

Statewide Annual UT '25

Painting, Sculpture, and Installation



Southern Utah
Museum of Art

+



Utah Division of
Arts & Museums

Visual arts competitions and exhibitions have been part of Utah's state arts agency's programming since 1899. The Utah Division of Arts & Museums' Statewide Annual Exhibition is a yearly juried exhibition presenting a survey of current, outstanding visual art by Utah-based artists through three rotating themes: Painting, Sculpture, and Installation; Mixed Media and Works on Paper; and Craft, Photography, Video, and Digital.

This year's exhibition is composed of 29 artworks by 26 artists selected from 500 submissions following the theme of painting, sculpture, and installation. This broad category includes painting of any kind upon any surface; any three-dimensional artwork created by carving, casting, or other shaping techniques; or large-scale, mixed-media constructions, designed to be displayed for a temporary period of time. All Utahns making artwork fitting the above description were encouraged to apply. Marela Zacarías (New York) and Nancy Zastudil (New Mexico) served as this year's jurors. They brought care and knowledge to the selection process, and toiled over material use, concept, craft, and experimentation as they made their decisions and worked together to choose the award winners.

Utah's multifaceted character is reflected in the art created within its borders, which manifests as a diverse array of individual expressions, concepts, inquiries, perspectives, narratives, and fervent interests. These artistic endeavors are realized through the expertise, ingenuity, craftsmanship, and intellectual acumen of Utah's artists — new, generational, and Indigenous. This long-established program facilitates a comprehensive examination of contemporary art emanating from our communities. Through this, we are prompted to contemplate nuanced storytelling and universal human experiences, appreciate the breadth of human ability and creativity, and deepen our understanding of our shared environment and its inhabitants.

Peter Hay
Visual Arts Manager

Exhibiting artists

Aziza Abdieva

Anne Albaugh

Andre M. Hoggan

Ric Blackerby

Collin Bradford

Linnie Brown

Spencer Budd

Kelly Tapia-Chaning

Camela Corcoran

Melanie Fischer

McGarren Flack

Cara Jean Hall

Kaneez Zehra Hassan

Samantha Killinen

Christopher Lynn

Laura Mason

Teri McHale

Michelle Nixon

Melinda Ostraff

Rebecca Pletsch

Ilaiasi Raabe

Alexis Rausch

Nancy Rivera

Eugene Tapahe

Clinton Whiting

Ariel Wilson

Juror: Marela Zacarías

Marela Zacarías received an Honorary Doctor in Fine Arts Degree and a BA from Kenyon College, Gambier, OH, and an MFA from Hunter College, New York. She creates painted sculptures recalling the fluid movement of fabrics. Zacarías's work



explores possibilities of a dynamic abstraction, geometric or organic, socially committed, born from the artist's study of the history and specificity of the site of work.

Zacarías has held numerous solo exhibitions, including the Brooklyn Museum, Sapar Contemporary in New York, San Luis Obispo Museum of Art in California, and Galería Alterna in Mexico City. She has received many large-scale, permanent, site-specific commissions, including

NYU Langone Ambulatory Care Center, NY, NY.; Seattle-Tacoma International Airport, Seattle, WA; Facebook HQ, Menlo Park, CA; and the American Consulate in Monterrey, Mexico.

JUROR'S STATEMENT

It was an honor to be part of the jury for this year's Statewide Annual Utah Exhibition and, through the process, get a sense about what artists in the state are currently creating and thinking about.

There were many themes explored in the submissions, but one very clear to me was the artists' commitment to the awe-inspiring beauty of the landscape surrounding them and their concern for its well-being. Themes like global warming, labor, and spirituality surfaced in conversation with nature and the human experience.

Breathing—an installation by Collin Bradford of a hospital bed, raises and lowers automatically with a mounted video projector showing an image of a tree as the sun sets—made me think of nature as a sick patient on its deathbed. Regard—a painting by Clinton Whiting about a man mowing the lawn with Grandeur Park in the background—calls attention to both the individuals and the landscape often taken for granted and overlooked. Ch'éétiin (Portals) by Eugene Tapahe uses soil from the Navajo Nation, his homeland, to create minimalist abstract panels that represent the four sacred worlds and the human journey through life. From where the sun is rising by Ariel Wilson invites us to watch the sun rising in different locations around the world while the sun sets in Cedar City, connecting us with the experience of others in real time and asking us to be present.

I hope visitors will find the exhibition to be thought-provoking and inspiring, and they will enjoy the wide range of mediums and emotions the works convey.

Juror: Nancy Zastudil

Independent editor, writer, and curator Nancy Zastudil has been advocating for artists' voices for nearly two decades. She has held editorial, curatorial, or directorial roles at Arts+Culture Texas, Cynthia Woods Mitchell Center for the



Arts at the University of Houston, the Frederick Hammersley Foundation, Tamarind Institute, and Hyperallergic. She was a 2024 Rabkin Prize nominee, and her writing has been published in Artforum, Arts+Culture Texas, Hyperallergic, Southwest Contemporary, and she contributed to Frederick Hammersley: To Paint without Thinking (The Huntington Library, Art Collections, and Botanical Gardens, 2017), and The Hustle Economy: Transforming Your Creativity Into a Career (Running Press Adult,

2016). She received her MA in Curatorial Practice from California College of the Arts and her BFA in Painting and Drawing from The Ohio State University.

JUROR'S STATEMENT

It has been an honor to serve as a juror for Utah's 2025 Statewide Annual Exhibition. The opportunity to see the world through local artists' eyes is one I take seriously, and I believe that I have a responsibility to use my experiences as a curator and arts writer in the broader contemporary art world to inform my selections.

Amongst the nearly 500 submissions were artworks in a myriad of media and genres: landscape, portrait, and abstract painting, functional and decorative pottery, constructed and deconstructed textiles, documentary and narrative video, isolated sounds and collective listening, and more. I was impressed with the skill, imagination, sensitivity, histories, and humor of Utah's creative community. But, for me, the thing that distinguished some works from others was the artist's recognition of their agency, such as speaking truth to power in creative ways and making meaningful connections with people from different walks of life. Artworks that are in conversation with the contemporary moment—individual expressions of shared, global concerns—caught my eye and touched my heart.

The pieces I selected for exhibition and for awards are ones that push the limits of expectation and representation. For example, Christopher Lynn's Chorus (Lynne), an attempt to reconcile the different worlds that he and his mother lived in, speaks volumes. May we each continue to extend the conversations of our lives and to expand the compositions of our love.

Best in Show



Christopher Lynn

Chorus (Lynne), 2022/2025

80 in × 80 in × 15 in, sound, guitar amplifiers, electronics

Juror's Award



Abdieva

Stress Flesh, 2022

Size varies for each sculpture, average approximately 10 in × 10 in × 9 in, silicone
Collaborative project created in partnership with psychologist Joshua Kurtis Brown.



McGarren Flack

Mind in Two 25A1, 2022

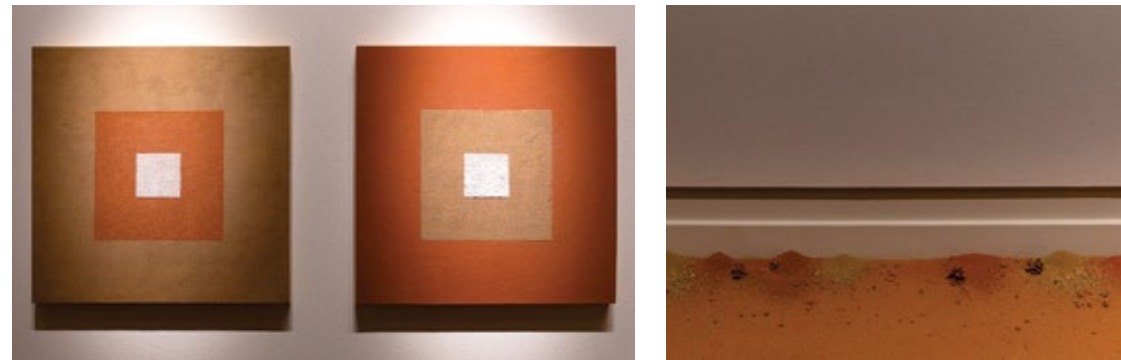
76 in × 48 in, oil on aluminum composite



Michelle Nixon

Some Kind Of World, 2024

12 in × 16 in, watercolor



Eugene Tapahe

Ch'é'étiin (Portals), 2023

24 in × 24 in × 1.25 in per panel (8 panels included), soil used in this artwork comes from the artist's homeland, the Navajo Nation, specifically from the following locations: Bears Ears, UT, Canyon de Chelly, AZ, Lukachukai, AZ, Monument Valley, AZ, Round Rock, AZ, Shiprock, NM, Chilchinbito, AZ, and the Valley of the Gods, UT



Clinton Whiting

Regard, 2022/2025

48 in × 36 in, oil on canvas

Juror's Award

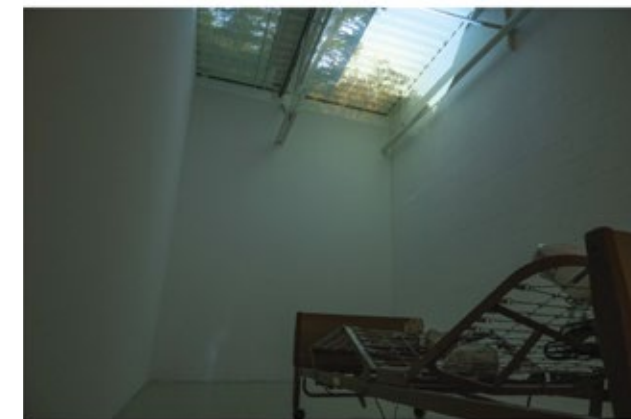
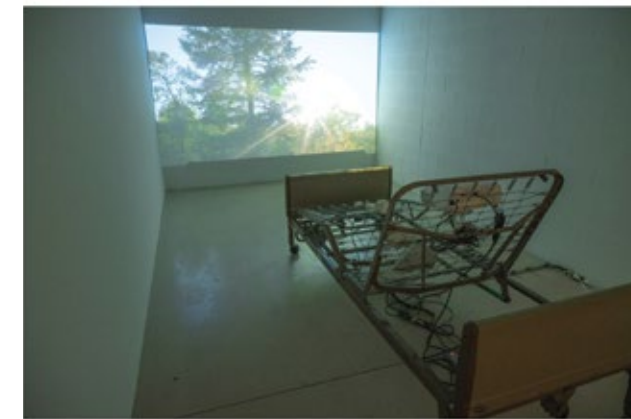


Ariel Wilson and Matt Kowal

From where the sun is rising (composition for Cedar City, Utah, September 27th, 2025: Laikipia, Kenya; Chennai, India; Cha-Am, Thailand), 2025

60 in × 14 in × 4 in, live feed multichannel video (monitor, web server and scripting tools, Raspberry Pi)

Honorable Mention



Collin Bradford

Breathing, 2022/2025

Dimensions variable, hospital Bed, rocks, video projector, custom electronics

Honorable Mention



Alexis Rausch

Congregational Hymn (Acidbath Revival), 2025

38 in × 50 in, oil on panel



Aziza Abdieva

Umbilical Cord, 2022

60 ft and 3 in, silicone, imitation pearls, cast impressions of artist's hands



Anne Albaugh

Eos The Dawn, 2024

48 in × 48 in, oil on canvas



Andre M. Hoggan

Not Me Looking Back, 2024

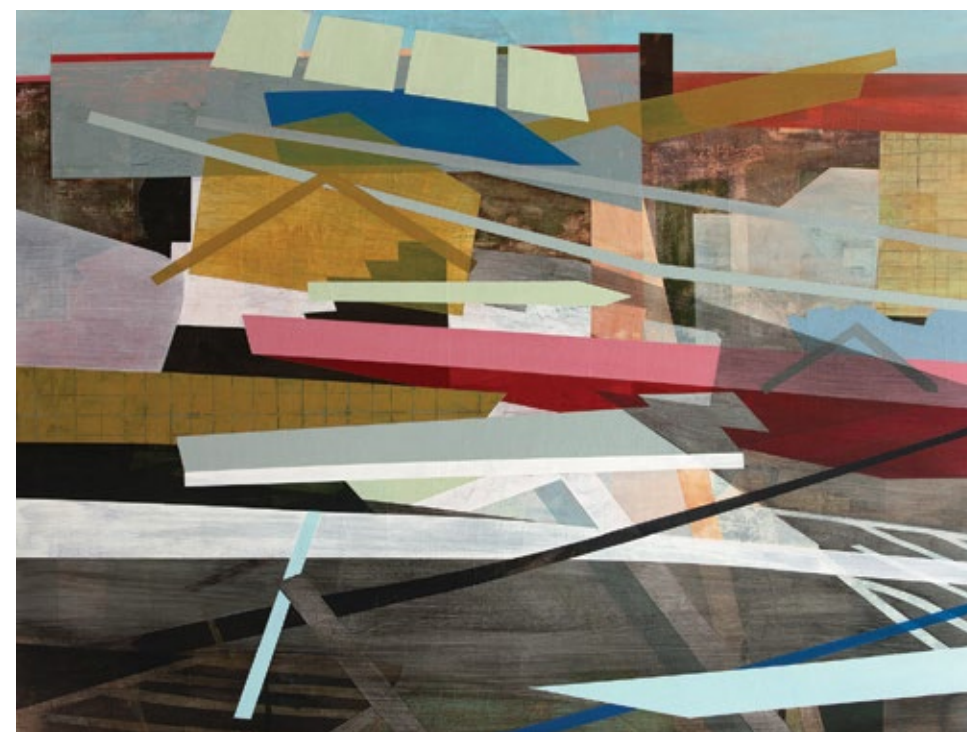
52 in × 24 in × 7 in, flax, milkweed, sisal, jute, polyester, and steel



Ric Blackerby

The Butterfly Tattoo, 2023

37 in × 30 in, acrylic and oil on canvas



Linnie Brown

Framework, 2024

30 in × 40 in, acrylic on panel



Spencer Budd

Mitosis, 2024

9 in × 11 in × 7 in, alabaster



Camela Corcoran

Pulled Energy, 2022

5 in × 12 in × 12 in (15 in × 12 in × 12 in w/vitrine), polymer clay, borosilicate glass, acrylic paint medium



Melanie Fischer

Mundtot, 2025

16 in × 12in × 12 in, PLA, steel, epoxy, spray paint, telephone, dentures



Cara Jean Hall

Lichen on the Moon, 2024

36 in × 48 in, acrylic



Kaneez Zehra Hassan

Dhamaal, 2025

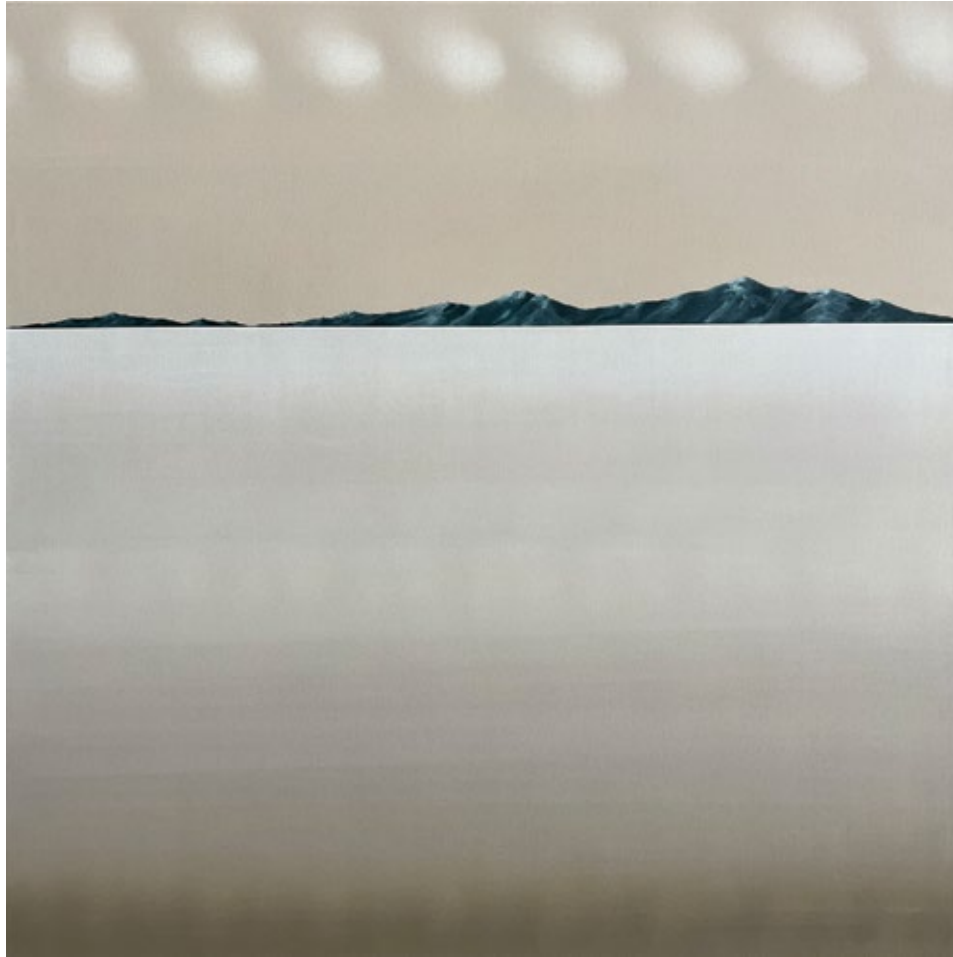
8.5 in × 10 in × 10 in, clay and fiber thread



Samantha Killinen

Software: An Ode to Baker-Miller Pink, 2023

290 in × 12 in × 12 in, fabric, stuffing



Laura Mason

Salt Flats, 2025

37 in × 37 in, acrylic on canvas



Teri McHale

Fractured Forest IV, 2023

47 in × 55 in, hand painted silk, pieced, quilted



Melinda Ostraff

Dies Solis #9, 2024

12 in × 10 in, oil on panel



Melinda Ostraff

Dies Solis #6, 2024

12 in × 10 in, oil on panel



Rebecca Pletsch

Monolith, 2025

48 in × 60 in, oil on canvas



Ilaiasi Raabe

White Vaulted Vase, 2025

12.5 in × 3.5 in × 2.25 in, ceramic



Nancy Rivera

No Present To Remember No. 1, 2023

2 in × 8 in × 11 in, pigment print on broadcloth, salt from Bonneville Salt Flats



Nancy Rivera

No Present To Remember No. 3, 2023

2 in × 8 in × 11 in, pigment print on broadcloth, salt from Bonneville Salt Flats



Kelly Tapia-Chuning

reliquary for Coyote / from flesh to dust, an altar for spirit, 2024

60 in × 61 in, dismantled serape (Mexican blanket) with salt crystals, found coyote jaw from Utah, copper nails

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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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Southern Utah Museum of Arts

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

Artwork images courtesy of the artists.

Catalog Production: Jenny Duff

