PAINTING · SCULPTURE · INSTALLATION

STATEWIDE ANNUAL EXHIBITION

Utah Division of
Arts & Museums

PAINTING · SCULPTURE · INSTALLATION
STATEWIDE ANNUAL EXHIBITION

# 11.17.17 – 1.12.18

# RIO GALLERY

300 S. RIO GRANDE ST | SALT LAKE CITY, UT
VISUALARTS.UTAH.GOV

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**UTAH '17: PAINTING, SCULPTURE AND INSTALLATION** had a record number of entries. 308 artists, along with over 500 works of art, arrived at the Rio Gallery in the historic Rio Grande Depot. We received entries from Logan to Bluff, and many places in between: Moab, Logan, Fairview, Enoch, Roy, St. George, Castle Valley, and Santaquin.

The volume of works submitted this year surpassed previous years and the caliber of pieces demonstrated marked excellence. It's truly an honor to see the work being produced across the state and experience the ideas artists are engaging with and the objects that result.

Classic subjects in art history were evident, but took on new forms. Landscape often features prominently in the work of Utah artists, but the diversity in which it was considered and rendered was astounding. Landscapes ranged from traditional with skillful brush strokes, to a landscape that breaks apart and recombines on an abstracted panel, to an installation that ventured out into the urban landscape. Another artist addressed environmental issues by incorporating materials that degrade the landscape. Other sculptural works utilized parts of the land in their work, joining with branches and weaving with paper. Similarly, renderings of the figure followed tradition, but also departed in the sculpture category: a bronze figure of a classic female nude, ceramic primate busts of a different genus, and, on the other end of the spectrum, a chair that bears the imprint of a figure, literally.

The *Best in Show* work selected by our jurors, a textile quilt, blurs the boundaries between categories. While it can hang flat, we are reminded that a quilt is an object of comfort that can take the 3D form of the human body. The 75,000 tick marks in a perfect grid conjure a view of an aerial map, yet colorless. The viewer can't help but wonder where the quilt traveled throughout its making. As the artist embarked on the repetitive task to complete the object in various locations, these sites became a place for a performative installation of sorts— sites of learning, sites of time passing, sites of attention. The jurors no doubt considered the time-intensity, process, and careful strokes, not unlike that of a painting. At first glance one could easily imagine a reference to the whiteness or grid of a Rauschenberg painting— but unlike an artist who tried to remove evidence of the hand— in the quilt we see a strong declaration of touch and work that seemingly couldn't be replicated, and is certainly not minimal.

Many thanks to our Jurors, Zhi Lin and Jan Schall. They sought to include multiple approaches, genres, and media amongst a range of incredibly diverse works. Their careful consideration was much appreciated in executing a most difficult task amongst an outstanding pool of artworks.

Thank you to all of the artists who took the time out of their day to rent trucks; roll, tape and staple cumbersome objects; drive many miles; and lift and heave the heaviest of objects. It was truly a delight to experience it all.

**VISUAL ARTS MANAGER**
Visual Arts Program
*Utah Division of Arts & Museums*

**FELICIA BACA**

# ZHI LIN

**ARTIST | PROFESSOR OF PAINTING & DRAWING**
University of Washington,
School of Art + Art History + Design

It was a great honor to serve as one of the jurors for the 2017 Statewide Annual exhibition: Painting, Sculpture, and Installation. I want to take this opportunity to thank everyone who participated and submitted their artwork. I would also like to thank Utah Arts & Museums, especially the Visual Arts Program, for their diligent efforts and professionalism, which made possible a successful jury process and exhibition. Lastly, I am very appreciative of Dr. Schall's leadership and generosity, and the experience of working with her is invaluable and rewarding to me.

The Statewide Annual exhibition has a long history that dates back to 1899. I was so delighted to learn the history of Utah's commitment to the arts. I was amazed by the quantity, quality, and diversity of the works submitted from so many artists across the state; 308 artists submitted over 500 pieces of artwork.

The submissions were incredibly diverse and I appreciated every single one of them, as each had a story to tell. Having a close look at them one-by-one, I gained a better appreciation of their physicality, ranging from small and fragile to huge and robust. Some pieces examined current social media and employed a time-based format, while others continued the tradition of easel painting and objects made by hand. Many pieces emphasized the artists' well-trained academic practice, while others showed their self-taught and highly individualized styles. Many pieces were perceptual and observation based, and others voiced political activism and social commentaries based on the artists' engagement in society. It was amazing to see the vast amount of artwork when I walked into the Rio Gallery. I am grateful to all the participants and for the opportunity to have served as a juror.

Representing the scope and variety of the work submitted this year was a great task and challenge for me. I believe the issue of diversity is extremely important to today's art. An artwork reflects its maker's sophisticated craft in the medium or media and articulates its maker's idea and concept—one's intentionality in the work—which is more important than the former in my perspective. Focusing on the conceptual aspect of the work allowed me to identify the form and subject matter of each piece and celebrate the diversity of the artists' backgrounds, social and political views, artistic styles, skillsets, etc. With regret, because of limited space, we could not include many wonderful pieces in the exhibition. I hope that everyone understands this and was not discouraged by the selection process.

As an artist myself, I know that we have a unique practice in learning and making processes. In order to master the medium or media, we must study great work from history. Because studying history aims to loosen the grip of the past— we normally do not stop there—we further pursue our individualized approach in order to make work for our time. In today's society people can voice opinions via our democratic process by voting, through social, mass, and printed media, and by participating in town-hall meetings and street demonstrations. I believe as artists we have a unique responsibility of telling and recording the stories of our struggles so as to achieve a more open, diverse, inclusive, and better society for everyone.

Art matters. It matters to the maker. It matters to the viewer. It matters to communities, to cities, to regions, to entire countries and cultures. Art reminds us that we are human, that we are capable of seeing, thinking, and feeling. It binds us together in shared experience and communication, while acknowledging that no two people will experience the world or the work of art in the same way. It opens our eyes and hearts to new ways of seeing and understanding the world around us.

The works of art assembled here represent a remarkable and sophisticated range of both vision and medium. Jethro Gillespie's *Tally Mark Quilt*, awarded "Jurors' Best in Show", is conceptually and visually pure. White-on-white and hung on the wall, it speaks the language of cool Minimalism. But it is also emotionally charged and functional, for it is a useful object. It can provide warmth and comfort. And what of the embroidered tally marks? Do they count hours of sleep? Days of illness? Years of life? We are left wondering what it would feel like to rest beneath this quiet work of art. We will not forget it.

Among the six Jurors' Awards, there is great diversity of artistic voice. Sarah Peterson's *Viewpoint*, acrylic and ink on birch, offers a double-entendre. Compositionally, all sections of the painting converge at a single point. This is how it feels to stand in one place with darting eyes taking in bits and pieces of our fast-paced and complex world. From these diverse components, we create meaning.

Emily Dyer Barker's *I Miss Everything About You* is cool and graphic, yet emotionally laden. A loved one is gone; replaced by a technological cipher: a QR code. Absence is also the subject of Madison Donnelly's *User-Centered Design*, where the plaster imprint of a body is all that remains on a pine chair. Is this ergonomics or emptiness? Trent Alvey's *Point of Departure* offers a wry commentary on separation via the trope of slippers or shoes. Their soft, white, furry interiors contrast dramatically with nail-encrusted, rusty exteriors.

Inspired by Shel Silverstein's book, *The Giving Tree*, Wendy Wischer's sculpture, *Once there was a tree… and she loved a little boy*, speaks to childhood, while reminding us that life is a cycle, proceeding from birth to death to new lives. Lexi Johnson's painting, *Back When*, is a visual collage of childhood memories speaking in soft voices.

Thanks to all contributing artists, whose insights and talents have enriched this exhibition and our many lives. Thank you, Felicia and Zhi Lin. And congratulations to all!

**SANDERS SOSLAND CURATOR, MODERN ART**
The Nelson-Atkins Museum of Art
*Kansas City, Missouri*

**JAN SCHALL Ph.D.**

**JETHRO GILLESPIE** *Tally Mark Quilt*
2015 Muslin, crochet thread

BEST IN SHOW

**REBECCA PLETSCH** *Tide*
2017 Oil on canvas

**STEPHEN WOLOCHOWICZ** *"Parts" Blue Bulb*
2016 Ceramic

**ERIK BRUNVAND** *Totem*
2017 Wire, resistors, electrical components

**AERIN COLLETT** *Pistis Sophia*
2016 Oil on tin

HONORABLE MENTION

**VIRGINIA CATHERALL** *Species of Concern:*
2017 *San Rafael Cactus*
Paper

**SKYLAR LIU CHANG** *Return Home*
2017 Watercolor, acrylic

**MARK CRENSHAW** *Strawberry Sheep*
2017 Oil on panel

**BRIAN CHRISTENSEN** *Parting Ways*
2017 Ceramic, steel, wood

JURORS' AWARD

**LEXI JOHNSON** *Back When*
2017 Oil

**RYAN MOFFETT** *Unplugged 2*
2017 Stoneware,
electrical hardware

**JIM JACOBS** *Crest*
2017 Maple grafted to apple branches

**JONATHAN FRIOUX** *Sub Citizen*
2017 Acrylic

HONORABLE MENTION

JURORS' AWARD

**TRENT ALVEY** *Point of Departure*
2016 Iron, faux fur

**GARY BARTON** *Lexicons and Signals #11*
2017 Gouache

**LENKA KONOPASEK** *Growth 2*
2017 Paper construction, black paint

**ADAM REES** *The Death of the Boy*
2017 Acrylic on canvas

JURORS' AWARD

**MADISON DONNELLY** *User-Centered Design*
2017 Pine, plaster

**MARIKO KOWALSKI** *Birds of Paradise*
2017 Watercolor on paper

**JUSTIN WHEATLEY** *Rest Stop*
2017 Acrylic

**SARAH PETERSON** *Viewpoint*
2017 Acrylic & ink on birch

JURORS' AWARD

**PAUL ANDERSON** *Temple at Dawn*
2017 Oil on panel

**SUSAN KRUEGER-BARBER** *BIG HEARTED PEOPLE NEED SHARP TEETH*
2017 Installation video

**HONORABLE MENTION**

**LAURA ROMERO** *Compadres*
2015 Oil

**JARED WALKER** *Untitled*
2015 Oil on panel

**CINDY STAPLETON** *Measured Up*
2015 Oil on board

**EMILY DYER BARKER** *I Miss Everything About You, No. 1 & No. 2*
2015 Letterpress, public installation

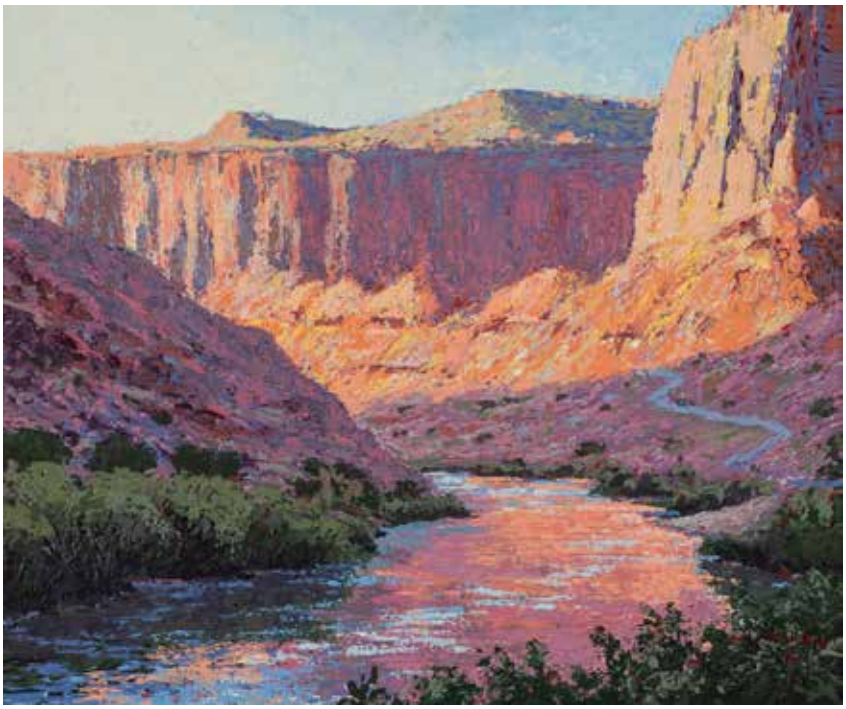
JURORS' AWARD

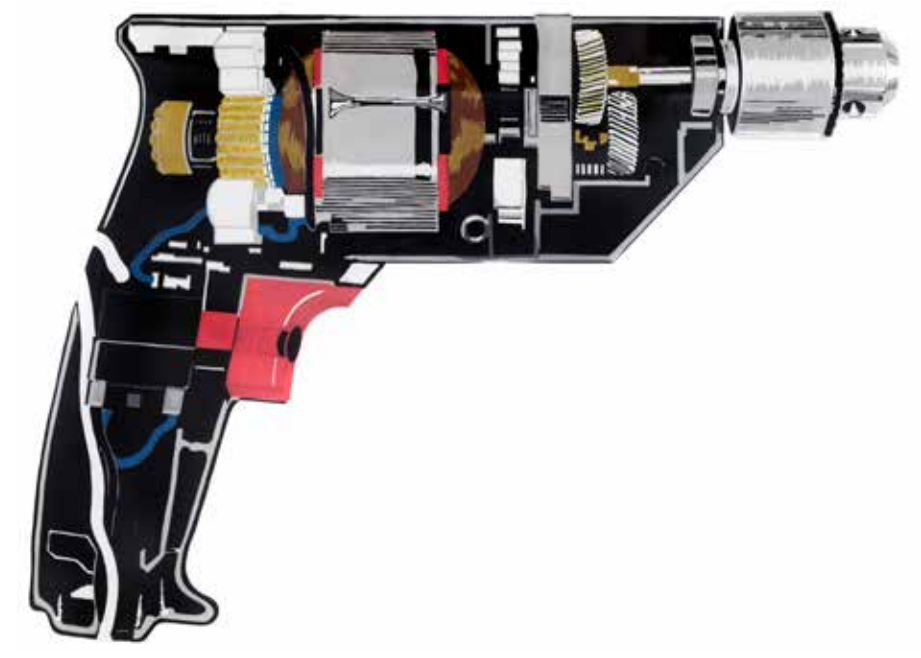
**GARY HALL** *Priestess - The Sign*
2016 Bronze, steel

**ERIN BERRETT** *Texaco*
2014 Oil on linen

**NICK REES** *Colorado Afternoon*
2016 Acrylic

**JASON LANEGAN** *Reliquary for the*
2017 *Evidence of Cheating*
Mixed media





**COLBY BREWER** *Expose*
2015 Oil-based paint marker on Yupo

**LINNIE BROWN** *Collecting Perimeters*
2017 Acrylic & charcoal on collaged panel

**COLBY SANFORD** *Teaching of Light and Shadow*
2017
Acrylic on panel

**WENDY WISCHER** *Once there was a tree… and she loved a little boy.*
2017
Paper, cardboard, & foam covered with tar paper (made from petroleum)

**JURORS' AWARD**

# STATEWIDE ANNUAL ARTISTS

**TRENT ALVEY** 2016
*Point of Departure*
Iron, faux fur
Salt Lake City

JURORS' AWARD

**PAIGE ANDERSON** 2015
*The Sum of Our Ceremonies*
Oil on panel
Salt Lake City

**PAUL ANDERSON** 2017
*Temple at Dawn*
Oil on panel
Salt Lake City

**EMILY DYER BARKER** 2015
*I Miss Everything About You, No. 1 & No. 2*
Letterpress, public installation
Midvale

JURORS' AWARD

**GARY BARTON** 2017
*Lexicons and Signals #11*
Gouache
Provo

**JOHN BELL** 2014
*Inside the Museums, Infinity Goes Up on Trial*
Acrylic, 24 karat gold leaf on canvas
Salt Lake City

**ERIN BERRETT** 2014
*Texaco*
Oil on linen
Salt Lake City

**LACEE BLACK** 2015
*Koi*
Mixed media, collage
Cottonwood Heights

**MARCEE BLACKERBY** 2014
*Young Mercury*
Steel, wood
Salt Lake City

**COLBY BREWER** 2015
*Expose*
Oil-based paint marker on Yupo
Sandy

**LINNIE BROWN** 2017
*Collecting Perimeters*
Acrylic & charcoal on collaged panel
Lehi

**ERIK BRUNVAND** 2017
*Totem*
Wire, resistors, electrical components
Salt Lake City

**JON BURTON** 2017
*River Run*
Acrylic on canvas
Salt Lake City

**VIRGINIA CATHERALL** 2017
*Species of Concern: San Rafael Cactus*
Paper
Salt Lake City

HONORABLE MENTION

**CODY CHAMBERLAIN** 2017
*Bird Of Prey*
Oil on linen
Saratoga Springs

**BRIAN CHRISTENSEN** 2017
*Parting Ways*
Ceramic, steel, wood
Orem

**AERIN COLLETT** 2016
*Pistis Sophia*
Oil on tin
Ephraim

**MARK CRENSHAW** 2017
*Strawberry Sheep*
Oil on panel
Springville

**PAUL CROW** 2015
*Vertical No. 4*
Oil on canvas
Ogden

**AL DENYER** 2017
*Aleppo Spectre V*
Acrylic on canvas
Salt Lake City

# STATEWIDE ANNUAL ARTISTS

**COURTNEY DERRICK** 2016
*Cookie Jar*
Oil on birch
North Salt Lake

**MADISON DONNELLY** 2017
*User-Centered Design*
Pine, plaster
Salt Lake City

JURORS' AWARD

**DOWNY DOXEY-MARSHALL** 2017
*Paisley Pond*
Oil on canvas
Cottonwood Heights

**JONATHAN FRIOUX** 2017
*Sub Citizen*
Acrylic
Salt Lake City

HONORABLE MENTION

**MEGAN GIBBONS** 2016
*Chinese Lantern*
Oil on canvas
Salt Lake City

**JETHRO GILLESPIE** 2015
*Tally Mark Quilt*
Muslin, crochet thread
Spanish Fork

BEST IN SHOW

**ELLIE GOLDRUP** 2017
*Several attempts at making our places the same*
Oil on panel
Provo

**JOSHUA GRAHAM** 2016
*Veritas Natura*
Oil on board
Salt Lake City

**GARY HALL** 2016
*Priestess - The Sign*
Bronze, steel
Santaquin

**BAILEY HATCHER** 2017
*Identity Issues No. 11*
Oil
Lehi

**JIM JACOBS** 2017
*Crest*
Maple grafted to apple branches
Ogden

**LEXI JOHNSON** 2017
*Back When*
Oil
Salt Lake City

JURORS' AWARD

**BRIAN JORGENSEN** 2017
*Geoscape*
Raku-fired ceramics
Millcreek

**REBECCA KLUNDT** 2017
*Creation*
Reclaimed wood, acrylic
West Jordan

**LENKA KONOPASEK** 2017
*Growth 2*
Paper construction, black paint
Salt Lake City

**MARIKO KOWALSKI** 2017
*Birds of Paradise*
Watercolor on paper
Cottonwood Heights

**SUSAN KRUEGER-BARBER** 2017
*BIG HEARTED PEOPLE NEED SHARP TEETH*
Installation video
Provo

HONORABLE MENTION

**JASON LANEGAN** 2017
*Reliquary for the Evidence of Cheating*
Mixed media
Spanish Fork

**SKYLAR LIU CHANG** 2017
*Return Home*
Watercolor, acrylic
Logan

**KATHERINE MAHONEY** 2016
*Winter Ghost Town Truck*
Acrylic
Sandy

# STATEWIDE ANNUAL ARTISTS

**SUSAN MAKOV** 2015
*Surprise Finds in the Glacier Melt*
Acrylic on canvas with collage
Salt Lake City

**COLLEEN MARSHALL** 2017
*Hope*
Oil on canvas
Salt Lake City

**JIM MARTINEZ** 2017
*Car Show*
Acrylic
Roy

**JAZMINE MARTINEZ** 2017
*La Lucha Sigue*
Acrylic & ink on cradled wood panel
Magna

**RYAN MOFFETT** 2017
*Unplugged 2*
Stoneware, electrical hardware
Clearfield

**GRANT NIELSON** 2016
*Untitled #1*
Oil
Salt Lake City

**JOSEPH OSTRAFF** 2017
*Between Places #12*
Oil
Fairview

**SARAH PETERSON** 2017
*Viewpoint*
Acrylic & ink on birch
West Jordan

**JURORS' AWARD**

**JODY PLANT** 2016
*A Long Story*
Mixed media
Salt Lake City

**REBECCA PLETSCH** 2017
*Tide*
Oil on canvas
Provo

**SUSIE POLYCHRONIS** 2016
*I MOVE MY LIPS*
Acrylic & gesso on board
Salt Lake City

**NICK REES** 2016
*Colorado Afternoon*
Acrylic
Salt Lake City

**ADAM REES** 2017
*The Death of the Boy*
Acrylic on canvas
Salt Lake City

**LAURA ROMERO** 2015
*Compadres*
Oil
Springville

**WREN ROSS** 2017
*The Blue*
India ink, screenprint ink, gouache, color stick, casein, ash, salt, graphite
Salt Lake City

**SALLY RYDALCH** 2017
*Home Ground*
Woodcut print, wood sculpture, assemblage
Roy

**COLBY SANFORD** 2017
*Teaching of Light and Shadow*
Acrylic on panel
Provo

**KELLY SEIM** 2017
*Bugged II*
Oil on canvas
Salt Lake City

**JOHN SPROUL** 2014
*FiveEight*
Acrylic
Salt Lake City

**HEATHER STAMENOV** 2017
*Line*
Oil on canvas, glitter
Park City

**CINDY STAPLETON** 2015
*Measured Up*
Oil on board
Provo

# STATEWIDE ANNUAL ARTISTS

**B. REX STEWART** 2016
*Winter Snow on the Jocko*
Oil
Salt Lake City

**CLAIRE TAYLOR** 2015
*Water for the Residents*
Watercolor, gouache, colored pencil, gel pen
Salt Lake City

**JENNA VON BENEDIKT** 2016
*Miracle of the Gulls*
Oil on panel
Santaquin

**JARED WALKER** 2015
*Untitled*
Oil on panel
Salt Lake City

**YUFEN WEI** 2017
*Moon Night*
Acrylic
Salt Lake City

**JUSTIN WHEATLEY** 2017
*Rest Stop*
Acrylic
Holladay

**WENDY WISCHER** 2017
*Once there was a tree...*
*and she loved a little boy.*
Paper, cardboard, and foam covered with tar paper (made from petroleum)
Cottonwood Heights

JURORS' AWARD

**STEPHEN WOLOCHOWICZ** 2016
*"Parts" Blue Bulb*
Ceramic
Ogden

## CATALOG NOTES

*Carol Sogard*
Catalog Design

*Christine Baczek*
*David Hyams*
Photography

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

* Not all artworks are pictured in the catalog.

* Some images provided by artists.

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Utah Department of Heritage & Arts

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