

# STATEWIDE ANNUAL

CRAFT, VIDEO, DIGITAL, AND PHOTOGRAPHY







# DIRECTOR'S STATEMENT

One hundred and twenty-five years ago, in 1899, Utah Representative Alice Merrill Horne sponsored the bill establishing the first state-run arts agency in the nation. The bill authorized the state to hold an annual art exhibition and to establish a permanent painting collection owned by the people of Utah. When the bill passed the Senate and the House, Governor Heber M. Wells congratulated her on the achievement: "This art bill assures that Utah is the first state in the Union to provide a state institution for the encouragement of the fine arts. So far as we know, it is the direct result of equal suffrage...." The bill established the Utah Institute of Fine Arts (now known as the Utah Division of Arts & Museums), which still holds an annual art exhibition, well known as the Statewide Annual, and cares for the State of Utah Alice Merrill Horne Art Collection. The collection now holds more than 1,400 artworks from 1899 to the present.

Many things have changed since 1899, but here's one thing that hasn't: Now, as then, it's so important for every person to have access to the life-enriching connections that engagement with arts education and museums brings. By supporting Utah artists, UA&M is strengthening the infrastructure that provides meaningful arts and museums experiences for all Utahns. To all of the artists who participated in this year's Statewide Annual – whether by entering an artwork submission or winning Best of Show – you are all part of a 125-year tradition of Utahns making and valuing art. Thank you!

Victoria Panella Bourns  
Director, Utah Arts & Museums

# COORDINATOR'S STATEMENT

This year's Statewide Annual, exhibited at Ogden Contemporary Arts, is composed of 25 artworks selected from 309 artwork submissions received from across Utah. This Utah Arts & Museums' program 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 this year's theme, Craft, Photography, Video, & Digital. The theme opens a broad opportunity for a contemporary view of artmaking ranging from representational to conceptual, abstract to culturally significant, and two-dimensional to installation. The artists explore and push the limits of their chosen materials and challenge us to think a little deeper about what is being presented: tradition, metaphor, play, questioning, narrative, or all of the above. It is an honor to experience this firsthand in the coordination of the exhibition and support the uplifting of an outstanding selection of artists working throughout our state.

The jurors had no easy task in determining the final selection. I commend all the artists who took part in this exhibition by entering the jury process, as it takes courage to share your artwork openly in a competitive format. 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, Anh-Thuy Nguyen (AZ) and Benjamin Hickey (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 my colleagues for their support and assistance throughout the process, especially: Victoria Panella Bourns, Jenny Duff, Em Cebrowski, Emilie Starr, Hannah Barrett, Fletcher Booth, Lansia Wann, and Alyssa Hickman Grove. Additionally, thank you to the incredible team at Ogden Contemporary Arts for hosting and helping me throughout the installation and exhibition, particularly: Venessa Castagnoli and Kasey Lou Lindley.

Peter Hay  
Visual Arts Coordinator





# EXHIBITING ARTISTS

Adam Addley  
Leilani Bascom  
Ashley M Bautista  
Virginia Catherall  
Calixta Chavez  
Geof Crowl  
Olivia Dawson  
Jane Roberts DeGroff  
Katelyn Field Garcia  
Randy Fullbright  
Daniel George  
Bryan Hutchison  
Scout Invie

Jordan Layton  
Jiyoun Lee-Lodge  
Christopher Lynn  
Allison McKinney  
Nick Pedersen  
Andrew Rease Shaw  
Ryan Simmons  
Charlie Tadlock  
James Talbot  
Peter Wiarda  
Joni Wolfe  
Shiya Zeng



# JUROR: ANH-THUY NGUYEN



As a Vietnamese-American female artist, Anh-Thuy Nguyen's primary artistic source material for the last decade has been an exploration into her history and experiences as an immigrant. Through her artmaking, using photography and extended media, Nguyen investigates cultural differences and personal politics through the use of symbolic meanings that imbedded with her home, family, and traditions. Nguyen received her MFA in photography/video from Southern Methodist University, Dallas, TX. She holds a BFA

in photography from the University of Arizona and a BA in economic geography from the University of Social Sciences & Humanities in Ho Chi Minh City, Viet Nam. She splits her time between Tucson, AZ and Ho Chi Minh City, Viet Nam.

## JUROR'S STATEMENT

It was an honor to co-jury the Utah Statewide Annual in Photography, Video, Digital, and Craft in 2024. I am content that the community, the viewers, and the artists will enjoy the selections that Benjamin and I finalized.

As a Vietnamese-American transdisciplinary artist and educator, I have always emphasized the importance of blending craftsmanship with concepts in my practice and teaching. I am humbled to witness the respect that Utah-based artists have paid to their artworks.

Whether you are selected for this year's exhibition or not, your intentions to perfect your craft and ideas consistently carry over. Screening through your work and reading your statements while being on the road gave me an opportunity to reevaluate our roles of being visual artists, that of being creative makers, and cultural producers. I am proud to have become a naturalized American citizen in my adulthood, and I am certain many of us, immigrants and American-born, share the same feeling. We, the Americans, are living in a historical time of the United States of America. Each of you is not only writing your own chapter in your artistic career but also making significant contributions to the American and Utah's history of visual arts chapter.

As a juror, I tasked myself to forge the type of artworks that trigger urgent conversations in your community so they could be gathered and examined through new perspectives. Your commitments, beliefs, pains, and sufferings are revealed beautifully through the representations of your works. From using porcelain to reclaim the Chinese American's contribution to Utah and the USA (Shiya Zeng) to harvesting salt and water from the Great Salt Lake to make a salt print (Ryan Simmons) and many other examples of artworks in this exhibition, each of you generously invite me to visit your past, your presence, and your future through various applications of image makings. Once again, thank you for allowing me to see your creative minds and share your true self with the new group of audiences.







## JUROR: BENJAMIN HICKEY



Ben Hickey is the executive director for the Center for Exploratory and Perceptual Arts in Buffalo, New York. Previously he was curator of exhibitions and Emily Cyr Bridges Endowed Professor of Art at the Hilliard Art Museum on the campus of the University of Louisiana at Lafayette. During his tenure he served as interim director for nearly a year. Most central to his curatorial practice are projects that blend social history, sense of place, and interdisciplinary collaborations. Hickey held positions at the Masur Museum of Art, California

Museum of Photography, Buffalo AKG Art Museum, and the Arts Council of Buffalo & Erie County. He is an active member of the Association of Art Museum Curators, having served as a trustee from 2015 to 2020. He earned his master's in art history from the University of California Riverside and his bachelor's in history from Canisius University.

### JUROR'S STATEMENT

An invitation to jury an exhibition is an honor, especially one tied to a significant milestone. I am proud to celebrate the 125th anniversary of the founding of the Utah Division of Arts & Museums and the vibrant community of artists benefitting from their programming. Deliberations were extremely difficult, and I would like to share with you my criteria for narrowing a deep field of entrants to those who are on view in the gallery.

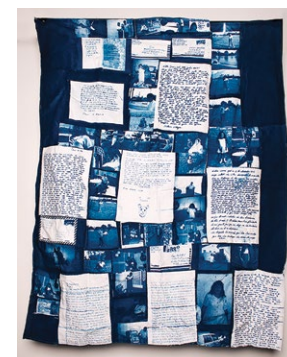
Over the years, I have developed a strategy to ensure all works being judged are evaluated on equal footing. As a slide populates on my screen, I clear my mind and imagine the work of art I see as a world unto itself. I ask myself, "What would it be like to live in this world?"

Next, I search for unexpected wit or ingenuity. Then, my evaluation shifts to understanding the technical mastery of the media used.

The Best in Show, *Que Sueñes Con Los Angelitos* by Ashley Bautista, looms large in my mind. Bautista's reflection on growing up as the daughter of immigrants is sentimental and profound, especially in the way she reimagines photography as sculpture/installation. This reimagining of a medium's capacity is illustrative of how a family creates a future for itself using a singular vision.

My favorites from the Juror's Awards category are absolutely wonderful. I am particularly fond of *Untitled (Barrels)* by James Talbot. Talbot's use of text overlaid on a scene from a construction site is keen. Rather than occupying space like a subtitle to be forgotten, his text is laid out with real compositional awareness. The image would be incomplete without the text, leaving me feeling like each letter is a character working on a jobsite. *Cloud Study I* by Bryan Hutchinson is a flight of fancy that elevates paper to the heights of clouds, playing on notions of the sublime occupying the sky and the artist's studio. Daniel George's *Testimony I*, which elevates funeral potatoes to a rite of passage in their own right. I love the complexity of potatoes playfully revealed as though they are on a showroom floor, balanced with clear adoration for a beloved food.

Honorable Mention, *Doom Scroll* by Nick Pederson, is a quirky material pun and public service announcement acknowledging the ills of internet culture. His scrolls of seemingly retro wallpaper bely the deathly images hidden on them. *Doom Scroll* is equal parts sobering and giggle-inducing. The award winners are buttressed by an excellent field of exhibiting artists who provide a real sense of the breadth of quality in the visual arts and sense of place provided by Utah.



## BEST IN SHOW

ASHLEY M BAUTISTA  
*Que Sueños Con  
Los Angelitos*  
2024

93 x 96 in  
cyanotype on  
muslin fabric





## OCA CHOICE AWARD

SCOUT INVIE  
*The Wild West*  
(*Real Estate*)  
2024

54 x 54 x 6 in, variable  
acrylic, rhinestones,  
and glitter on canvas,  
polyester, and leather

## JUROR'S AWARD

OLIVIA DAWSON  
*expectations from a  
younger self, imparted  
by a maternal kind*  
2024

14 x 11 x 4 in  
acrylic ink and  
watercolor ground  
on stoneware





## JUROR'S AWARD

DANIEL GEORGE

*Testimony #1*

2024

24 x 32 in

archival pigment print



## JUROR'S AWARD

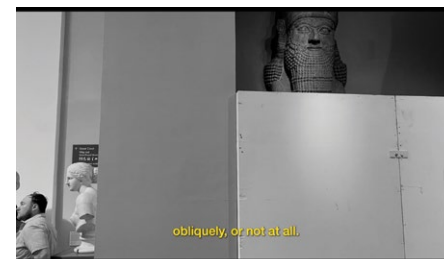
BRYAN HUTCHISON

*Cloud Study I*

2023

21 x 31 in  
photography





## JUROR'S AWARD

CHRISTOPHER LYNN  
*A Visitor Arrived at the  
 Museum Today*  
 2023  
 4:04:00  
 video





## JUROR'S AWARD

JAMES TALBOT

*Untitled (Barrels)*

2024

20 x 30 in

archival pigment print,  
vinyl on acrylic



## JUROR'S AWARD

PETER WIARDA  
*A Death In The Family*  
2021

25 x 68 x 1.5 in  
dye sublimation  
aluminum prints



**HONORABLE  
MENTION**

ALLISON MCKINNEY  
*Touch\_Grass\_Final*  
2024  
13 X 30 in  
inkjet prints, turf





## HONORABLE MENTION

NICK PEDERSEN  
*DoomScrolls (triptych)*  
2021

72 x 140 in  
digital collage, archival  
pigment print



ADAM ADDLEY  
*Wood Fired Teapot*  
2024

5 x 7 x 9 in  
clay, copper, wood





LEILANI BASCOM  
*Return*  
2022  
00:08:54 (00:09:27  
with credits)  
multichannel video



VIRGINIA  
CATHERALL  
*Glacier Time*  
2023

54 x 4.3 in  
hand-knit merino wool,  
nylon, gemstones



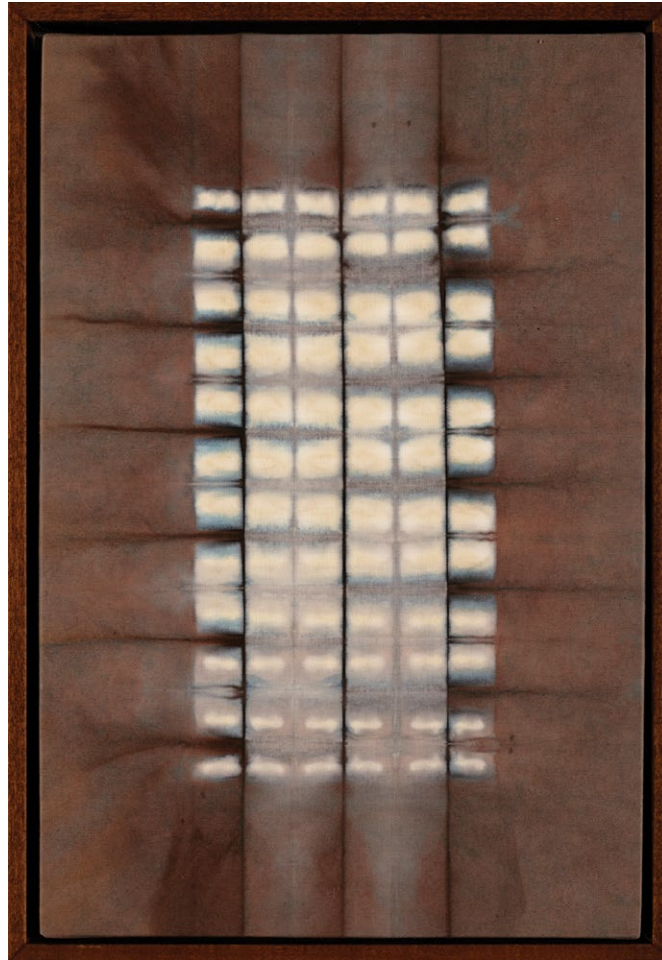
CALIXTA CHAVEZ  
*Grecas*  
2023  
32 x 59 in  
sheep wool





GEOF CROWL  
*Watering Our Inland Sea*  
2024

12 x 15 in  
zine on newsprint



JANE ROBERTS  
DEGROFF

*Light*

2024

12 x 15 in  
shibori on cotton,  
dyed with cutch,  
iron, and indigo





KATELYN  
FIELD GARCIA  
*Range Fire Relic Study*  
2024

6 x 6 in  
paper pulp, flour, glue,  
joint compound,  
charred sticks, inkjet  
photos, acrylic  
medium, and wood



RANDY FULLBRIGHT  
*Homage to  
Barrier Canyon*  
2023

Chain, 21 inches long.  
Center pendant, 3  
inches long.  
sterling silver, fine  
silver, willow creek  
jasper, snowville  
variscite



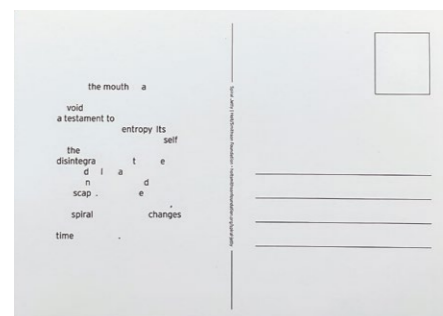
JORDAN LAYTON  
*Fences, 1*  
2024  
25:12:00  
single-channel video





JIYOUN LEE-LODGE  
*Waterman-Falling #3*  
2022

38.3 x 40 in  
digital painting  
printed on paper  
(edition of 10)



ANDREW SHAW  
*This still large Lake.*  
 2024

set of twelve 5 x 7 in  
 cards, open edition  
 photographic postcards  
 and erasure poems





RYAN SIMMONS  
*Refinery*  
2022  
24 x 30 in  
salt print on paper



CHARLIE TADLOCK  
*Cruise Control*  
2024

7.5 x 21.75 x 1.25 in,  
open (approximately  
200 pages)  
hand bound artist  
book: archival pigment  
prints, printed vellum  
inserts, thread, cloth



JONI WOLFE  
*Pachanoi*  
2024  
30 x 21 x 15 in  
ash wood, brass,  
copper





SHIYA ZENG  
*Plum Alley (Forgotten  
 Chinatown)*  
 2024  
 8.5 x 9 x 3 in  
 ceramic and  
 underglaze





## UTAH ARTS & MUSEUMS VISUAL ARTS PROGRAM

Victoria Panella Bourns, director,  
Utah Division of Arts & Museums

Natalie Petersen, deputy director,  
Utah Division of Arts & Museums

Peter Hay, visual arts coordinator

Hannah Barrett, collections  
manager

Fletcher Booth, traveling  
exhibitions manager

Courtney Miller, registrar

Em Cebrowski, program support  
specialist

Emilie Starr, administrative assistant

## UTAH DIVISION OF ARTS & MUSEUMS ADVISORY BOARD

Sharon S. Johnson, chair

Juan Carlos Claudio, vice-chair

Robb Alexander

John Ballard

Larry Cesspooch

Sudha Karg

Janet Smoak

Sam Tsugawa

Natalie Young

## ADVISORY COUNCIL

Kelly Stowell, reporting chair

Susan Adams

Lisa Arnett

Diana Call

Derrek Hanson

Heidi Prokop

Leroy Transfield

Jeni Wilson

## ART ACQUISITION COUNCIL

Amy Jorgensen, reporting chair

Kathy Cieslewicz

Jake Fitisemanu

Rachel Haberman

Jessica Kinsey

Kathleen Peterson

Leroy Transfield

Jeni Wilson

## UTAH DIVISION OF ARTS & MUSEUMS

3760 South Highland Drive | Salt Lake City, UT 84106

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.

This project is supported in part by an award from the National Endowment for the Arts



Ogden Contemporary Arts

Catalog Production:  
Jenny Duff, *Design*

*Artwork images courtesy of the artists.*

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



