Curator at MOCA Tucson. Morales' artwork has been shown at Lyon Biennale; (Lyon, France), Istanbul Biennale; (Turkey), Los Angeles County Art Museum (Los Angeles); CURRENT:LA Public Art Biennial (Los Angeles); Singapore Biennale; (Singapore), Frankfurter Kunstverein (Frankfurt, Germany); Prospect 3 (New Orleans, Louisiana) SFMOMA (San Francisco); Perez Art Museum (Miami, Florida) and The UCLA Hammer Museum (Los Angeles) amongst others.

Juror's Statement:

The Statewide Annual UT '23 features 24 artists from the state of Utah in an exhibition that creatively reflects the broader cultural environment of the United States. The artists draw upon a shared post-pandemic reality in which we have learned to embrace uncertainty. Utilizing a wide range of media from textiles and performance to video and 3-D printing, artists address issues about isolation, division, contested histories, cultural anxiety, and the dismantling of human rights. Through a range of innovative techniques, the artworks challenge convention and defy definition to reveal new perspectives on the social conditions we are collectively wrestling with today.

Navigating boundaries between space, form, and material, the works invite the viewer to reflect on human relationships and the complexity of social structures. Together these artists show a deep understanding of what we carry forward and the possibilities that can create a sustainable environment and restore a society of generosity and compassion.

One interesting throughline is how artists transform materials and push the boundaries of any given medium. Whether working with foliage or acrylic paint, these artists understand the necessity to alter their mediums in order to advance the conversation.

Taking a cue from one of the artworks in the exhibition that considers the concept of "Space in Between", Nepantla is a Nahuatl word that refers to a space in the middle, the transitional space between culture and people, the space between breath and spirit. This space is a moment where possibility can happen, where change can happen, or in other words a space that we would all hope to inhabit.

Generally, the artwork in the exhibition offers a sense of hope and demands a better future. The artists are true to their craft while allowing a deeper understanding amongst ourselves through the division of lived experience and offering a bridge between cultures, ideology and asking the question of how art truly can affect social change.

UTAH DIVISION OF ARTS & MUSEUMS

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A Division of the Utah Department of Cultural & Community Engagement



The Utah Department of Cultural & Community Engagement listens, connects, inspires, and empowers Utahns to see themselves in the past, present, and future of our state.

Through the ongoing work of our divisions, we provide opportunities to learn, lead, celebrate, and create — because we believe that those who engage will, in turn, contribute to the well-being and success of their communities and of Utah.



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Utah Museum of Contemporary Art

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