



### Artist Profile: Salt Lake City **Paradox of Information**

The downtown scenery of Joey Behrens  
by Geoff Wichert | photos by Shalee Cooper

Riding her bike through the streets of downtown Salt Lake, Joey Behrens watches for an interaction of visual elements an accidental confluence connecting commonplace optical events that she finds compelling. Returning later with a camera, she takes a photograph to help her remember what she has seen when she draws and possibly paints it. As she stands with her camera pointed, seemingly at nothing in particular, a passing pedestrian is likely to approach her and, voice rising with curiosity, ask her just what she is taking a picture of. To Behrens, this is confirmation that she is on the right track. She believes these visual cues she seeks reveal clues to truths about the world that surrounds us and how our senses perceive it. That we rarely notice them is not due to their scarcity or any lack of ability on our part. Rather, we don't witness them because out of habit we don't look for anything we don't already expect. Her project, what she means her art to do, is to overcome those prejudices in herself, the blinkers that prevent her from seeing with fresh eyes. And if, as a result of her efforts, some of those who view her art also learn to see anew, so much the better.

continued on [page 3](#)

### Exhibition Preview: Salt Lake City **Back to the Beginning**

Artists of Utah's 35 x 35<sup>2</sup> at Finch Lane Gallery

"The exhibition began with an empty space -- one of the best in Salt Lake City. Artspace Forum Gallery offered Artists of Utah the opportunity to create a unique exhibition featuring Utah artists 35 or under. . . Despite the fact that the exhibition took place during the busy holiday season, a record number of visitors came to the gallery, oftentimes waiting at the door first thing in the morning.

So read an article written in February of 2003, at a time when Artists of Utah was in its own infancy and took the groundbreaking move to give exposure to artists who were also just starting out. Six years later the organization may have grown into maturity but it is still looking to foster Utah's young generation of artists.

continued on [page 4](#)

### Exhibition Review: Salt Lake City **Economic Indicators**

Foster Art Program, Red Call Box and other exciting news

by Shawn Rossiter

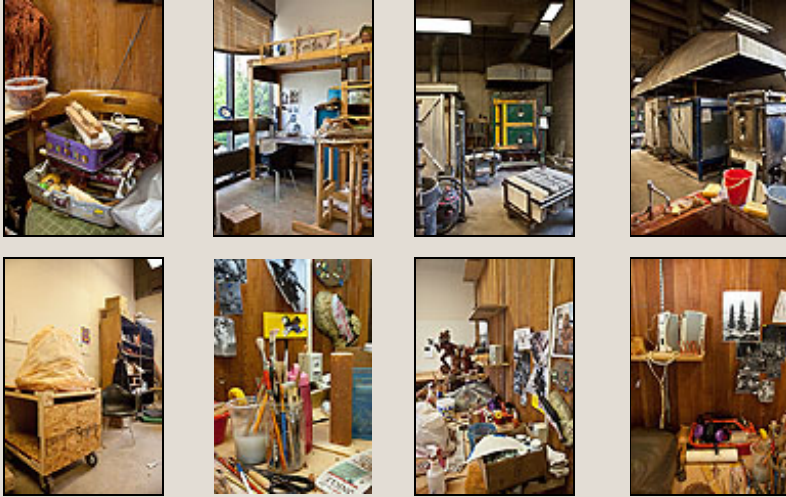
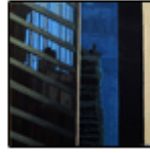
Every day the mass media has a new indicator to tell you in which direction the economy is headed. The only problem is -- that direction seems to change every day, and in some news cycles is going in both directions at once. We don't have any numbers to announce regarding how many pieces of art sold in Utah last month or the state of consumer confidence. But if miniature golf, a British telephone box and foster care can be considered indicators then things in Utah's art community are looking very exciting.

The Foster Art Program -- where patrons are invited to foster a work (or works) of art in their home for a specific period of time, free of charge -- was launched this past month in Salt Lake City. The program is the brainchild of Salt Lake artist John Sproul, who says that experience has taught him "that there can be a lot of interest in contemporary art but that many people often feel intimidated by it, they are not comfortable with it but once they are given an idea of what it is about they become interested and some even excited about it." The program, he hopes, will remove some of the barriers that keep people from engaging with the art. He wants to bring "the experience of contemporary art to the everyday living of those who have not had that experience and to increase the engagement of those who have."

At the inaugural event, hosted by the [Salt Lake Art Center](#), seven participating artists spoke about their work to an audience of about forty, while representative images were displayed on an overhead screen. After the presentation patrons were invited to submit a prioritized list of which artists' work they would like to have in their home. Patron and artist will be put into contact with each other to select specific works to be fostered. These will remain in the foster homes for six to eight weeks. The only thing asked of the patrons is that they share with the artists and program organizers what having the works in an intimate, familiar setting has been like.

continued on [page 4](#)





## studio Space

**Cristin Zimmer** by Van Chu

A flash of purple or blue stands out against the beige paint, wood panneling and ubiquitous clay in Cristin Zimmer's studio space at the University of Utah. Zimmer, who is working towards an MFA, has a Bachelor of Arts in Studio Art and Environmental Studies from Pitzer College in California. After modelling up her rough rewn creatures she wheels them down the hall to the two large kilns for firing. Zimmer's ceramic sculpture will be part of the 35 x 35 exhibit opening on September 18 at Finch Lane Gallery (see [page 1](#)).



● Salt Lake's Mary Dickson



By day (and often night), Mary Dickson is the director of Creative Services at KUED-Channel 7 and host of **KUED's Contact**, an interview segment highlighting the arts and non-profit communities in Utah. A long-time champion of the arts, Mary tries to attend most of the great performances and exhibits she highlights on **Contact**. She was named Wasatch Woman of the Year in the Community last year for her far-reaching community involvement. Her play, *Exposed*, about the plight of downwinders, opened **Plan B Theatre's** 2007 season to wide acclaim. It was nominated as the Best New American Play Produced Outside New York by the American Theatre Critics Association. The Deseret Morning News named it best drama of 2007 and the Salt Lake City Weekly gave it an ARTY for the best original play of 2007. Chicago Tribune syndicated columnist Robert Koehler called it "a sacrament of grief and anger." Last November the play toured Utah with the original cast for a series of staged readings and discussions. A new production of *Exposed* runs September 10 through 26, 2009 at the Space Between Theatre in St. George.

○ If you could choose someone to paint or sculpt your portrait (living or dead) who would it be?

● Randall Lake. Not only because I'm a strong advocate of "buying local," but because I'm a huge fan of his work. I remember staying at the Hotel Jeanne d'Arc in the Marais District of Paris and telling the owner that the paintings on the wall reminded me of an artist I knew. When he showed me the works up close, they were the work of an artist I knew -- Randall Lake. How perfect to find them hanging in Paris.

○ What are you reading?

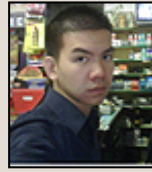
● *Middlesex*. I love Jeffrey Eugenides' writing. Smart, smart, smart. He's a masterful storyteller, a sharp wit and a beautiful writer. It's such a rich and readable book that I'll feel a void when I've finished it. I'm drawing it out, so I can savor it. And, it doesn't hurt that it's a fascinating subject. Call me voyeuristic, but I'm intensely curious about the life of a hermaphrodite. The book has changed the way I look at gender and sexuality. Now, when I feel writer's block, I open the book to any page for inspiration.

○ What is the most memorable exhibit you've seen recently?

● *Dave Hall's Moving Water* exhibit at **Phillips Gallery**. Not only do I love his work, but knowing Dave and his story, makes the exhibit truly inspiring. Dave taught at Rowland Hall for years before taking the plunge to devote himself fulltime to painting. His formal training consisted of one community education class (he was also lucky enough to have **Connie Borup** as a mentor), but he comes from a long line of New England artists, so painting is in his genes. His is an inspiring story, especially for someone like me who clings to the security and benefits of a full-time job and tries to write on the side. Dave took the leap. He followed his passion and the results are impressive. His ethereal landscapes have the most calming effect. His impressionist works inspired by the streams and tall grasses of the Montana countryside seem to rise from the mists of dawn and dusk in golden or gray hues.



**Tom Alder** recently left a 30-year mortgage banking career to become a partner in **Williams Fine Art** where he specializes in early Utah art. In December, he received his MA from the University of Utah in art history and wrote his thesis about Henri Moser. He serves various boards in the cultural community.



**Van Chu** is a Vietnamese artist who came to the United States in 2001. He is a current MFA candidate majoring in Photography/Digital Imaging at the University of Utah.

**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 *The City Weekly*, as well as being published in other journals in Utah.



**Shalee Cooper**, who holds a BFA in photography from the University of Utah, has curated multiple international photography exhibitions. She is an associate instructor at the University of Utah, an art consultant at Alpine Art and the photo editor for 15 Bytes.



**Laura Durham**, a Utah native with a BA in Art History from BYU, has worked for the Utah Arts Council as the Visual Arts Coordinator for the past six years and, recently, she has taken on the Traveling Exhibition Program as well. She served as Vice President of the Salt Lake Gallery Association from 2003 - 2006 and now serves as Program Director for the Salt Lake Gallery Stroll.



**Fabiola Labra** is native of Ecuador and has lived in Utah since 2000. She dabbles in the arts, figure drawing, jewelry design, photography and poetry. She's currently working on her BA from the University of 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. She writes *Hints 'n Tips*, a regular feature, for 15 Bytes.



**Shawn Rossiter** successfully dropped out of a Masters Program in Comparative Literature to become a painter. In 2001 he founded Artists of Utah and is the editor of 15 Bytes.

**Geoff Wichert** has degrees in critical writing and creative nonfiction. He teaches writing at Snow College, where he also taught Art History for six years. His profile of Kate Starling will appear in the Winter issue of *Wasatch Journal*.





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

## Joey Behrens . . . from page 1

Scratch any Utahan very deeply and you will find one thing that unites us: a love of the pristine open spaces and scenic grandeur that surround us. Joey Behrens is no exception. While working a day job to pay the bills and keeping a personal commitment to spend part of every day making art, she also finds time to hike or bike the trails that lead in every direction from her downtown subject matter. One way to look at her intensely visualized cityscapes is to think of the canyons and pinnacles of the natural landscape and see them transformed by underlying geometric grids that support but do not contain them. Instead of eroded stone, they are built of glass-and-stone-clad steel. Instead of rivers, they are cut through and revealed by streets. But they are illuminated and brought into rich relief by the same strong, slanting sunlight that can turn mundane materials into dazzling, hallucinatory arabesques.

Translating Behrens' bluffs of glass and banks of signs and streetlights into natural forms may help us enjoy her manmade subject matter a little more, but it should not prevent our appreciating the urban landscape's innate virtues or its importance to her. Ultimately, most of us will spend far more of our time driving the streets than hiking the desert, and Behrens argues that learning to apprehend the urban environment in all its variety and complexity is something we should do. A self-described "city person" her entire life, Behrens discovered both the wild parts of Utah and the unique visual character of its principal city simultaneously, when she saw them both for the first time.

Joey Behrens was born in Cleveland, Ohio, thirty-four years ago and moved here as a teen-ager. Unlike those who are born here and don't really know anything else, or those whose families bring them here, she made her own choice when she was 18. While she admits to having thought no further than Chicago as a place she might choose to live, after high school "a surprising number" of her friends set off to check out the West. A chance to split expenses three ways brought her to Salt Lake City, where she discovered that what looks picturesque in a photo can feel altogether more compelling in person. People who come to Utah for the scenery often find themselves attracted in turn to other qualities, like social cohesion, shared values, and a paradoxical, shared agreement to give each other a fair share of space. Soon most of her fellow travelers had moved on or back, but Behrens stayed. She found a job with TURN, a non-profit provider of social services, and forged a partnership with a man who shared her unconventional sense of possibilities. A few years later, when she made up her mind to study art at the U of U and reduced her hours of regular employment, he promised her, "We won't starve. We may eat ramen noodles sometimes, but we will eat."

Money is a problem for many Americans, but few professions force such difficult compromises on those who choose it as does art. In essence, artists here trade away the financial security of a guild system in exchange for free access for anyone who wants to call herself an artist. But the challenges posed by art-as-business run far deeper than simply earning a living. Behrens acknowledges the importance of the marketplace as a way of connecting with an audience, but distinguishes differing levels of influence she tries to keep apart. "Salt Lake is an interesting art community," she says. "It's often said that there is no support for art, but my perception is it's very supportive. There are all types of grants, galleries, and non-profit spaces that together encourage all types of work. This has always seemed like a good place for me. Still, selling really is a

Behrens admits to, maybe boasts of, being tenacious and even stubborn. Perhaps that is why she has been able to pursue one subject matter so successfully over the last four years. She came to art with the insight that in order to function at all, living things must ignore most of what goes on around them, including many opportunities to see their surroundings in ways that are novel but not immediately helpful. To this she added the observation that most of us move around our familiar environs in ways seemingly calculated to further insulate us: inside vehicles, moving at high speeds. Her first discovery was one of the richest. Glass facades, she noticed, are imperfect mirrors. For an artist of Joey Behrens range and versatility the discovery of these reflective surfaces led in two very different directions. One is pure abstraction, using the repetitive, tessellated and distorted patterns of glass facades, including both transmitted and reflected light layered over and beneath the actual surface, to produce rich painted surfaces wherein geometry interacts with suggested environmental cues. The other invokes the labyrinthine assemblages that comprise our cityscapes.

Focusing on the ephemeral, on reflections and optical illusions, has had the paradoxical effect of making Behrens' architectural fables seem more real, more gritty, more authentic. Sandy Brunvand, an artist and a teacher who has been able to watch Behrens closely over the years, quips that "Joey has been building her own empire." Unlike those landscape artists who endlessly revisit the same overworked themes, Behrens has not been content to just reiterate her portfolio. She constantly stretches her subject matter and expands her tool belt of techniques. Last year at the Women's Art Center, for example, she showed a drawing of buildings viewed at street level that was so large viewers had the kinesthetic feeling of actually standing on the street as she had done. At about the same time, she showed a couple of drawings at the Salt Lake Art Center that fell somewhere between Cubism and Mannerism: fragments of architecture that might have been reflected from one multi-paned glass facade, but which could not be reconciled into a coherent sense of space.

Whether shown as a parable of place, or seen for itself, her empire continues to reveal new dimensions. "This is exactly what I want to be doing, and want to be doing more of," she says. To that end, she recently decided to take the measure of her opportunities. Within three months she was booked for a year. In September alone she'll be following 24 Hours, a group show continuing through the 14th at the Kayo Gallery, with a two-person show in the same space that opens on the 18th, which is the same day the 35 x 35 show opens at Finch Lane. The 25th and 26th will be open events at her studio, Poor Yorick, and the brand new 15th Street Gallery will include her in its inaugural exhibit. Since "nothing that I do is superfast," completing the work to fulfill these obligations is a challenge. But starting them is not. Commenting on her nevertheless prolific output, she says, "While I'm working, something happens that I want to push, so I'm already working on the next piece while I'm finishing this one." She adds, "I have this philosophy on approaching life. You do a piece, then another, until you get a body of work. That's how I live."

To view more of her work and a list of her upcoming exhibitions visit [www.joeybehrens.com](http://www.joeybehrens.com)

## Alternative Venue: Salt Lake City Beans & Brews Downtown

by Laura Durham | photos by Fabiola Labra

David Letterman once said if it weren't for all the coffee he drank, he'd have no identifiable personality whatsoever. When your identity depends on the coffee you drink, coffee suddenly means more than a simple jump start to your system and where you get your coffee becomes just as personal as how you take it.

Coffee shops depend on atmosphere and personality to set them apart from each other. Beans and Brews, with 18 locations from American Fork to Salt Lake City, wants to create a warm, relaxing setting that invites the community it serves to spend time over a cup of coffee, whether it's for a business meeting or a casual gathering.

The company takes great pride in being part of the neighborhoods they feel privileged to serve, so when

problem. I need my work to sell so I can make the next piece, but I can't value the work by whether or not it sells. The value for me is in making it."

As she talks it becomes apparent that she's put a lot of thought into this, as befits an artist who shows constantly and sells well to a discerning public. "The value of public acceptance is in feeling supported, in knowing that what I do is not meaningless. But people buy art for so many different reasons. You don't know why someone is buying it. The person who buys the work may not recognize where I'm coming from, which for me is a personal exercise in discovery, or finding a visual metaphor for something I've discovered. Beyond that, I ask myself, How am I reading it? How do I react? I want to explore those personal reactions, and make and explore connections."

Nearly four years ago, Behrens decided to curtail her day job and try to make it as an artist. She came by her subject matter almost as soon as she started looking for it, something she credited even then to the mobility of her preferred method of getting around the city: her bicycle. While learning to see like a painter, recognizing two-dimensional clues that reveal the truth of three-dimensional space, she discovered what she calls "the paradox of information" that the things we see routinely present to our brains. The contrast between how we perceive and what we know about the things we perceive is the great drama of art today. Some artists deliberately draw as clumsily as they can, but Behrens is after something far more sophisticated. Walking, driving, and riding the same street, Behrens realized that the sensory impression and its intelligent revision are both simplifications both illusions and further that the demands of crossing back and forth between them only add to the necessity of ignoring most of what we perceive in order to make sense of what we choose to pay attention to. Like a painter who continues to watch the gathering dark after the sunset is over and everyone else has gone back inside, artists are privileged to stand apart and observe things we might otherwise never notice. For Joey Behrens, such phenomena as reflections in windows and the interplay of natural and artificial light through veils of glass are such events worth seeing for themselves and also capable of unlocking the secrets of how we exist and maneuver in three-dimensional space which she chooses to capture and represent on the two-dimensional surface of a canvas or a sheet of paper.

Moving to the U of U and into the local art scene led to her encounter with others who share her motives, if not her specific interests. Eric and [Sandy Brunvand](#) and [Stefanie Dykes](#), the founders of [Saltgrass Printmakers](#), were all connected with the U and all shared her impulse to question received opinion. One assumption they were eager to dispel insisted that printmaking was just a way to make multiple copies of artworks originally conceived in other mediums. They allowed Behrens to perceive printmaking as just another way of making marks, regardless of their final purpose. "I'm interested in printmaking for the kind of marks that can only be made that way. I'll gladly go through the entire process to make one image, if it's the one I want."

Her discovery of printmaking came as the local printmakers were exploring a nineteenth-century technique that turned out to resonate particularly well with her painter's sensibility. The Chine-collé technique permits printing on unusual papers too delicate to survive as finished works of art. During a later stage of printing, these printed elements, characterized by finer detail or a different character, are attached to a more permanent support. For Behrens, what appealed most about Chine-collé was the opportunity to construct images in layers. Artists have visualized landscapes in layers at least since Claude Lorrain: "I've always been interested in doing a really complex image and then putting a cover over it. I like the transparency that allows me to make another image and position it on top so you can't see either one completely," Behrens explains. And the urban subjects that interest her come true in diaphanous layers. Looking at the city, where motion brings distant objects into view and then snatches them away again, buildings organize themselves in receding ranks, the sky is a negative space that has a presence of its own, and atmosphere creates depth out of abstract geometric silhouettes.

[continued next column](#) ↗

the Salt Lake City downtown Beans and Brews (268 S. State) opened in February 2008, they wanted to fit into that unique community. "The attraction to the downtown area included the art district," says Natalie Kaddas, owner of Beans and Brews. "I feel it is fitting to have a locally owned coffee shop, displaying local art." The location has been hanging local artwork as part of the Gallery Stroll for a year now. It's a perfect place to end your stroll (coffee shops tend to stay open later than galleries) and discuss the artwork you saw that night.

Displaying art adds a new dimension to how the coffee shop relates to its customers. "Our regular customers are very excited each month to see the change of the artwork; they have also purchased many different pieces," says Kaddas, "It is fun to learn about our customers' different perspectives and critiques of the work. It gives our coffee shop an opportunity to build stronger relationships with our customers."

Beans and Brews has a professional installation system throughout the store, where they can hang as many as 30 pieces of art. They've shown abstract photographers, watercolors, acrylics and more. One of the unique and exciting things about viewing artwork in alternative venues like coffee shops is you often get to see some young, up-and-coming artists with a fresh perspective. Kaddas explains, "Several of the artists we have displayed in the past, [this has been] their first exclusive engagements. It is very rewarding to be able to provide a positive atmosphere to show their artwork."

The art is a perfect complement to the quality service and coffee served at Beans and Brews. They roast their coffee locally at 4,000 feet above sea level, which results in a fresh, smooth intensity unmatched from coffees roasted at lower altitudes.

For the September Gallery Stroll Beans and Brews is proud to feature local artist Rosanne Blue, whose unique style includes a range from farm fields to fantasy paintings. If you're interested in showing your work at the downtown Beans and Brews, [email Natalie](#) and be prepared to come into the shop and submit some samples of your work.



[0](#) | [1](#) | [2](#) | [3](#) | [4](#)



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

## 35 x 35 . . . from page 1

Like the original 35 x 35 show, 35 x 35<sup>2</sup> is a juried exhibition open to all Utah artists under thirty-five. "In juried shows around the state there are frequently hundreds of entries, many from well-established, professional artists," explains Artists of Utah board member Stefanie Dykes. "Numerically, it makes it harder for younger artists to get noticed. Limiting the show to artists under thirty-five solves that. Plus it gives us a unique opportunity to take a look at what is coming out of the most recently established studios." What's magic about the number thirty-five? "Well, you have to have some sort of cutoff point," explains 15 Bytes editor Shawn Rossiter, who helped plan the first exhibit. "And at thirty-five you can run for president, so by then you'd be considered mature, right?"

A number of the artists in the initial 35 x 35 show are now mainstays in Utah's art world: Anthony Siciliano, [Nathan Florence](#), Kim Riley, Holly Pendergast, [Brandon Cook](#). Cook, now a board member of Artists of Utah remembers the first exhibit fondly and petitioned to have the age limit raised so he could participate again.

Not all of the artists who participated in the first show have matured beyond entry, though. "In the first exhibit [Jen Suflita](#) was, I think, a first-year student at USU, doing these large format close-up paintings of friends," says Dykes. "At the time, the show helped her get into gallery representation at [Horne Fine Art](#). Now she's back. I like the idea that even through all her schooling her interests are the same. She's now doing etchings, but they've still got that same crowded, intimate feel of her paintings." | 0 |

[Linnie Brown](#), of Lehi, is another returning artist and her interest in collage has continued. "I remember at that first show certain themes, certain similarities between the artists arose," says Rossiter. "Collage, like in Linnie's work, was one of them." | 1 | Different trends have appeared in this second installation of the concept, says Rossiter, who did not participate in the jurying process but is helping to curate the show. "There's a strong narrative trend in a lot of these artists work," he says, "and not just because they're coming from the same place. Matt Glass, up in Ogden, is doing these large, staged photographs that have a very baroque quality to them." | 2 | Chad Tolley's work has a fairy tale

## Economic indicators . . . from page 1

Sproul is excited about the response the program has received from artists, patrons and the art community in general. Heather Farrell agreed to host the program at the Art Center, and [337 Project](#) director Adam Price (who has been known to moonlight as an attorney) has provided assistance. The first round of patrons were all invited guests and so far forty pieces from seven different artists have been requested.

Future rounds of the program will be open to the public. Sproul plans to grow the project slowly, adding more artists and participants each round, which he hopes will occur quarterly ([click](#) for more info). "There will also be events related to the mission of the program," he says, "which is to create a more dynamic and engaging experience between contemporary art and the community."

Sproul isn't the only artist being inventive about how to bring contemporary art to the public. The [Red Call Box](#), a new group project that will premiere later this fall, plans to display contemporary art inside an old British phone box. The idea began about two years ago when Sundance artist [Jann Haworth](#) learned of a call box in the UK being used as a local museum. It made her think of the old call box outside The Antique Shop in Salt Lake. The idea sat on her "C" list for a while until she heard the Antique Shop would be moving out. "I thought: A, the price might be low or negotiable and that it might disappear." Artist friend [Edie Roberson](#) was excited about the idea and immediately began negotiations to buy the relic. [Trent Alvey](#), another artist, suggested they could pay for the box by offering time-shares to artists. After a few calls, sixteen artists were quickly on board and the call box was purchased.

Buying the box was just the beginning, however. The group, which now numbers twenty and includes painters, filmmakers, writers, actors and sculptors, is busy preparing it for installation. They first moved the 1600 lb behemoth to a warehouse space in Salt Lake's west side. After stripping off the old paint they have been waiting for most of the summer: by the time it became dry enough to work on it (without fear of rust) the ninety plus degree temperature made the iron box too hot to work on. With a scheduled debut of November, though, the group is planning to get back to work after Labor Day. They first have to weld some cracks, then they will be blasting off the rust and will begin painting it a vibrant red.

The Salt Lake City Library has offered to let the group install the box in the Main Library's Urban Room, where four to five thousand people could walk by it every day. Haworth describes the project as "the world's smallest Mini-Multiplex: theatre/Cinema/Gallery and Museum." In addition to the exhibits by time-share artists, the Red Call Box will be a site for the work of Spy Hop in music and film, showing work by children, teens and young adults. Haworth says the possibilities for its use are endless: "puppet theatre, one minute film fest, radio programs on an installed phone, live drama performances, a luau, Xmas exhibit and Santa, music composed in SL from plug-in ports for i-pods. We hope too to host a children's exhibition as well as a miniature 'all comers' show with a purchase prize to establish our museum 'collection.'" You'll hear from us (and probably your neighbors) when the Red Call Box is finally installed at the library, but you can also keep up to date at [their website](#).

The recession isn't having much noticeable impact on the [337 Project](#), which seems to be charging ahead with its creative plans, the

narrative aspect about them; |3| and Chad Crane is dealing with myths of the west. All very different narratives but that story-telling aspect is central." |4|

Rossiter also notes the amount of work that deals with photography. In addition to Glass's work, there's also Cris Baczek, who Rossiter says "continues to experiment with what exactly constitutes a landscape and what exactly is a photograph." |5| Van Chu will have a large multi-piece abstract work inspired by Chinese landscape painting that employs digital photography, and Mallory Qualls uses photography to create abstract works. |6|

You may recognize many of the artists in 35 x 35 from coverage in 15 Bytes -- Chad Tolley, Zane Lancaster, Chad Crane, Joey Behrens, Cris Baczek, Blue Critchfield, Justin Wheatley and Hadley Rampton have all appeared in the magazine's pages. But there are plenty of new names as well. "I think the exhibit is great for the public, a way for them to get to know some of the artists of the upcoming generation," Dykes says. And Rossiter says the exhibit helps 15 Bytes. "It saves 15 Bytes a lot of time going out looking for new talent. Here we have a bunch of new names we didn't know about before. And now they're in our radar and our writers can keep track of them and see what's going on."

35 x 35<sup>2</sup> opens at Finch Lane Gallery on September 18th as part of Gallery Stroll. Gallery director Kim Duffin says that this is the first time in 20 years the whole space has been given over to one artist or organization. Works will fill the two upstairs galleries, the Park Gallery below, and may even spill onto the balcony. The curators realize they will have a difficult task ahead of them, fitting over sixty works by thirty-five artists into the space. But that hasn't made them timid. They will be showing a number of large works, some of them seven feet or more. Michael Handley will have videos of his performances at the gallery, but he has also been invited to create a performance for the opening night; and Travis Nikolai will create a site-specific installation.

The show, however, is not only for people looking for works in a contemporary or experimental vein. Landscape works by Hadley Rampton, Aaron Bushnell and Woody Shepherd |7| show a variety of approaches to Utah's favorite genre. "We're not trying to push an agenda of where art should be going," Rossiter says. "We want to say, here's what's going on. We try to reflect that in the pages of our magazine as well."

A second reception for the exhibit will occur on October 16, at which time three juror awards, a Board of Directors award and a People's Choice award will be presented.

35 x 35<sup>2</sup> is at Finch Lane Gallery September 18 – November 6. Reception September 18, 6 – 9 pm and October 16, 6 – 9 pm.

economy notwithstanding. The 337 Project is relaunching its Art Truck this fall with paid commissions by local artists Pam Bowman and Trent Call. Moreover, in the last month, the 337 Project also sent out a call for proposals for its newest event, an 18-hole, fully-playable, artist-designed miniature golf course to be opened in early 2010. Adam Price, Executive Director of the 337 Project, hopes that the exhibition "will create a wonderful synthesis of thoughtful, artistic creations tempered by whimsy and very accessible to the public at large." The miniature golf exhibition will be, by far, the most expensive undertaking by the 337 Project to date, with over \$45,000 allocated just to commission the 18 original works of art. (The deadline for miniature golf proposals is September 15 and is open to all interested Utah artists-- go to [www.337project.org](http://www.337project.org)).

Not all the news in the arts community is good, however. MoabArtWorks in Moab recently closed their doors, as did The Segoe Art Center, which has been an anchor in Provo's art scene since its inception in early 2008. A number of other venues in Provo have also diminished their presence.

But if we can apply to the art world the proverb that when one door is closed another is opened, then the closings in Provo are being balanced by openings elsewhere in the state. The 15th Street Gallery is busy putting the final touches on its space in Salt Lake's 15th & 15th neighborhood (in a building formerly occupied by the Framery). And Wes and Ellen Clarke recently braved both a bad economy and a remote location when they opened their gallery of contemporary American art in the small town of Tropic (located east of Bryce Canyon on route 12). With the help of gallery director Irene Schack von Brockdorff, they have transformed a former restaurant into The Gallery at Clarke's. The gallery features plein air landscapes, abstract art, primitive pottery, sculpture and works by professional photographers. The upcoming Escalante Canyon Arts Festival (see [page 10](#)) would be a perfect time to stop in and check out the gallery.



0 | 1 | 2 | 3 | 4

## Alder's Accounts

### Cowboys, Indians and Saxophones

Life and Art of Paul Salisbury

by Tom Alder

When I see early Utah artworks that reveal something about our history, I'm reminded of a conversation I once had with Bob Olpin. During an American art history class at the U, I was impressed with Bob's command, not only of art history but American history as well. After class, I pressed him on a point about John Trumbull, one of the artists who completed murals for the US Capitol rotunda. Bob elaborated on his earlier point, saying that Trumbull, a colonel in the colonial army, resigned his commission because George Washington had been promoted over him. Trumbull stuck with painting and created considerable portraits and other historical scenes in the tradition of the Grand Manner (Washington didn't do too badly either). Bob concluded by saying something like, "You can learn a lot more about history in an art history class examining paintings than you can over in the history department."

One artist that frequently reminds me of Bob's dictum is Paul Salisbury [1903-1973], a realistic painter born in Richfield who spent most of his career in Provo. He was well-known for his depictions of cowboys and Native Americans wandering through sagebrush, set against the colors of the western landscape scenes Salisbury knew from a childhood spent on his father's ranch near the Kanosh Indian Reservation, as well as by frequent summers spent on the Navajo Reservation in the four corners area.

Salisbury grew up in Richfield, Utah at the beginning of the twentieth century. His father was a farmer and rancher and Salisbury developed his interest in art early on, saying he learned to draw animals before he learned to write. On the ranch he spent "much of [his] time drawing and sketching horses and other animals to develop a realistic attention to details" (Painters of Utah's Canyons and Desert). Though rural, Richfield wasn't without some culture, at least in Salisbury's circle. His grandfather, a Swedish immigrant, had helped to establish the first playhouse there in the 1870s and Salisbury grew up among artists. There was his uncle Cornelius (although he left town when Salisbury was eleven, and before that was often away developing his talents -- more on him next month). Some of his cousins also liked to paint. His aunt's brother-in-law, Brigham Young Andelin, was an oil painter, later active in Ogden. His neighbor, Andrew Knaphus, was an amateur painter; and Knaphus' artist brother, Torlief, had also lived in Richfield when Salisbury was a child. In addition to the visual arts, Salisbury developed a young and abiding love for music. He learned to play the saxophone in grade school and became so accomplished at it that he was frequently in demand as a soloist at concerts and other activities when he was in high school.

After high school (at the earliest 1924 and possibly 1925), Salisbury moved to the Salt Lake Valley, where his uncle Cornelius was teaching art, first at Jordan High School (1925) and later at West High (after 1928). He received instruction from his uncle as well as more formal training under Bent F. Larsen and E.H. Eastmond and Brigham Young High School. He also received art instruction and painted with famed Utah landscapist, LeConte Stewart, also a native of the Sevier River valley.

For good stretches of his life Salisbury made a living as a musician, playing both the saxophone and the clarinet. He played in the first Salt Lake Symphony, the BYU orchestra and band, Liberty Park band, and Herb Adkins Band. In the summers he played to fans at Saltair and Lagoon, and during the winter at theatres in the Salt Lake area. During his career as a musician he even traveled outside the state, playing on the Pantages circuit, a series of theatres and playhouses that dominated the entertainment scene west of the Mississippi.

Salisbury had a photographic memory (I do too; I just forget to put the film in sometimes). Christensen said he would often paint strictly from memory. "He would stand before his blank white canvas, and do a very simple drawing with vine charcoal. Fresh paint was placed on the glass palette: Zinc Yellow, Cadmium Orange, Cadmium Red Light, Alizarin Crimson, Permanent (Ultramarine) Blue, and Titanium White. Then he would begin 'blocking it in', and within a short time the canvas was alive with cowboys and horses, or with some Navajo Indians of the Southwest. This beginning piece would look finished to anyone but Paul. But it would be put aside to dry, and later added to. Sometimes it would be one of his wonderful landscapes, or a winter scene. You didn't disturb him with a lot of talk. Watching him paint was spell binding; it took your breath away."

In 1952 Salisbury gave a magazine interview in which he commented on the influence of the Southwest in his paintings. In the winter he spent his time in the studio, but in the summers he liked to go to the Navajo Nation, often bringing the family with him. "Something about the Southwest keeps calling me back to desert sights and sounds and sensations. My brush instinctively seeks out vivid colors on the palette and before I'm fully conscious of it, I'm painting the desert again . . . I like to think of this stretch of desert as my country . . . I am completely at home on it, and it seems to own a part of me."

Salisbury painted en plein air, believing it kept an artist fresh, but in the studio also frequently used transparencies. Getting details right was important to him and he remarked that he would spend hours in a library studying, say, the turkey, before he would include one in his painting. Christensen suggested that Salisbury's style was not photorealistic. "The detail was there but it didn't dominate the theme." She added that Salisbury did not subscribe to modernism and abstraction and was shunned by a number of professors in other institutions who had adopted that style. "I believe in conservative painting," the artist said in 1952. "The more realistic the picture, the better. Modern art, with its abstractions, holds no attention for me."

It was Salisbury's practice to choose six students from each of three schools, [from Springville, Spanish Fork, and Payson] and teach them his and Frank Tenney Johnson's methods. Christensen was one of the fortunate few who learned at Salisbury's feet from 1957 to 1964, both in school and privately. By 1960, according to Christensen, only two Utah artists were supporting themselves by selling their artwork Arnold Friberg and Paul Salisbury. The rest relied on teaching and other professions to make ends meet.

One of the keys to Salisbury's financial success was a unique arrangement he made with a local bank. In the early 1950s, Salisbury presented a proposal to some of the officers of Springville Bank: they would advance him sums of money while he created his artworks; in return the paintings would be used as collateral and the completed paintings put in the bank's vault. As the paintings sold at various sales and one-man shows, the loans were repaid with the profits. This arrangement lasted several years, and the (renamed) Central Bank still has many of his works. (I doubt this kind of proposal would get any traction from present-day banks, but fortunately, there are banks that fully support artists by purchasing their works and even sponsoring them with artist receptions as does Zions Bank each November).

In the sixties doctors discovered a small tumor in Salisbury's lung and although surgery was indicated and successful, the result eventually affected his heart, requiring open-heart surgery in 1973. While recovering in the hospital, Salisbury contracted pneumonia and lingered for several days until passing away at the young age of 69.

Largely less known in Utah than his more famous uncle Cornelius, Salisbury's legacy can be seen in his tranquil themes. His resulting paintings straightforwardly provide a visual narrative of the vanishing west. Landscapes, arguably the most popular among Utah art purchasers, have an added bonus with Salisbury's works if they include cowboys, Native Americans, and cultural practices that are rarely portrayed with first-hand knowledge. Christensen concluded her Salisbury memories by describing his final artwork. "The last painting he had been working on was two Navajo women (in native hairstyle and dress) on their horses at a desert tank. (A tank is runoff water trapped in the sandstone.) A colt is wandering in the foreground, with brilliant blue sky above and bare canvas below."

## In Memoriam

**Frederick Brayman 1943 -2009**



In the summer of 1928 the Columbians, a dance band made up of twelve young men, made a name for themselves playing at the Old Mill club (the old Cottonwood Paper Mill at the mouth of Big Cottonwood Canyon). Led by a fellow Richfieldian, Virgie Brienhold, the band consisted of twelve soloists, including Salisbury and his cousin Lavell Andelin; it quickly gained a reputation as the best dance band in the state. Salisbury must have cut quite a figure up on the stage, his striking Scandinavian features behind his saxophone attracting the local flappers (if those were allowed in Utah). His eyes, though, were on one particular young lady, Chloe Murdock, a singer who came from a musical family in Provo (her parents had 15 children and led the Murdock orchestra). They married in September of that year, and Salisbury continued to play in his various bands and orchestras.

In the thirties, while the depression devastated the economy and dampened the enthusiasm of the roaring twenties, Salisbury concentrated more on what he could accomplish with his hands than with his lips. Traveling musicians may have been less in demand, and with two young children Salisbury may have been looking for a way to spend more nights at home; or the artistic muse may have simply exerted a stronger influence at the time.

In the summer of 1935 he traveled with his uncle Cornelius, and aunt Rose, to the Oregon coast. The three artists showed the works from this trip at the University of Utah invitational exhibition that winter. In April of 1936, the Richfield Study club exhibited Salisbury's works along with other established and emerging artists from the area. This must have been a source of satisfaction for the artist, who that year moved his young family to California, a decision that would dramatically influence his art.

Salisbury had family in LA, including his father and an aunt and uncle. He stayed for three years, playing his saxophone and studying art at Los Angeles Junior College, the Art Center, and the Chouiard School of Art. In Los Angeles Salisbury was able to study with celebrated western artist, Frank Tenney Johnson. I tracked down one of Salisbury's art students, charming Neva Christensen, who remembers well her experiences with her teacher. Of Salisbury's training under Johnson, Christensen said in a narrative that she wrote some years ago, "Johnson had a great impact on Paul's work. He emphasized painting subjects familiar to the artist, keeping the paintings 'real' and natural. He used the palette which Paul adopted in his oil paintings, consisting of only five colors and white. Black was never used after Paul studied with Johnson. He contended that black did not occur in nature, only 'rich darks.' Johnson's technique can be seen in Salisbury's paintings. The grass, sagebrush, and foreground work in their western scenes is most evident. The night scenes of cowboys and cattle, campfires and chuck wagons are very similar."

In 1938 Salisbury received recognition from local art critics when he showed the results of his studies in California at the Utah State Fair. One wrote that: "'Pack Outfit,' [manages] the effect of light falling through trees with a fine authority, and his 'California Sycamore,' where sunlight dapples the rocks edging a brown stream, unites emotional quality with firm draftsmanship." Salisbury's landscapes were popular, and he also painted wildlife paintings, but he would become best known for his western art.

After Johnson died in 1939, Salisbury returned to Utah, settling by his wife's family in Provo, where he continued to play music while he was building his reputation. By the 1950s he had developed a strong following, especially among out-of-state collectors in places where the myth of the west was strong: Texas, California, and Montana. In addition he held contracts to do western paintings with a global calendar company (Bigelow), and with Leanin' Tree Christmas Card Company. The latter firm additionally accepted Salisbury's paintings in their galleries.

[continued next column ↗](#)

## becoming art

it took a long time  
never suddenly  
or quickly  
beyond myself  
realizing or  
sensing painful  
contradictions

i had become  
my art  
in present  
past and future  
everything  
in fragments of  
one continuous  
mystery never  
to be solved

everything left  
to unlearn  
the cause  
the effect  
an expectation  
or belief

the uninterrupted  
replications of  
mistakes and  
alternative  
mistakes

the other choice  
was doing nothing

in defiant personal  
defense  
my art with  
only scavenged

muted muddled  
metaphors

replicating sundowns  
dissolving  
ruby red  
we never had  
a choice



0 | 1 | 2 | 3 | 4 | 5



0 | 1 | 2 | 3

## Process Points

### Evolution of a Sculptor

Jynja Calderon discovers the beauty of concrete

by Sue Martin

I don't recall who suggested I become Jynja Calderon's "friend" on Facebook, but, like other suggestions or requests for would-be friends, I checked her out by going to her profile page and learning a bit about her. And, yes, I accepted the friend invitation because I was fascinated by her concrete and mosaic art.

One FB message led to another and before long I had signed up for a concrete sculpting workshop with Jynja. I wanted to make a planter for my garden. In Jynja's home studio, high above the Capitol overlooking the Salt Lake Valley, I spent about seven exciting, and sometimes-challenging, hours learning how to mix, pour, and carve concrete. Jynja worked on her own sculpture as I worked on mine, occasionally looking over my shoulder, making suggestions, showing me how and when to use a different tool, and cheering me on.

Though we were often in our own zones and oblivious to each other or the summer storm flashing lightning outside, we also had time to get acquainted and I asked her about her evolution as a sculptor and her dreams for the future.

### From Rock Collecting to Hair Styling

Jynja believes her love of rocks and other earthen materials derives from her childhood with a father who was a metallurgical engineer. Family vacations were often spent exploring old mining sites. Jynja began collecting rocks, responding not just to the color and beauty but the feel of them.

Always interested in art, Jynja's path into adulthood took her into hair styling. She worked in some of Salt Lake City's most elite salons and still retains some of her long-time customers who come to the salon on the lower level of her home. Perhaps it's her 30-year career working with the human head that inspires some of sculptures in the form of heads with nicely detailed hair.

### A Serendipitous Relationship

Though Jynja had also done some painting in her exploration of artistic expression, it was her life partner, a tile contractor who opened the door to mosaic and concrete work. "I went to a tile convention with him," she explains, "and I was in awe of what I saw. I knew right then that somehow I wanted to learn that medium."

Shortly after that, her partner went to California for a job, and finding herself with some spare time, Jynja signed up

## Exhibition Review: Ephraim Apprehending our Fate

Colin Tuis Nesbit at the CUAC

by Geoff Wichert

Driving south on I-15 the other day, I was mildly amused to see a billboard promising passers-by that a particular obstetric clinic provides "better birthdays." The advertiser's attempt at wit was really just the commonplace confusion of two terms, "birthday" and "birth day." We rarely use birth day, which refers to the day on which we were born, but commonly refer to the annual date on which we commemorate that event. On the other hand, unless we are Jewish, few of us light candles and sing songs to commemorate the anniversary of a dear ones death. This difference between the way we treat these two days, the bookends of our lives, propels *Regrets Only*, an installation continuing through September 8 at the [Central Utah Art Center](#).

The installation begins in the Center's front yard, where a freshly dug and re-sodded grave fills the small lawn. Standing before the white tombstone, several unsettling things gradually become apparent. First, the tombstone is also a cake, being made of white frosting decorated with extruded icing and topped with multicolored candles. As this sinks in, it becomes apparent that the grave itself the very earth is vibrating. Finally, beneath (literally beneath) the rumble of traffic from nearby Highway 89 one discerns the sound of music. Evidently there's a party going on down there.

If this sounds irreverent, even a touch blasphemous, that is certainly one of the dimensions being explored by Colin Tuis Nesbit, the artist who variously drew, sculpted, hung, scattered, and dug the assorted parts of *Regrets Only*. Inside the gallery, on the main floor, he created another cake that re-creates the space within a grave as a solid mass, a rectangle six feet deep, seven feet long, with straight sides and a mounded top. The luscious white impasto that covers it tempts one to touch it . . . at least until it becomes apparent that it is the source of the sickeningly sweet odor that fills the room. Only a hundred-odd pounds of Royal Frosting could look so good and smell so sweet. Flanking this most unlikely of shaped cakes are a couple of drawn and be-glittered tombstones, walls hung with bright decorations, and, scattered about the floor, glitter, confetti, and bits of ribbon: the detritus of some very lively party.

Upstairs, standing alone at the far end of the room, accompanied only by four grim, functional chairs, stands the ultimate celebratory centerpiece: a coffin resting on a trestle, with an arrangement of edible flowers on top. Despite its frosting and colorful accent, there is something anticlimactic and even grim about confronting this final confection. We can make fun of death all our lives if we want to, but it will be waiting there when we come to take our final bow, and it will get the last laugh.



0 | 1 | 2 | 3 | 4

In *Regrets Only*, Colin Nesbit displays a remarkable range of skills, though as befits our usual expectations for an up-to-date artist, he doesn't display an excess of facility for any of the crafts he invokes. His drawing is rough. Frosting is one thing that even the amateur chef takes

for a stone-carving workshop at Red Butte Garden. This both prepared her and whetted her appetite for further work in three dimensions.

Her partner returned from the California job with buckets of tile scraps that made Jynja's imagination race. "Please may I play with these?" she asked, and he agreed.

### Learning from Internet and the Master

Meanwhile, Jynja was browsing the Internet for anything and everything she could find about sculpture and mosaic art. She discovered [wetcanvas.com](http://wetcanvas.com) and a conversation thread on "cement as a sculpture medium." She became so excited by the information and experience shared on this site that she read the conversation all the way back to 2001. By the time she'd finished reading, she said, "I can do this!"

Through the Internet and books, Jynja also became acquainted with the work of concrete sculptor [Elder Jones](#), whose work appears in several of the leading books on concrete sculpture. The Tennessee-based artist came to Utah last summer and conducted a workshop using Jynja's studio. Working side-by-side with a master was inspiring and confidence-building.

### From Pet Memorials to Dinosaurs

Jynja's garden is a sculpture gallery filled with colorful examples of her work. **[O]** Her early pieces were memorials to dear departed pets, like "Butch" the dog, who, thanks to hidden plumbing, raises his leg and pees on a fire hydrant. Friends and clients have commissioned Jynja to similarly memorialize their own pets.

Last year, a client who works at the Museum of Natural History invited Jynja to contribute a sculpture to an auction to raise money for a new museum building. The museum's theme was "DNA to Dinosaurs."

"I researched dinosaurs on the Internet," says Jynja, "and found the Dimetrodon, which predated dinosaurs by about 260 million years but has DNA closely related to that of humans." She recalled having played with toy models of the Dimetrodon when she was a child and could easily imagine a Dimetrodon-shaped couch made of concrete and mosaic tiles.

She contracted the welding of a frame, then spent about three months building the couch-creature. The finished piece was auctioned for \$6,500. In addition, Jynja created tall, spiral-shaped DNA strands of concrete and mosaic tile, one of which was purchased for \$1,000.

Prices for her sculptures and mosaic pieces range from \$200 to \$15,000. You can see examples of her work on her [web site](#).

Though Jynja loves the creatures she creates for her own and her clients' yards, she aspires to create something monumental (think "Utah Tree" in the West Desert). She would like to see Utah set aside some land in the salt flats for a monumental sized sculpture garden, similar to one in Texas and many other places around the world.

### Want to Play in the Mud?

Thanks to Jynja's instruction and encouragement, I was quite pleased with my first attempt at concrete carving. "Poo Cat," a sculptural planter somewhat resembling a Mexican tribal artifact, graces my garden. Though scarred on his side where the sand and cement didn't quite mix, Jynja insists, "The beauty is in the flaw."

Jynja will conduct workshops on request. You can contact her through her web site (<http://www.jynja.com>) or call her at 801-243-2673.

on, so we don't expect much from it; still, a first-class pastry chef would probably sniff at these rough surfaces. The arrangement of individual works within the installation is odd, leaving large areas unaccounted for. Of course many viewers will find nothing here that says "art" to them anyway no sentimental images of meaningful cultural artifacts or familiar reassurances that all is really well and those that enjoy the provocation will not much care about absent finesse. Thinking about death is not a subtle exercise: it's a struggle to keep down the rising gorge of fear, to wrestle the terror of inevitability to a lifelong standoff. Groping along the line that separates what we celebrate from what we dread, Nesbit has created some visual metaphors that may not, but yet may, stimulate some new apprehension, in both senses of the word, of our universal fate.

Regrets Only, an exhibition by [Colin Tuis Nesbit](#), will be at the [Central Utah Art Center](#) through September 8.

---

### Media Spotlight Awkward Guys & Gals Brian Staker's Awkward Hour

If you've enjoyed Brian Staker's fluid and insightful prose in the arts pages of the [City Weekly](#), you'll probably be surprised to learn that in person his conversation can be, well, awkward. Out in public Staker suffers from social phobia, but behind the veil of the written word he can be as suave and charming as any martini sipping super spy. So, the last thing you'd expect him to do is embrace the digital age and start his own online talk show, right? Wouldn't it be kind of, uhm, awkward?

Yes, but that's sort of the point. When Staker launched his podcast series in the Spring of 2008, he decided to embrace his own personal discomfort and called it "The Awkward Hour." Over the past sixteen months he has interviewed local and national artists, poets and musicians, figuring out the interview -- and frequently the technology -- as he goes. The [audio podcast](#) has turned into a streaming video format and last week Staker interviewed Circlegal, a university trained artist who has turned to making paintings of stick figures in unsettling circumstances, and positions, and leaving them around town. This week he'll be an 'embedded reporter' with [Iao Projects Gallery](#) as they go to San Diego for the [Beyond the Border Art Fair](#). You can [tune in live](#) Thursday at 7pm.

Awkward Hour interview with Circlegal, August 27, 2009



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

**Exhibition Review: Provo  
Holloway's England**  
Victorian Art at the MOA  
by Ehren Clark

The complexity and rich magnificence of Victorian art comes to the fore at the [Brigham Young University Museum of Art's](#) exhibition of works from the collection of British entrepreneur Thomas Holloway. Amassed between 1881 and 1883 to decorate the women's college Holloway founded in 1879, the collection consists of seventy-seven masterworks of the era, sixty of which are on display at the Museum through October 24. Painted in the realistic manner in vogue at the time, these works appear like headlines from the newspapers of a bold, lavish era fascinated equally with progress and social reform as well as a romanticized vision of every-day life and English history.

The Victorian age was a vociferous epoch of politics, philosophies, aesthetics, morals and ideas that contributed to a century of intensity and progression. Due to the influence of poets like Byron and Shelly, and the ideas of the sublime in Edmund Burke, the Victorian age had strong ties to the Romantic era, but was also struggling with the realities of a quickly urbanized and industrialized modernity. A number of artistic tributaries, native and foreign, fed into the great river of creative output that created these works. The political realism of Daumier in France, or Dutch masters who painted genre scenes of every-day life or the Germans like Caspar David Friedrich who painted glories of the sublime, all find their way into these pieces.

Like a Dickens novel, a poem by Blake or an essay by Ruskin, the paintings in this exhibit tell stories, reveal Victorian pathos, explore romantic sensibility...they are a sampling of Victorian Painting (with the exception of the work of the Pre-Raphaelites and the general trend towards medievalism in Victorian art, which was amply displayed in an exhibit at the MOA last year).

Reflective of English sensibilities, one of the main themes that can be gleaned from this body of work is the attention the artists devoted to portraying social commentary. The Victorian political climate was one of change and reform. Though most of the works in the exhibit are from the late nineteenth-century, the English interest in social reform goes back at least a century, as seen in George Moorland's "The Press Gang" (1790). **| 1 |** Over the century, interest in social reform continued: child labor laws were enforced, woman's health issues and civil rights were furthered, the needs of the poor were tended to and the conditions of hospitals, orphanages and asylums were made a point of reform.

The social concerns that appeared in novels by Dickens, Elliot and Bronte are given visual flesh in works like "Applicants for Admission to a Casual Ward," painted by Sir Samuel Luke Fildes in 1874. **| 0 |** A monumental piece that is one of the first works the viewer encounters upon entering the gallery, this lush, densely-painted work depicts a concourse of those with "casualties." We see the destitute, the sick, the hungry and homeless, but our focus is on the most sympathetic of Victorian images, the young mother with babe in arms, another child holding on to the hem of her dress. Fildes's image is not merely a painting of the tragedies that were a part of the reality of every-day London, but is an encouragement for more awareness and a sympathetic attitude to these unfortunates. It is a theme that can be seen in many of the paintings and one that dominated English politics and society in the nineteenth-century.

Acting almost as a balance to the every-day concerns of social reform and harsh realities of their modern life, the Victorians interest in historical and dramatic scenes is evident in many works, like "The

**Exhibition Review: Salt Lake  
An Emerging Showcase**

(a)perture Celebrates Emerging Artists  
by Sue Martin

Jamie Martinez admits to being brand new at her job of curating art exhibits for (a)perture, a marketing firm with offices in Salt Lake City and Los Angeles. If she is unfamiliar with the Salt Lake art scene, how in the world would she find and assemble interesting emerging art, I wondered, as I trip over road construction to get to the (a)perture office/gallery and event garden at 1617 South 900 East for the August 9 opening of their current exhibit.

What I found put this concern to rest. Two rooms of the tiny bungalow, supplemented by easels in the garden, displayed works of 19 artists from a variety of backgrounds from self-taught to fine art graduates and all "emerging" in the sense that they are not widely represented by galleries. Martinez did an amazing job of selecting artists and works that, while not similar in theme, style, or medium, seem compatible. Ian Ramsey's traditional, watercolor landscape painting hangs comfortably over Loggins Merrill's contemporary table. Mason Fetzer's digital portrait of Barack Obama appears to take no offense by Hillary Wilkinson's mixed-media "Day of the Dead" painting hanging nearby. And fashion designer Jordan Halverson's short, poofy dress, seems ready to dance on the stage where the local band, Mury, played acoustic music for the opening.

While not necessarily widely known, many of the featured artists have begun to make names for themselves: Trevin Prince participated in this summer's Utah Arts Festival with paintings made with his own blood; photographer Shalee Cooper's work has been in the Springville Salon and is part of the Salt Lake County Permanent Collection; and Ian Ramsey is a popular artist at the annual Art and Soup Fundraiser.

Martinez explains that she used various routes to track down this eclectic mix of mostly young artists, primarily the Internet. She went to web sites, like Artists of Utah, asked other artists, and visited the Arts Festival. In addition, (a)perture co-owners Anne Cummings-Anderson and Heidi M. Gress, both photographers, have work in this exhibit.

Since (a)perture is a marketing company that, among other things, creates special events for its clients in the art, fashion, and entertainment world, the opening of this exhibit was something of an event showcase, with delicious food catered by Gastronomy, and beverages from Utah distiller High West of Park City. The side garden, cooler than inside the house-turned-gallery, was decorated with art, lighting, tables and chairs, and a small stage for the band. Just outside the garden gate, a plush sofa afforded a place for guests to have pictures taken beside a unique figurative sculpture by Debbie Kirkpartrick.

With apologies to those artists I don't have space to mention, I will describe two whose work I particularly liked and whose conversation was fun and enlightening.

University of Utah BFA grad Hillary Wilkinson exhibited one in a series of mixed media paintings inspired by Mexican folk artists' Day of the Dead images. **| 1 |** Skeletal images, loosely attached to the canvas with hand stitches, are combined with Christian symbols and scripture. Hearts, stuffed and stitched to the canvas create a bas relief element, while a raven hovers, partly off the side of the canvas. While Wilkinson borrows the images and colors of folk art, her use of paint, stitching, and stuffing are distinctly contemporary and convey her own sense of

Battle of Roveredo," and "The Emperor Charles V at the Convent at Yuste." | 2 | This last, together with "Expulsion of the Gypsies from Spain" and "Licensing the beggars in Spain" reveals an interest in the history of imperial Spain that may reflect Britain's concern for its own swelling empire. Tito Conti's "Good-bye" and John Pettie's "A State Secret," | 3 | though set in historical milieus, are more dramatic than historical, and their continental (and Catholic) overtones were meant to satisfy the Victorian desire for exoticism that was fully satiated in works like "Relatives in Bond" and "The Babylonian Marriage Market." | 4 |

As these paintings reveal, regardless of the local or historical setting of the paintings, narrative was a dominant drive in Victorian art. A painting might show the crowded stations of the modern Railroads in the large cities, or the drama of a lost fisherman on the rural coast, but they were all meant to give the viewer a narrative they could decipher.

This force came both from the tradition of historical painting that had dominated the academies of art, as well as the English tradition of genre scenes. This form of painting is a descendant of the Protestant necessity to avoid religious imagery of saints and Virgins, the strong emphasis on portraiture, narratives with the quality and substantiality of Hogarth, and Gainsborough, Reynolds, or Romney, leading to a tradition that would paint the aristocracy and pauper equally, with veneration for verisimilitude. This tradition of the genuine is again, dominant in the exhibition, and an ineluctable form of art in Victorian England. This art of the day is represented well in Abraham Solomon's monolithic "Departure of the Diligence" (1862). | 5 | This noisy and haphazard street scene is cluttered with a carriage, people looking at their watches, travel trunks, women holding babies, watchers leaning out their window, strangers in an ally. A painting of such candid, lucid and poignant reality is a descendant of the Dutch and Flemish flair for the genre, evident most clearly in Brueghel.

The Victorians were also strongly influenced by the Romantic tradition. Like Constable or later, Turner, the romantic subjects focused on nature or exotic locations where the mind is left to its own devices, left to contemplate, to wonder. The Holloway show has many landscapes, images of nature or distant locations such as Turkey, Egypt or Jerusalem. Either was subject matter for Romantic artists who, it might be conjectured, sought locations not yet victim to industrialization. The many landscapes that are shown in the collection range from seascapes to dusty streets of the orient and majestic mountain ranges. In philosophy, Burke spoke of the timelessness and temporality of beauty and the infinite of the sublime. In the works of Ruskin he professed the picturesque as the ultimate visual aesthetic, thus leading to an English style still popular today.

One particularly striking painting in the show which puts England's Romanticism on par with the Germans' or the French is Clarkson Stanfield's 1875 "View of the Picudu Midi d'Ossau in the Pyrenees with Brigands." | 6 | The large painting is shaped like a Gothic altarpiece whose pointed arch is accentuated by the super-natural mountain peak lifting the eye and the soul upward. The painting, like those of many of the Romantics, is contrived to bring out a sublime sense, and although the painting's title points to an actual locale, the scene seems otherworldly, its peaks and clouds, mists and valleys alluding to the sublime, that sensibility sought by so many of the Romantics.

As befits an era lodged between the Romantic past and the modern future, the Victorian age overflowed with content. No wonder, then, that these paintings are weighty not only in size but in subject matter and content. Most importantly they represent Victorian mentality, a century that fascinates and intrigues those whose interest in history is piqued by a symphony of cultural, political and social manifestations through the visual arts.

BYU MOA Through October 24. 801-422-8287. [www.moa.byu.edu/](http://www.moa.byu.edu/) Admission Free

humor.

Michael Zetterquist is a self-taught artist who has explored art history, along with drawing and painting. His large painting in the (a)erture exhibit is clearly influenced by his love of Renaissance icons, mythology, science, and history. | 0 | In fact, he has poured so much of himself into this very detailed and complexly symbolic painting that you could say it is autobiographical. At the party, which launched the exhibit, he happily took viewers on a walking tour of every inch of the 3' x 5' canvas, excitedly explaining his creative process, inspiration, and meaning behind each symbol. He has exhibited work in California and also sells his work on the Etsy web site, but the size of the web images can't possibly do justice to the intricate details in his work. When he isn't painting, Zetterquist works with autistic young men in a treatment center, and he also is a caregiver to an autistic son.

In addition to this annual exhibit of emerging Utah artists, (a) perture hosts exhibits for individual artists and groups of artists. They take no commission on sales, but they do ask artists to designate a charitable cause to which a portion of sales can be donated. If the artist does not wish to contribute to a charitable cause, they can rent the exhibit space from (a)erture. "We operate the gallery as a non-profit and a way to give back to the community," explains Martinez. To submit an exhibit proposal, contact Jamie Martinez at 801-953-0109.

The next project for aperture is "Art Meets Fashion Park City," on Oct. 10. For additional information visit [www.aperturemktg.com](http://www.aperturemktg.com).



0 | 1 | 2



0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10

## Up & Upcoming: Salt Lake Area Up & Upcoming This Month

Prepared by 15 Bytes staff. Unless otherwise noted, UPCOMING shows begin March **Gallery Stroll**, April 16, 6 to 9 pm. For official Gallery Stroll information visit [www.gallerystroll.org](http://www.gallerystroll.org). UPCOMING and UP listings should reach us by the last Wednesday of the month. Those accepted will run until the closing date, or for one month if no closing date is given. Readers using the guide are cautioned to check with the exhibitor if the accuracy of the listing is crucial. Errors reported to us will lead to correction and earn good Karma. Please send listings for this page to [gwichert@artistsofutah.org](mailto:gwichert@artistsofutah.org)

**CHARLEY HAFEN GALLERY UP:** Unique pastel figure paintings on rough grounds of sand, acrylic medium and old scotch boxes by **Jake Reese**. | **0** | Reese's evocation of the figure, executed in a variety of drawing and painting media, can be classical and refined, brash and expressionistic or solidly geometric.

**ART BARN/FINCH LANE GALLERY UP:** A mixed media installation by **Anna Campbell Bliss** and works by four ceramists Stephanie Craig, Todd Leech, Chris Longwell and Jared Ward in the Finch Lane Gallery; paintings by **Chelsea James** will be exhibited in the Park Gallery. Through September 11. UPCOMING: 35 x 35<sup>2</sup>, a juried exhibition of thirty-five Utah artists thirty-five and under (see [page 1](#)).

**UTAH ARTS ALLIANCE UP:** Beauties and Beasts, an exhibit by Julie Lucus and Heather Wunderlich exploring the influence of narrative and nightmare in contemporary life, weaving elements of pop culture and current events into a body of work which is beautiful, mythical, and fantastically grotesque. **Julie Lucus**, who lives and works in Brigham City, calls herself a hybrid artist. Her sculptures, which use unconventional materials, blur boundaries and break rules. | **1** | Her goal in art making is to delight the eye, and shock the sensibilities. "If it can't be beautiful, it must be exciting!" **Heather Wunderlich**, a graduate of the University of Utah, tells a story with her paintings. | **2** | Each work is an intensely colorful representation of the natural world where anything can happen. The paintings in this exhibit are heavily influenced by the idea of relationships and the humor that can be found in the universal circumstances associated with mythology. On Friday September 18th, a special event Fashion Show by **Deconstructress Designs** will be presented at the gallery from 6 - 9 p.m. featuring original "Beauties and Beasts"

**ART AT THE MAIN UP:** Why More Landscapes? varied perspectives on the landscape art form by Joy Nunn. For this exhibit Nunn challenged herself to use every tool or medium in her paintbox to see how she could present a subject differently, and how it would affect her creative process. The results are works in watercolor, monotype, oil pastels and acrylic, and presents glimpses into this versatile artist's sketchbooks, color studies, photographs, and even unfinished creations. UPCOMING: Whimsy Through Art II, new whimsical paintings by Joan B. Zone. Using watercolor or acrylic paints, Zone layers transparent washes, then watches for her subject to emerge. From the many layers of color, Zone may "find" a plaid pig or a flying cow. "Anything goes" is this artist's mantra | **9** |.

**GALLERY UAF UPCOMING:** Earth Texture, oil on canvas works by Jayne-Anne Mulholland. | **10** | Earth Texture is a collection of paintings inspired by elements of our planet lichen, stone, water, fire, the way the land looks from high above the ground.

**SLC MAIN LIBRARY UP:** mmmm, expressive figurative paintings by John Sproul, whose work is a dialogue of thought both conscious and subconscious, realized in paint. AND: Foursight, works by Bret Hanson. Through September 4. UPCOMING: NAMI Utah Artists Project: Visions and Voices 2009. The National Alliance on Mental Illness (NAMI)--a nonprofit, grassroots, self-help, support, and advocacy organization--presents an exhibit of works by local member artists. Through October 10.

**SPRAGUE BRANCH LIBRARY UP:** Broken Edges: Oil Paintings by **Michelle Condrat**. Condrat graduated from the University of Utah in 2007 with a BFA in Painting/Drawing and Printmaking. She creates stylized contemporary landscape oil paintings. Through October 4.

**SWEET BRANCH LIBRARY UP:** People, Place, or Thing, recent work by **Paul Heath**. Through September 19.

**UTAH CULTURAL CELEBRATION CENTER:** UP: Celebrating the Diversity of Women, the 14th biennial juried exhibition sponsored by the American Association of University Women (Utah). The show is open to professional, amateur, craft and student artists. Through September 30.

**KAYO GALLERY UP:** 24 Hours: Each artist set out to create twenty-four work of art in a 24-hour period. See the results. Chad Crane, Joey Behrens, Annie Boyer, Justin Wheatley, Lewis Crawford, Stefanie Dykes, Zane Lancaster, Steven Stradley. UPCOMING: David Ruhlman, Joey Behrens and Window by Cara Despain.

**PHILLIPS GALLERY UP:** Summer Group Show. UPCOMING: Meri DeCaria & Nel Ivancich.

**SALT LAKE ART CENTER UP:** Harmed, a body of work by artist

**WILLIAMS FINE ART UP:** New arrivals, including paintings by LeConte Stewart and Wendy Chidester.

**UTAH ARTIST HANDS UP:** More than two dozen stunning photographs featuring Robert Smithson's iconic land art work, "Spiral Jetty," captured over the past nine years by Ray Boren, native Utahn and lifelong journalist, writer, editor and photographer.

**LDS CONFERENCE CENTER UP:** Eighth International Art Competition. Work by 200 plus artists from around the world. Through October 11. (see [April edition](#))

**SOUTHAM GALLERY UP:** New works by Richard Boyer, Elva Malin, Linda Curley and A.D. Shaw.

**RED KILN UP:** Invoking the Divine Goddess, Cowgirl, and Pottist, recent works by Randi Lile.

**LOCAL COLORS UP:** Red Show for Red Hot July, featuring several new artists.

**STATIC SALON UP:** Local arising artist David Born displays new montage work, Addictions of Color, as well as the Absence of Color with large format black and white prints.

**PATRICK MOORE GALLERY ( 2233 S 700 E; 801-484-6641) UP:** Plein Air Paintings by James Kirkland.

**MICHAEL BERRY GALLERY (163 E 300 S; 521-0243 ) UP:** Summer Group Show featuring Pilar Pobil, Willamarie Huelskamp, Rachel Pettit, Edie Davis and more.

**KEN SANDERS RARE BOOKS UP:** Colorado Plateau landscapes by Kimo Nelson.

**CAFE NICHE UP:** Oil painter, Todd Powelson and a group exhibition featuring the work from students from the Visual Art Institute ranging from ages 5 to 18 years.

**A GALLERY UP:** New works by Brent Godfrey, Chris Thornock, Gregory Stocks and Andy Taylor..

fashions. Through September.

### ART ACCESS GALLERIES

UP: 15th Annual Partners Exhibit featuring six emerging adult artists with their professional seven artist mentors. AND: 12th annual Teen Workshop Exhibition, featuring the work of 50 teens with and without disabilities, who participated in this year's workshop program.

UPCOMING: Hortus Conclusus or The Enclosed Garden featuring the noted Christensen family of artists: James C. Christensen |3| and his daughters, Cassandra C. Barney |4| and Emily C. McPhie. |5| This family of artists do not normally show their work together. For this particular show, however, all will create original art designed to interpret the theme of an enclosed garden, representing their own ideas of "Paradise" a protected and nurtured space in which ideas and people, like plants and flowers, can flourish. The idea of a controlled safe place can represent the family, the community or even the space in one's own mind. ACCESS II: House & Home, featuring Logan artists Scott and Katria Foster. Katria and Scott Foster have created a body of work centered around the memories and experiences of houses and homes. Katria's salt printed photographs create the impression of personal nostalgia; |6| while Scott's watercolors evoke a more diffused sense of memory a contrast between past recollection and present reality. |7|

**HORNE FINE ART** UP: Making a Splash, new swimmer paintings by Jamie Wayman. |8| In these works you can delight in the fun of life in and around the pool - boys diving for rings, sisters dangling their feet in the water, babies getting their feet wet. Through October 9. Opening reception Friday, September 4, 6-8pm.

**UMFA** UP: *Splendid*

*Heritage:  
Perspectives  
on American  
Indian Arts*

. 145 objects from the Native people of the Northeast Plateau and Plains in the 18th and 19th centuries. Through January 31. AND: Then & Now: Selections from the Permanent Collection of Modern and Contemporary Art. Through September 4. ALSO: Continuous Rhythm. Revealing a shared visual language between generations of artists, this installation of textiles and contemporary children's artwork from the UMFA's collection expresses the sophistication and rhythm of Navajo design. Visitors will take an in-depth look at the creative process of Navajo weavers and develop a deeper understanding of one of Utah's native tribes. Through October 25.

**Stephanie Wilde** (Boise, ID) is about the corporate greed of the few and its devastating effects on the many. Through October 10. AND: All American: Defining Ourselves in a Time of Change, 13 regional and national artists whose work embodies the characteristics and traditions that define us as a nation. Through October 31.

**ALPINE ART** UP: New Works By: Kate Birch, Trent Call, Kathy Finlayson, Cristall Harper, Paul Heath, John Langeliers, Zachery Proctor, Sue Valentine. Through October 14.

**SAM WELLER'S GALLERY ON THE MEZZANINE** (Sam Weller's Bookstore, 254 S. Main, 328-2586) UP: Dos Oestes ("Two Wests"): Works by Brittany Ann Edmiston and Ben Kilbourne. Two perspectives on the psychological and physical landscape of the new west. Through September 11th.

**DOWNTOWN STATE WINE STORE** (255 S 300 E, Salt Lake City - (801) 533-6444) UP: Works by **Paul Vincent Bernard**, complete group of drypoints along with a good deal of new "color work."

**BEANS & BREWS** UP: Photographer Matt Spencer's work has been seen around the world in advertising, magazines and now in artistic prints. The focus of his work is fashion, commercial and personal with an artistic flair and beautifully unique results.

**MESTIZO GALLERY** UP: Revoltoso works by Xico Gonzalez; an artist, poet, and cultural activista out of Sacramento California exhibits his colorful prints.

**SIGNED & NUMBERED** UP: Mother and Child, new works by Leia Bell and her son, Cortez Sherburne. This show runs through September 12th, so if you can't make it to the reception, you can stop by any time during our regular business hours: TUES - SAT 12 - 6 PM.

**PALMERS GALLERY** (378 West Broadway [300 South]). UP: New landscape oil paintings by Cassandra Parsons.

**BUSATH PHOTOGRAPHY STUDIO** UP: Contestant winners of the Wasatch Journal Photography Contest as well as other photography exhibits.

**ANTHONY'S FINE ART & ANTIQUES** UP: Worth a Thousand Words, a collection by Western illustration artists Maynard Dixon and Lillian Wilhelm..

**OUR STORE: Your Thrift Alternativeur Store** UP: Work of Jason Lee Madrid.

**EVERGREEN FRAMING** UP: Hosting a show of botanical prints and old maps of Utah and the World.

**RIO GALLERY** UP: Living Art of Utah's Tribes: We Shall Remain. Reception September 18.

**NOBROW** UP: New paintings by Jonathon Baker.

**TIN ANGEL CAFE** UP: Grace Ann Polon.

**(A)PERTURE** UP: Emerging local artist showcase, with over twenty talented artists (see [page 7](#)).

**SUGARHOUSE COFFEE** (1045 E. 2100 South) UP: Big Impressions, by Keith Johnson, Liz Kuz, David Born, Lee Madrid, Mike Kamanski and Casey Kawaguchi. Reception, Friday September 4, 6-9 pm.



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

Prepared by 15 Bytes staff unless otherwise indicated. UPCOMING and UP listings should reach us by the last Wednesday of the month. Those accepted will run until the closing date, or for one month if no closing date is given. Readers using the guide are cautioned to check with the exhibitor if the accuracy of the listing is crucial. Please send listings for this page to [editor@artistsofutah.org](mailto:editor@artistsofutah.org)

### PARK CITY

The next Park City Gallery Stroll is Friday, September 25, from 6 to 9 pm.

**Meyer Gallery** UP: Fresh Canvas, featuring works by new gallery artists including: Jeff Ashcroft, Fidalis Buehler, Thomas Howard, Zachary Proctor, Linda Prokop and Tiffany Williams. Ashcroft, a Utah native recently graduated from Westminster College, is known for his sumptuous still life paintings. Fidalis Buehler uses his art as manifestations of identity seen through the complexity of American culture and South Pacific traditions. Thomas Howard has a B.A. from the University of Utah and an MFA from Brigham Young University. He writes, "my paintings of the landscape are about a fondness for things lost, a celebration of rare gems still around, and an appreciation for the simple and seemingly mundane that many times goes unobserved." Zachary Proctor has been named by Southwest Art as one of the young national artists to watch. He has already made a name for himself in Utah as one of the best up-and-coming figurative painters. Linda Prokop sculpts the human form in a simplified, abstract manner.

**Gallery MAR** UP: Gallery group show with a focus on Utah artist **Ron Russon**.

**Julie Nester Gallery** UP: Robin Denevan, a San Francisco painter whose latest work was inspired by his travels to China's Yunnan Province. His paintings are based on drawings he did of the Yangtze River in an area that will soon be dammed and flooded. Denevan has been working with encaustic for over a decade. His process begins with drawings of the exotic landscapes he visits which are the source material for his paintings once he has returned home to his studio.

**Kimball Art Center** UP: The Evening Gowns of Miss America 1953, twelve of the luxurious evening gowns designed for and worn by Neva Langley Fickling, Miss America 1953. In the Main Gallery through September 13. AND: Embellissement in the Garage Gallery. Meredith Prevot explores feminine identity through the interaction of colors and patterns in her mixed media work. Using upholstery fabric, textile patterns, embroidery hoops, and delicately scaled drawings and paintings, Prevot evokes historical practices of women, particularly as artists, designers and decorators. Through September 28.

### OGDEN AREA

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

**Universe City** (2556 Washington Blvd, 801.458.8959) UP: Paintings by Richard Ramos. Ramos says he grew up a shy kid, easily intimidated, and developed his imagination as a refuge from the extrenal world. A graduate of Weber State University, Ramos is influenced both by the European Surrealists, and their contemporaries, the Mexican muralists. Ramos He infuses this historical palette with a touch of the street in his graffiti influence. "I seek to represent something recognizable as real, such as the figure or animals, but always distorted by the imagination." He says the paintings develop in the same way as a dream or memory, beginning with a concrete image or feeling, but quickly pushed forward by a stream of consciousness to develop in uncharted directions.

**Eccles Community Art Center** UP: Colleen & Colette Bradford in the Main Gallery, and Darla Roberts in the Carriage House gallery. Colleen Bradford has studied under Adrian Van Suchtelen, Joseph Mugnaini, Daniel Green and Frank Covino. She enjoys traveling, painting and collecting materials for paintings when she returns to her studio. Works from Europe and Turkey will be on display in this exhibit. Her daughter, Colette, has painted since she was a child, and since being awarded a Sterling Scholar in Art in 1982, has exhibited in numerous places. Currently she is exploring still life and floral art. Darla Robert, a member of the Intermountain Society of Artists, is a wildlife and animal artist. Since discovering Prismacolor pencils in 1994 they have become her favored medium. Through September.

**Gallery 25** UP: Artwork by Roberta Glidden, through Sept. 30.

**Gallery at the Station** UP: Art by Lane Bennion, Zachary Proctor and Aaron Lifferth, through Sept. 29

### BOUNTIFUL

**BDAC** UP: Adrian Van Suchtelen & Marian Hyde. September 4 - October 2.

**Lamplight Art Gallery** (170 S. Main, Bountiful, 801-298-0290) UP: Art by Rebecca Lee, through September.

**Apple Frame Gallery** (70 N. Main, Bountiful, 801-298-1227) UP: "Third Annual Pioneer Show."

### LOGAN

**Nora Eccles Harrison Museum of Art** UP: Uses of the Real: Originality, Conditional Objects, and Action/Documentation, Contemplation, an exhibit that uses works from the Museum's permanent collection to explore the question, "What is art?" Panel discussions and viewer participation projects will be sponsored during the exhibition through 2009. Through December 2009.

**Alliance for the Varied Arts** (35 W. 100 South, Logan, 435-753-2970) UP: Woodchuck Chuck, by Scott Wakefield.

**Caffe Ibis** (52 Federal Ave 435.753.4777) UP: Vertical landscapes by Royden Card. The VERTICAL LANDSCAPE SLICE paintings fall somewhere between the German Expressionist painter, Alex Jawlensky's injunction that art should be "a great shock", and Henri Matisse's counsel that a painting should be analogous to "a great comfortable armchair in which a man could settle into and enjoy after a days' labor". The paintings are relatively small 12 to 24 inches tall and 2 1/2 to 4 inches wide. They tend to gently "shock" with their intense color and nearly abstract structure. They are fragments which hint at a whole and may be likened to a salient, quotable phrase lifted from an expansive poem or essay. Through September 18.



**Terzian Galleries** UP: New Works From Dave Newman.  
Newman is a nostalgic collage who uses paint, wood, metal, silkscreened images and found objects to weave together a narratives, that often hark back to pop culture of the fifties and sixties. Through September 30.

**Montgomery-Lee Fine Art** UP: Paintings by Jared Sanders and Joseph Alleman.

[◀ previous page](#)

[↑ return to top](#) [↑](#)

[next page ▶](#)



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

## Exhibition Announcements

### Up & Upcoming to the South

Prepared by 15 Bytes staff unless otherwise indicated. UPCOMING and UP listings should reach us by the last Wednesday of the month. Please send listings for this page to [editor@artistsofutah.org](mailto:editor@artistsofutah.org)

## PRICE

### The College of Eastern Utah's Gallery

**East** UP: Drawn from Life: The Drawings of Robert T. Barrett. Though known for his paintings and illustrations, BYU art professor Robert Barrett possesses a strong affinity for drawing from life. |0| For him, life drawing is the artist's true test in developing observational skills. "Barrett's drawings not only show his strong skills as a draftsman but they reveal his remarkable ability to capture the inner character of his subjects," says gallery director, Noel Carmack. "The drawings are representative of Barrett's lifelong interest in people and personalities in the vast, diverse human story." Through September 25.

## MOAB

The Moab Art Walk, where you can stroll Moab's galleries and shops and enjoy local and regional fine art, is the second Saturday of every month. The following exhibits open September 12, from 6 - 9 pm.

**Framed Image Fine Art** UPCOMING: Mixed water media works by R. Lillian Siefer. |1| Siefer conveys emotional tone without directing interpretation as she abstracts the essential elements of the southern Utah, red rock landscape. September 12 - October 3.

**Moonflower Market** (39 E 100 North 435.259.5712) UPCOMING: Susie Tabb, a multi-talented artist who works with ceramics, acrylics and fibers, brings together her passion for earth, ancient peoples and metaphysics. September 12 - October 3.

**Moab Arts & Recreation Center** (111 E 100 N) UPCOMING: Seekhaven presents The Moab Clothesline Project, a visual display of shirts designed by survivors of violence or an ally who loves someone who has been harmed by violence. September 12 - October 3.

## Cat's Lair Collection

UPCOMING: Photographs by Joe Justad and a new painting by local artist Sandi Snead. September 12 -

## UTAH COUNTY

### Brigham Young University

**Museum of Art** UP: Paintings from the Reign of Victoria: The Royal Holloway Collection, London, showcasing 60 extraordinary paintings illustrating some of the highest achievements in figurative and landscape art of the nineteenth century (see page 7). |4| Through October 25.

**UPCOMING:** Types and Shadows: Intimations of Divinity encourages viewers to participate in the process of seeking out and finding meaning in the symbols, metaphors and veiled visual references that "point to" the divine mission of Jesus Christ. The 44 works in this exhibition, which include paintings, prints and sculpture, have been selected to guide the viewer through a process of seeing beyond obvious and familiar narratives. September 18 - March 13.

### Springville Museum of Art

**UPCOMING:** A variety of exhibits fill the museum: Hudson River Revival: Contemporary Landscape Painting; UVU Art Faculty Show; Open Secret: Undisclosed Works by Kent Wing and Alex Bigney; Pastels by Anne Weber; Bridge Academy of Art: One-Year Concur. All September 11 - October 16.

### Woodbury Art Museum

UP: Shaolin: Temple of Zen. Over the past eight years, photographer Justin Guariglia has slowly but surely won the trust of the notoriously secretive warrior monks of the Shaolin Temple, a unique Chinese Buddhist sect dedicated to preserving a form of kung fu referred to as the "vehicle of Zen." With the blessing of the main abbot, Shi Yong Xin, Guariglia has earned the full collaboration of the monks to create an astonishing, empathetic record of the Shaolin art forms and the individuals who consider themselves the keepers of these traditions. It is the first time the monks have allowed such extensive documentation of these masters and their centuries-old art forms - from Buddhist mudras to classical kung fu - in their original setting, a 1,500-year-old Buddhist temple. This exhibition is printed on Hahnemuhle Bamboo 290. Also included in the exhibit are several video installations demonstrating the art in a time-based medium. For a LOOK at some images and video from the exhibitions click the following link: <http://www.aperture.org/shaolin>. Through October 9.

### BYU Harold B. Lee Library

**Exhibits** UP: Ansel Adams and Dorothea Lange's Three Mormon Towns Rephotographed by Mark Hedengren. Utah photographer Mark Hedengren re-shoots a LIFE magazine photo essay from 1954 that ended the friendship between Ansel Adams and Dorothea Lange. HBLL Gallery, Level 1, through October 28. See a TV interview on the project [here](#).

**AND:** Miriam Rasmussen's photographs, Heaven And Hell: The Changing Face of Romania. Hallway

## MixedMedia

additional media coverage of the visual arts in Utah

8/1 Kent Christensen on the cover of Catalyst Magazine

8/1 Utah artist Frank Ray Huff in Southwest Art magazine

8/1 Park City Kimball Arts Festival

8/1 Zane Lancaster: Soon We'll Destroy You, For Now We'll Toast You

8/1 Showing true colors: Special-needs student, teacher collaborate for Davis art show

8/1 Kimball arts fest in Park City kicks off August

8/2 The art of a recession: Gallery owners struggling.

8/4 Artists gather for outdoor creation

8/12 Women Who Shoot Seeing in Color: In a digital age, four photographers bring back the vivid power of film.

8/13 Bringing nature indoors at Lamplight Gallery

8/15 'Spiral Jetty': Of salt and earth The allure of Utah's Spiral Jetty

8/16 Art notes: Paintings flown from London; 24-hour art.

8/19 Shaolin: Temple of Zen exhibition at Utah Valley University's Woodbury Museum

8/21 Art notes: Maynard Dixon, Rocky Anderson and Brian Kershnik

8/26 Beyond the Border: SLC artists on the move. Local galleries take their artists' work to an international showcase in San Diego.

8/26 A Struggle for Beauty & Meaning.

8/26 Utahns help create pioneer monument in downtown Omaha, Nebraska

8/27 Art notes: African hand-carved stone, book arts.

8/27 Springville Museum of Art highlights new exhibit from the John H. Schaeffer Collection of European Art

8/28 Teen Workshop Group Exhibition at Art Access II

October 3.

**Overlook Gallery** UPCOMING: Earth And Ether, a special showing of more than 30 pieces of fine porcelain ceramics including sculptural and functional pieces by Alice Corning and a large display of new oil paintings by Chloe Hedden. September 12 - October 3.

**The Western Image** (16 West 100 North 435.259.3006) UPCOMING: Equine, western, and wildlife art in pastels and prismacolor by **Nichole Taylor**.

**Eklecticafe** (352 N. Main, 435.259.6896) UPCOMING: Copper jewelry, photographs and black and white encaustic paintings by Yrma Van der Steenstraeten.

**Moonstone Gallery** (217 E Center Street) UPCOMING: Inspired by the mischievous creatures inhabiting the rock formations of Goblin Valley and Bryce Canyon, sculptress Krista Guss unveils "Hoodoo Hide-n-seek" on Saturday. Join the fun at 7 pm for an all-ages hide-n-seek game with sculptures: Sam, Harold, Simone Hoodoo.

#### SANPETE COUNTY

**Central Utah Art Center** UP: Regrets Only, an installation project dealing with the complicated relationship between the celebration of life and the melancholy of death by **Colin Tuis Nesbit**. | 2 | Through September 9 (see page 6). UPCOMING: Farrar Hood. **Farrar Hood's** work is about the struggle for growth and flourishing that happens through the development of consciousness. | 3 | She seeks to represent life that is structured in a pattern of conflict, and the subsequent potential for release and expansion. Hood's work is a collection of the literal/figurative and abstract. Within this context she is able to construct a rich visual language. Natural, organic, and synthetic colors and textures stack on top of one another to create different realities in an attempt to replicate the materiality and physicality of the subjects that are represented; Figures searching for clarity as they pull themselves from dream-like states, or move to focus on the obscure or turn to look over a shoulder. September 11 - October 6

Gallery (Level 2), through September 30.

The **Downtown Provo Gallery Stroll** occurs the first Friday of every month from 6-9pm as part of the First Fridays Provo Gallery Stroll. The event is free and open to the public.

#### Covey Center for the Arts UP:

There is Beauty All Around, landscape photography by Luis Pino. Pino, who was born in the spectacular landscape of southern Chile, has always been inspired by beauty of nature. He has traveled widely, capturing images of majesty and grandeur and brings these to this exhibition. | 5 | September 4 - 28.

**Terra Nova** UP: Tulips, paintings by **Cristall Harper**. Harper is a realist painter who has distilled her subject matter down to simplicity, color and form. | 6 | Her artwork usually emphasizes one object per painting with minimal to no background so the viewer can rediscover a common object that Harper has painted: a tractor, a horse, a tulip. September 4 - 25.

#### ESCALANTE

**The Sixth Annual Escalante Canyons Art Festival/Everett Ruess Days**, UPCOMING: Escalante Canyon Arts Festival plein air competition, September 20 - 24. ALSO: During the festival, September 25 - 26, a number of talks will deal with the visual arts in the area. On Friday evening at 7:00 p.m. at the EHS auditorium, art historians Donna Poulton and Vern Swanson who have combined their substantial knowledge and expertise to create "Painters of Utah's Canyons and Deserts" will be the Festival's Keynote Speakers. Saturday's speakers will all be at the EIVCA and will begin at 11:00 a.m. when Paula McNeill, Art Professor from Valdosta University, Georgia, will present "The Sculptured Furniture of Utah Artist David Delthony". David and his wife, noted potter, Brigitte moved to Escalante in 1996 where they built their home and studio. Concluding the 2009 Festival Speakers will be astronomical artist-author, Michael Carroll. Carroll and his associates portray real desert landscapes of the Southwest in a surreal association with photographs of the realms of discoveries by modern technology of worlds beyond Earth. His presentation, "Mars in Escalante: How the Deserts of Utah Show Us What Future Travellers Will Find in the Cosmos", will enthrall the audience with his depictions of Space-Age Art grounded in our real landscapes.

8/29 Artist Galina Perova says murals 'speak for the people'

8/30 Brushing up on the beauty below. Painter, swimmer captures water's allure.

#### CEDAR CITY

**Braithwaite Fine Arts Gallery** UPCOMING: High School Fine Art Competition, September 10-October 10.

#### ST. GEORGE AREA

**Sears Art Gallery** UPCOMING: Selections from the Collection, new acquisitions -- including one of Edith Carlson's elegant "abstract luminism" paintings -- and favorites from the Dixie State College Permanent Art Collection. AND: In the Grand Foyer, Ernesto Perez: Photography, Pam Bird: Feminine Archetypes from Around the World and Through the Ages, and ceramics: DSC students. September 18 November 21.

#### St. George Art Museum UP:

From Pale to Brilliant-Photography of the West. Through September 12. Main Gallery: Through the Infrared Lens-Curated by Barry Parsons, Mezzanine Gallery: Whispers of the West by Steve Mohlenkamp; Legacy Gallery: Shakespeare as Muse by Gina Jrel. UPCOMING: Visions of Zion, a juried show of all media showing the best of Zion, from Kanab to Ivins, Cedar to Mesquite. september 26 - January 16.

#### Juniper Fine Art Gallery (Ivins) (435.674.2306)

UPCOMING: Hope and Despair, a series of paintings by **Gina Jrel**. The most controversial series in the artist's 32 year painting career, Hope and Despair deals with politics, the environment, war and peace, pain and joy, life and death. The opening reception for Hope and Despair is Saturday, September 26 from 6-9pm In line with the despair theme, musician Jerone Wedig will delight attendees with live blues music.

