



# Robert Bliss

Architect, Designer  
Salt Lake City

Robert Bliss, first dean of the Graduate School of Architecture at the University of Utah, designs stunning and innovative contemporary furniture in aluminum and wood that is truly timeless. It's made to be comfortable as well as beautiful to contemplate. His work has been juried into several DesignArts Utah shows. He patented the METREX display system for temporary exhibitions that has been in museum and school use nationally since 1972. He is also a master chef who daily prepares gourmet meals for his wife, the artist Anna Campbell Bliss, and sometimes shares them with me.

Bliss is responsible for much of the restoration work on Gilgal Garden, a unique piece of Utah's cultural heritage that is now a public city park. His hand can be seen in everything from the new formal entrance to the bowery in the northeast corner and the seating area as well as benches and signage throughout the garden. He served as president and board member of the Utah Heritage Foundation and advisor to the National Foundation. His concern for architectural education, city planning and preserving the environment continues with participation in local and national committees. And he is the Socratic gadfly of our community, the person who actually writes letters to the editor and goes to City Hall in an effort to keep us from those things that are ugly, adverse or merely downright silly. Salt Lake City is the richer for his presence.

<http://robertlbliss.com/>



# Soren Simonsen

Architect  
Salt Lake City

Mr. Simonsen is one of the reasons I decided to stay in Utah and build a home for myself when I had the opportunity to move elsewhere. Being a transplant to Utah, I came here with a desire to be in a city that was sustainably focused and had intelligent urban planning and a strong community. I wasn't sure Utah fit this criteria, but when I found Mr. Simonsen at the beginning of the Downtown Rising movement, I knew I could really believe in his leadership. He is an excellent architect, community and urban planner, educator, and lecturer as well as recent congressman. If I had to choose one person who does more for Utah's long term growth in a creative, visionary, sustainable way, it would be Soren Simonsen.

He is a champion of social just through smart planning, is incredibly available and approachable in all of his civic duties, and has some of the highest intergrity I have come across. So much of where Salt Lake has come from and is going to in creating smart environments that build creative community is due to his influence.



# Aden Ross

Playwright  
Salt Lake City

I nominate Aden Ross, a playwright who has written over 20 plays, produced in Salt Lake and outside Utah. She is a real treasure-- Remember K-Mille, Fast Forward The Brontes, AMERIKA, Lady MacBeth, Rings? The SL Tribune archive is full of articles about her achievements. She has recently written a novel, and has had many poems published throughout her career. She also has taught at three local colleges and universities, and has been a popular speaker.



# David Kranes

Writer  
Salt Lake City

A brilliant novelist with seven books to his credit along with two volumes of short stories; a searing playwright whose 50 or so works have been performed across the country from New York to right here by the Salt Lake Acting Company; a writer of radio plays that have been performed in the United States, Canada and abroad; a creator of short fiction that has appeared in such places as “Esquire”; founder of the Sundance Playwright’s Lab where he was artistic director for 14 years; David Kranes is probably best loved in Utah by the hordes who took his English and creative writing classes at the University of Utah. I was one of those students and can vividly recall afternoons learning about Lear or Bachelard’s “The Poetics of Space” or being coaxed by this gentle individual to share my not very well crafted words with fellow aspiring fiction writers. That was all 30 years ago.

Today Kranes is on to other things: his collaboration with choreographer Charlotte Boye-Christensen and architect Nathan Webster on “Touching Fire” and (with the addition of comedian Ethan Phillips to the trio) on “But Seriously . . .!” for Ririe-Woodbury Dance Company would be astonishing for anyone but this Renaissance man. He even consults for the casino industry. We are so fortunate he chose Salt Lake City over his native Boston.

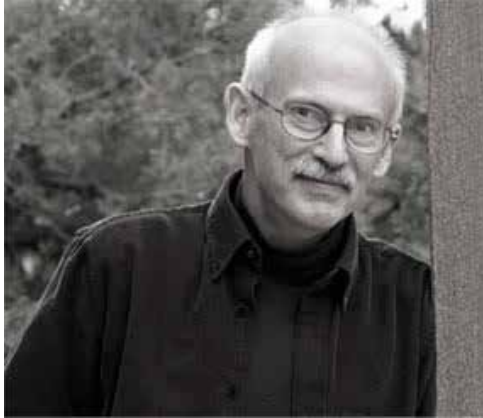
<http://www.sltrib.com/sltrib/mobile/53163147-90/kranes-plays-david-salt.html.csp>

<http://www.kingsenglish.com/localauthors/287258>

<http://www.amazon.com/David-Kranes/e/B001HPBXSK>

<http://www.amazon.com/David-Kranes-Selected-Plays/dp/193376953X>

<http://www.icatholic.org/article/playwright-author-professor-to-receive-the-madeleine-7044338>



# Stephen Trimble

Writer  
Salt Lake City

My first experience with Stephen Trimble was hearing him speak about his book *Bargaining for Eden: The Fight for the Last Open Spaces in America*. I had recently moved back to Utah from the Washington DC because of my passion for the land. I felt him to be extremely wise, intuitive, and proactive in preserving and upholding the beauty of Utah and the Rocky Mountain region. I was also highly impressed with his work with High Country News. The more I learned about him, I realized he is a key player, along with Teresa Jordan and Terry Tempest Williams, in being a highly articulate voice for place based literature and lifestyle, issues.

<http://www.stephentrimble.net/>



# Teresa Jordan

Writer  
Salt Lake City

I have no personal experience directly with Teresa Jordan. I do have experience with events where she has spoken, publications she has been involved with, reading her literature, and seeing her artwork. I am highly impressed with her because I see her as an incredibly well rounded, humble, inspiring, and highly community active woman. She has been involved with so many beginning stages of western literature and creating a voice in the West for the West. She is a woman who believes in saying “yes” to life for herself and for the world she lives in. I don’t know many people who are so visionary in their understanding of people and life and who is also so sincerely broad in her expression and commitment to seeing quality of life in Utah continually grow.

<http://www.teresajordan.com/>



# Terry Tempest Williams

Writer  
Castle Valley

Terry Tempest Williams is an American author, conservationist and activist. She writes about the American West and writes about her native Utah and its Mormon culture. She has testified before Congress on women's health, and protested against nuclear testing. She is the author of *Refuge: An Unnatural History of Family and Place* among many other books.

She has received numerous awards including the Robert Marshall Award from the Wilderness Society, and the Distinguished Achievement Award from the Western American Literature Association and the Wallace Stegner Award from the Center for the American West.

She's a columnist for the magazine *The Progressive* and continues to teach.

[www.coyoteclan.com](http://www.coyoteclan.com)



# Andrew James

Filmmaker  
Salt Lake City

Andrew James is an award-winning documentary filmmaker who has garnered national acclaim, but is rarely recognized locally for his work. Andrew is an inspiring example of the revolution occurring in nonfiction cinema and is poised to make a notable impact this year. He has made great strides in bringing national attention to Utah's documentary community, and takes every opportunity to promote the work of his fellow Utah filmmakers.

Andrew's first film was *Una Vida Mejor* (2008), a social awareness drama depicting the lives and struggles of migrant workers in Southern California. The film was the recipient of the Special Jury Prize for artistic vision at the 2008 Cinequest Film Festival and was also selected for the Flanders International Film Festival where it was featured in "A Look Apart," a selection of films designed to feature "new directors, who dare to try experimental techniques, to shun the conservative doctrines and dogmas that blockbuster hits are made of." In September 2009, Andrew completed the highly anticipated feature-length documentary, *Cleanflix*, which was mainly filmed in Utah. *Cleanflix* premiered at the 2009 Toronto International Film Festival and has screened at more than 25 film festivals around the world, including the Sidewalk Moving Picture Festival, the Big Sky Documentary Film Festival, Michael Moore's invite-only Traverse City Film Festival, and the Stranger Than Fiction film series at the IFC Center. *Cleanflix* was named Best Documentary at the 2010 New York United Film Festival. The film is currently available on Netflix, iTunes, Amazon, and DVD.

Andrew recently turned his attention to Detroit, Michigan, where he has completed principle photography on *Street Fighting Man* (working title), a feature-length ensemble documentary that portrays the day-to-day challenges of living in post-industrial America. The film weaves together both tragic and redemptive stories of everyday people struggling to rebuild their communities in Detroit. Earlier this year, *Street Fighting Man* was chosen by the Independent Filmmaker Project (IFP) as part of their "Spotlight on Documentary" program. The film has also been spotlighted in the media by WNYC's *The Takeaway*, *The Documentary Blog*, Basil Tsioko's *what (not) to doc*, *Film Threat*, *IndieWire* (twice), and *Shadow and Act*, among others. Through all of this early press, *Street Fighting Man* has been consistently praised for its beauty, access, and honest approach.

5 Minute Trailer:

<https://vimeo.com/37010512>

30 Minute Sample:

<https://vimeo.com/58635840>

Password: sfm2013



# Anne Cullmiore Decker

Actress  
Salt Lake City

Anne is a professional actor who has been seen across the state in theatre, opera, television and film. Formerly Anne served as a professor and director of theatre at University of Utah as well as a guest instructor in the Honors Department. As a community leader, Anne has donated her time to the Utah Arts Council (Former Chair), Zoo Arts & Parks, Tier I Advisory Council, Now Playing Utah.com and the Salt Lake County Fine Arts Board. Anne has been recognized numerous times with such honors as: the Governor's Leadership in the Arts, Distinguished Alumna (Theatre) College of Fine Arts, University of Utah, and the Thomas D. Dee Fellow for Excellence in Teaching.

Anne just gets better with age. She picks her roles well, does a wonderful portrayal of the writer's concept and brings your feelings to the surface with her acting. One woman shows are tough and she carries them off so very well. Her work with other actors is strong without overshadowing the rest of the cast. She's just fun to watch.

Anne Cullimore Decker has been and continues to be an extraordinary example of artistic dedication and excellence. As an actor Anne has performed on nearly every stage in Utah. Anne brings passion, intelligence, and fearlessness to her work and has touched many people with her talent. She has crossed many boundaries as an actor working in musicals, classics, modern, dance, symphony and opera.

Anne is equally adept as a director and educator. With a tireless focus to find the true art that lies within scripts or leading other actors to a place of truth she navigates these intricacies with aplomb. Anne can always be seen out at arts events, showing her support of Utah's arts organizations and her peers. Whether or not she likes the work being done she is always respectful of the effort put into the process. With this strong knowledge of Utah Arts, Anne has been a great advocate in the state for the advancement of the field.



# Michael Ballam

Musician/Actor  
Salt Lake City

Michael Ballam is Founder and General Director of the Utah Festival Opera & Musical Theatre and serves on the music faculty of Utah State University. After establishing a professional singing career he returned to his native Cache Valley and led a community effort to preserve and restore the Ellen Eccles Theatre. The UFOMT was organized to provide programming for the space and now produces four operas and musicals and seven special performances and concerts each summer, making Logan a cultural tourism destination.



# Vosco W. Call

Actor, Director  
Logan

Vosco Call joined the theatre faculty of Utah State University in 1956 and was instrumental in rescuing the Caine Lyric Theatre from certain demolition. He founded the Old Lyric Repertory Company, which has produced musicals and plays in the Caine Lyric theatre every summer since.

The Lyric Theatre celebrates its 100th anniversary this year. Though he retired from USU in 1994 Vosco has remained active in the theatre, acting and directing as recently as last summer. When his wife Ruth Burleigh Call passed away he took the helm of Unicorn Theatre, a treasured children's creative drama organization. Vosco's example, direction and leadership have impacted hundreds of theatre students and professionals over the past 70 years.



# Ardean Watts

Conductor, Pianist  
Salt Lake City

Beyond being a conductor, a pianist, and our Utah Arts Council board member, Ardean was also chair of our Arts Education and Music committees for years. In 1995 Ardean chained himself to piano in front of the SLC Federal Building when NEA was two votes away from being eliminated from the federal budget. He was there playing a grand, non-stop in support of NEA for about 48 hours, finally with bandaged fingers. I remember I took some yogurt down to him and spooned it into his mouth. At some point, he was seen on the national news. While I don't think he "saved" the NEA, it certainly spoke to his support of his lifelong support of the arts.

What I love most about Ardean is his quintessential role as a lifelong learner while he continues to teach so many of us about the arts. We (AE) has used him so many times with our arts ed conferences for teachers. He brings to helps the non-music consumer (a 3rd grade teacher), for example, understand an opera, a composer, a piece of music.

I have so many Ardean stories. Regardless, I think he's made a major impact on the life of the arts in Utah from serving on committees to hire maestros for Utah Opera/Symphony, to teaching at the U, to conducting a billion performances of the Nutcracker, to being Maurice's driver and assistant, etc. Sometime, let him tell you about the time he drove Maurice down SLC sidewalks in a snowstorm to get Maurice to the rehearsal hall in time.

I love that man, the musician, the teacher, the activist, the Hawk Watch advocate, the ornithologist, the mushroom expert, the master of the Japanese language, the "explainer" of Mahler to me and the prof. that jumps out of an upright piano to surprise his university students. He's a renaissance man and a treasure!



# Craig Jessop

Conductor  
Logan

Craig Jessop, former conductor of the Mormon Tabernacle Choir, now Dean of Fine Arts up at Utah State University started bugging me about applying for a BTS position at USU. (I don't want to move.) They came down to my office and we had a really nice visit. Nick has been one of our artists for a long time and is the Assoc. Dean.

Everyone else knows Craig was the former conductor of the Mormon Tabernacle Choir. However, I've been so intrigued at how he is building the Caine School of Fine Arts up at USU as their dean. He's doing things I've never seen at USU in the 21 years I've been here. He's such a visionary and I'm loving the part of him that's working with the School of Education and in other ways to build the relatively new School of Fine Arts. He's totally out of the regular stuffy academic mold and is a jewel of a man. Plus, he apparently makes a mean Christmas cinnamon roll. I think he's had a major impact on Utah and the world. If you need more written info, I'd be happy to contact Nick and let Nick do that.



# Edgar Thompson

Musician  
Salt Lake City

I've known Ed since 1972 when he was Newell B Weight's graduate assistant up at the University of Utah. I came to know him well because I was in A Capella and he assisted Dr. Weight in conducting the choir. Ed has degrees in physics as well as music.

When he became department chair, Ed worked with the Utah Legislature to acquire funds to renovate Gardner Hall where the music department was housed as well as add on a performing arts complex. When I went back to work toward a Master's Degree in Music in 1999, I became involved with the renovation project. I remember him wearing a hard hat almost every day as he went back and forth between our temporary home the Cowles Building on President Circle and the construction site of Gardner Hall and the new Libby Gardner Concert Hall. The renovation resulted in state of the art equipment implemented into the existing facility and an expansion of the music library. He also led the way to make the University of Utah's Department of Music a "Steinway School." The details, the time and the stamina it takes to see a project like that through is almost unimaginable, yet he continued his responsibilities as department chair, A Capella choir director, professor of choral conducting and music appreciation at the University.

Libby Gardner Concert Hall is now one of the premier arts venues in the state of Utah where not only the university's music department performs their concerts, but other music ensembles from around the country flock to the venue because of its beauty, acoustics and location. Joshua Bell, Garrick Olsen, and Gil Shaham have all performed there.

He also succeeded Dr. Weight as the Utah Symphony Chorus Director – another time consuming venture. He appeared to be indefatigable. He's a beloved choir director and one of Ed's students took it upon himself to raise funds to name a room after him in Gardner Hall. I also had the opportunity to be his T.A. in his music appreciation classes and I watched as he passionately talked about music with a little bit of visual arts thrown in. As a choir director you're impacting hundreds of students' lives every year, and as a music appreciation teacher you're introducing music to hundreds of students as well.

After retiring, he was invited to participate on Temple Square occasionally conducting the MoTab for its broadcast and auditioning members for the choir and orchestra. He's an accomplished photographer and has had showed his work around Salt Lake City.



# Jason Hardink

Pianist  
Salt Lake City

Jason Hardink holds the position of Principal Symphony Keyboard for the Utah Symphony and Artistic Director of the NOVA Chamber Music Series. As a performer he specializes in the music of Olivier Messiaen. His performances have been heard all over the United States. Performances as a recitalist on period instruments and music devoted to new compositions have been heard throughout the country.

He has premiered works by Utah composers and has appeared as guest recitalist and adjudicator for both the Gina Bachauer International Piano Competition and the Oberlin International Competition.

His performances of classical music, chamber music, and premiering of new music is influential reaching a broad field of musical expertise. His performances and lectures on both the classical and contemporary repertoire have informed and influenced the audience as well as future composers and recitalists.

From the Tribune:

*Bruce Quaglia, an associate professor of music theory at the University of Utah who has two works on today's NOVA program, is a longtime fan of the series, which he called "a jewel for our city." He praised Hardink's musically adventurous bent and his skill in positioning new works alongside established masterpieces. "Most people can't hear 10 Schoenberg pieces in a row," Quaglia noted.*



# Joel Rosenberg

Conductor, Violist  
Salt Lake City

Joel Rosenberg, Music Director of the American West Symphony and the Paradigm Chamber Orchestra, has conducted the New Zealand Opera, Utah Opera, San Francisco Ballet, Australian Ballet at the Sydney Opera House, and in Melbourne and Canberra, The New Mexico Symphony, Grand Teton Music Festival, Eric Hawkins Dance Company, Utah Oratorio Society and the BYU Chamber Orchestra.

Mr. Rosenberg has also conducted the Utah, Phoenix and Portland Symphony Orchestras with Ballet West and the National Orchestra of South Africa with PACT Ballet. He has toured Japan as a guest of the Sony Corporation with soloists from the Royal Opera House at Covent Garden.

He is the violist of the Paradigm Trio.

Rosenberg is a graduate of the Juilliard School of Music and was awarded a Fulbright Grant for study in Rome. While in Italy he received a Certificate of Merit from the Accademia Musicale Chigiana in Siena. As Director of the American West Symphony, Rosenberg has given scores of Salt Lake City's finest amateur musicians the chance to perform the world's greatest music at levels that rival professional orchestras.

He has the gift of inspiring those under his baton to reach higher, go beyond what they had imagined they could, and has offered this gift to our community.



# Robert Breault

Tenor  
Salt Lake City

Tenor Robert Breault commands an international career with an extraordinary repertoire. He has performed with major symphonies nationally and in Canada. His recording credits include a world premiere of “Joseph Merrick dit Elephant Man” with the Orchestre Philharmonique de Monte Carlo as well as a live DVD recording with Opera de Nice. Among his recordings is De Mar’s “American Requiem” and Berlioz’s “Requiem” with the Jerusalem Symphony and the Mormon Tabernacle Choir.

He has served as Professor of Music and Director of Opera at the University of Utah since 1992. Music students have been influenced by his enthusiastic teaching and expertise in vocal and operatic studies.



# Thierry Fischer

Conductor  
Salt Lake City

Although he isn't a permanent resident of Utah, Thierry Fischer does spend 12 weeks of each season in Salt Lake City leading the Utah Symphony. The reason I nominate him is because he has taken the Utah Symphony to new artistic heights. Before Fischer the Utah Symphony was a good, but artistically mediocre, orchestra. Under Fischer's guidance and direction the ensemble has been realizing its musical potential. Fischer has raised the bar and shown the musicians and the concertgoing public what this orchestra is capable of doing. As the premiere performing arts organization in Utah, the Utah Symphony is a vital component to the state's artistic health. And Fischer has actually put the ensemble on the national (and international) musical map. He has brought leading guest conductors and soloists from around the world to perform with the Utah Symphony. Without doubt he is one of the most distinguished and important artistic figures in the state. Check out my many reviews of Fischer's concerts at [reichelrecommends.com](http://reichelrecommends.com) to see what Fischer has done for our community.



# Charlotte Boye-Christensen

Dancer, Choreographer  
Salt Lake City

I have told Charlotte Boye-Christensen that I am her biggest fan...at first I think she thought I was creepy, but now she takes the accolade in stride (and I know I am not alone).

She has a complete commitment to the invention of unique forms that inspire and push the perception of what dance can be. Charlotte has been commissioned to create new works for: Ballet West, Singapore Dance Theatre, Tisch School of the Arts' Second Avenue Dance Company in NYC, London Contemporary Dance School's Edge Dance Company, and many more.

In 2002 she joined Ririe-Woodbury Dance Company to assist in the artistic direction of the company. She became the Artistic Director in 2008 and has created 24 new works on the company. It was at Ririe-Woodbury that I was introduced to her work and from the first I knew she had a unique and important voice. She pushed the dancers into a new and exciting space with their work while also pushing boundaries for herself and the company.

<http://cbcnow.org/about>

<http://artistsofutah.org/15bytes/12dec/page4.html>

<http://www.dance.utah.edu/index.php/people/detail/621/>

<http://www.sltrib.com/sltrib/news/54668336-78/company-boye-christensen-director.html.csp>



# Joan Woodbury

Choreographer, Dancer  
Salt Lake City

Joan Woodbury is one of the founders of Ririe-Woodbury Dance Company. She is the first ever recipient of a Fullbright Scholar to study with Mary Wigman in Germany. She has choreographed more than 100 works in her lifetime, and continues to work with Ririe Woodbury Dance Company.



# Linda C. Smith

Choreographer, Dancer  
Salt Lake City

Some call Linda C. Smith of Repertory Dance Theatre (RDT) rebellious. That human quality often inspires others. She exhibits a pioneer work ethic, focus, and dedication to dance preservation. My personal experience with Linda dates back to 1969 when I first became aware of RDT. Linda's dance technique and performance artistry were awe-inspiring. RDT operates as an "artistic democracy," according to their 1966 mission as a Rockefeller Foundation grant recipient. The company's purpose is to maintain a living archive of modern dance. Linda is a critical part of this team. Her roles have included everything that a devoted artist must master: dancer, choreographer, teacher, writer, producer, and director.

Linda is a builder. She spearheaded the Performing Arts Coalition in the 1990s to create the Rose Wagner Performing Arts Center. She creates work opportunities for RDT's retiring dancers to enable the company to retain their marvelous institutional memory. Her collaboration with the Green Map environmental sustainability project helped create connective community links. Another word for Linda's nature might be innovative. She has proven her ability as an artist to create, collaborate, build, and provide leadership for others. Thank you, Linda. You have made a difference in our community for over 48 years.



# Shirley Ririe

Choreographer, Dancer  
Salt Lake City

Shirley Ririe is one of the co founders of Ririe Woodbury Dance Company. She has choreographed over 100 works. She taught dance up at the University of Utah for many years and with Joan Woodbury created one of the most reputable dance companies in Utah.



# Adrian Van Suchtelen

Visual Artist  
Salt Lake City

Adrian Van Suchtelen's life had a colorful beginning. Born in Java in 1941 he was raised for a time in a Japanese concentration camp. He studied at El Camino College and the Otis Art Institute where he studied with Joseph Hirsch, Joseph Mugnaini and Moishe Smith. For almost forty years (1967-2003) he was an art professor at Utah State University, influencing multiple generations of Utah artists. In charge of the drawing section of the department, he has also taught painting, printmaking, design and sculpture as well as serving as graduate director. He is recognized nationally for his skills as a master printmaker, creating delicately rendered images with a soft poetic beauty.



# Aimee Bonham

Visual Artist  
St. George

Aimee is an Abstract Modern Artist from St. George. She currently acts as the Kayenta Street Painting Festival Coordinator and sits on the board for the Kayenta Arts Foundation and the Visual Arts Association. She is actively involved in the art community in the Southern Utah area, including participating in the Arts to Zion Studio tour. She recently participated in the 2013 Living Arts Festival in Bangkok Thailand. Aimee received her Bachelors of Fine Arts from BYU in painting in 2002. About her work: "Aimee Bonham's art, painted on wood panels, attracts the viewer with her calm sense of abstraction layered in oil, wax, and pencil."



# Amber DeBirk

Visual Artist  
Salt Lake City

I am nominating Amber DeBirk of Salt Lake City as one of Utah's 15 Most Influential Artists. I have known her the past five years as a dedicated artist promoting the art of other artists at the historic Baldwin Radio Factory Building in East Millcreek. Her commitment to sustainable, Eco-friendly, glass art spans from jewelry to functional art for the home and installation pieces for corporate and business. Amber's classes in glass art offer the opportunity for adults and children to be exposed to the creative process. She has facilitated the Farmers Market in the Baldwin Radio Factory Building for two summers and now manages the art exhibits at the Grotto Gallery in the Baldwin Building, offering established and new artists alike, an opportunity to show their work to the public during the SLC Gallery Stroll. In addition, Amber DeBirk also donates her art and time to a variety of charities.



# Anna Bliss

Visual Artist  
Salt Lake City

Anna Bliss's presence in the community has been strong and constant ever since her arrival in 1963. Anna has influenced countless Utah artists through her work and focus on the community of artists in Utah through her "Contemporary Arts Group" and "artist's salons" as well as her active participation in the visual arts and architecture community in a variety of ways. The depth of experience and lineage Ms. Bliss carries with her is staggering. She engages these experiences and subsequent research in the work she is producing today by continually pursuing her interest in the intersection of art and science. Her public works are engaging visuals of colors in gesture, printing and drawing that reference history, color theory, the vastness of the sciences and our place in it.

Anna was one of the first women to graduate from the Harvard Graduate Program in Architecture in 1950 after her undergraduate degree in Art History and Mathematics from Wellesley College. Anna studied and absorbed from some of the giants of our time in architect, mathematics and color theory. Masters like Gyorgy Kepes, Josef Albers and others from the Bauhaus and Modernist Movements. Nationally and internationally, Ms. Bliss' work and reputation demonstrates to the world the talent and resources resident in Utah. The following is just a small sampling of her awards and collections of which she is a part, all demonstrating her drive and explorations:

Selected awards and collections:

2006 Pollock-Krasner Foundation Award  
2005 Graham Foundation Publication Grant  
2004 Honorary Alumna University of Utah College of Fine Arts  
1984 Mid-career Fellowship to the American Academy in Rome  
1980 Graham Foundation Fellowship for Color Research

Art Institute of Chicago  
Metropolitan Museum, NYC  
Salt Lake Art Center, Salt Lake City  
Springville Museum of Art, UT  
Salt Lake County  
Utah Museum of Fine Arts, Salt Lake City  
Utah State Collection



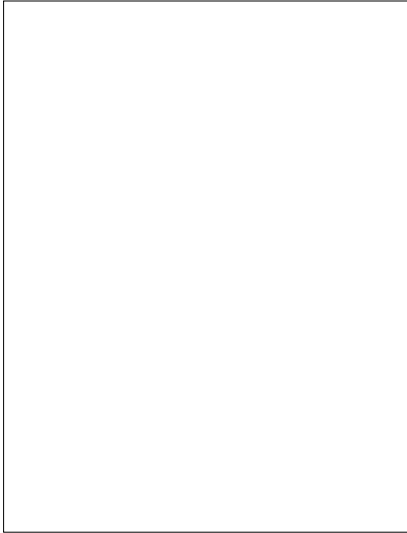
# Beth Krensky

Visual Artist  
Salt Lake City

Beth Krensky is an associate professor of art education and the Area Head of Art Teaching at the University of Utah. She is an artist, activist and educator. She received her formal art training from the Boston Museum School. She has exhibited widely throughout the United States and internationally. She is a founding member of the international artist collective, the Artnauts. Her work is intended to provoke reflection about what is happening in our world as well as to create a vision of what is possible.

She is also a scholar in the area of youth-created art and social change. She received a master's degree with a focus on critical pedagogy and art education from the Harvard Graduate School of Education and a Ph.D. in Education from the University of Colorado at Boulder. She co-founded and spent a decade as Artistic Director for the award-winning youth arts/service/action organization, Project YES (Youth Envisioning Social change). Her co-authored book, *Engaging Classrooms and Communities through Art: A Guide to Designing and Implementing Community-Based Art Education*, was published by AltaMira Press in 2009.

<http://bethkrensky.shawnrossiter.com/>



# Bob Kleinschmidt

Printmaker  
Salt Lake City

Bob Kleinschmidt taught printmaking at the University of Utah for over 20 years. During that time, in his own humble way, he had a tremendous impact on the direction of printmaking in Utah and established a passion for creating which has begotten several premier art organizations like SaltGrass Printmakers. What Bob specialized in was the internal questions. He approached creating from his background with Education and teaching English, connecting students to their own expressions with themes which transcend history and unite us all. He is a very sensitive artist and a cheerleader for individuality. His critiques found the good in all approaches to making art. He encourages artists to be aware of both the tactile, material surface quality of their work with the conceptual meaning and expression. Again, he would ask questions which would push you to deeper discoveries. He is also an advocate for artist collaborations, instituting the first exchange of prints that I encountered, and I know continue today. The print shop with Bob's direction was a uniting force for bringing artists together and establishing lifelong friendships.



# Bonnie Phillips

Visual Artist  
Salt Lake City

Bonnie is an artist, gallery owner, and advocate for art. She and her husband, Denis Phillips, have owned and operated the successful the Phillips Gallery for over 35 years. She lives in Salt Lake City.

Bonnie actually earned a BS in political science from the University of Utah in 1965. In the course of her studies, George Dibble, one of her instructors in the 1960s, encouraged her abstract work. She is best known for her delicate and intricate geometric designs in watercolor on fabrics including silk.

She also helps to run and maintain Jane's House wich serves as an artist residency and place for non profits.



# Bonnie Sucec

Visual Artist  
Salt Lake City

Bonnie Sucec has been creating immediately recognizable spiritual and imagist art since she began studying with the renowned Don Olsen as a student at Jordan High School. She is also an art educator who teaches in prisons, nursing homes, homeless shelters and through the Artists in the Schools program. She has also taught at the University of Utah. Her work is nonrepresentational and her preferred medium is gouache.

I interviewed Sucec in her funky studio above the Guthrie Bicycle Shop for a story for The Salt Lake Tribune and included her work in the exhibition “The Reality of Abstraction: Painting in Utah 1946-1996.” I have also made it a point to see her rich, imaginative and provocative paintings in shows whenever I could and still vividly recall bits of long-ago exhibits at the Salt Lake Art Center, Utah Museum of Fine Arts and the Art Barn. She has that kind of impact. As Dave Gagon put it so beautifully in the Deseret News, writing of the 2006 UMFA show: “To gaze upon a Sucec canvas is to enter a psychedelic labyrinth; there are myriad paths to wander, and each eventual and necessary rest of the eye only makes you crave more. And so you go — on and on and on. It’s a marvelous exercise.”

<http://www.deseretnews.com/article/650207952/Abstract-observations-Bonnie-Sucecs-UMFA-exhibition-has-something-to-say.html?pg=all>

<http://www.lib.utah.edu/collections/utah-artists/UAP-Bonnie-Sucec.php>

<http://weberstudies.weber.edu/archive/archive%20C%20Vol.%2016.2-18.1/Vol.%2017.2/Sucec.htm>

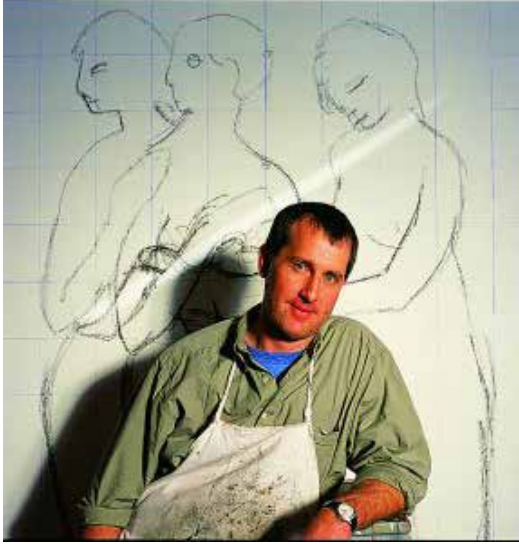
<http://utahartcritically.wordpress.com/2013/02/20/the-poetry-of-art-susan-beck-bonnie-sucec-and-ryan-k-peterson-finchlane/>



# Brad Slaugh

Visual Artist  
Salt Lake City

Brad Slaugh works consistently and makes images that absolutely celebrate the quirky of this state, and his state of mind. He has consistently provided a home for the creativity of hundreds of artists for the last 10 years. Shepherding the Poor Yorick Studios makes him a curator of the artists of Utah, and their arts.



# Brian Kershisnik

Visual Artist  
Kanosh, Provo

Brian Kershisnik is the kind of artist you hope to meet someday. The only kind of artist you would want your daughter to marry. He is the guy that you hope mentors your son. He is a gifted musician, talented writer, and inspiring orator. He recites poetry, song lyrics, and history with ease. He is keenly genuine in his communication and disarmingly honest in his art. He's funny. If he's poking fun at someone, it will be on himself. For better or worse you get Brian's emotional guts mixed into his art. You might think that this is easy for a wildly popular artist like Brian. But I don't think it is. He takes artistic risks without considering the financial or reputational consequences, which, if you support yourself as an artist, is a very difficult thing to do. Example, My brother owns the Meyer Gallery in Santa Fe, New Mexico. He called me today in a bit of a lather. He said, "Brian Kershisnik just dropped off my summer inventory. Two of the largest pieces contain references to suicide. What am I supposed to do with these???" I laughed and said "Dirk, we aren't supposed to just show art that is safe." After a few seconds, he said calmly, "Yes, I know, I know, you're right". End of conversation. Fortunately for Brian, his art usually sells really well. His collectors are passionate. More than half of my Kershisnik sales are shipped out of state. As an art dealer, I see passionate collectors all the time along with artists who fall in and out of favor. I don't know what the future holds for Brian but I do know that if art is selling or if it isn't selling, he has proven to me that he will communicate fearlessly through his art. I appreciate that and I am inspired by that. It challenges me and I know challenges other people too.

In 1996, Brian was asked to participate at the Springville Art Museum in a show called "Inclusions" that teamed working artists with disabled people to create artworks. Rather than just work with Joe Adams for that one event, Brian has created shows with Joe every other year. They've hung at Art Access and beyond.

Brian regularly donates artwork to raise funds for Art Access, Utah Museum of Art, Kimball Art Center, various Cancer Research fundraising efforts, etc.

Brian has taught at BYU, lectured at Bridge Academy, ran workshops at Art Access, brings caravans of art students to his studio in Kanosh to work on large painting projects, lectured at UMOA, and talks at various public schools.

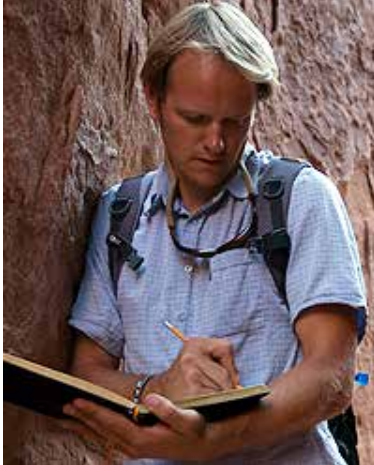
Honors- Governor's Mansion Artist Award, Utah Museum of Fine Art major exhibition 2007, Mesa Art Center Exhibition, (collections of) BYU Art Museum, SL County, Springville Museum, Eccles Community Art Center. Recently selected to create 2 monumental works for the new dance building at the University of Utah.



# Bruce Larrabee

Visual Artist  
Salt Lake City

I would like to nominate Bruce Larrabee of Park City as one of Utah's Most Influential Artists. I have appreciated his clay artworks in a host of Utah venues for 30 years and I have know him for the last two years through the Artworks Gallery of Park City, where he exhibits his wide range of clay works of art, and also displays and promotes many other Utah artists in his gallery. He has been committed to his signature porcelain and stoneware pieces since 1983. Bruce has also served on a variety of community art organization boards. His support of local artists work has earned my deep respect, gratitude and inspired me to continue helping artists market their work.



# Chad Niehaus

Visual Artist  
Moab

Taken from Chad's web page: [subvertwithus.com/about/](http://subvertwithus.com/about/)

“WHAT - sub-vert [suh b-vurt] : to overthrow (something established or existing). Subvert proposes the overthrow of The American Lifestyle -- the one that is making us fat, depressed, violent, alienated, and lonely. It is a collection of non-partisan, middle-of-the-road, positive actions one can take to fix what is broken.”

Every girl falls in love with a rebel. What is most attractive about my husband is that his artistic rebellion celebrates a healthier way of life through imagery. I build small, straw bale homes for low-income families in Moab. Chad created the image 'stay small' to celebrate my work. For an anniversary he created the image 'stay together'. His art reflects his life. Our life. And when our son Oscar grows up and asked us why we do what we do, we are prepared to answer his question.



# Charles Uibel

Visual Artist  
Salt Lake City

Charles Uibel is a freelance photographer who uses a significant amount of his free time, revealing the beauties of the Great Salt Lake environment. His photos of Great Salt Lake adorn the Utah Museum of Natural History, large panoramas revealing the awesome nature of the lake. In the last couple of years his photographs have increased in their lyric intensity, chronicling the changes in weather, light and many colors of the lake. His images have filled Friends of Great Salt Lake's quarterlies over the years, and in every sense work ceaselessly to save the lake environment. Some individuals think that art serving cause is inherently worthy, however Charles Uibel's art serves cause because of its aesthetic appeal which becomes more boundless each year he views the lake.

His work has appeared in Sunset Magazine, Sierra Club Magazine, Chinese National Geography, Hang Gliding and Paragliding Magazine, City Weekly Magazine, FRIENDS of Great Salt Lake quarterly newsletter, and more.

<http://www.charlesuibel.com>



# Chris Dunker

Visual Artist  
Logan

Chris received his MFA in Photography at Utah State University and his thesis exhibit was of Relics of Manmade objects around the great Salt Lake. He has continued his passion of photographing industrial relics culminating in a 3 year long project documenting the dismantling of the Geneva Steel plant on Lake Utah. This monumental project was displayed at the BYU Art Museum and received many positive reviews. He is currently working with Craig Law photographing rock art and petroglyph sites in Utah. He captures the isolation, beauty and effects of man on the state of Utah in his photographic style and way of presenting his images. Some of the Geneva steel prints were bonded onto metal and sealed in an auto shop. Because of his devotion to documenting the state of Utah, you should include Chris Dunker as one of Utah's most influential artists.



# Claudia Sisemore

Visual Artist  
Salt Lake City

I wish to nominate Claudia Sisemore for Utah's 15 Best Artists. Claudia is a teacher, film maker and painter who has dedicated her life to the Arts in Utah for over 50 years. She was one of Utah's first color-field painters and in fact introduced the style to her dear friend Lee Deffebach. Over the past 35 years she has produced films on the histories of outstanding Utah artists including LeConte Stewart, Alvin Gittins, Maurice Abravanel, Anton Rasmussen, V. Douglas Snow, George Dibble, Larry Elsner, Connie Borup, Kathryn Stats, Ed Maryon, Bonnie Phillips, Denis Phillips, Francis Zimbeaux, Ted Wassmer, Randall Lake and Willam Christensen. She has also documented Utah's rich history of modern dance- CDT, RDT and Ririe-Woodbury Dance Co. She is currently a prolific painter and was featured in Salt Lake Magazine in 2012 while being honored by her contemporaries, friends and mentees at the Rio Grande Gallery for her dedication to the arts.



# Connie Borup

Visual Artist  
Salt Lake City

Beginning at Davis High when an Art History teacher influenced her decision to become an artist, Connie Borup has been instrumental in how Utahns look at — and feel about — contemporary landscapes.

Influenced herself by instruction with Laconte Stewart in rural Layton a generation ago, Connie received a BFA and MFA at the University of Utah and went on to influence the lives of scores of art students at Layton and Brighton high schools, Rowland Hall, and the U of U.

When I was contemplating switching careers ten years ago to become an artist, Connie was a pillar of support, offering advice that would help me make the decision to move ahead. Early on she said “Well, you need to go to work every day, just like everyone else”, so I got a studio at The Rockwood in Sugarhouse, and we’ve been neighbors since.

As a studio artist, Connie has had solo shows in Salt Lake City, Sun Valley and Santa Fe, and her work is displayed in many corporate, educational, church and private venues in the Intermountain West. She has twice been juried into The Open Studios Press New American Paintings.

Among her many honors is the State of Utah Governor’s Award in the Arts.

Connie continues to give back to the Utah art community as a Senior Reviewer for the College Board AP Audit Project; an Examiner for the International Baccalaureate Program in the Salt Lake City Schools; and as a member of The Visual Arts Advisory Panel of The Utah Arts Council.

See <http://www.ConnieBorup.com> for images and details.



# Cori Redstone

Visual Artist  
Salt Lake City

Utah native and artist Cori Redstone met Mohammed Ali as a child and she cites the few hours spent with him as pivotal in her life. Ali spoke about equality, justice and working for what you believe in. She credits the encounter with him for her passion for community building and activism.

In addition to painting, Cori has spent the last five years as an champion for human rights and climate justice. She is the art director for Peaceful Uprising where she advocates for clean air and water as well as fighting against the industries that pollute the West.

Her colorful banners and giant puppets often grace the streets of Salt Lake and in various rallies, protests and acts of nonviolent civil disobedience. Cori hopes creative direct action and nonviolent civil disobedience will force needed change on fossil fuel and energy policies.

She plans on attending graduate school at Cal Arts this fall to further an interdisciplinary and socially engaged practice.



# Curtis Olson

Visual Artist  
Park City

Mixed media artist Curtis Olson is many things; architect, traveler, writer and chef, to name a few. But it is for his role as a curator and mentor that he deserves the honor of being one of Utah's most influential artists. His personal interest in the world of contemporary art paired with an insatiable urge to stay current has segued into his role as a curator and gallerist. In 2011, Olson opened J GO Gallery in Park City and began representing and promoting some of Utah's other talented artists. In the last year, J GO participated in art fairs both in NYC and Miami, placing cutting-edge contemporary Utah art and artists in an international spotlight and giving several Utah artists the opportunity to reach a much wider audience than those who might stumble into the Main Street gallery location.

Olson also served on the jury for the Spiro Artist in Residence program; bringing his critical eye to applications from all over the US and helping to promote Utah's vibrant art programs. Most recently he collaborated with CUAC's Adam Bateman to host an exhibit by Ushio and Noriko Shinohara along with a premier party celebrating their Sundance Film Festival movie release.



# Dan Barney

Visual Artist  
Orem

Dr. Barney has dedicated a good part of his life to educating others about art. Through his own art work, writing, teaching, and involvement with the Utah Art Education Association and National Art Education Association, Dan has inspired and influenced thousands artists and educators. I had met Dan a few times prior to a visit to BYU last fall, but it wasn't until then that I realized what he has done to promote artistic progression in Utah County and the entire state. He has taken time to personally instruct me on the philosophy, process, and production of my own art and that of my students. He has also volunteered to be involved with a project at the high school where I teach. I know from talking to others that I am not alone in benefiting from his help. Despite the time spent encouraging others, Dan still produces and shows his own work on a regular basis.



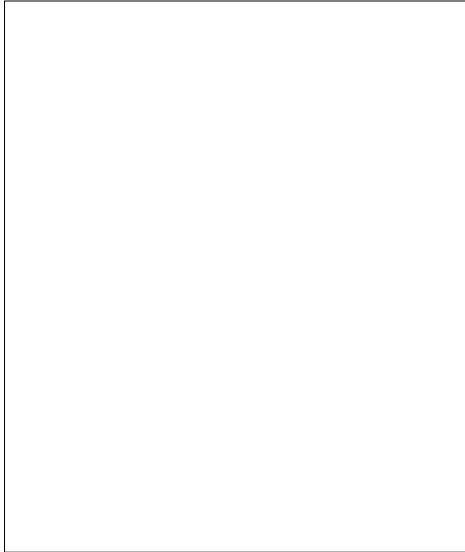
# David Dornan

Visual Artist  
Helper

David Dornan resides in Utah and has spent the past nine winters painting in the desert. Recently he resigned a 17-year university faculty position to pursue his painting career full time. David has produced a sizable body of work, focusing most recently on a series of still life motif paintings. His work is in numerous public and private collections throughout the United States. Throughout his career he has received purchase awards, prizes, best of show awards, and/or high placement in nearly every exhibition he has entered. David has also won many academic and professional awards, and he has been exhibiting nationally for nearly 20 years.

Remarkable things happen to commonplace objects in David's paintings. A can or jar, a flower, a paint brush- a palette as a sole subject or as elements in a complex composition take on a monumental quality through scale changes and central placement. The objects painted assume a commanding presence through his assertive paint application.

David and Paul Davis founded the Helper Workshops that take place each summer. They provide serious and intense learning away from the distractions of a traditional academic environment and day-to-day responsibilities. It helps students realize their potential and invigorate their art spirit. They move forward at a rapid pace in this environment where they live and work with other students, artists and faculty. The workshops create an environment where beginners and practicing artists are comfortable with each other and challenged. It has been a tremendous boon to the small mining town and to the arts in general as artists from across the state participate.



# David Richey Johnsen

Visual Artist  
Helper

I don't know how you measure the impact that the artists who founded the Helper Art and Music Festival, Helper Workshops, and Boxcar Gallery have had on a community such as Helper or on the surrounding small communities of Price, Huntington, or Orangeville, etc.. The development of the festival (2012 attendance 7000+) and workshops evolved despite the heartache of the Crandall Canyon Mine disaster where nine men died in 2007. In Emery and Carbon counties the pressure of disappearing mining jobs and much higher than average (Utah State) unemployment must weigh heavily on the communities. I don't know if the biggest influence of these art events is that of giving a financial boost to the residents, providing access to art related opportunities that otherwise may not exist, or simply an emotional lift in the face of adversity, but combined I imagine the impact is real and substantive.

I should explain why I selected David Richey Johnsen for the nomination rather than his partner Thomas Elmo Williams or workshop founders David Dornan and Paul Davis. Certainly any of these fellows would be worthy nominees. But I chose David because, first, he and Thomas developed and ran the first festival and perhaps more importantly, continue to dedicate a tremendous amount of volunteer time and energy into the success of the festival. David in fact, has stepped in to chair the current 2013 festival when the previous volunteers were unable to complete their commitment. Secondly, I selected the Festival's founders over the workshops simply because I think the festival casts a wider net of participation and benefit over the residents and surrounding communities. Lastly, I selected David over Thomas because it was through David's mentoring and complimentary art classes that Thomas learned to be an artist after surviving a career ending accident as a miner.

David Richey Johnsen's connection to the workshops is that of part-owner, along with 3 other artists, of the building in which they are held. The Festival and the workshops, which opened on the same day, are now in their 19th year.



# Denis Phillips

Visual Artist  
Salt Lake City

Denis Phillips has contributed beautiful and important work in a range of areas, including landscape, abstract landscape, fully abstract work both hard edge and painterly, and drawing. His work has been of the highest quality in every area he has entered and is in many public, as well as private, collections. He is one of the listed “100 Most Honored Artists” of Springville Art Museum.

As important as his art is his ongoing contribution to Utah art and artists, providing a downtown gallery of the first rank in the West. Phillips Gallery has given inestimable value through exhibition of the best contemporary art of Utah and by the development of collectors, a critical component of the flourishing of our artist community. From his beginnings as a sandal-maker sponsoring film and art shows, to the gallery he and his wife, Bonnie, have maintained for five decades, he has been among the most substantial contributors to the art of the Intermountain West.

Denis Phillips is master of it all: he flows fluidly and brilliantly back and forth between abstraction and realism, painting en plein air in Utah’s deserts and canyons as well as in the studio and moving from the Renaissance of making frames to the Space Age of making his own computer-generated prints and music. “I like the change,” he once told me of his art-style switches. “It keeps things from getting too routine.”

That was not the first interview we did together, though it was not for The Salt Lake Tribune, where I once wrote about art. This was for the catalog of my show, *The Reality of Abstraction: Painting in Utah 1946-1996*. We most recently conversed when I toured two of his shows with him a year ago in Ogden and Huntsville. I was wowed when he took time to walk a visitor, an amateur painter, through one of the exhibits, patiently explaining his methods and motivation (in essence just to put something on the wall that you can relate to visually) and making suggestions for successful work – first, he said, you have to have a dedicated place to paint. Then you have to go there.

In addition to generous charitable giving, it is Phillips Gallery we have most to thank Denis and his wife, the artist Bonnie Phillips, for. For nearly 40 years it has represented contemporary artists with ties to Utah beautifully, offering the rest of us a little museum downtown with a show that changes monthly, “as always, free of charge.”



# Denise Crane

Visual Artist  
Alta

Denise Crane is an exceptional and versatile painter. Her work as a high school art teacher has pulled many young people into the sphere of the arts. Her student's work is some of the best I have ever seen.

<http://www.denisecrane.com>



# Dennis Meacham

Visual Artist  
Salt Lake City

Dennis Meacham studied as a musician early on in his career and has been a fine art photographer for 25 years. As a purist he is one who excels in the craft. He is dedicated to taking the time to create one great image as opposed to numerous images, and destroys his negatives if they are not worth printing to him.

He works mostly with large format black and white photography and his work speaks to the creative process in the darkroom. He is passionate about toning his prints and designing unique filters to diffuse the light to create softness in the imagery in order to bring out the spirit out of a print and will go to any extreme to achieve what the print calls for.

He likes creating images that invoke a sense of mystery and passion. Dennis aims to invite the narrative in his work and is an advocate to film photography. His passion for photography ignites his dedication to the craft and to instructing others propelling them to pursue the medium.

A true artist he is always willing to share and develop ideas. He is constantly challenging himself to learn something new.

I found Dennis Meacham's work in B&W Photography Magazine. I was shocked when I realized he was in Salt Lake, after I tracked him down to find out he was my neighbor I started studying under him immediately asking him questions about developers, films, papers, cameras, anything and everything. He has influenced numerous artists' as he is always willing to share his expertise.

He has been published numerous times and has multiple awards including Ilford's Black & White Spider Awards 2008 & Photographer of the Year 2004. Dennis' prints are included in many private and public collections.

His work can be viewed at <http://www.dennismecham.com/bio.htm>



# Dorothy Bearnson

Visual Artist  
Salt Lake City

Dorothy Bearnson is a nationally respected ceramist and educator whose work has been seen in numerous exhibitions and is held in many public and private collections. She taught for over a half century in the art department at the University of Utah where she established the Ceramics Area in 1946 and retired in 1999. She earned her bachelor's and master's degrees from the U and did graduate work with a Fulbright in Finland. She spent countless summers with the renowned ceramist Marguerite Wildenhain at her Pond Farm workshops in California.

Bearnson's work is generally wheel-thrown, deeply colorful and frequently highly glazed. It truly glows. Her imaginative forms fascinate. She has said of her work, "There is an elusive something out there – just at the fingertips. Form excites me. The changing clay profiles spinning around the invisible vertical axis of the moving potter's wheel. Clay is so alive. . . . Perhaps I am searching for the universal that speaks to all . . . No matter how silently, the something that moves me onward."

A number of retrospective exhibitions have been held to recognize her work including one at the Gittins Gallery at the University of Utah and at the Springville Museum of Art where she was selected as One of One Hundred Most Honored Artists in Utah. She now certainly should be considered one of the 15 Most Influential.

<http://www.lib.utah.edu/collections/utah-artists/UAP-Dorothy-Bearnson.php>  
<http://reason.luther.edu/finearts/artists/bearnson.html>



# Earl Jones

Visual Artist  
Salt Lake City

I worked for Phillips Gallery in the early '80's and bought a beautiful nude painting from Earl Jones when he brought it in to be framed. It hadn't been framed yet, but I had to have it and Earl sold it to me there at the framing counter.

Earl was one of Utah's most influential teachers and painters. Earl studied under Alvin Gittins at the Uof U and had private instruction from LeConte Stewart. He also studied at the Art Student League in New York.

After painting abstracts with fellow student Doug Snow he turned to painting what he called important things: mountains, desert and women." He taught art at the Uof U from 1964-70. But after protesting the university's chemical warfare research during the Viet Nam War, was denied tenure.

He set up studios and continued to teach privately from his studio. (a garage complete with car hoist) .He used it to raise and move models to different perspectives to draw or paint. Earl has a facility that many wish they could have, he is out-spoken, but soft-spoken. He can draw and paint superbly. And he taught workshops in Southern Utah, which was a challenge to students but an influence that lasted for a lifetime of discovery. He has always been concerned about the disappearing Utah landscape by industry and once wrote, 'A beautiful house in the wrong place can be an ugly thing.' He is married to author Jill Jones.



# Edie Roberson

Visual Artist  
Salt Lake City

Edie has been producing artwork for more than seven decades. She does “post modern” work and trompe-l'oeil paintings. Edie describes art as her passion. Her creations, she says, “my creations come from a gestation period of whatever time it takes, then come to life in special magical moments in the present. Whatever goes into my paintings are chosen intuitively.”

Her paintings are whimsical and humorous and have delighted people for many years. She has received countless awards including the Governor’s Mansion Awards, she’s participating in the Springville Salon, the Utah Arts Council’s Statewide Annual Competition, the 337 Project, the Sgt. PEPPER Mural in Salt Lake and is one of Springville Museum’s 100 “Most Honored Artists of Utah”. Her work can be found in many public and private collections across the country.

[www.edieroberson.com](http://www.edieroberson.com)



# Erin D. Coleman-Cruz

Visual Artist  
Salt Lake City

I am writing to nominate Erin D. Coleman-Cruz of Salt Lake City for the 2013 Utah's 15. I have recently encountered her work in several juried shows, most recently the 35/35 exhibition at the Finch Lane Gallery in Salt Lake City. I find Coleman-Cruz's art intriguing because it combines traditional craft techniques such as crochet and embroidery with cutting-edge time arts techniques in art that is socially conscious. Her work examines issues of gender and place, and how our attitudes toward the former affect our relationship to nature. As is perhaps appropriate for a Utahn, many of her pieces incorporate home-grown salt crystals as she creates mini environments of her own in her work.

I also appreciate Coleman-Cruz's larger installation pieces. Frankly, I find the work exhibited in many "white box" spaces boring, but I am always impressed by Coleman-Cruz's ability to transform such a space with her work. I like that she breaks the barriers of canvas and paper, while at the same time eschewing traditional three-dimensional media.

Some of her work may be seen at <http://www.erincolemancruz.com/>



# Frank McEntire

Visual Artist  
Salt Lake City

Frank McEntire's iconic and iconographic sculpture reminds us to look at ourselves, particularly in the capital of a world religion, with some deeper sense of reverence and with an added grain of salt. Frank is a writer and curator of numerous exhibitions for most museums in Utah – his singular simultaneous shows of Doug Snow's work at UMFA and UMOCA will soon be followed by his book on the late artist published by the U of U Press. He was the art critic for The Salt Lake Tribune (where I first worked with him) and Salt Lake Magazine and has written numerous catalog essays and articles for other magazines including 15 Bytes. He has served on many boards and was executive director of the Utah Arts Council. He lives in West Valley and works in Provo but rarely misses a Salt Lake Gallery Stroll.

Frank's art has been shown in Idaho, New Mexico, Texas and Utah and is included in many public and private collections. His explorations of Eastern and Western belief systems are compelling and often witty, utilizing found objects in unique ways to make us contemplate and ponder many aspects of spirituality. His powerful installation on 9/11, which changed and evolved each year until a decade after the tragedy, was a public service to us all.

<http://frankmcentire.com/portfolio.html>

# Gary Ernest Smith

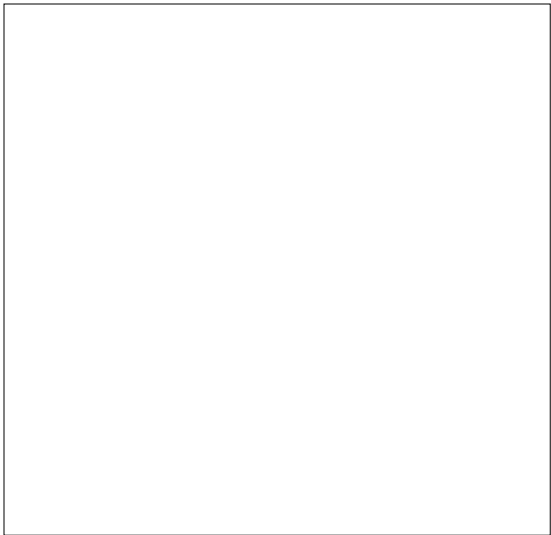
Visual Artist  
Highland



Gary's commitment to his craft, and his iconic images of the people and places of the west are known throughout the world. His decades of success as a professional "gallery" artist attest to his ability to reach people enough to have them get out their wallet! Gary has also been willing to take chances such as a wonderful show of his very large minimal field paintings that I saw about 18 years ago at the Springville Museum of Art. They didn't look painted out of a desire to be commercially successful, but really seemed genuine and a bit of a stretch. The courage it took to paint those, as well as the actual paintings, inspired my work, as his professional work ethic and his genuine kindness have inspired my life.

# Glenn Fuller

Visual Artist  
Salt Lake City



Glen Fuller is also an exceptional painter and an exceptional art teacher, make a life of art possible for hundreds of young people over his long tenure teaching.



# Greg Ragland

Visual Artist  
Park City

Greg Ragland is grateful, quick to laugh, a masters swimmer and the owner of the Park City High school boys' swim team hangout of choice (his son Dustin now swims for the University of Utah).

He is most well known for his beautiful portraits of birds on color fields, but his passion for learning new media shows in the public art projects he has been awarded. In the last few years he has learned the process to twice have mixed media Flying Objects on display in SLC; his vibrant over sized vegetables make the Potable Garden, and he will soon have a large bronze installed in front of the new SLC Police Fire and Emergency Services Building.

Plan B Theater has tapped Greg's graphic design talents for 12 years of poster designs as well as the visuals for the production of Hedwig and the Angry Inch. Before moving to Utah in the 1980's, his commercial illustrations were found on the covers of Newsweek, Fortune Magazine, Sports Illustrated and GQ, to name a few. Talk about artistic reach and community involvement!



# Harold Petersen

Visual Artist

Harold Petersen (Pete) is a brilliant painter and an art teacher almost without peer. His paintings expand the expressive possibilities of the watercolor medium with daring brush strokes, loose washes and a bold sense of experimentation.

Pete earned a Master of Fine Arts degree from the University of Utah and his command of the sensitive transparent watercolor approach won him the distinction of being the sole Utahn to date to be awarded honorary membership in the Rocky Mountain National Watermedia Society. He is the recipient of more than 50 awards, including the purchase award at the Springville Annual National Exhibit for Dan's is Now Open Across the Street. Pete was also deemed a "Most Honored Artist of Utah" in 2002.

The list of Pete's students who have gallery representation is too long to list here, but former students who have achieved distinction include Kim Whitesides, McRay Magleby, Shauna Cook, Mark Durham, Nathan Jarvis, David Fetzer, Gayle Weyher, Joseph Alleman, Laurel Hart, and Kent Rich.

Pete teaches and mentors his students with kind words and frequent praise. In his classes, beginners paint alongside award winning artists. Everyone is treated equally in Pete's world. And as an artist, you don't outgrow Pete's guidance. His keen eye can always spot the area that is ruining your perfect painting. A day in spent Pete's class is better than a vacation, which is why many of his devoted students have painted with him for years, even decades.

I wandered into the Petersen Art Center looking for instruction in 1994. Everyone wishes for a mentor, and on that day I found mine. Any success I've seen in the last eighteen years has been largely due to Harold Peterson.



# J. Kirk Richards

Visual Arts  
Elk Ridge

Although I've seen many works by Kirk, I only met him by chance last year. I was immediately impressed with his humility, honesty and openness. He is often called a Mormon artist but his work belies that notion. Although he works on many subjects, he is best known for his religious works - Christian really, not just Mormon. His work also stretches the common concept of religious art - much more free and symbolic in an internal way. He is not content with just the illustration of moments in Christianity, but explores the emotions of the viewer, pulls them into his work and leaves the viewer with the feeling of being taken somewhere that he's always wanted to go, but never known how.

Although my work is very different in concept than Kirk's, I'm always drawn to his work.



# James Rees

Visual Artist  
Spanish Fork

James Rees has been an active artists, art educator, and advocate for the arts for many years in the Utah Community. Of particular relevance, he has continued relevant professional development throughout his career and significantly advanced the field of contemporary art. He is a division director for the National Arts Education Association, was selected by the School of the Art Institute of Chicago, Teacher's Institute of Contemporary Art, is an Art 21 Educator, a Fulbright scholar, and serves on numerous boards to advance the arts in many forms and has actively exhibited his own artworks since the early 1980s.

<http://jamesreesart.com>

<https://naea.digication.com/jamesrees/CV2>



# Jann Haworth

Visual Artist  
Salt Lake City

It's always tempting to introduce Jann Haworth by her most famous work — the design of the The Beatles' Sgt. Pepper's Lonely Hearts Club Band album cover, which she did with then husband Peter Blake. The artist herself recognizes that it's a good "calling card." But Haworth was already a leading figure of the British Pop Art movement (and one of its few women) when she worked on the cover, and has continued to be very active ever since.

In 1997 Haworth came to the U.S. to study American quilt-making, and eventually settled in Sundance, Utah, where she founded the Art Shack Studios and Glass Recycling Works and co-founded the Sundance Mountain Charter School.

In recent years, continued international success — recent exhibits include major shows in London, Paris, and Rome and two purchases by the Tate — has not detracted her from local enthusiasms. When The Leonardo opened in Salt Lake City, Haworth established The Lab @ The Leo and continues to run the program, which includes art workshops and artist residencies. In 2004 she organized SLC Pepper, a 50' x 30' mural in downtown Salt Lake based on evolving community input, and is currently working on plans for another mural, this time exploring the influence of women in history.

[www.jannhaworth.com](http://www.jannhaworth.com)

# Jared Steffensen

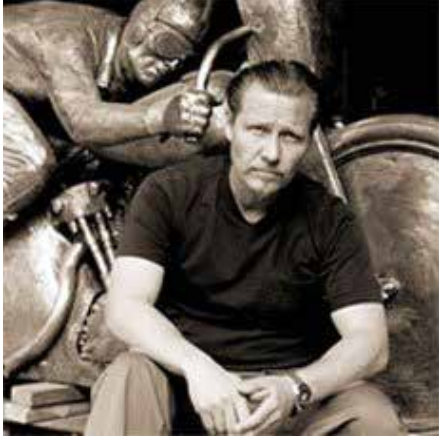
Visual Artist  
Salt Lake City



Jared Steffensen is a graduate of the University of Utah sculpture/intermedia program. He has taught at the University of Utah in the sculpture program. Jared is my favorite teacher that i have ever had. Ask anyone in the current U of U sculpture program and they will tell how much they loved having Jared as a teacher. He is very welcoming to students' ideas and he works his hardest to help his students develop deeper concept within their work. His own work ranges from 3D to video and can be viewed on his website:

<http://www.jaredsteffensen.com/work1.html>

Jared helped me the most by helping me know that i can make my work the way that i am inspired, and that's ok; i don't have to make a certain kind of work to be successful as an artist. Jared Steffensen's CV and Artist Statement are also viewable on his own website.



# Jeff Decker

Visual Artist  
Springville

Jeff Decker, sculptor, Springville, Utah. Jeff does motorcycles, big and small. He is a Harley Davidson authorized artist and exhibits from their large semi trailer at dealer shows and on his own at other motorcycle gatherings. His largest piece is a heroic size hillclimber outside the main Harley factory in Wisconsin. He did a life size bronze of Elvis Presley posed on his Harley that was commissioned by the Graceland Foundation. His smaller pieces are very popular in the U. S. and in Japan. His 40" bronze of Rollie Free is a great representation of the iconic Life Magazine photograph, perhaps the most famous motorcycle photo of all time.



# Jeffrey Hale

Visual Artist  
Sandy

Although Jeff Hale has never received official academic training, perhaps this is for the artist's and the viewer's best interests. There is no question that Hale is "naturally gifted," not only with the ability to render with ease and accuracy the human figure, but with every affect imaginable. Thus his uninhibited and unbridled gift has profited the artist and countless sitters and patrons by a talent for portraiture that transcends all notions of the traditional genre. His portrait figures are works of fine art and do not need be one's self or a loved one to be enjoyed as a fine work of art. Hale uses shape and color primarily, as well as other distinctive characteristics, exaggerated and abstracted, to bring out and enhance qualities of a sitter he finds uniquely interesting, uniquely telling and uniquely revealing of that sitter and of humanity. Such extremes embrace the heart while exciting the mind and invigorating the spirit. Hale's abstract approach to the figure is never derisive but presents a colorful, amicable and pensive presentation of humanity, through a very special and very unique lens, his lens, one that itself is very unique and has a very special spirit, one that has a soul of beauty that is his eye, Hale's eye, upon the world.



# John and Diane Shaw

Visual Artists  
Salt Lake City

The potters, John and Diane Shaw, work and live as a couple, so I'm nominating them together. John and Diane have taught pottery at the Bountiful extension of the University of Utah for many years. As their student for the last ten years, I can attest to their good-humored dedication, their excellent teaching, and their amazing work.

They often create art together, John throws elegant pots, and Diane hand builds them; Diane loves to decorate pots, and John tends to the kilns. While they have their specialties, they are both adept at every part of the ceramics process. The whole Northern Utah community has benefited from their lifetime dedication to teaching and making pots.



# John Erickson

Visual Artist  
Salt Lake City

John Erickson has been teaching at the University of Utah for over 30 years, influencing aspiring artists to find their creative voice and providing them with a vocabulary to form their own language of visual communication. John has continuously pushed the creative edge with his own work finding ways to take traditional discipline and turning it on its edge. Like many Utah artists, he is influenced by the high desert plateau, red rock and pine trees, but through John's work, the visual information is the starting point for an orchestration of color notes and line that is more Charlie Haden than David Benoit. A maverick of latex and masonite, he shows his students that beauty comes from within, not from the material. The practice is not only the way he works as an artist, but the way he lives his life. John leads by example and has walked the artists' life for over 40 years. At 60 years old, his work is at its' prime and he is still redefining the landscape of Utah art. I think he is clearly one of the most influential artists of Utah!



# John Sproul

Visual Artist  
Salt Lake City

I would like to nominate John Sproul. John has done a lot in Utah to help move contemporary art and the understanding of it further. He himself is an artist that has produced several works; however, the main influences I would like to mention are more about how he has gone to educate our community on what contemporary art is and how more people can be educated and comfortable with different mediums of art. The first example of this is when John started the Foster Art program. This ran for several years where local artists loaned original pieces of artwork out to people in the community so they could live with the art and after a few months share their experiences with the artist and John on what it was like to live with art that pushed their limits on what they were comfortable with on art. John also recently opened a gallery, Nox Contemporary in order to showcase high quality art and has included installations, performance, music, and other forms of art to help give a voice to more and more local artists in mediums that may not always get shown. John has volunteered countless hours holding monthly meetings in the community to foster more discussion on art as well as with the UMFA Young Benefactor group.



# Justin Hackworth

Visual Artist  
Provo

I have known Justin for fifteen years. He is part of my closest circle of friends and a man I deeply admire. Justin started his photography business while working as an attendant in a parking booth. His ideas were so fabulous, his personality large and warm and inviting and his creativity boundless. I don't think any of us in our circle of friends really knew what Justin was capable of. I still think many of us don't really know the breadth of the lives he positively touches through his photography and community work. Justin has used the phenomenal international growth of his portrait work to travel the world doing some amazing humanitarian projects, documenting them, and then coming home to organize local community programs that have become a huge hit and have made a deeply positive impact on community.

Justin's 30 Strangers exhibit annually advertises for 30 strangers to come to his for a portrait session free of charge to them. He then takes these portraits and the stories of these families and does an annual exhibit at BYU. All money raised in this project is then donated to a local charity. Justin is also one of the founders of the highly successful Provo Rooftop Concert Series which has made a very positive impact on the Provo art and music scene. Justin is extremely humble and unassuming. I really don't think he's ever been highly recognized for his work and commitment. I'd love to see him receive the gratitude he deserves.

<http://www.justinhackworth.com/#home/>



# Justin Wheatley

Visual Artist  
Rose Park

An artist requires vision and there are few with the kind of vision possible to create the works with the kind of breadth and depth that are Justin Wheatley's multi-media works. Most stop short on his very compelling surfaces which are rich with painted or multi-media images provocative to the contemporary eye. Buildings, bridges, spaces, streets and homes, homes more than anything else, all of this gets the super-reality treatment as Wheatley, very deftly, articulates dimensions, perspectives, vortexes, signs and symbols, spaces, grids, displacement of objects in relation to each other, horizons and parallels crossing at matrixes, and all of this is just the superficial of Wheatley's super-reality. Wheatley is also a very deep thinker. When not teaching high school he is a reticent personality with much thought and Wheatley is not one to stop short at super-reality but sees these as indicators of the notion of just what is authentic and true reality, indicated by the iconography from without. How do these translate to what happens within? Getting one's mind caught in that reality, the full existential and true super-duper-reality of Wheatley's work, the door has just opened to the most inquisitive.



# Karen Horne

Visual Artist  
Salt Lake City

I know Karen Horne through long years of work for the Utah Arts Council. Karen's great grandmother, Alice Merrill Horne, was a legislator in 1899 who persuaded colleagues to fund the first state-supported arts agency in the country. Karen talked with Bonnie Stephens and me about Alice who we often mentioned meeting with legislators. I was immediately charmed by Karen's graciousness and loved and bought her artwork. I also loved shows she curated and hosted of emerging and established Utah artists in the HORNE Fine Art Gallery opened in 2003 where I bought works by Braithwaite, Phyllis Horne and Wasmer. Karen won the 2005 Utah Arts Council Fellowship Recipient Exhibition Award from the Council and received high praise from juror Mario Naves, Art Critic for the New York Observer.

Karen's paintings are alive with people in places we all know and love in Utah's capital city: Capitol Theatre, Utah Arts Festival, Liberty Park, Cannella's, Market Street Broiler, the City & County Building, and Abravanel Hall to name a few. She will receive the SLC Mayor's Award in the Visual Arts for 2013. Karen deserves your artist award for her beautiful art and generosity of spirit. Thank you for your consideration!



# Karl Pace

Visual Artist  
Salt Lake City

I would like to nominate Karl Pace of Salt Lake City as one of Utah's 15 Most Influential Artists. Having appreciated Karl's art for many years in the Utah community, I have know him for the past 10 years as a generous guide and mentor in the art festival world. Karl has educated and assisted many artists preparing them to market and exhibit their work in art festivals through seminars and private counsel. His sharing of experiences has inspired me to pass on my own knowledge in an effort ot help others. Karl's commitment to abstract painting for many years in an environment where representational art has reigned, is a testament to his vision and authenticity. Karl Pace and his accomplished artist wife, Martha Klein, have opened their hearts, home and art studio to the public for many years, along with encouraging and showcasing a variety of local quest artists.



# Kate Starling

Visual Artist  
Springdale

I would like to nominate Kate Starling as one of “Utah’s 15 Most Influential Artists” for the following reasons. First, Kate interprets the landscape in a powerful and unique style. Her distinctive high keyed palette and mastery of form result in paintings that set the standard for landscape painters of southwest Utah. Kate’s plein air pieces are fresh responses that capture the play of light on the land and her studio pieces are carefully composed to beautifully convey the grandeur and space of canyon and range. Second, Kate is generous with her time and talents. She donates work in support of local projects and is involved with efforts to encourage arts involvement in her community. Additionally, Kate is an effective educator who shares her knowledge and skills with students through workshops and presentations. Finally, Kate is an involved professional in the visual arts community. She is represented by respected galleries in the State, (Bingham, LaFave, Williams Fine Art) and several galleries in Arizona, (Settler’s West and Di Tommaso). Kate actively participates in plein air events and hosts social events for painters. Her talent, hardwork and generosity make her most deserving of statewide recognition.



# Kathleen Carricaburu

Visual Artist  
Salt Lake City

A metalsmith and jeweler, Kathleen makes poetic objects. Highly conceptual and well designed, her works combine myth, historical fact and natural objects to not only decorate the body but utilize the body as a cabinet of curiosity. She is represented by Coda Gallery and Sundance, and recently won a jurors prize in the Utah Art Council's Fine Craft and Photography exhibition. She also teaches through the University of Utah's Lifelong Learning Program to further metalsmithing in the community.

Kathleen and I met at the Utah Museum of Fine Arts. She was the Registrar and I was the Collections Photographer and we were both independent artists. While at the UMFA, we became great friends and were both inspired by the artwork we worked to preserve. She left to pursue her masters degree at New Mexico State University, returning to SLC to continue her practice. Her combination of craft, aesthetics and concept has been a huge inspiration to me and I cannot imagine the art biography of Utah without her.



# Ken Baxter

Visual Artist  
Salt Lake City

Artist, Ken Baxter, has probably influenced as many artists as anyone working in Utah, in the visual arts. Not only has he sustained a long career, he has actually taught many of the artists who are on your list. It is his influence that helped inspire artists like Kathryn Stats, Bonnie Posselli, A.D. Shaw, and so many others in pursuing their own successful careers. Plus, these artists have gone on to teach, too, and share their wealth of information with other artists.

Ken Baxter was a student of Alvin Gittins at the U of U. Gittins was highly influential to Ken, and his work. Early on in his career, Ken taught art in school, and experienced a lot of success with his own career. In the late 70's my mother, Linda, worked at Tivoli Gallery, located in downtown, Salt Lake. My mother, remembers openings of a new exhibit featuring Ken's work, and many times, every one of his paintings would sell that evening. At the time, he was widely known for painting historical subjects, painting Main Street, the Capitol, and many scenes of Salt Lake City's past. Although, Ken always did very well with his historic subjects, he eventually decided to head in a different direction, pursuing plein air painting. And, even though, he was criticized by some people (buyers) at the time, for abandoning his so admired historic paintings, he was true to his own self and vision. Ken could be found all over Salt Lake, and the surrounding areas, his van pulled off the side of the road, painting in the freezing cold, or the scorching sun.

He has experienced lean years, going from being one of the most successful artists, to struggling at times. Ken is a survivor in a business that can be very brutal, and difficult to pursue. But, Ken is always the gentleman, the artist who has a kind word for others artwork, and takes time to enjoy the work of fellow artists. Moreover, if you are lucky enough to share a conversation regarding painting with Ken, you marvel at his insight and knowledge.



# Lanny Barnard

Visual Artist  
Salt Lake City

Lanny Barnard has been painting Utah landscapes for over 50 years. She lives in Salt Lake City and Laguna beach where she paint's almost everyday for hours at a time. She has the Lanny Barnard Gallery in Park City that sells her paintings exclusively along with jewelry she designs and many gifts and antiques. She has opened her Lanny Barnard Gallery in a space in Sale Lake City last year by the name of Chalk Garden Co-oP.

She has in the last few years started painting many works that are very impressionistic even bordering on abstract. While continuing to paint her classic landscapes, floral's, and portraits, she loves trying many new and varied techniques and subjects. She has worked and painted with many of the great artist's in Utah, her most fond memory is her time spent with Ed Marion. Another of her great memories was painting with the Art Students League in New York City. She is very proud of her work as an artist in the state of Utah.



# Layne Meacham

Visual Artist  
Salt Lake City

I met Layne Meacham in October of 2001 at an office setting where we both worked as psychotherapists. I was immediately drawn to his theatrical and charismatic style of communication. He picked me out of the crowd there because I decorated with framed postcards of abstract expressionist art works that I had collected in London and NYC. We struck up a friendship and I eventually went with Layne on some Gallery Strolls. He had his paintings in a prestigious gallery downtown. I was taken with his Jungian/collective unconscious/archetypal style of painting. After seeing works done by the masters in many major museums (MOMA, The Tate Modern, The Met), I recognized Layne's work to be in or close to that caliber of work, rather than a tragic knock-off of the abstract expressionist greats. I could feel a "soul" in his paintings that was lacking in the contemporary and modern works of many others. People who are aesthetically oriented have an instinct about good art, and my instinct was screaming "jackpot" at me when I viewed and experienced Layne's works.

Years after getting acquainted with Layne, I was in a financial position to purchase two of his paintings. They have adorned prime wall real estate of my home for the last 8 years and I enjoy them just as much today as I did when I first added them to my art collection. Layne Meacham is truly one of Utah's most talented painters.



# Marcee Blackerby

Visual Artist  
Salt Lake City

Marcee Blackerby is a visual and literary artist and a significant presence in our community. She has served for many years on the board of Art Access and was twice an invited artist at the Utah Arts Festival and once at the Kimball Art Center. She has had several books published. Her work has been included in the Springville Spring Salon, numerous shows at the Bountiful Davis Art Center and Art Access, Alchemy and elsewhere. Marcee even discussed her imaginative, “dreamy” boxes at the Jungian Society!

She works with found objects and textiles (mostly old neckties) to create fabulous mixed-media works of art, some very small boxes, others as large as store mannequins. Her work tells stories, left up to the viewer to interpret, although she did a marvelous autobiographical series for a one-woman show at Art Access that included sculpture, boxes and writings about her life as a disabled child, running away to join the carnival, hanging out in the biker bars, as a Janis Joplin hippy character (all of this while using a wheelchair) and ultimately realizing herself as an artist. Marcee studied to be a teacher but discovered she was too “short” to control a classroom. This was our gain.

Marcee has been a friend for 30 years, at least, and I have written about her.



# Mark Knudsen

Visual Artist  
Salt Lake City

Following a 30-year career as an artist for The Salt Lake Tribune, Mark Knudsen is coming into his own as a painter of the New West in a big way: His third and most recent show at Phillips Gallery, this one with wife and former student Leslie Thomas, was a near sellout; he was commissioned to do a major work for the Utah Museum of Natural History -- a triptych which goes on permanent display in April; two paintings toured China; two are now at the American Embassy in Kuwait; he was included in two shows at the UMFA in 2010; and he is regularly included in the Charles M. Russell Invitational Auction in Montana where his work never fails to bring highly satisfactory bids. His art is linear, literate and exceptional.

I have known him since the days when we both were employed at The Tribune. I have since written about Mark's shows at Phillips and Ken Sanders Rare Books for City Weekly and 15 Bytes and can report without reservation that his work only gets better and more refined. He takes us to singular places no one else goes and includes things in some of his landscapes, like cow pies and trucks stopping to gas up, that no one else does. He makes the West real and irresistible.

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# Maureen O'Hara Ure

Visual Artist  
Salt Lake City

Maureen's painting, "Leviathan," is hanging above my fireplace. Below the blue sky and cliffs is a sea with a beastly whale; and above the cliffs is an orange fireball falling from the sky. I see this painting many times throughout the day and am reminded of the delicate world I live in -the balance of life and death and the unexpected. Maureen's works in general are beautifully painted scenes of beasts that reference art history, current events and personal stories.

During my senior year of college I took a seminar class with Maureen. She made me reexamine my art-work and how I was talking and writing about it. She made me more fully understand the path I wanted to take and the kind of work I wanted to make. We have maintained a professional and friendly relationship since then. I photograph her work, meaning I see it fresh from the studio and see its many phases of development. Her work haunts me and awes me through the aesthetics she uses to convey powerful messages of inner and outer turmoil.



# Mary Holiday-Black

Visual Artist  
Mexican Hat

As the first National Endowment for the Arts National Heritage Award winner, I think Mary has had a profound and significant influence among weavers and collectors in and out of the state. She has taught and mentored all of her daughters, most daughters-in-law, sons and nephews and other individuals in Utah and neighboring states. Many now weave baskets as a viable living profession.

Most significantly, I think she revolutionized basket weaving, on occasion, to criticism from fellow Navajos who believed she was abandoning the traditional images. That, she did. Except for the purpose of creating the traditional wedding baskets used in weddings and ceremonies, Mary's role in weaving patterns and images outside the traditional norm truly revolutionized not only her work but gave permission to younger weavers to communicate their own artistic voices. She also was instrumental in revising basket weaving, giving new life to the art form. We (AE) hired Mary and her daughter, Lorraine to spend two weeks as artists in residence at our two week summer arts retreat for teachers. Their job... weave baskets for two weeks, interact with teachers, let them see how materials are gathered (from the river bank), prepared (soaked, reeds split) woven. Lorraine created a new design. It was a basket that looked like a miniature hogan with the requisite images around the hogan.....animals, pick up trucks, family, etc. I remember Barre Toelken remarking that he had never seen a traditional weaver depart that much from the accepted format. Lorraine's ease with her own creative voice in a tradition hundreds of years old spoke to Mary's influence. I've seen it over and over and heard curators at the Smithsonian remark about this transformation in a field that many outsiders presume has little new and original work.

The life and work of 79 year-old master Navajo basket weaver, Mary Holiday Black, exemplifies the idea that artists can make our communities better through the power of their ideas and their example. I came to know Mary and her work in the early 1990s when I traveled to San Juan County to research Navajo basket weaving and to learn more about her - a woman who not only led an unprecedented revival of Navajo basketry but pushed its boundaries to create a new art form of Navajo art - the story basket. Mary's extraordinary courage led her family and neighbors in an artistic journey that has helped them revive and expand traditional skills, improve their economic situation and share their rich culture with the world. Today the art world is well acquainted with and seeks after the story basket - a hand-woven tray made from sumac gathered along desert waterways, that employs both sacred and secular imagery, preserving traditional stories and illustrating life on the reservation, while expressing contemporary values, beliefs and concerns through extraordinarily beautiful folk art.

Black has received numerous prizes and awards including the 1993 Utah Governor's Arts Award and a 1995 National Heritage Fellowship from NEA - the highest honor given to traditional artists in the US. Her baskets are featured in collections like the Heard, the Wheelwright and the Utah State Art Collection and she has been a featured demonstrator at the Smithsonian Folklife Festival and the National Museum of the American Indian in Washington DC. Most recently her baskets, and those by the artists she has influenced, are being honored in a major exhibit at the Utah Museum of Natural History, "Weaving a Revolution: A Celebration of Contemporary Navajo Baskets."



# Michael Workman

Visual Artist  
Salt Lake City

Michael's art achieved commercial acclaim right out of graduate school. His brooding, moody landscapes have a great authenticity to them, painted from personal experience, and not a romanticized nostalgia, that drives so many bucolic landscapes these days. His quiet love for the west is masterfully and contagiously depicted in his small pictures.

There are probably more landscape painters around the country influenced, to one degree or another, by Michael's paintings, than by any other living Utah landscape painter I know. I count myself among those lucky enough to be included among those who owe a debt to Michael Workman's lovely paintings.



# Namon Bills

Visual Artist  
Salt Lake City

Namon is a good friend of mine and when I first thought of nominating him, I blew it off because he seems too young to be one of the 15. Truth is, though, I don't know anyone who is more pro-active than Namon at bringing artists together for shows. In the last five years, Namon has curated six shows that have reached the top and bottom of the state (from Logan to Kanab), and involved over 100 artists. These shows have included some important Utah artists and have been at prime locations. He isn't stopping there, with another one in the works this August at Alice Gallery. Namon is constantly thinking of new ideas and has been a driving force in bringing quality work to Utah's galleries.



# Paul Davis

Visual Artist  
Teasdale

Professionally, Paul has contributed to Utah's art community for many years, both as an outstanding painter and as a highly regarded professor at the University of Utah. His paintings have been shown in galleries and shows from New York to Salt Lake, Torrey, and Palm Desert. A sampling of his recent work can be seen at:

[jwillott.com/artist/Paul-Davis.html](http://jwillott.com/artist/Paul-Davis.html)

His forty-year career as an artist began as a student at Boston University in 1973. He taught there and at other eastern colleges before settling at the University of Utah, from which he retired a few years ago. His paintings are sophisticated and breathtakingly skillful; they range from large formal portraits to small oil sketches, with many fascinating explorations of landscapes and people in both realistic and abstract styles. An extensive biography can be found at:

[www.lib.utah.edu/collections/utah-artists/UAP-Paul-Davis.php](http://www.lib.utah.edu/collections/utah-artists/UAP-Paul-Davis.php)

Paul's paintings would be sufficient reason to nominate him, but an equally compelling reason for me is his renowned ability to instruct, guide, and encourage artists at every level of development. Long after his retirement, former students and colleagues have traveled long distances to take workshops from him, and others who have only heard of his fabled teaching skills will compete for a place in his classroom. My own late-blooming artistic activities are largely due to Paul's instruction, especially at the Helper summer workshops:

[www.helperworkshops.com](http://www.helperworkshops.com)

Paul and his wife, Silvia Davis, the well-known sculptor, retired to our town of Teasdale 20 years ago, and Paul has generously offered workshops for us local yokels several times. His combination of unassuming demeanor and well-deserved self-confidence, plus his support of our community, add to my appreciation. I include a few photos of him at local workshops.



# Paul Heath

Visual Artist  
Salt Lake City

I'd like to nominate Paul Heath - his paintings are available in many venues in SLC, his focus on nostalgia signs and buildings is now emulated by several artists in town. A very modest and kind soul, he has served on the Salt Lake City Arts Council Board. He is willing to support other artists and take risks, such as performing with Another Language Performing Arts Company in *InterPlay: Nel Tempo di Sogno* (2007). His glass art created with Donna Pence is in several locations, and he worked with Willy Littig on the glass art at Spring Mobile Baseball field.



# Pilar Pobil

Visual Artist  
Salt Lake City

I feel Pilar's name has become an institution in Utah - and a name that has spread to many areas of our nation - as well as other nations. Just recently she appeared on this international television program produced in Spain - it's called "Espanoles en el Mundo" and this episode featured Spaniards in Utah. Her section starts at about minute 31:00. Fun to watch even if you don't speak Spanish.

[https://www.youtube.com/watch?feature=player\\_embedded&v=kGo3wQNqlAg](https://www.youtube.com/watch?feature=player_embedded&v=kGo3wQNqlAg)

I appreciate that Pilar, with her European and rather romantic background, has chosen to make Salt Lake City her home for most of her life. She is proud of Utah and immensely involved in the art's community in our state. I have loved getting to know this woman and am constantly amazed by her incredible energy and determination.

I look forward to "Arts in Pilar's Garden" every year - and feel that this event has introduced many people to a thriving art's community. While not as traditional or traditionally trained as many artists in our State - I feel that Pilar's sense of color, whimsy and fun have made her art more accessible, with a broader appeal, to so many people including many young people.



# Randall Lake

Visual Artist  
Salt Lake City

I would like to nominate Randall Lake as being one of Utah's most influential artists. I have had the privilege for the past 8 months to study with Randall and learn from him as my mentor. This has been one of the most pivotal points in my career as he has guided me and pushed me to excel in my own paintings. He is so free with his knowledge and willing to share it with others without ever expecting anything in return. He is honest and genuine with all he shares and does not carry any of the haughtiness that sometimes comes with an artist of his stature. One thing that has really struck me about Randall is how excited he still gets with the process of painting while discovering, learning and developing his skills as an artist. He never seems to feel as if he has "arrived" or has it all figured out. He is constantly changing and willing to look within to improve himself, and that, in my opinion, is a sign of a great artist.

Randall has influenced me greatly and I know I'm not the only one. I feel forever indebted to him for the vast knowledge he has passed down to me, and he has inspired me to also "pay it forward" someday. There are many who could speak the same about him, and that is why I feel he has made a big difference in our community. As "Utahns", we are lucky to have him as one of our own.

Randall Lake bio: <http://www.randalllakeart.com/bio/>

Randall Lake Resume: <http://www.randalllakeart.com/resume/>

Randall Lake Partial List of Awards: <http://www.randalllakeart.com/partial-list-of-awards/>



# Richard Horrocks

Visual Artist  
Holladay

I have a degree in Fine Art from BYU ('86 BFA). Over this last year, I have studied under Richard. I have gained more skills, learned more color theory, composition, draftsmanship, design and concept in this past year than my entire time at BYU. If I had an instructor with the same skills, concern and encouragement at BYU, I would be much farther down the artistic path.

Our class meets for 3 hours each thursday night. Richard has never accepted one penny for his instruction. A group students gathered together a significant fund as a gift to Richard for his time and instruction. Richard took the money and shared it with needy families in the inner city of Salt Lake. I had heard that the last time he was given a large amount of money - he took it and purchased warm clothing for needy families. He is truly kind, generous and talented.

Each week in class, he displays his own masterworks of his efforts during the previous week. My favorite is his pushing quick one hour creations on a small 8x10 canvas. He does the same exercise and shares his creations in class. They are truly amazing. We see firsthand the concepts in practice that are taught in class.

Several individuals in our class have gone on to win awards in local and statewide competitions. The diversity of talent in his class is immense. Yet the poorest of talent receives the same level attention and the most gifted award winners.

I know of no other teacher who has given so much personal attention for as many years as Richard. He is certainly worthy of your attention and worthy of your top 15 recognition.



# Roland Lee

Visual Artist  
St. George

Master watercolorist Roland Lee is one of the most admired and respected painters of the American Southwest. For more than 40 years he has captured the spirit and the essence of his beloved Zion National Park in paintings that hang in collections all over the world. He has painted from the islands of the South Pacific, to the heights of the Swiss Alps, to the pastoral settings of England. But always returns to Zion where his heart and his art are anchored. He is the featured artist in the book "A Century of Sanctuary: The Art of Zion National Park," published by Zion Natural History Association in celebration of the park's centennial.

Born and raised in Southern California, he returned to his pioneer roots in southern Utah in 1973. He taught art at Dixie College, was co-founder of St. George Magazine, and has painted professionally for four decades. His work has been exhibited and won awards at numerous shows across the country. He is a founding artist of "In the Footsteps of Thomas Moran" Zion National Park Plein Air Invitational, where he has been a top seller over the past four years. Roland and his wife Nellie live in St. George.

<http://www.rolandlee.com>



# Ruby Chacon

Visual Artist  
Salt Lake City

Ruby is an artist who has chosen to use her art to tell a story of Utah that was left out of our history textbooks for many years—the story of the peoples who lived here prior to the arrival of the Mormon pioneers in 1847. Like many of us, she grew up believing that Utah history began in 1847. She grew up feeling that the Spanish that her parents spoke was a foreign tongue spoken by immigrants. It was not until she was an adult that she asked her grandfather, who lived in Monticello, Utah, where in Mexico his family was from. It was then she learned her family was native to the Southwest and had been in this area since it was part of Mexico, speaking their native Spanish and indigenous idioms. Ruby has taken this history and turned it into murals, paintings, poetry and performance art. She is committed to including the community in her art, especially Latino youth. She does not want them to grow up with a sense of not belonging, like she did. This year she completed murals for the TRAX stop on North Temple that show this “new” history of Utah, one that celebrates Utah’s diverse past, present, and future. Ruby’s art is powerful and passionate, but above all, educating.

Ruby is cofounder of Mestizo Institute of Culture and Art and Mestizo Coffeehouse and Gallery.

<http://www.rubychacon.com/>

I recently did a 2-hour oral history interview of Ruby. I’m sure others will nominate her as well!



# Ryan S. Brown

Visual Artist  
Springville

Ryan has been my mentor and instructor at his academy located in Springville Utah for the past 3.5 years. As a graduate of The Florence Academy of Art in Italy his training is rooted in 19th century academic principles, principles I believe were the catalyst for the production of the best paintings the world had seen, exemplified by artists like John Singer Sargent. Imperative to my growth as an artist was this foundational understanding, and it is the importance of this understanding being accessible to the current generation of art students that Ryan has founded the motivation for establishing his own academy. Ryan gives generously of his time and resources to his students, and is one of few artists working in the world today who is actively pushing to bring standards of excellence back to painting, through his own work and his teaching. The importance of an artist like Ryan is largely undervalued in the current world of art that is devoid of standards, craftsmanship, beauty, and respect for the public viewing audience, which art should be uplifting and inspiring to, not degrading and confusing.

Ryan S. Brown [www.ryansbrownart.com](http://www.ryansbrownart.com) is an incredibly talented painter, painting in the naturalistic style. His portraiture, landscape and still life paintings are beautifully painted and direct yet often subtle. Painting from life whenever possible, as opposed to composing works using only photographs gives Ryan's paintings a freshness that is often lost in contemporary art. His paintings combine the skill and elegance of an earlier time with a very contemporary sensibility. Ryan is committed to continued study and self-improvement, a rare trait in painting today where many artists are content to paint the same stylized works over and over. Ryan is also a very gifted teacher. His program combines intense, technique based instruction in drawing and painting with the study and discussion of both past and current artists and movements. Based on teaching methods developed to train artists in the nineteenth century, his studio offers the best in contemporary training. Ryan offers excellent daily critiques; he is intelligent, inspiring and able to help his students recognize specific ways they need to improve without overwhelming them. We are fortunate to have such an impressive painter and teacher in Utah.



# Sam Wilson

Visual Artist  
Salt Lake City

Since 1978 Sam Wilson has been a professor of art at the University of Utah, inspiring students equally with his wit and talent. He is most famous for the Stations of the Cross series executed at Salt Lake City's Cathedral of the Madeleine. A second claim to fame is the length of his titles, which can be almost book-length and are brimming with sass and erudition. His subjects are usually rendered in almost hyper-realism, frequently reference early Italian masters and are juxtaposed in inventive ways. I'm sure there are a great deal of artists in the state who like me owe much to their personal development and artistic outlook to this dedicated teacher.



# Sandy Brunvand

Visual Artist  
Salt Lake City

Sandy's influence has been widespread, from her work as an educator to her leadership at Saltgrass Printmakers, to her own work as an artist. Sandy is a visionary, and she shares that vision enthusiastically. As an educator, Sandy taught high school for a number of years and now teaches on a university level. Sandy's love of teaching is evident in her creative, energetic approach to instruction and in the dedication she shows to her students.

In founding Saltgrass Printmakers with Stefanie Dykes, Sandy showed not only a vision to fill a need in the community, but also the persistence to see it through. Many artists have benefited from the facilities and expertise available at Saltgrass. As an artist, Sandy continues to push herself to explore new media and materials. Her work is always fresh and exciting, driven by the same creative enthusiasm evident in other aspects of her life, and her example inspires others to overcome their own complacency. When it comes to influence, I think Sandy is one of the most influential artists in the state.



# Shilo Jackson

Visual Artist  
Salt Lake City

I would like to nominate Shilo Jackson as one of the most influential artists in Utah. She is not only an artist, but also a patron of the arts and owns one of the best galleries in Salt Lake. For the last six years her gallery has hosted some of the most progressive art shows in Salt Lake City, supporting not only local artists, but national and international artists as well as emerging local artists. Shilo took over Kayo Gallery in January 2008, from Kenny Riches. She made the space more inviting but kept the general aesthetic and the type of art Kayo shows. She hand picks her artists, showing the type of art that she loves. Several shows have won Arty's and other local kudos. Kayo has been featured in Salt Lake Magazine and Sunset Magazine. Kayo has become a hub for progressive art in Salt Lake and has always been a hot-spot in Salt Lake City's gallery stroll.

Shilo is also a stellar artist herself. Her work has shown at Art Access and Stolen and Escaped, and Shilo has participated in a number of group shows around Salt Lake through the years. Her work in trompe l'oeil painting is unique and really sets her work apart. Shilo graduated from the University of Utah in 2009 with a BFA. During her time at the University of Utah, Shilo was selected for the Scholarship of Merit, and also won the 2008 Best of Show student art show.

In addition to her huge contributions to the art scene in Utah, she deserves a nomination for the many personal sacrifices she makes daily to keep Kayo Gallery open. I don't think most people are aware of the selflessness and the extent to which she has given. Since taking over Kayo six years ago, she has worked a day job to pay Kayo's rent out of her own pocket every month. She works six days a week, sometimes at both jobs. I don't think many people would sacrifice the unpaid time, money or effort to keep a gallery going for so long. Clearly Kayo has been a labor of love for her and she is very passionate about art.

I think she deserves recognition for that.



# Stanley Wanlass

Visual Artist  
Salt Lake City

Stan is a versatile artist. He sculpts both smaller automotive pieces for which he is internationally famous and larger heroic size bronzes like the Porter Rockwell bronze in Lehi's Sculpture Garden and the Lewis and Clark pieces he has done that are located in Oregon and Washington. Another bronze of the founder of the Lutheran Church in America is in Allentown, Pennsylvania. Stan's automotive bronzes cover the age of the automobile from the beginnings to current day racers.



# Stephanie Saint-Thomas

Visual Artist  
Salt Lake City

I would like to nominate Stephanie Saint-Thomas as one of Utah's most influential artists. I have known her over the past six years and she has contributed many thousands of dollars worth of her artwork to various charitable organizations. Friends of Animals Utah has been fortunate enough to be one of the recipients of her generosity. Her work is magical and unique and spans several different mediums. She has donated jewelry, furniture, paintings and sculpture. I would highly recommend her for this honor both for her amazing artistic ability and her even more for her generous heart.

Stephanie Saint-Thomas is one of my favorite artists in Utah. She's unique and has been an evolving part of the Utah art scene for some time. I feel like she should be nominated as one of our finest.

Stephanie is one of the nicest people I know. She has donated her Time as well as her art, (paintings and jewelry). she is also a great mentor for new artists. I would recommend her for this honor both for her artistic ability and even more for her generosity to the community

Stephanie is an example we should all strive to follow. Not only has she contributed to the art world but has shared her knowledge, sweet spirit and humor. Stephanie is always willing to support charity organizations with her donations of jewelry, paintings and furniture. As a fundraiser I am always excited to receive a donation from her as I know it will bring top dollar. Her love and dedication for her craft is an inspiration to all that have the experience of knowing her. I feel she has been an influential part of the current art atmosphere in Utah. Her years of dedication and love of the arts makes her one of Utahs finest artists.



# Stephen Goldsmith

Visual Artist  
Salt Lake City

Now an associate professor in the College of Architecture & Planning at the University of Utah, sculptor Stephen Goldsmith previously served as Planning Director of Salt Lake City under Mayor Rocky Anderson; was the founder of Artspace and its director for 20 years; and collaborated on the daylighting of City Creek.

He was the co-creator of the very popular Seven Canyons Fountain in Liberty Park, built both as an appealing wading spot and to teach: It's a miniature Salt Lake Valley, with the water in all seven canyons flowing toward the Jordan River and the Great Salt Lake -- the latter forming the fountain's pond. Other award-winning large environmental installations include Headgates, the fountain at Salt Lake Community College's South City Campus, and a contemplative water feature at the entry to Primary Children's Medical Center. He collaborated on water features for Gallivan Center Plaza and the Pierpont Walkway and Courtyard. Goldsmith's fountains are about sound as much as sight but, of course, his work brings all the senses wonderfully into play.

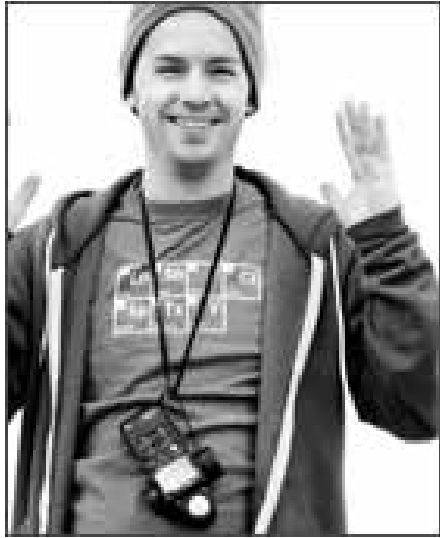
The artist serves on national and international urban planning committees and is in demand as a speaker and panelist. His smaller work has been included in numerous exhibitions and he is the recipient of many awards, including the Mayor's Award in the Arts for Visual Arts. He was named One of the Hundred Most Honored Artists of Utah.



# Susan Gallacher

Visual Artist  
Salt Lake City

Susan is a big inspiration. She loves to paint, draw, and spend her time cultivating other peoples desire to paint and draw. She has won several awards for her work, and she continues to grow and improve in her skill on a daily basis. She is a very likable, easy to talk to woman, who has made an impression on me with her devotion and passion to art, as well as her overall business sense. She and I were both lucky enough to have fathers who taught us what work ethic is all about, and when you truly love something you want to spend the time doing it every waking minute. This is what Susan does, what she does for others, and what has made her since an accomplished and prolific artist. Susan also owns a historic home in Spring City UT, where she invites students of her workshops to stay, as part of their tuition fee. She also opens this home up to the public every year, as part of a historic home tour. She is an inspiring, and highly accomplished female artist.



# Travis Lovell

Visual Artist  
Orem

The work of Travis Lovell exhibits the best that Utah has to offer in the photographic medium. As a landscape photographer, Travis has explored across the country and abroad, but a large body of his work has tapped into the beauty that others miss right here in the valley, particularly through his Utah Lake portfolio. Besides the merit of his imagery (which should solidify his spot in the finals of Utah's 15), Travis has worked to help build the artistic community in Utah County. As a professor at Utah Valley University, he has built relationships with members of the community to provide exhibition space for the students to bring their work to a wider audience. The Rotunda Gallery, for one, is a gallery space organized within the Orem City Center where art can be viewed by a wide public audience. A yearly calendar with student photographs is also produced by UCCU as a result of Travis's efforts. Aside from this, he works endlessly to help future photographers of Utah find their artistic voice--rather than imposing his own on them.

As both artist and teacher, Travis is an exemplary individual and Utah's photographic (and artistic) community would not be the same without him.



# Trent Alvey

Visual Artist  
Salt Lake City

Trent Alvey has been making art for almost a half century. She has never been timid about creating works of art that are never boring and always interesting. As Bob Ohlpin once said in response to what is good art, “the interesting stuff is and the boring stuff isn’t” From installation that involve objects with dance to painting and sculpture. She has produced more art than anyone I know. She works everyday at her studio and is always available to offer help and ideas to new emerging artists whether it is in her studio or “El Viroleno” Café. Trent is a Utah Icon and kind and sharing person that is willing to spend and give time to advance the art of others as much as she does herself. She is an excellent draftsman having studied and practiced for many years at Earl Jones figure drawing studio. She is dead serious and a deep thinker even considering heady issues of how physics and art mesh. She as a great studio that she works tirelessly in and is always preparing for a show. It is fascinating to just go to her studio and watch her work and to discuss everything from eastern religions to contemporary trends in Utah and elsewhere. She is a an authority on Postmodernism and knows exactly what direction she is taking in this mish mash and current pastiche world of deconstructionism, post structuralism and art of 2013. She simply is not confounded with where art is or where it is going. She does not paint for the crowd or cow tow to galleries, although she is represented by Phillips Gallery.

Everyone knows Trent and how she recently was willing to essentially organize an Opus and celebration of Claudia Sizemore at the Rio which demonstrates that artists don’t have to be self absorbed and stingy with their time. She did the same thing for David Chaplin in Park City and all of this time was for merely the satisfaction of recognizing other individuals that have made a great contribution to the Utah art scene.

Well it is time that Trent get some pay back and reciprocity for her kindness to others and her contribution hundreds of works of art from installation, painting, sculpture and performance art. I cannot think of anyone who would disagree with the above and if they do they really need to go get a Papusa with Trent at El Viroleno (Nicaraguan Café next to her studio) and just sit and chat about art history, graphic design, politics of art and the direction art is headed, or just to talk to a caring and empathic listener that really cares about you and people in general and she will make you feel a little less stressed out about the difficult business of continuing to produce art in some what of a difficult place to sell you work.

I hope the committee will strongly consider Trent Alvey’s 40+ years of art making and promoting others as much as herself, it would be a shame not to finally allow this great artist and women an Opus just as she has given others.



# William B. Reed

Visual Artist  
Salt Lake City

I am nominating William B. Reed for one of Utah's 15 Most Influential Artists. William paints his childhood experience of the forests and deserts of Louisiana and Texas onto canvas with raw whimsy using found objects like forks and spoons. William worked 34 years as a hydrologist in the federal government. I have known him as art coordinator since 2008 for the Annual Art and Craft Festival held by the First Unitarian Church of Salt Lake City, offering a supportive haven for artists to share their vision and art.