



In This Issue

Connie Borup | Steve Sheffield | About Us **page 2**
Jennifer Rasmusson | The Itinerant Artist Project **page 3**
The Female Gaze | Zuzanna Smolarkiewicz **page 4**
George M. Ottinger | Exposed **page 5**
Out of State Representation | Reunion in St. George **page 6**
Grant Stevens Video Art | No Object **page 7**
Up & Upcoming: Salt Lake **page 8**
Up & Upcoming: To The North **page 9**
Mixed Media | Up & Upcoming: To The South **page 10**



Artist Profile: Cedar City

Conversations with Jennifer Rasmusson

by Robyn Heitzler

Southern Utah artist Jennifer Rasmusson not only makes a living with her paintings, she carries on conversations with them.

Her paintings begin with a base of thickened paint to give them depth, followed by an application of colors to erase any sign that the canvas had shown up at her house in one solid color – white. "I hate white canvases," Rasmusson says. "They're no good at all."

Rasmusson resolves this problem with big splotches, drips and splashes of color. She uses palette knives to scrape paint on and off, using many mediums to thicken the paint. Her brushes "scrumble" the paint into the fabric, creating the perfect dips and lines for the painting to follow. This is what Jennifer calls the "real raw part of painting, just paint as paint -- drips and scrumbles."

The process repeats as Rasmusson introduces herself to each of her stark canvases, creating something pleasing with great potential. Five to ten canvases greet her at a time as she molds them into her masterpieces.

"Painting's more like a conversation to me than it is just painting, because you put something down and then you kind of just go with it," she says. "It's like a conversation between me and the painting."

continued on [page 3](#)

Feature: Alder's Accounts

On the Trail with George M. Ottinger

by Tom Alder

Any description of George Martin Ottinger's (1833-1917) life reads much like a "lost and found" listing in the newspaper: "Lost: Dog with scar on head; no teeth; has broken tail; missing front leg; answers to the name 'Lucky.'" Ottinger was born in Pennsylvania to a family who, when Ottinger was nine, fell on hard times. He was sent to New York City to live with his uncle and aunt. After his aunt died, and with his parents now separated, young Ottinger was passed about from friends to relatives until, at age seventeen, he became a sailor. Working on a whaling ship, Ottinger became frustrated and bolted once the ship docked, for which he is to have spent a little time in the brig.

continued on [page 5](#)

Exhibition Review: Salt Lake City

A Woman's Place is in the Darkroom

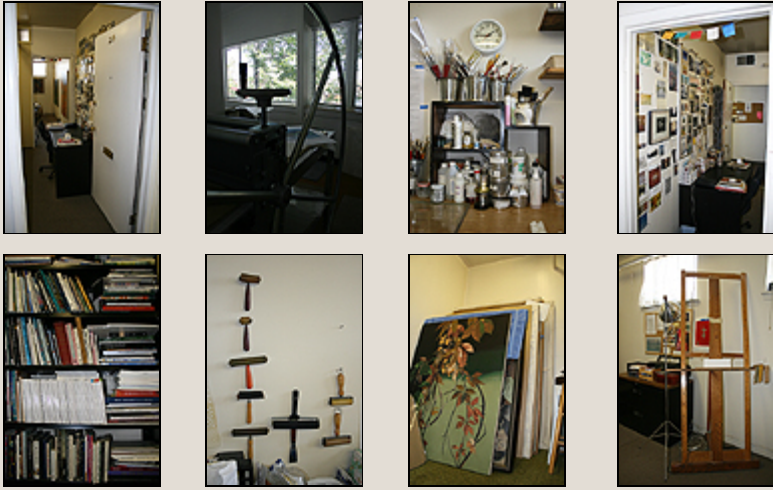
Zuzanna Smolarkiewicz: a woman's place? at the Gittens Gallery
by Geoff Wichert

In a photographic portrait we see Alley, a young woman with olive skin and black hair, in a white room that doubles as kitchen and dining room. Her stance is too energetic to call a pose: she pivots on one foot like a dancing figure carved on a temple, her full length figure facing the viewer but turning into the frame. We see her face in profile, her nose echoing the thrust of a flexed knee. She smiles at the scene before her, where a woman who could be her sister or a close friend entertains a toddler in a highchair. The distant child is the only one who acknowledges the camera, staring out at us as though in a conventional portrait. The photographer has positioned her lens at an angle to the room's walls, so that the converging orthogonal lines of fixtures and parquet floor reinforce the diminishing scale of the three figures. Everything is triangular, the triangles summarized by the one that starts with Alley, extends deep into space to the child, follows its gaze back to us, then pivots towards Alley to begin the journey again.

Zuzanna Smolarkiewicz is the rare artist who leaves little for a legitimate critic to do. It's not just that she knows exactly what she wants to accomplish, or that she can explain herself in clear prose that doesn't hijack language for ulterior purposes; it's that what she achieves is pretty much precisely what she sets out to do. These thirty portraits intend to explore the old calumny that "a woman's place is in the kitchen:" to see how well it accords with women's lives today. Has the smartly dressed Alley traded her companion's messy happiness for a career? Then again, isn't this female society exactly where women prosper? Feminists and their foes could trade rhetorical positions and opinions about these lives, but Smolarkiewicz has the infinitely richer and more complex visual truth. If this were a nativity, wouldn't Alley be standing in for Joseph?



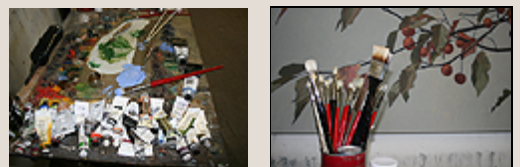
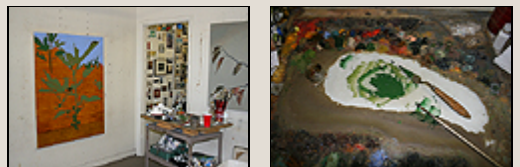
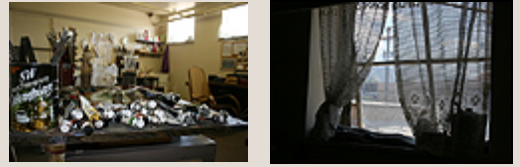
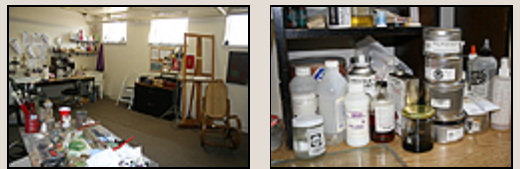
continued on [page 4](#)



studio Space

Connie Borup's Studio by Laurie Warner

Later this month, **Phillips Gallery** will host an exhibition of new works by Salt Lake City artist **Connie Borup**. Borup, who is known for her strong sense of design and a warm, earthy palette, creates her works from her SugarHouse studio. While most of the buildings on the block have been boarded up in anticipation of their demolition, the Rockwood Artist Studios still stands and is home to over thirty local artists. In addition to her painting space, Borup's studio also has a press, and future exhibitions promise to display her unique artistic sensibility revealed in printmaking mediums.



Feature: On the Spot
● Steve Sheffield



- What hangs above your mantel?
 - A large abstract of mine; I hung it there as I was moving in (the only spot on the wall with a nail). Lee Deffebach saw it hanging soon after and told me I should never move it. I haven't; that was 7 years ago.
- What is your favorite building in Utah?
 - The new downtown library; that might change with the new Frank Gehery project in Utah County.
- What is the most memorable exhibit you've seen recently?
 - The Brian Kershisnik Exhibit at the 'U'.

15 Bytes: About Us
This Edition

Tom Alder is a banker by day but in his free time explores his interest in Utah art. He is on the board of the **Museum of Utah Art and History**, organizes the yearly Zion's Bank Art Show, and is currently working on a Masters Thesis on Henri Moser.

Ehren Clark received his BA in Modern and Contemporary Art History and Criticism at the University of Utah and an MA in the art of the Renaissance at the University of Reading, UK. He currently writes for the Deseret News, as well as being published in other journals in Utah.

Robyn Heitzler is a freelance writer. She's written for numerous newspapers and magazines, with articles appearing in 4-Wheel Drive and Sport Utility Magazine and Irreantum. She enjoys contract writing, teaching writing classes and educating the public about sexual assault.

Lisa Huber is a native Utah artist who works in pencil and watercolors. She is also a published poet and writer, works by day as a Software Developer, and resides in Washington City, Utah.

Sue Martin holds an M.A. in Theatre and has worked in public relations. As an artist, she works in watercolor, oil, and acrylic to capture Utah landscapes or the beauty of everyday objects in still life.

Frank McEntire, a Houston native, is a former director of the Utah Arts Council and art critic for The Salt Lake Tribune, fundraising strategic planner and sculptor.

Gretchen Reynolds, who has a BFA from the University of Utah, teaches painting and drawing at Weber State University.

Shawn Rossiter, a Boston native, is a professional artist who lives in the SugarHouse area of Salt Lake. He founded Artists of Utah in 2001.

Laurie Warner has been a professional photographer since 1976, when she started her own freelance company call Photovation. After living and working for years in the New York area, she recently moved to Utah and is now pursuing a career in fine art and works as the studio assistant to John Hughes.

Geoff Wichert is a professor of Art History at Snow College, as well as a glass and multi-media artist. He has been writing about art for over 25 years in regional, national and international publications.

Wouldn't you like to join this prestigious list? To become a 15 Bytes writer contact editor Shawn Rossiter at artistsofutah@netzero.net.



0 | 1 | 2 | 3 | 4 | 5

Jennifer Rasmusson . . . continued from page 1

Rasmusson's conversations with her art are beautiful indeed, stemming from a lifelong love of art. As a child, she took drawing classes and continued into high school, devouring every art class available. After high school, she attended Salt Lake Community College until they ran out of art classes to offer her.

Her early classes only intensified Rasmusson's need to paint and that need led her to Lyme Academy College of Fine Arts in Connecticut. For nine hours a day Rasmusson fine-tuned her creativity as she learned to communicate with her paintings. Traditional portraits and landscapes took flight beneath her brushes, but when the year ended, everyone's artwork looked far too much alike. Rasmusson left the school with a hunger for her own style, and she found that opportunity at the Dundas Valley School of Art in Canada.

Dundas operated out of an old factory with 27,000 square feet of studio space, providing a unique learning environment she'd not found elsewhere. The first two days at the school were designated for weeding out the students not serious enough to listen to their instructors. More than half the students abandoned their studies, leaving room for the passionate artists to excel in their studies. The instructors at Dundas never displayed their own artwork, so as not to distract the students from finding their own styles. Instructors left the students with assignments at the beginning of each week and returned at the end of the week to critique each work. Gone was the traditional structure of Lyme Academy as Rasmusson found her own voice. She made the switch to abstract and has never regretted it.

Rasmusson's work has evolved over the years as she has merged traditional and abstract in many of her paintings. She even experimented with collage within her designs, but has left that method behind in favor of the depth offered by the base paint she uses now.

"It has more substance to it, it has more depth to it," she says. Her artwork may have more depth but it's also become simpler and yet it's stronger because of the simplicity. "I think it's starting to become me now," she explains. "I'm not using other artist's work as crutches anymore. I think it's really my work now."

House painting brushes are common in the first stages of Rasmusson's work as are her "throw-away brushes" -- ones she's worked so hard on they don't last long. Together they create the perfect base for her abstracts. After the base is finished, Rasmusson works the paintings together, moving from one to another, exploring technique and design as she meets the needs of each piece. There are no preliminary drawings. It just comes together one layer at a time, each determining the next. Like good conversation Rasmusson's paintings are dependant on responses -- one layer tells her what the next must hold. As could be expected, there are

Rasmusson is branching out even further now. She's the president of the Cedar City Art Committee. As president, she's in charge of the annual CCAC art show at the Braithwaite Museum at SUU. "I think it's actually fun to see the process of how the show comes together from the other end," she says. As an artist, the organization of an art show is rarely seen, but Rasmusson has had the opportunity to experience both ends and she's found it insightful and fun. She's hoping to do more with the CCAC art show in years to come. "We're hoping to be able to build this show into something really worthwhile."

Rasmusson has also accepted a limited number of commissions and has enjoyed the projects, especially when given free reign. "I'm really branching out and putting work in museum exhibits, trying to build up my resume of museum work. That will eventually take me to other galleries," she says. Her work has already received astounding recognition. It has been displayed in a number of Salt Lake venues -- Art Works, Inc., the Utah Arts Council Annual Exhibition, Metro Art, Art Access, Phillips Gallery,; -- as well as the Fairview Museum in Fairview and the Defasco Gallery in Canada.

Her most recent work will be on display at a two-person exhibit at the Rose Wagner Performing Arts Center, 138 W. Broadway, Salt Lake City, Utah, October 5 - December 28. She is represented in Salt Lake City by **A Gallery**. Her work can also be viewed at her website, www.jenniferrasmusson.com. She welcomes comments about her art: Jenniferrasmusson@yahoo.com.

Project Spotlight Jim Mott's Itinerant Artist Project Comes to Utah

by Shawn Rossiter

In ancient Ireland, as I learned from a recent trip to the Emerald Isle, poets were revered, and in some respects regarded as the equals of kings. The greatest honor a man of substance could have would be to host a bard and accompanying entourage in his home. This practice became so widespread, and the poets so numerous, that at various times the expense of hosting the poets almost bankrupted kingdoms. With his Itinerant Artist Project, New York artist **Jim Mott** has created something reminiscent of the Irish sense of hospitality, traveling from home to home, exchanging his artistic gifts for the hospitality of his hosts (but, thankfully, posing no financial threat).

Mott stays with a host for 2 to 5 days. While there, the artist goes into neighborhoods and surrounding areas creating several small oil paintings each day. As he interacts with his hosts, he shares his philosophy, his creative process, and, before he leaves, a painting. Touring the country and staying in the homes of strangers, Mott has spent a total of six months on the road, stayed in 50 households in 23 states, and completed more than 300 small landscape paintings since 2000. His fall 2007 tour began in Seattle and will take him through Washington, Idaho, and parts of Utah before heading eastward to his home near Rochester, NY. It is the most extensive tour he has made since the original cross country tour in 2000.

Some have compared the itinerant artist to performers and other itinerant types of past centuries. Mott thinks of it this way: "It has been more a case of an artist living life at full capacity, in a context that is artfully and collaboratively arranged to support that end, but which is all the better for being real life, not something separate."

surprises. The less she analyzes her work, the better her pieces become, presenting a new level of achievement that all her paintings must meet.

Of course, Rasmusson doesn't dwell in her world of artwork alone. She is a wife and mother to two beautiful children. Though she has painted since she finished school, it hasn't always been the family's main source of income. Her husband, Ryan, used to work at a motel, but his hours increased and the couple grew tired of the time he spent away from the family each day. When Rasmusson changed galleries in 2002 and everything she took into the gallery sold within a month, she and Ryan decided that the artwork was paying well enough that they ought to give it a try as their sole source of income. "We just jumped in and did it and we've been doing it ever since," she says.

Five years later the artist is still in awe that she makes money doing something she'd pay to do. "I love going down to the studio. It's a great job," she says. It's also been an interesting transition. "There's always the balancing between Ryan and I between who does what and whose job is whose now, because I'm in the studio." Ryan paints the edges of her canvases, does the paperwork, transports paintings, and manages the business end of art. He also watches the kids while Rasmusson is in the studio.

Shaye, 6, and Braxton, 4, have grown up in art galleries and at art shows. Their home is filled with art and they've embraced it fully. Shaye critiques paintings through the artist's usage of shapes, colors and textures. Braxton recognizes the beauty of the colors and composition of everything around him. "Shaye says she's going to be an artist, but she also says she's going to be a rock star, so who knows? Braxton hasn't said he wants to be an artist, but shows more interest in it right now," Rasmusson says.

The children's continued interest has taught Rasmusson the value of including her children in her work. "Sometimes I let them come down and paint on canvases," she says. "They sometimes get to come down and do some under-painting for me." Rasmusson has also used some of their drawings in her work. "They were out drawing on the sidewalk one day and I thought, oh, those are nice lines. I need some of those lines in my paintings."

Her latest body of work has come from that sidewalk chalk and those innocent lines. It's carried over well to canvas as gentle figures with childlike attributes. The feelings communicated by the paintings are serene and comforting. The colors in her work have also changed. "From one body of work to the next, I can see change. I'm always trying to make each body of work better," she says. "There's always something new to explore or some new direction to take or some new paint or color."

As Rasmusson experiments with color, she is recognizing the strong influence of her surroundings. Her colors in the fall are richer, with oranges and reds. Summer brings brighter colors, and aqua emerged after a trip to Hawaii. She finds colors in nature that make their way constantly onto her canvas, but she also keeps up with the hottest colors in design. "Everything around me influences my colors," she says. Perhaps that's why her paintings appear richer and redder after a trip to Zion National Park, or why all her paintings were pink after the birth of her little girl.

Rasmusson gets further inspiration from flowers, papers, fabrics and nearly anything else with great texture or lines. Her past work includes a series on rocks and one on architectural angles. Her work has contained dancers, children and abstract figures. "One thing leads to another. Once I start painting, there's always new ideas," Rasmusson says. "It's just getting them all down on canvas. So I write them all down in my sketchbook." It's when she stops painting that she has to work to come up with ideas.

Rasmusson's success is a dream come true. She paints a few hours each morning and spends the rest of her day with her family. When facing a deadline, she often paints several more hours in the evening. "We love that we get to spend time with each other and it's always just worked out," she says.

As he explains on [his website](#), Mott was strongly influenced to start the project by Lewis Hyde's book, *The Gift*, "a fascinating fusion of cultural anthropology and literary criticism which poses the question: can art be true to itself, can it have life as a gift or be seen as the expression of a sacred gift...in a market economy?"

Using art as a currency for getting around the country and producing more art has been more than an expression of Mott's gift for painting. He has come to appreciate the "gifts" large and small he receives from others along the way -- from shelter to a cup of coffee and conversation. Through his practice of art, he is connecting people and culture and nurturing the notion of "hospitality," which he "didn't see happening much in the US, where, increasingly, distrust and fear and the desire not to be inconvenienced seem to dominate our interactions with strangers... where 'visiting' is something we do on the Internet."

Local artist and regular 15 Bytes contributor, Sue Martin, will host Mott while he is in Salt Lake. She learned about Mott's project through creativity coach Eric Maisel, when both her and Mott were participating in Maisel's online research on "making meaning" through art. After reading about the project, Martin says she "became intrigued by the notion of 'art as currency.'" In fact, I made it a practice to gift party hostesses during the last Christmas holiday season with small original paintings. I think they appreciated it more than another plate full of cookies."

Martin looks forward to some practical painting tips, such as a look at Mott's plein air gear and some tips on how to pack for a long trip. And, of course, she's also eager to hear about his reception -- good or not-so-good -- in various households.

The public is also invited to hear Mott speak about his experiences. While here, the artist will give a public presentation on his work and his practice of gifting art for hospitality at the Salt Lake City Main Library, 3rd floor conference room, on Monday, October 8, at 7 p.m. For more information, contact: Sue Martin, 801-209-3062 or visit www.jimmott.com.



continued next column ↗

0 | 1 | 2



0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8

Zuzanna Smolarkiewicz . . . from page 1

Smolarkiewicz appeared in these pages in [June](#) as one of three graduate student artists whose group show at the Rio Gallery, *I Am You*, focused on their common conviction that portraits are as self-expressive as any other genre of art. Eva Jorgensen, also in that trio, appears here as one of Smolarkiewicz's subjects, her kitchen displaying some of the antique family portraits she uses to locate herself in time and space through vast, net-like images of her extensive family. | 0 | Jorgensen's prints and installations evolved in linear fashion between *I Am You* and her thesis show in July, while Smolarkiewicz moved forward on more than half a dozen parallel tracks simultaneously, each with a source in her own story and a unique visual presentation. Her snapshot portraits in *I Am You* were rough, spontaneous invasions of her friends' space that also forced the viewer a little too close for comfort. They were what Marshall McLuhan called "hot," and some viewers skirted her side of the gallery.

By contrast, vacancy—despite the giant "ENTER" sign that looms in the foreground of one image—keeps viewers at the kind of aesthetic distance that permits moving up close to the pictures. When she was a child traveling across the country with her family, roadside motels represented a refuge from life in the back seat of a car. They offered luxuries the family didn't possess at home: color TV, swimming pools, and take-out food. Yet as adults, she realizes, most of us see them as nodes in the ordeal of travel, connected in our minds with uprooted lives, illicit encounters, and shameful purposes. Appropriate, then, that as adults we see this lost fragment of a child's world from a distance, like a confection forever recalled but now closed to us.

Compared to those projects, a woman's place? is spacious and daylit. Most of the subjects are seen from far enough away that they appear full length. Some are in another room. Some are so far away, or turned away from the camera in such a way, that they would be hard to recognize from these "portraits." Despite their candid poses and the photographer's disregard for convention—the extent of which may be measured from the fact that one of these "women" is clearly a man—the overall effect is formal: thirty subjects, thirty kitchens. In each, the architecture is fully present. It often suggests, by its rotation from the picture plane and resulting diagonal perspective, the energy of the woman who dwells in it. In most there is a sense of enclosure, though whether it's more like a cave or a cell may be for viewers to decide. Occasional windows or doors into another part of the house add a dimension. So, too, does the presence of men alongside these women, sharing their space. The equal companionship implicit in these is the flip side of the contented or self-absorbed solitude seen in others. In "Susan, Brooklyn, New York," nothing breaks through the picture plane. Instead, Susan's gaze out the window runs perpendicular to our gaze at her. Contrast that with "Brenda, Heber, Utah," where Brenda and her male companion are seen in the distant kitchen, their small forms dwarfed by the lounge chair—a throne abandoned for now—that looms in the foreground.

Two characteristics of contemporary photography are the snapshot aesthetic—a rejection of the high aims of classical photographers—and the construction of original subjects and even whole tableaus that are

Exhibition Preview: Ogden Dick by Jane: Kristi Hager & the Female Gaze at WSU

by Gretchen Reynolds

Driving down from a faculty gathering, to a weekend drawing workshop. Ogden, Utah, to Helper, Utah. Over the pass with a full moon and me with a skylight in my reliable car. I smile most of the way there. I am late and when I pull up in front of the tall windows of the Studio Group Building, which look out onto the quiet main street of Helper, they are blocked out with paper. I enter the front doors into a huge and dark studio space which holds, at its center, a circle of reverent and working artists. They radiate out from a platform in the middle. Then I see him. Raised high on a model stand and lit with a warm light, is the most beautiful man I have ever seen. He is studying to be a neuro surgeon. Modeling is his day job. He is buck naked. He is jaw-drop, drooling-mouth good looking. He is get-run-out-of-town-for-falling-in-love-with-your-model (an occupational hazard for figurative artists) manly man handsome and then some.

Later, on the back porch, exhausted from making art, several of us girls are speculating about women's access to formal drawing skills. Hasn't it changed over the years and haven't women been celebrating the male nude as subject matter for awhile now? Is the female nude more beautiful than the male nude? We had just seen a whole lot of evidence to the contrary. Would we, as women, paint or draw the male nude with the same concerns as a man would? The questions started to swirl and the idea of an exhibition, "You've Got Male" was born. It was then briefly named "Dick by Jane," and now, *The Female Gaze*, due to open on October 22nd, at Weber State University's, [Mary Elizabeth Dee Shaw Gallery](#), Ogden, Utah.

Kristi Hager, who will be showing with Jen Davis and Patricia Kimball in this exhibit, is a Montana artist who has been working with the male nude as subject matter for some years. Hoping to provide an alternative to the objectification of the nude, Hager avoids approaching her models with the eye of the voyeur. Instead, Hager poses the model on a raised platform so that the point of view is not from above. This has the effect of leveling the playing field between the viewer and the subject. She works with the model to find a pose that implies self-determination and agency. This effectively rejects the tradition of the passive, "I am here to be looked at" nude. Hager's larger than life figures move in water, a kind of baptism into the world of the spirit in the body. She explores the relationship between sensuality and spirituality, commenting on the idea that the two are not irreconcilable. Hager's images are compassionate and powerful.

The other two artists in this exhibit do not focus uniquely on the male nude. *The Female Gaze* began as a national call for entries from female artists who depict the male nude in their work. Due to website address snafus and a subsequent low number of entries, the exhibition has evolved into the present three-person exhibition exploring the nature of the female gaze on the human figure. Local artist Patricia Kimball explores the clothed figure in her paintings, drawings and prints. Photographer Jen Davis' gaze is an autobiographical one, viewing herself in everyday settings to see how the world views her.

I am excited to see the work of all three of these fine artists, but my mind is still drawn to that wonderful drawing workshop and the conversation it sparked. I have had many similar conversations

then photographed. Both to some degree capitulate to the fundamental predicament of photography as art form: that viewers tend to ignore the formal qualities of the photograph and only look at the subject. Smolarkiewicz has dabbled in both approaches, and appropriately for someone who is not only an M.F.A. candidate, but also a working professional photographer, a range of other aesthetic approaches and genres as well. But it now appears that her real interests lie in the ability of her medium to transform an avalanche of visual data into a dramatic encounter with parallel lives and at least one parallel consciousness. So she gives herself the freedom of those Baroque painters who presented their kings and queens as if they were just another element—sometimes quite small—in a vast canvas in which the artist's skill was part of a universe revolving around them to their glory. The difference is that she, like the video artist Bill Viola, sees Baroque art as its creators could not: not as the product of kings and queens, but as something they themselves created. As an artist, then, she can concede neither the content nor the form.

So the best way to look at these photographs may be as dramas, or as windows onto ordinary lives that just need to be looked at in a certain way for their dramatic truth to emerge. Anyone who hasn't tried to slip a large format camera into a quiet domestic scene probably can't fully appreciate what the photographer has undertaken in order to capture the subtle details and tight spaces seen here in deep focus and without distortion. But that's only the start of what Smolarkiewicz has accomplished. Throughout a woman's place? one vital question runs: how is it that we are allowed to witness this? Beecher nursing a beer seems as shut down as the elaborate stereo system she stands behind, its glowing pilot light almost the only evidence of both their potentials. | **1** | Even as she lapses into an introspective moment, Brenda's blond mane celebrates her affinity with the yellow crested cockatiels she keeps close by. | **2** | And while it's easy to imagine a photographer being welcomed into Pani Koluch's Warsaw apartment to join the family meal, that doesn't explain the intimacy that we eavesdrop on between Holly and her son, Sarah and her daughter, or Meredith and the man who stands in the dark just outside her brightly lit kitchen. | **3** | Talent is a privilege, and with it comes opportunity. Zuzanna Smolarkiewicz shares her boon with us, permitting us to seemingly enter these truly private moments without compromising either their quality or the capacity of our presence.

Even if it's true, as many artists and critics have said, that every portrait contains the ghost of a self-portrait, it's not true that every artist who makes portraits can develop that latent image into something with a life of its own. Rembrandt used himself and his family as figures in his biblical subjects, but it is in the felt humanity in his canvases that we now recognize his presence. Zuzanna Smolarkiewicz is not yet Rembrandt, but that is a matter of degree. Meanwhile, her portraits have an affinity with his that most artists neither possess nor aspire to. The self-portrait that her pictures of her friends bring into view incorporates curiosity, compassion, humor, and understanding. It may not yet be a complete picture of human nature, but it is a completely human picture.

Zuzanna Smolarkiewicz's MFA Thesis exhibit, a woman's place, is on exhibit at the University of Uta's Gittens Gallery through October. Her work can also be seen on her [website](#).

regarding the idea of women working with the male nude as subject matter since then. We have the feminist theory of the male gaze being the objectification of the female. We have our taboo of the human form. We have the figure being one of the hardest subjects to excel at. We are very complicated forms and many artists, these days, do not want to do the work of learning to do it well.

The question that I am most often asked is whether or not the female nude is more beautiful than the male? In my personal wrestling with using the male nude as subject matter, I feel that the female form has nothing on the male. As a figurative artist, I can see that the female nude is beautiful, but I am attracted to the male body in a way that I am not with the female body. My guess is that the effect of that would get into how I am painting. I look forward to one day finding more women who are celebrating the male nude as subject matter and contributing to that kind of work myself.

The Female Gaze will be at the [Mary Elizabeth Dee Shaw Gallery](#) October 22 – December 14.



0 | 1

[return to top](#) ↗



0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9

George M. Ottinger . . . from page 1

While on furlough in Panama, Ottinger learned about the California gold rush and hopped a San Francisco-bound ship. Once there, he made his way to the gold fields and came to understand the meaning of "bust." He and a buddy returned to San Francisco where the pair booked passage on a ship bound for China. Sound exciting? It wasn't. Somewhere in the Pacific there was a mutiny aboard ship, so when the vessel arrived in Hawaii, Ottinger decided he had tasted enough adventure and announced he was returning "home" to the east coast. There, he pursued a career in art, something in which he had dabbled when he was much younger. More jobs and disappointments followed Ottinger as he absorbed as much training as possible from various artists, including an abbreviated enrollment at the Pennsylvania Academy of Fine Arts.

During this time, Ottinger's mother had joined the Mormon Church. Sister Ottinger persuaded her son to join the Church as well, and in 1861 the two traveled by covered wagon to Salt Lake City. During the arduous, historic trek, Ottinger chronicled the event with paint, brush, and palette (and was one of the few to do so). I find it interesting that even though the science of Daguerreotypes and photographs had been around for a few years, there is no record of photography ever being used in those first fifteen years or so of the Mormon exodus. It's unfortunate that a couple of Elders didn't knock on the doors of Mathew Brady or Timothy O'Sullivan in those early years.

I was able to see a number of these paintings after a chance meeting with a nice lady who revealed that she had some Ottinger art and asked if I knew anything about him. All of her paintings were from Ottinger's 1861 pilgrimage to Utah. Four paintings hanging in a back bedroom depict various, now-famous stops on the Mormon Trail. You Mormon historians or geographers will need to let me know in which order these delightful pieces were painted: Platte River, Courthouse Rock, Scott's Bluff, and Devil's Gate (adjacent to Martin's Cove, Wyoming). I'm sure the Church would love to have these four works keep company with Ottinger's "Chimney Rock," usually on display at the Museum of Church History and Art. Journals can't quite provide the same description of conditions along the trail or these famous landmarks as do the Ottinger paintings. Notice how orderly the campsite is in "Platte River 1861". | 0 | Wagons nestled closely together, livestock grazing as a herd, women taking advantage of the nearby river for a little laundry activity, and the men folk gathered together, perhaps discussing tomorrow's twenty miles. The next shows the pioneers on the move with an illuminated landmark, "Courthouse Rock 1861" | 1 | in the background. "Scott's Bluff," | 2 | another familiar site used by the pioneers for a navigation point stands out as another celebratory landmark. It's a well-composed and balanced work that contains a rare first-hand glimpse of pioneer life on the trail. Like these other three, "Devil's Gate" is a similarly-composed chronicle of the pioneer march at this famous stopping point -- highly publicized in recent years because of the sesquicentennial recognition of the Willey-Martin Company tragedy.

Upon arrival in Salt Lake, during a time when his mom was probably nagging him to attend Sacrament Meeting, it was Ottinger's intention to continue to California, but two chaps convinced him it would be a good idea to hang around for a time and paint scenery for the new Salt Lake Theatre. | 3 | Ottinger

Exhibition Preview: Salt Lake City Backsides to the Transtar 5000 Whole Animal Cooker

Atomic Testing Exposed at The Pickle Company

by Frank McEntire

This weekend, a group of friends, including honorees Charles Bowden and Rosalie Sorrels, sat in Ken Sander's living room to celebrate the tenth anniversary of Ken Sanders Rare Books. The night concluded a manic month-long series of events in his store, including visiting authors, performers, and artists.

Not planned was the first snow of the season that herded the thin-skinned indoors, instead of joining the weatherwise who huddled in the back yard, backsides around Ken's Transtar 5000 Whole Animal Cooker. All, however, enjoyed Ken's hospitality and his generous spread of grilled ribs, chicken, lamb, brisket, and his famous pork butt. The few vegetarians and Ramadan-celebrating Muslims who couldn't eat meat until 7:30 p.m. brought appropriate cuisine and beverages for themselves.

Featured on Ken's living room walls was a large assortment of rare rock-and-roll concert posters, and the room's flat surfaces accommodated piles of recently-acquired vinyl record albums. I arrived at Ken's straight from installing two of my pieces ("The Circus Is in Town" and "The Cold War Jesus") at [The Pickle Company's](#) Exposed exhibit. A dozen artists are showing large-scale mixed-media works that explore the legacy of the atomic bomb. When I put several exhibit invitations on the coffee table, people started talking about nuclear issues.

U.S. aboveground atomic testing in the Nevada desert from 1951 to 1963, when John F. Kennedy signed the partial nuclear test ban treaty, blew up 128 bombs and spread a downwinder effect on Utahans and others across the country. This does not take into account the 828 underground tests that ended in 1992, of which about 50 percent leaked, with some plumes soaring 16,000 feet into the air. Utahans and others received radiation decades after the atmospheric tests stopped.

One of Ken's guests told us about her grandparents who suffer from tumors on the frontsides of their bodies (but not on their backsides) that doctors must frequently excise.

She said that in the 1950s, when the signals for the atomic bomb tests sounded, many in the community, including her grandparents, would watch the great mushroom cloud explosions, knowing there was no danger, because they were told so by government agents. "Now, they suffer terribly from radiation exposure," she said.

After Atomic Energy Commission documents of the 1950s were declassified in 1979, however, we learned that the radiation fallout clouds produced by many of those bombs were comparable to Chernobyl, according to The New York Times environmental reporter, Keith Schneider..

As Carole Gallagher relates in her award-winning book, *American Ground Zero*, in 1995, retired mortician Elmer Pickett of St. George said, "They done to us what the Russians couldn't do." This is not a line out of a Tom Clancy techno-thriller: the "they" he refers to is his own government."

In May, 1995, the Salt Lake Art Center exhibited Gallagher's "American Ground Zero: The Secret Nuclear War." She included seventy-one black-and-white photographs, with accompanying text panels. And this year, as [The Pickle Company's](#) Artist-in-Residence, she shows a selection of her photographs from the series in Exposed.

These works chronicle Gallagher's passion, if not her obsession, and speaks volumes of an American political and military atrocity on its own people as human guinea

maintained his painting position there for four years, working for theatre manager, John T. Caine (my great grandfather). Ottinger married during this time but his wife died during childbirth. He provided for the child until his second marriage in 1864.

During these early years in Salt Lake, Ottinger established (and inside of a year, closed) the Deseret Academy of Fine Arts. Although a little ahead of its time, the academy acted as a model for other art schools to follow. Bent on making a full-time living as an artist, Ottinger teamed with renowned photographer Charles Savage, hand-tinting photographs. Ottinger's portrait of his three children utilized technically three mediums. Photos were taken of the subjects. The prints were then color tinted by Ottinger and lastly incorporated into his painting. This may have been a fairly common production of the time but I don't recall seeing it before. Nonetheless, the photo-painting presents a very touching image of the Ottinger children. | 4 |

Because Ottinger had experienced a lot of ocean time, and no doubt did some sketching and painting on board, he created a number of seascapes. Author and fellow Art Nurd, Bill Seifrit supplied a couple of delicate and damaged paintings, one depicting four ships | 5 | which are reminiscent of the voyage of Columbus. The other painting is of a character sitting on a chest on the beach, | 6 | after whom "Robinson Crusoe" was created, according to Seifrit. Although both of these paintings have a few pieces missing, their simplicity and power are still present.

Others from the Seifrit collection show "Mt. Nebo," | 7 | and an apparent study for some scenery. | 8 | I'll have to check with Chris Lino and Chuck Morey from Pioneer Theatre to identify which famous play this scene depicted. Also note the very Victorian (except for the bared leg and shoulders) "New Slippers." | 9 | Even more interesting is the back of the painting where Ottinger inscribed "New Slippers" and sketched the lady and the slippers.



Ottinger would spend the rest of his life in a variety of positions, all the while trying to make a living at his creative craft. He distinguished himself as an art teacher and, at times, operated studios out of his homes. Early Polk Directories list him variously "Around the Block" at 381 3rd Avenue, 222 I Street, and then later on Sherman Avenue. Not only was he an early art professor at the University of Utah, the restless Ottinger also managed to accomplish the following: Salt Lake City Fire Chief (1876-90), SLC Water Works superintendent (1883-90), and Adjutant General of

the Utah National Guard (1894-97). While residing in the Avenues, Ottinger organized the "20th Ward Institute," predecessor of the Mormon Church's MIA—"mutual" to all you kids from the 50s and 60s. Ottinger and friend, Alice Merrill Horne, the first lady of the visual arts in Utah, organized what became the Alice Art Collection under the auspices of the Utah Art Institute (present day Utah Arts Council). Ottinger Hall, up City Creek Canyon and across the street from Ranch Kimball's residence, was named for him. The hall served as a fellowship meeting place for the veteran volunteer fire fighters of the area. The Salt Lake Rotary Club has in recent years taken on the project of restoring and maintaining this historic hall.

In Ottinger's unpublished autobiography, he laments in 1872 his existence as a painter saying, "in the last eight years I have painted 223 pictures which have been sold for \$3,415, or a little over \$15 each. Now deducting \$7.00 each for supplies, canvas, paint and framing, it leaves me \$1,752, or a little over half. My work is worth only \$219 a year. When I look at my family and our wants, I grieve..." Although a well-respected artist and volunteer, Ottinger never felt content in his projects. A man of multiple endeavors but feeling that he had mastered none to his satisfaction, Ottinger passed away in Salt Lake in 1917 at age 84.

[return to top](#) ↑

pigs unawares —the moral, biological and environmental fallout of what she calls a 'secret nuclear war.'

As I wrote in a Salt Lake Tribune article* at the time, Gallagher's "investigation, which she conducted with the tenacity of Nazi hunter Simon Wiesenthal, deals mostly with the victims of nuclear testing, not military strategy or national-security issues. Hers is a human approach, yet it is not fashionable or comfortable."

The downwinders, atomic veterans, and test site workers whose lives are vividly portrayed in American Ground Zero could have included the relatives of Ken's living room guest.

As Gallager wrote in her book, "They don't have identification numbers tattooed on their wrists, but they do carry scars on their bodies from multiple life-prolonging operations and radiation-caused deformities and birth defects."

It was a grim reminder of dangerous times to sit in Ken's festive living room near the end of 2007 and listen to a story about tumors and bad health that plague "downwinders" so many years after nuclear testing.

It's been forty-five years since the last plume of radiated light spewed its contaminated dust into the planet's wind currents. The health hazards and environmental effects of nuclear testing have lingered for almost a half-century, and they will extend far into the future. Upcoming generations of artists will continue to show through their work what Gallagher says is the "grotesque that has something to do with our moral center as a society, as a culture."

Exposed, is a harbinger of such contemporary aesthetic bombshells from artists living on downwinder soil: literally all artists everywhere, and every living thing on the planet, survive the radioactive particulate from atomic testing by America and the former Soviet Union that spun the Carnival roulette wheel of The Cold War.

This exhibit is being shown in coordination with Plan-B Theatre's world premiere of Mary Dickson's new gripping play, Exposed, from which the exhibit derives its name. The Rose Wagner Studio Theatre, HEAL Utah, the Salt Lake Film Center, the Temporary Museum of Permanent Change, and the Utah Bioneers have also planned activities to explore the legacy and impact of nuclear testing. These events, linked with Gallagher's American Ground Zero of a dozen years ago, are tangible markers of a national tragedy with consequences far beyond Utah's borders and the Twentieth Century from which it initially radiated.

Exposed will be at [The Pickle Company](#) October 12 to November 17 and will feature new work by [Trent Thursby Alvey](#), Jan Andrews, [Jean Arnold](#), Frederick Brayman, [Jim Frazer](#), Suzanne Kanatsiz, [Frank McEntire](#), Michael McGlothlen, Shawn Porter, Eric Ristau, Suzanne Simpson, and Maryann Webster as well as the images of Carole Gallagher.

*"Gallagher's Chilling Look At 'Secret Nuclear War'", The Salt Lake Tribune, May 14, 1995, Frank McEntire.





0 | 1 | 2 | 3

Feature: Hints & Tips

Distant Relations: Working with out-of-state Galleries

by Sue Martin

"The gallery went out of business and I couldn't get my art back."
"The gallery said they would advertise my work but didn't." "They acted like they were doing me a huge favor."
"When they started talking about needing investors, I got worried."
"The gallery never paid me on time."
"The gallery owner wanted to tell me what to paint."

These are excerpts from horror stories told by artists who have learned hard lessons about working with out-of-state galleries. To avoid learning the hard way, read on as several successful artists share sage advice about long-distance relationships with galleries.

How do you find an out-of-state gallery that's a good fit?

Whether local or distant, you want to make sure that your work fits the gallery and the market it serves. If your work is abstract, don't bother applying to a gallery that specializes in traditional representational work.

"It's a business relationship," says **Hadley Rampton**, | 1 | who is not only an artist but also works for **Phillips Gallery** in Salt Lake City as a fine art consultant. "Not only do you want to get into the gallery, but you want to make sure it's a good fit for you. You'll want to do good research – go to their web site and, better yet, visit. The best fit is one where the gallery has work that is similar but not exactly like yours."

Nothing beats visiting the gallery in person. Whether vacationing in Hawaii or visiting family in Houston, take the opportunity to visit galleries and get a feel for how they do business and what sells. If you're there at a busy time, don't try to show your portfolio, but do speak with the owner or manager and ask how to submit work for consideration.

Steve Sheffield | 0 | was visiting his uncle in the Delaware Valley area near New Hope, PA. When they were out shopping one day, Sheffield wandered into a gallery and struck up a conversation with the owner and her husband. When they expressed an interest in seeing his work, he gave them a business card with images of two paintings. They invited him to send more.

Sheffield started the relationship slowly, sending only a few paintings, but when those paintings sold quickly, he sent more. Now, he visits as often as he can, and his uncle stops in often and reports back to Sheffield on how his work is displayed.

Landscape artist **Kathryn Stat's** | 2 | current gallery in San Antonio, Texas found her when she placed an ad in Southwest Art Magazine. When she said "inquiries welcome" on the bottom of the ad, she was aiming for individual collectors, but when **Greenhouse Gallery** called it was the start of a wonderful relationship.

Greenhouse specializes in art in the traditional vein. However, their

One sign of a good gallery, says Stats, is one that calls you when one of your paintings sells. "You want to hear enthusiasm," she says. After all, they are there to build your reputation as an artist so that your work can attract more, or repeat, customers to their business.

How many gallery relationships should you have at one time?

"The number of galleries you can handle depends on how prolific an artist you are," says Rampton. "For some people, two galleries may be all they can handle. A good way to go about it is to get into one, then when that's comfortable, get into another, and so on until you reach your comfort limit."

Generally, galleries like to be the exclusive representative of an artist in a certain area. More than one local retailer not only undermines each gallery, but, says Rampton, "it also saturates the market and your work becomes too common. It's better to spread yourself out more."

Though preferring exclusivity, some don't mind if you participate in an arts festival as long as it is a certain distance from the gallery. If you want to sell work from your website, be sure to clear that with the gallery, too.

Stats says she was working with two Arizona galleries when **Greenhouse Gallery** found her. Because Greenhouse specializes in traditional landscapes, it was a perfect fit for Kathryn, and her work sold quickly there. She gradually extricated herself from the other two galleries to concentrate on Greenhouse. The exclusive relationship is working very well for her. "I do 60-70 paintings per year," says Stats, "and they sell them all. They've lived up to all their promises. There's no reason to go anywhere else."

Fenter, too, limits the number of gallery relationships she maintains at one time so that she has time to produce the amount of work each wants. In addition to the **Wilde Meyer Gallery** in Scottsdale, Jerry also has work in the Village Gallery in Lahaina, Maui, and in Ryan Gallery in Lincoln City, OR.

Sheffield's work can be seen in two Utah galleries – **Utah Artist Hands**, Salt Lake City, and **Datura Gallery** in Kayenta, – as well as the **Riverbank Gallery** in New Jersey.

In addition to the **Phillips Gallery** in Salt Lake City, Rampton's work is in several out-of-state galleries: **Astoria Fine Art** in Jackson, WY, the **Jake Dent Gallery** in Palm Desert, CA., and **Kneedler-Sauchere Design Studio** in Denver, CO. She is also represented by **Wilkerson Fine Art** in Huntsville, Utah.

Exhibition Review: St. George

A BYU Reunion in St. George

by Lisa B. Huber

The Sears Gallery, at Dixie State College in St. George, Utah continues to present sophisticated fine art exhibitions with the latest project by curator Kathy Cieslewicz, titled Reunion. Reunion is a collection of 24 artists "who matriculated through the Brigham Young University art program over a span of 15 years" notes Cieslewicz, "all of whom have maintained close friendships while having gone on to successful careers." The idea of this show began about a year ago with a small list of names. This evolved into the "Reunion" theme as additional names were suggested by Vern Swanson, Director of the Springville Museum of Art. Then each artist in turn referred additional artists. The show eventually gathered art not only from inside Utah but from across the nation, bringing together over 70 pieces into the over 4500 square foot

artists are all slightly different; they don't all look the same. It's not a gallery you'd find walking down the street in San Antonio. It's a destination gallery that caters to collectors who know what they're looking for.

Stats maintains that advertising in reputable magazines is a great way to attract the attention of galleries. But, it's expensive, she cautions. And you can't advertise just once; you have to do it multiple times. "If you join an art group and take out a group ad, it will be more affordable," says Stats. Signing up for multiple ads will also save some money.

Like Stats, Rampton has been fortunate to have galleries find her, not through an ad, but through a feature story in *Southwest Art*. If you want to try this route, it may be worthwhile to hire a free-lance PR pro to bring your work to the attention of magazine editors.

Washington artist Jerry Fenter was introduced to the Wilde Meyer Gallery in Scottsdale by a friend who knew the owner and pointed her to Fenter's website. The owner liked Fenter's work and invited her to submit some paintings. The fact that her friend knew the gallery was comforting to Fenter. She advises, "Never ship your work to a gallery you haven't seen or researched through a friend or others who exhibit there."

Having your own website is another good strategy for getting noticed by galleries. Even if you don't sell art from your site, just having a place you can send gallery owners or other customers to see your work is important.

How do you ensure a gallery is reputable?

Ask the gallery for a copy of their contract and/or policy and procedures for artists and make sure it spells out what they will do for the artist and what they expect in return. For example, do they agree to pay for advertising, or do they expect the artist to pay a portion of ad costs? How much commission do they take? How soon will they pay the artist once a painting has sold? To find out how well they live up to that agreement, talk to some of the artists they represent. Ask if they've been happy with the relationship.

Some networking organizations for artists, like the American Academy of Women Artists, have a "gallery alert" section on their web site, on which they list galleries with whom artists have had problems.

Rampton recommends researching particular galleries on line first, looking at sites that list only reputable galleries. She also visits the gallery personally "because there's a lot you can't learn on the Web, like the feel of the place."

"I've also aimed for galleries where friends are represented," says Hadley. "Get the inside scoop on how your friend has been treated before approaching the gallery."

Galleries should treat you like the professional you are. "I have a problem if they try to tell me what to paint," says Stats. "I also worry when they say, 'Send us a bunch of paintings and we'll pick what we like.'"

A good way to test the water before diving into a relationship with any gallery is to be part of a group show. Ask if you can send a few pieces of your work and see what happens before sending more.

continued next column ↗

floor space that is the Sears Gallery.

The Exhibition, which opened September 7 to a large opening night crowd, displays mediums from sculpture and pottery to collage, oil, watercolor and prints. Style runs the full spectrum from abstract and impressionism to realism and surrealism. The diversity of these artists in medium, subject, and style is remarkable, given the similarities of environment and training. This presented a particular challenge to Cieslewicz in organizing the placement and hanging of all of the pieces such that they would flow seamlessly from one medium, style, and subject to another. It is an impressive display.

About half of the artists were in attendance at the Friday night affair, each identifiable by their nametag. It was fascinating to see the artist standing alongside their work. I could not have pinned the title "Utah artist" on anyone prior to nametag application as no one in attendance fit any of my preconceptions of a typical Utah artist. They are as diverse in appearance and dress as in their art. Many of my early attempts to "pin the artist on the painting" were incorrect as I mingled through the crowd. There is an additional dimension of understanding and appreciation when you view the creator and creation in the same space. I especially appreciated those whose works were featured at one time or another in Professor Robert S. Olpin's Utah Art history course on KUED a few years ago, as it fueled my expectations for this show.

I did not understand or fully appreciate all of the artwork that I experienced at this event. However, an experienced or even novice art investor would do well to visit the Sears Gallery for this "Reunion" show as this specific gathering is not likely to occur again anytime soon. To view this level of artistic maturity in one show along with the wide diversity and Utah influence is an experience of a lifetime.

The show, which runs through November 16, features [Clay and Rebecca Wagstaff](#), [Steven Lee Adams](#), [Cassandra Barney](#), Brad Aldridge, Bruce Brainard, [Michael Workman](#), [Chris Young](#), Douglas Fryer, [Brian Kershisnik](#), Ron Richmond, [Stephen Bartholomew](#), [Joe and Lee Bennion](#), Royden Card, [Jenni Christensen](#), Patrick Devonas, [Mark England](#), Doug Himes, [David Linn](#), Todd Stilson, Kraig Varner, Laura Lee Stay Bradshaw and [LeRoy Transfield](#).





0 | 1 | 2 | 3 | 4

Exhibition Review: Provo Stevens' Cliché is Cliché

Video Works by Grant Stevens at the BYU MoA

by Ehren Clark | photos courtesy Brigham Young University MoA

When art addresses topics on a conceptual level, the concept becomes the subject of that art. In [BYU Museum of Art's](#) exhibition *Cliché and Collision: Video Works by Grant Stevens*, the subject is mass media and the many questions associated with mass media. This is a widely discussed topic today, a very relevant one with relevant issues such as: how are we as a society affected by the media? how is the contemporary mentality of our society a product of the media and how are we manipulated by what we see on TV, the news, newspapers, magazines, the internet, radio, advertisements, etc...? Mass media even makes us question what is fact and what is fiction. What we come to believe as truth might be a product of the overpowering influence in society which uses the media for profit. How do these ideas affect the thinking of society? The implications in this exhibition need no in-depth analysis here. They are familiar and widely-discussed topics.

Stevens uses a series of video works with titles such as "Think Right Now" (2005), "Learning Your ADD's" (2002), "When There's Love" (2005). Topics addressed, using various "demonstrations," are those such as one would find in a 101 lesson on semiotics -- the relationships between viewer and viewed, between the signifier and signified. How do the various tools of the media which we see everyday affect how we think? "Think Right Now" demonstrates how much we don't think when bombarded with signs and slogans. A blank screen flashes texts: "Own a Hollywood Smile!" "30% Off!" "In Debt?" "Feeling Lonely?" "Stop Worrying," "Power, Performance, Value!" "Free!" and "New and Improved!" The viewer is assuredly familiar with these phrases. "Learning Your ADD's" -- again, on a blank screen -- flashes a montage of anachronisms such as CSI, NBA, SUV, FBI, CNN, NBC, etc, revealing just how ADD we as a society truly are as the effect of flashing montage is not only banal but bears the quality of channel surfing. And "When there's Love" finds the participant in a large dark room, with lighted phrases of incredibly dull endearment, such as found in popular love songs, with which we are uncannily too familiar. And this uncanniness is complete with the Righteous Brother's "You've Lost That Lovin' Feeling" and the lights of a disco ball equally as banal. These installations focus on questions and topics that are continually addressed as we struggle with the media-frenzied, propaganda-motivated, ideologically-driven machine we find ourselves living in.

So where are the answers to be found? How is the riddle of mass media to be solved? In Stevens' exhibit, we are taught to think outside the box, but it is this box that is telling us this! We are told by Stevens to address media manipulation, but how is he doing this? He is using media to question media. He uses his "own" agenda and propaganda to question the agenda and propaganda that runs this machine, which we are all supposedly slaves to. Art itself, apparently, is not innocent in playing a part in the mass media machine!

In an article I wrote for [last month's issue](#), I spoke of something I called "transcendental art," which I observed at the Woodbury Art Gallery's Invitational exhibition. That exhibit gave me great hope for the state of contemporary art. So that the reader does not have to delve into last month's article, in short I discussed what I saw as a contemporary phenomenon of "transcendental art". Art has the power, as I saw at the Woodbury, to have an "open narrative", to be seen by the many but be

Exhibition Review: Salt Lake City No Object: Abstraction at Wasatch Frame Shop

by Geoff Wichert

Abstract art is like an inflammation: concentrated at various art market hotspots, but fading in influence with distance from the site of the infection. In Utah -- a conservative state, yes, but also the home of a thriving school of narrative figuration -- it's a particularly tough sell. Paul Reynolds, who curates bi-monthly shows at the [Wasatch Frame Shop](#) recalls one local gallery that attempted to show abstraction exclusively, which may have contributed to its eventual demise. Meanwhile, confusion reigns internationally in the nomenclature: what is commonly called "abstract" in the U.S. is considered "concrete" in Europe. No Object, the title for the current group show at Wasatch Frame Shop, is also an ambiguous title, but witty, co-opting the criticism that an artwork that doesn't represent some thing cannot mean anything.

Despite Modernists' efforts to produce autonomous art that refers only to itself, art --because it is mental work --always works through abstraction. The five painters and printmakers at Wasatch Frame Shop employ a portion of the range of abstraction in the same way visible light covers a portion of the electro-magnetic spectrum, which also includes radio waves and X-rays. Like several Surrealists and later painters, Michael Bernard uses wadded plastic in place of a brush, shaping unidentified organisms that interact with the luminous space they inhabit, recalling how living things alter their environments. He relies no less than Rembrandt on viewers' stored associations between visual and cognitive experiences, including emotions and spiritual impulses, to give the work personal meaning.

Ironically, many viewers take for granted the work required to recognize and appreciate representational images with specific references, but shrink from the comparatively free and easy work of responding directly to the colors and shapes in paintings like Bernard's or [Bill Lee's](#). | 0 | Lee wants us to respond directly to visual patterns without letting speculation about their identities get in the way. He limits his comments on process to autobiography, answering the question how an image came about by recounting how he put down his camera and picked up a brush. Where Bernard exploits the eye's impulse to project depth into two-dimensional arrangements of color, Lee's splashed colors may occasionally interrupt coherent illusions and remind us his canvas is flat. We may project a still life or a landscape onto "Spin Off," but what is there is the dynamic balance such objects would embody.

Elsewhere on the spectrum, Tessa Lindsey's images strongly suggest sources in things she saw, while her titles suggest stories that might explain them: "After We Sell the Villa," "On Our First Morning," and "Recapitulation." Her dark colors reinforce the soft textures and loosely defined forms arranged to convey a sense of rich, vegetal complexity. Though we presume paintings have visual antecedents, these could refer to something heard: music, or conversation.

[Joey Behrens](#) continues to examine city life from a perspective with a different mobility than the automobile that shapes it. | 1 | Humans dreamt of what birds might see long before we could fly, but a map can also suggest a variety of cellular and other structural metaphors, while the archeological layers that build up in cities find natural analogues in

seen by the one. In the review of the Woodbury I wrote how I had seen art which had qualities to be looked at by a mass audience, but for a plurality of meaning to be derived from a single art object which allowed for one individual, as I candidly saw at the exhibition, to react differently to others at this exhibition. The final cycle at the Woodbury illustrated this very well, how most, viewing that particular room in the gallery, Layers I, II, and III, could find something individual for them: a feeling, a thought, a memory, a moment, an emotion.

When writing that article I wondered if this idea of contemporary art that I had seen at the Woodbury was universal today or specific to the art I saw at the Woodbury show. I see now that it is not universal today, as Steven's was not, but still is highly prevalent in today's art world. I see after the new exhibit at the BYU MoA how powerful this idea is. Stevens' work was not bad art, but one might compare it to something by Bill Viola. In viewing a Viola, one swims in one's own thoughts. Two individuals watch the same video and have entirely different experiences, a plurality of meaning. For much of the Twentieth Century art has been didactic, a "modernist directive." Art need no longer be didactic. The comment was said about the Stevens' work, "It was so engaging!" But isn't all art supposed to engage, to incite. But art does not have to be didactic. To be didactic keeps art inside the box. It keeps the machine alive. Art can be political or have a particular purpose, but art today also has the power to be free of the mechanisms of society, and in its transcendence, not patronize but allow for a flow of meaning.

To avoid sounding vague, I will use the work of Viola as an example. His recent piece at the University of Utah Museum of Fine Arts introduced to the viewer a continual narrative cycle, one which the viewer could enter the installation room at any given moment and have an equally powerful experience. Viola's piece defies description, but it was of five figures, apparently reacting to a certain event, each conveying certain emotions. Unlike many video artists who question the role of subjectivity and end up with objectivity in their preaching, Viola introduces the viewer to something sublime, something which is completely open, infinite, and intangible, yet allows for this plurality, this free flow of meaning. In this it is not we who are the subject but we who create the subject, it is we who give the piece its meaning. The piece allows the viewer to reflect, ponder, feel, remember, journey, wonder, think. It does not do those things for us.

It is a refreshing product of art today -- that it is freed from the textbook -- and we need no set of instructions, no guide book. Today's artists might be the exception to the media machine and allow the viewer to be engaged but not manipulated. Artists such as Viola, and that which could be seen last month at the Woodbury, allow for an experience where the work is not in a diatribe found in the artist's mission statement but in the asking questions and not answering them, opening dialogues and discussions and truly engaging the viewer; in allowing the viewer to be freed into their own subjectivity -- not preached to, patronized, manipulated. The work allows us to think outside the box rather than being given a directive to do so.

[return to top](#) ↑

frottage and chine collé. Behrens explores how overlapping ways of encoding information produce fragmented experiences that art can reconcile into knowledge.

The wax-filled vaults that open up **Sandy Brunvand's** landscapes display a desire to transform detritus into treasure. | 2 | More specifically, they conjure metaphorical identities. While these relics are "abstracted" from the places where she finds them, while walking the trails outside her studio—in the process surrendering their specific contexts—the painted environments she brings them to abstract what is most characteristic about those places. Along the way she raises questions about how manufactured or otherwise alienated bits of matter find their way back into nature, and why we respond differently to a bit of wreckage than to the "emptiness" that surrounds it.

There will always be those who are convinced that it is harder to duplicate the look of things than to communicate essential experiences unmoored from specific examples—other than the work of art wherein the artist enshrines them. But art is never about how hard the artist works. Is it any more difficult for Picasso to make a mark than says "nose" than for these five artists to make one that carries the scent of their lives? No Object recalls the Latin phrase, Nihil Obstat—Nothing Stands in the Way. These small, soft-spoken images show the continuity between this view of life and any other way these five artists might choose to explore it. Removing the object silences visual noise, allowing us to hear the quiet resonance of our own experience.





Up & Upcoming: Salt Lake Area

Up & Upcoming This Month:

Prepared by 15 Bytes staff. Unless otherwise noted, UPCOMING shows begin September [Gallery Stroll](#), October 19, 6 to 9 pm. For official Gallery Stroll information visit www.gallerystroll.org.



0 | 1 | 2 | 3 | 4 | 5 | 6

MODERNS GALLERY UP: Anthony Siciliano | 0 | and Mark Biddle. | 1 | Anthony Siciliano's primary working methods are collage pieces on "paper, wood, printmaking, and canvas." The process begins with photography, usually combining his own photographs together with found images or text. "Bringing these pieces into the computer, I can layer them over one another and combine the fragments together to create new juxtapositions. By arranging and layering objects within the collage, I hope to create a visual language that speaks of no particular time period, but rather recontextualizes the imagery within my experience and to a shared past." Mark Biddle currently serves as a co-coordinator of the program in Visual Communication at Weber State University. His work, which uses type, photography and drawings, is probably best described by the artist. "The assemblages that began [for me] in the late '90's have become an effective way to weave together the disparate threads of daily existence. A few collected items are enough to begin. From there each piece sort of accumulates its way towards resolution."

PHILLIPS GALLERY UP: Francis Zimbeaux, and Dave Malone in the Dibble Gallery thru October 12. When he passed away last year at age 92, Francis Zimbeaux had lived a long and full life. He painted the images in this exhibit in the attic of his now 100 year old Wood Avenue house (see [15 Bytes article](#)) nearly every day until his passing last year. He was an eccentric, frugal fellow whose needs were simple; to eat, sleep and make art. Phillips gallery has selected the finest of the artist's nudes | 2 | and landscapes with water; they are seemingly effortless yet distinct in palette and stroke. Showing concurrently in the Dibble Gallery are abstract paintings by emerging artist, Dave Malone whose work is fresh and fluid, bold yet delicate. UPCOMING: New works by Connie Borup. For a look at the artist's studio, see [page 2](#).

SALT LAKE ART CENTER UPCOMING: Three new exhibits out of the west coast with an opening reception October 19, 6 to 9 pm. SF Recycled through January 26, features work from a unique artist-in-residence program at a solid waste transfer and recycling center in San Francisco. The program sponsors up to four artists annually for four to six

GALLERY AT LIBRARY SQUARE UP:

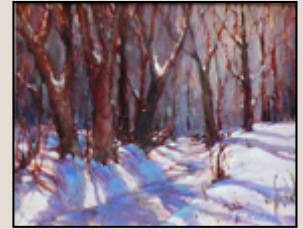
The Saint John's Bible: Illuminating the Word through October 31. Commissioned by Saint John's Abbey and University, The Saint John's Bible is a contemporary work created in the tradition of medieval manuscripts commissioned by the monks of Saint John's Abbey. The Saint John's Bible's construction parallels that of its medieval predecessors, written on vellum, using quills, natural handmade inks, hand-ground pigments and gold leaf while incorporating modern themes, images, and technology of the 21st century. The 17 prints on display are take from digital scans of the originals and printed using a giclee process on Hahnemuhle stock paper with pigment-based archival inks.

UPCOMING: Springfield and Beyond: The Art of Bill Morrison, October 6 - November 24, features works by Eisner Award-winning cartoonist Bill Morrison who in addition to working on the Simpsons and Futurama has written and drawn his own comic book series, the four-time Eisner Award-nominated Roswell: Little Green Man, and cocreated the series Heroes Anonymous with Fillmore creator Scott M. Gimple. He has also written a Captain Carrot mini-series for DC Comics. AND: The Best of Bad Dog: A Ten-Year Retrospective, October 22 - December 7. Public reception, Thursday, October 25, 6:30-8:00 p.m. Bad Dog Rediscovers America celebrates its tenth year in operation with this retrospective student show comprised of mixed media artwork.

ART ACCESS GALLERIES UP:

Silence & Spirit, depictions of the Western landscape by David Meikle | 5 | and John Berry. | 6 | Both artists have spent many years refining their own unique visions of the land. In describing their vision for this exhibit, about man and nature, the artists speak of "the paradoxes in man's spirit as well as the land's silent adaptive capacities." For this exhibit, Meikle has focused on land that has been touched in some way by mankind. Berry's focus is land untouched by human presence. AND: Mobility, an exhibit of interactive mobiles, created under the guidance of artists in residence Lenka Konopasek and Cordell Taylor. Kindred Spirits, a non-profit organization serving young children with severe disabilities and their families, has developed this collection of whimsical figures that move through space. UPCOMING: Generations, a group exhibit from photographers Kent Miles, Justin Hackworth, Bill Patterson, Brian L. Schiele, Carl Oelerich, and Alan Jackson, collectively known as the [Salt Lake Seven](#).

KAYO GALLERY UP: Predilection Print Exchange and Exhibit. Organized by Salt Lake City native Camille Taylor, this exhibit will show concurrently at Trunkspace Gallery in Phoenix and at Kayo Gallery in Salt Lake. Each artist will make a print in an edition of 60. Half of



HORNE FINE ART UP:

Featuring new fall and winter landscapes, including large-scale as well as smaller paintings by Phyllis F. Horne. These reflect Phyllis Horne's gift for painting various seasons, from the warm hues of autumn to the crisp value shifts of winter snow scenes. Also featuring street and restaurant scenes by both Phyllis and Karen Horne from local neighborhoods including Liberty Park, the Avenues and the East Bench.

UTAH ARTIST HANDS:

UP: Reflections of Spirit, new work by David Maestas, through November 14.

MICHAEL BERRY GALLERY (163 E 300 S; 521-0243) UP: Mobile Home, paintings by Scott Nelson Foster, through October.

THE HIGH LIFE (245 E. Broadway) UP: Works on Paper by Rockford Orvin.

CHAPMAN BRANCH: UPCOMING: Long Views, Lonely Places: Southern Utah and the Four Corners by Valerie Orlemann, October 16 - November 27. Public reception, Saturday, November 10, 2-3:30 pm.

SPRAGUE BRANCH LIBRARY UP: Blue Highway, featuring oils by Blue Critchfield, through October 16. UPCOMING: Works by Mark Regni, October 29 - December 17. Public reception, Thursday, November 8, 6-8 pm.

ANDERSON-FOOTHILL LIBRARY UP: Watercolors & Pastels by the Gough Family, through October 27.

CORINNE AND JACK SWEET BRANCH LIBRARY UP: Mysterious Compositions: Abstractions and Other Delights by Michael Vincent Wright through October 26.

months at a time. With a focus on art and conservation awareness, art is created from what would have been sent with the rest of San Francisco's trash to landfills across the bay or recycling plants across the nation. SF Recycled includes work completed by artists during their residencies, as well as work that they created since their time at the Disposal Center. From discarded materials, the artists fashioned assemblages and collages, working in manners that parallel their concerns, while challenging them to extend their aesthetic response to materials that previously served other functions. The range of expressions in SF Recycled is varied, and along with examples of assemblage and collage, will include drawings, sculptures and photographic, and video installations. Through January 26.

AND: Masters of West Coast Assemblage and Collage This exhibition honors five American artists who are now considered the innovators of the 1960's-1980's artistic expression of assemblage. Broaching subjects that address issues of social injustice, contemporary mysticism, and visual poetry, artists Wallace Berman, Bruce Connor, George Herms, Edward Kienholz and Betye Saar, have each made personal and significant contributions to assemblage and collage. Sensitive to over consumption and its promotion via mass media during post-World War 11 America, these artists as "dumpster divers," masterfully recycled trash from their own era, and like the Dada and Surrealist artists before them, created an aesthetic that is socially conscious and visually poetic. Through January 26.

ALSO: David Kimball Anderson: To Morris Graves Santa Cruz, California based sculptor **David Kimball Anderson** pays tribute to the Pacific Northwest painter Morris Graves with a installation of bronze and steel vases (all created in 2007) that mimic the forms in Graves' series of flower painting. Through February 2.

GALLERY UAF UP: Photography by **Julie Shipman**. | 3 | Her childhood dream of being a National Geographic photographer led Shipman to change careers at age 35 and become a full-time photographer. As a national and local award-winning photographer, Shipman explores people and places through her work. Her best work is, "done spontaneously; capturing a moment, a glance, a movement or time that perhaps no one else witnessed." She adheres to strict guidelines in her photographs. All prints are compositionally true-to-life. Any digital corrections are done purely for color or texture when she wants to achieve the look of a watercolor painting. UPCOMING: Photography from **Cat Palmer**, a socially conservative photographer who is anti-war, and Ty Norager, a soldier currently serving in Iraq in a war he does not believe in.

THE UTAH ARTS ALLIANCE UPCOMING: Photography by **Derek Dyer**, October 5 - 31. | 4 | Opening reception October 5 6-10pm with live music and belly dancing. The show will feature a few choice older works from the glow people and projection people series as well as a bunch of new work from the Glitter People series and other recent works.

THE PICKLE COMPANY UPCOMING: EXPOSED: a large-scale mixed-media exhibition exploring the legacy of nuclear testing featuring new work by Trent Thursby Alvey, Jan Andrews, Jean Arnold, Frederick Brayman, Jim Frazer, Suzanne Kanatsiz, Frank McEntire, Michael McGlothlen, Shawn Porter, Eric Ristau, Suzanne Simpson, and Maryann Webster as well as the images of Pickle Company Artist-in-Residence, Carole Gallagher, internationally acclaimed photographer and author of American Ground Zero: the Secret Nuclear War (see page 5).

[return to top](#) ↕

the edition is to be exchanged amongst the participating artists while the remaining 30 will be sold at a uniform price of \$30 a piece. UPCOMING: Brian Patterson.

ART BARN/FINCH LANE GALLERY UP: Clay Arts Utah (CAU) and Meredith Prévôt Exhibits, thru November 2. Down to Earth features more than two dozen works in clay created by members of Clay Arts Utah (CAU), a not-for-profit organization dedicated to the education and advancement of the clay arts. Meredith Maynes Prévôt's artwork consists of small-to-medium-scale paintings and prints and drawings that look to historical design for meaning. The patterning of textile design and decorative arts has become a significant interest in her work, especially the evolution of design techniques, the iconography of textile motifs, and the vocabulary of pattern.

PALMERS GALLERY UP: Artwork by Jody Plant. Jody Plant considers her work a form of psychic unearthing, a way of finding the sublime in the ordinary. Text plays a major role in her work. To quote the artists directly, "Words become the tools with which I sift through the layers of the ordinary to where mystery, magic and the sacred lie." UPCOMING: Utah Watercolor Society Fall 2007 Member Show. There will be 48 luminous and vibrant paintings juried from the members of the UWS by the well respected South Pasadena California based artist Brenda Swenson.

ART AT THE MAIN UP: Passages in Pastel featuring pastel artist, Diana Stover through October 13. "I choose to work primarily in pastels because I love the immediacy of them," the artist says. "I also love having so many beautiful colors right at my fingertips without having to mix them!"

UPCOMING: My Daily Obsession, works by **Terrece Beesley** on display October 14 - November 10, will be an exhibition of watercolors from a unique point of view. Beesley is drawn to "the trivial things that we hold onto, the cultural icons of our daily life. To me these mundane objects say more about us as a culture than any landscape could aspire to. So I paint the 'gems' from my personal collection. In my world, flowers and crystal goblets coexist with comic strips, coffee cups, old photos, postcards and popsicles." Her intricately composed paintings reveal very few flat washes. She mixes her colors on the paper, her energetic brushstrokes giving the work rhythm and power.



OASIS CAFE (151 South 500 East) UP: Animals and Abstracts works by Shami Kanear.

PATRICK MOORE GALLERY (511 W 200 S; 521-5999) UP: Travel & Garden: Paintings by Daniel Ramjoue.

RIO GALLERY UP: Statewide Annual Exhibition, Mixed Media and Works on Paper, through November 3.

ROSE WAGNER ART GALLERY UP:

VISAGE SALON STUDIOS (2006 South 900 East) UP: Exhibit of fine art including intaglio prints by Jared Nielsen and paintings by **Jennifer Suffita**, thru October 17.



EVERGREEN FRAMING AND CO. (3295 S. 2000 East, 467-8770) UP: If the Shoe Fits ... a group exhibit eight artists' interpretation of shoes.

IAO GALLERY (511 W. 200 South) UP: Ceramics by Joseph Pesina through November 25.

LOGE GALLERY (1340 E. Broadway, University of Utah) UP: Works by **John Berry**, **Rob Colvin** and **Ron Russon** through October 13.

SALTGRASS PRINTMAKERS UP: Prints by Saltgrass Printmakers studio members

UTAH CULTURAL CELEBRATION CENTER UPCOMING: Niu World: Being Polynesian in America, October 5 - November 4. Opening reception Friday October 5, 6 - 9 pm.

814 GALLERY (814 East 100 South) UP: Dorothee Martens mixed media works.

WASATCH FRAME SHOP UP: No Object, group abstract show through (see page 7).



Up and Upcoming: To The North Exhibition Listings in Northern Utah

Prepared by 15 Bytes staff unless otherwise indicated.



OGDEN AREA

The Ogden First Fridays Art Walk takes place every month on the First Friday. Galleries are open from 6 to 9 pm for receptions.

Wilkerson Fine Art & Consulting UPCOMING: Doug Braithwaite

One Man Show, October 13th. This event will feature dance performances by Valley Dance Ensemble and musical performances by singer, songwriter, Nathan Fox as well as art by one of Ogden's foremost artists. Owner Kris Wilkerson notes that due to the popularity of the artist's work, it is difficult to gather a sufficient number of great paintings for a one-man show. "We have been looking forward to a one man show by Doug Braithwaite, one of Utah's premier plein air painters for over two years. Doug's work is extremely popular and therefore it can be difficult to gather a sufficient number of great paintings to conduct a one-man show." But the artist's love of the Ogden Valley and his long partnership with Wilkerson Fine Art led him to set aside time in his schedule to paint exclusively for this show. The exhibit features new works, many of them depicting Ogden Valley scenes. In talking about his work Braithwaite says: "I enjoy the outdoors - plein-air painting is a lot about surviving the elements. Feeling the heat or cold, the bugs, the wind, all somehow become translated into the paintings. I also work in the studio, but all my work is based on time I have spent outside. Keeping my work fresh, I have found, is a challenge. I often worry that it will be hard to continue to be a landscape painter in a place where you have lived and worked all your life. But I have found that what used to seem to be a limited resource is, in fact, quite limitless." In a recent **15 Bytes review**, Brandon Cook commented on the artist's work: "He approaches his canvases with surgical precision, employing a technique that convinces you he is in control of everything and yet leaves room for an energetic expressive experience." The opening will begin at 4 pm at Pineview Lodge, 3923 Wolf Creek Dr. Eden, Utah with African and Modern Dance performed by Valley Dance Ensemble followed by Nathan Fox who will provide his earthy groove, textured colorfully by catchy melodies and the raw soul of his voice.

Mary Elizabeth Dee Shaw Gallery at WSU Up: Images for Survival, through October 12. This exhibit showcases the posters of US and Japanese graphic designers that commemorate the forty year anniversary of the dropping of the atomic bomb on Hiroshima, Japan. Twenty-five years later, these posters are a timely reminder of both the tragic events at Hiroshima and Nagasaki, and the contemporary reality of the continued proliferation of nuclear arms. This exhibition will be the first time this international collection of posters will be

Gallery at the Station UP: Paintings by Judith Jones and pottery by David Scott through Oct. 30. Artists' reception October 5 from 6-8.

Gallery 25 UP: Art by Lucile Chamberlin, her daughter Robyn Munro and granddaughter Josephine Bradbury through October. Opening reception October 5 from 6-9 during Art Stroll.

Ogden Arts UPCOMING: The Cost of Silence, photographs by Ryan Spencer Reed, October 5 thru November 13. The opening date of the exhibit coincides with Ogden's monthly First Friday Art Stroll, which is being billed as "Art Stroll for Darfur." Local galleries and businesses in the Art Stroll area have agreed to donate a portion of any sales received that evening to the Salt Lake Saves Darfur organization. The photographer himself, Ryan Spencer Reed, will be present at the opening reception from 6-9 pm. This exhibition, featuring 36 black and white photographs, is a visual narrative of war, genocide, and the humanitarian crisis currently ravaging the Darfur region of Sudan, movingly captured by photojournalist Ryan Spencer Reed. After graduating from college in 2002, Reed left everything behind to document critical social issues in East Africa. He has since visited Sudan numerous times, photographing its victims, interviewing those involved on all sides of the conflict, and writing his own eyewitness dispatches. This exhibition, soon to travel to a number of college and university galleries around the country, makes one of its first stops at Ogden Arts Gallery.

In addition to the photo exhibit, the Community Gallery will feature African sculptures and paintings, as well as Native American themed framed art as a continuation of the Ed Davies Collection that is being displayed in the Community Gallery from September 2007 to September 2008.

LOGAN

Nora Eccles Harrison Museum of Art UP:

On exhibit, a newly purchased work by Seattle-based sculptor Trimpin. Klompen consists of 120 Dutch wooden clogs that "dance" a different rhythmic pattern each time the sculpture is activated. Trimpin is a sculptor, musician and composer, most of whose pieces integrate sculpture and music in some way, and many make use of computers to play these instruments.

BRIGHAM CITY

Brigham City Museum Gallery UP: Reflections, an invitational exhibition curated by Adrian Van Suchtelen, through October 27. In this exhibition twenty-one artists uphold the age-old tradition of painting, drawing and photographing reflections in art. Curator Adrian Van Suchtelen, Utah State University Professor Emeritus, says Pablo Picasso's "Girl in the Mirror," M.C. Escher's "The Mud Puddle" and Michelangelo Caravaggio's "Narcissus" were the stimulus for the show. "All of the participants are friends and worked with me one time or another," says Van Suchtelen. Artists from Utah as well as New York, Colorado, Arizona and Idaho will bring imaginative power to the exhibition. UPCOMING: Fiber art exhibition November 2 - December 31.

BOUNTIFUL

BDAC UP: Art by Erin Westenskow Berrett, George Nackos, Joanne Smith and Blanche Wilson through November 2. Opening reception October 5 at 7pm.

Lamplight Art Gallery (170 S. Main, Bountiful) UP: Watercolors by R. Myron Laub and Helen Hepworth through October. Opening reception October 5 from 6-9.

exhibited in Utah.



UPCOMING: The Female Gaze, an exhibition exploring the work of three female artists -- Kristi Hager, Jen Davis, and Patricia Kimball, working with the human figure, October 22 - December 14 (see [page 4](#)).

Eccles Community Art

Center UP: Three Generations of Painters: Dawna Barton, Jill Barton, & Paris Gerrard. Salt

Lake City artists, Dawna Barton, her daughter Jill Barton, and granddaughter Paris Gerrard will display oil paintings in the Main Gallery. Dawna Barton paints daily. "The joy of painting is what motivates me.... The actual experience of working is more fulfilling than the result." Dawna Barton although trained in graphic arts was gradually drawn to the fine arts. She known for both her watercolors and oils. Jill Barton painted her first oil at age eight and her love of art remains undiminished. She paints full time. She explains "Painting for me, is the vehicle by which I explore consciousness and creation. It is a way to look for those elusive characters ~ beauty and truth. ... I want to explore everything- traditional, contemporary, abstract plein-air. I am in love with the ancient and inspired by the images of the past." Paris Gerrard, "Art is my thing. It is a constant practice in my daily life. I never planned on being an artist, but I grew up in a family of artists, and thankfully, the passion is present in me."

Featured in the Carriage House gallery will be the paintings and collages of Katie Brandt, daughter-in-law Julie Brandt, and granddaughters Megan and Emily Brandt.

Universe City UP: Universe City presents two local artists and a traveling poster exhibit opening in conjunction with Ogden's First Friday Art Stroll, October 5, 5-8 pm. Music will be provided by Sue Hallen, Cristine Lewis and Mark Stevenson. Sharing the Strawberry Gallery will be WSU student Evan Carlisle and WSU faculty member Alicia Giralt. The Studio will feature a traveling exhibit of Human Rights posters presented by Amnesty International USA.

Carlisle has designed the poster images for the entire Weber State University theatre season ala Toulouse Lautrec. There will be numbered, limited edition silkscreens from this project for all six of the plays and a single image that includes a character from each play. One feature of the exhibit will be a step-by-step display of how the many layers of colors are applied in the silkscreen process. Carlisle will also have other recent works included in the exhibit.

Dr. Alicia Giralt, a native of Spain and member of the Department of Foreign Language at Weber State University, is also a student in the Department of Visual Arts, pursuing her dream of being an artist. She has recently written and illustrated a bilingual children's book, *The Kingdom of the Apples/El reino de las manzanas*. All of the illustrations and text for this book will be included in the exhibit. At first glance the works appear to be painted but a closer examination shows them to be finely detailed collage. Although the book is intended for children the brilliantly colored illustrations and charming story will appeal to all ages.

The "Art for Human Rights" exhibit, shown exclusively at Universe City while in Utah, was created by students at Southern Methodist University. The artwork will address such issues as women's rights, the death penalty and the Jewish holocaust.

[return to top](#) ↑

PARK CITY

Julie Nester Gallery UP: Fall Group Show through November 27. A Group show of gallery artists, including new artists John McCormick, Carol O'Malia and Judy Poldi.

Terzian Galleries UP: The Essence of the Land, works by Christopher Perry, through October. Capturing the land's essence is a characteristic of Christopher Perry's paintings. Perry uses a "reductive process" when painting. He layers paint and then wipes it away, bringing a softness to each piece. Perry's work has a dream-like quality, which reminds the viewer of an echoing memory.

Meyer Gallery UPCOMING: Utah Art Students Juried Show beginning October 26. The Meyer Gallery recently announced a call to artists for its "Utah Art Students Juried Show," open to all Utah student artists 18 and older. The gallery says the response to the call for submissions was overwhelming. The cash awards will be announced the night of the opening reception, Friday, October 26th from 6 to 8 pm.

Kimball Art Center UP: Looking West, landscape paintings by **David Meikle** in the Main Gallery through October 28. **AND:** In the Badami Gallery, the black-and-white photography of Caryolyn Guild. **ALSO:** Susan Gallacher: Utah Painter and Art Activist, through November 18. Gallacher is best known for her paintings of the Utah landscape, especially for her rural depictions in and around her country home in Spring City, Utah. Gallacher began painting as a young teenager studying with local instructors and later at the University of Utah. In 1984, she established Kings Cottage Gallery and Art Academy in Salt Lake City, where she continues to maintain her private studio, direct and teach. Her academy provides an environment for students in figurative study, still life and landscape. She organizes and promotes classes and workshops for other artists and herself in Salt Lake and in Spring City. Gallacher has always been actively involved in the promotion of art in Utah and an artist advocate. She is a founding member of Spring City Arts and helps organize and provide art functions for the public. She is a Change Leader representative of the Utah Arts Council, a founding member of The Plein Air Painters of Utah, and a founding member of the Figurative Painters Group where she participates in exhibits and functions. She has also been involved in the mentoring program with Art Access.





Exhibition Announcements

Up & Upcoming to the South

prepared by 15 Bytes staff

ST. GEORGE AREA

St. George Art Museum UP: Dixie Quilt Guild & Southern Utah Watercolor Society October 6 to December 22. The Dixie Quilt Guild's mission is to encourage, promote and preserve the art of quilt making. Formed in 1983 by a group of eleven quilters in St. George, Utah, the group met monthly to share their knowledge and joy of quilting. They were soon joined by more women interested in this art, and today have a membership of 185+ women and men of all ages. In 1989, the Guild started publishing a newsletter, holding workshops, and quilting for local charities. In 2007 the Guild hosted its first quilt show, which was a great success drawing in non-quilters and quilters alike from surrounding areas to view the quilts. Several of the members are known nationally and internationally for their outstanding contributions to traditional quilting projects, art quilts, and wearable art. The Dixie Quilt Guild has succeeded in putting St. George on the map in the national quilting community.

The Southern Utah Watercolor Society (SUWS) has an active dues paying membership of over 80 talented artists from basic beginners to professionals, instructors and teachers who are located from southern and northern Utah as well as southern Nevada. They meet monthly for continuing education in the form of demonstrations, presentations, to show new art work and to share ideas. Two to three times per year they hold professional workshops. The SUWS artists can be seen at both the ongoing Staircase Gallery in Zions Bank in downtown St. George and the Rim Rock Gallery located on the 2nd floor in the Dixie Regional Medical Center, as well as in special exhibits at the St. George Art Museum, Mesquite Art Center and the LaVerkin Art Center.

Sears Art Gallery UP: Reunion, a collection of awe-inspiring works from 22 artists who are coming together to celebrate their successes and friendships

UTAH COUNTY

Springville Museum of Art UP:

Impressions of Utah: Selections from the Stewart Collection through December 31. Utah's stunning and varied beauty as seen through the "eye of the artist," is depicted in this exhibition curated by Diane P. Stewart. Works by LeConte Stewart, Lee Greene Richards, and Waldo Midgley are among the notable Utah artists on display. AND: Exhibits of artists Douglas Fryer, Jeff Hein, and Bonnie and Denis Phillips, through October 16.

Covey Center for the Arts (425 W Center St; 852-7007) UP: Artful Fiber an exhibit of natural fibers formed, textured, pieced, dyed, printed, stitched, and embellished into unique objects of art by the Utah Surface Design Group.

Utah County Gallery

(151 S University Ave; 785-2059) UP: Showing Off Utah, fall juried show.

Anderson Gallery at Provo City Library (550 N University Ave; 852-7691) UP: Art by the Utah Valley Artist Guild.

Coleman Studios UP: Art from the Hole, Jackson Hole artist, A.D. Maddox, featuring paintings and fine art prints in her signature style, "Western Sass." Also featuring watercolor prints of Kathryn Mapes Turner.

Gallery OneTen & The Art

Seminary UP: Coney Island Photos by Zack Taylor.

Storefront Galleries (250 W Center, 273 W Center, 48 North 300 West; 377-5700) Art by the Boys & Girls Club, Amy Robinson, Jen Harmon Allen, Rebecca Cooper, and Ruel Brown..

Terra Nova Gallery UP: Plein Air Provo exhibit, to coincide with a plein air painting event. The event is Wednesday, October 3rd through Friday, October 5th 2007 and the exhibit runs October 5 to 26. The city of Provo, dotted with historic homes and architecture, parks, mountains, rivers and Utah Lake provide numerous attractions for artists. Artists may paint anywhere within the City of Provo. With autumn in the air possible scenes include historic structures, pastoral vistas, mountain and stream scenes, city and landscapes and agricultural subjects.

Brigham Young University Museum of Art UP:

Cliché and Collusion: Video Works by Grant Stevens, an exhibition of twelve video works by contemporary artist Grant Stevens that incorporate familiar excerpts from advertising, music, film, and common conversation. Exhibit continues through February 9, 2008. (see [page 7](#))

AND: Splendor and Spectacle: Images of Dance from Court Ballet to Broadway, a new exhibition at the

MIXED MEDIA

9/1 Shami Kanekar: As a shy little girl growing up in India, creating art was my primary form of expression.

9/1 All fired up — 'Recycled glass artist' says her favorite project is whatever is in her kiln.

9/1 Pageantry in paint: Minerva Teichert exhibit features dramatic depictions.

9/6 Gallery 110: Struggling art gallery still has lofty goals.

9/8 Art Center director Collier exits on high note.

9/8 Solo exhibition in Ephraim by South African artist.

9/9 Ancient art on display 'Passion for Form' showcases works from Southeast Asia.

9/11 A buffet of art at BDAC

9/13 SL Weekly chooses the best of Utah: Artys 2007: Staff Picks

9/13 What the hell is art anyway?

9/15 Summer lingers on in Rebecca Lee's Bountiful exhibit.

9/17 Member artists giving LDS publications a more international look.

9/17 Partners Program offers space for avid artists.

9/17 LeConte Stewart honored in Bountiful.

9/27 Museum highlights artistic process. This fall, the area's most beautiful crops will be coming to life on the walls of a Davis County barn.

9/28 Technology puts artists' work in a whole new Light.

9/29 Warhol for Real. This time, it's no put-on. Prints by the pop art master will be on exhibit at UMFA.

9/29 Women weave tapestries of war's terrors. Logan exhibit features textiles that express warfare's global toll.

in this one-of-a-kind art exhibit through November 16 (see [page 6](#)).

SOUTH EASTERN UTAH

Moab Art Works UP: Red Rock in Detail, an exhibition of works by R. Geoffrey Blackburn opening Saturday October 6th at 6pm. Now a resident of Salt Lake City, Blackburn is no stranger to Canyon Country. In the 1970s he co-owned and operated a uranium mining and exploration company based in Moab and began painting the red rock landscapes that make the area so special.



Edge of the Cedars Museum, Blanding UP: Works by [Serena Supplee](#) through 2007.

SANPETE COUNTY

Central Utah Art Center UP: Public Property by Sean Slemon through October 10. A video installation, the title piece of the show, will be presented, alongside drawing, photography and site-specific installation. (see [our blog](#)) UPCOMING: Elizabeth Tremante, October 12 - November 14.

Museum of History and Art in Fairview UP: Benson Whittle retrospective through October 13. This is the most comprehensive exhibit yet for the 63-year old, who has shown most recently in Salt Lake City and Provo venues. A native of Brawley, California, he divides his time these days between the unique home he built in Sanpete County's Milburn and residences in New Mexico. The exhibit features numerous sculptures in wood, stone and bronze, and such works in two dimensions as paintings, woodcuts and lithographs, the show will afford gallery-goers an unparalleled opportunity to experience the multiple facets of Whittle's unerring craft and powerful imagination (see [September edition](#)).

Brigham Young University Museum of Art, illustrates the evolution of ballet from the 18th-century courts of Europe, through the great 19th-century Romantic Ballet, to the arrival of the art form in America in the 1860s. The exhibit features 65 prints and 33 objets d'art from the private collection of BYU faculty members Madison and Debra Sowell. Through December 31.

ALSO: Minerva Teichert: Pageants in Paint, through May 26, 2008, examines how the American mural and pageantry movements influenced Teichert's artistic production through 45 of her large-scale narrative murals.

BYU Harold B. Library Exhibits UP: The Rephotography of George Edward Anderson's Environmental Portraits, through October 12, offers the result of Dr. Peter Goss's life-long interest in photography. After earning a Ph.D. and pursuing a career in architectural history and university administration, Dr. Peter Goss has turned to photography, purchasing specialized landscape cameras, pursuing training from noted American photographer Tillman Crane and attending an intensive training at The School of Journalism at Syracuse University. The exhibit features 20 images taken by Goss with 20 of the same images taken by George Edward Anderson nearly 100 years earlier. The goal in Goss's work was to duplicate, as closely as possible, Anderson's locations, compositions, lens and negative specifications, and even the times and seasons. This method is called re-photography, and it allows exhibit goers to compare and examine paired images that yield a surprising amount of information about Utah's changing and unchanging ecology, agriculture, architecture, landscapes and more. In the Auditorium Gallery, level 1.

AND: Missionary, works by Mark Finch Hedengren in the Hallway Gallery, level 2 through October 28.

9/30 Art with a Kick. [Trimpin](#), the internationally known one-named artist, uses his sculptures to explore and celebrate sound.

ESCLANTE CANYONS ART FESTIVAL

October 4-6. During the day on Thursday, Oct. 4, Boulder features include a show of landscape paintings by Escalante artist Valerie Orlemann at the Anasazi State Park and studio open houses by Boulder artists Scotty Mitchell and Kay Ripplinger from noon to 5 pm.

On Friday and Saturday, the vendor and plein air venues open at 10:00 am in the Escalante City Center area. Some nearly 50 vendors offer their creations and the landscape entries will approach some 100 pieces to be entered in the competition and to be featured in the Silent Auction.

Concluding the events of Saturday will be the awarding of prizes to the artists in the plein air competition at the Gala in the Community Center at 6:00 pm. Also, the Silent Auction will conclude and the buyers may pay for and claim their purchases.



[return to top](#) ↑