

Contributing Artists 2010

Rusty Aiken
Arlene Braithwaite
Eric Brown
Kevin Castro
Shane Christensen
Pat Cluff
Danny Crump
Tina Davis
Karen Gale
Richard Hardin
Susan D. Harris
J. Brad Holt
Travis Humphries
Leslie Jenson
Sally Hunter
Lois Larsen
Larry Linn
Frank Lopez
Glen R. Lyman
Andrew Marvick
Lynda McCulloch
Mark McCulloch
Bud Meham
Marta Mitchell
Valerie Orlemann
Delores Padilla
Fiona Phillips
Michael Plyler
Barbara Prestwich
Ron Rencher
Tim Richards
Mark Richey
Debbie Robb
Terry Saa
Ann Salviazul
Jim Sevy
Jon Smith
Kate Starling

Joy Stein
Diane Strachan
Bonnie Swenson
Micah Thompson
Michael Titus
Theresa Tom
Carrie Trenholm
Bob Warren
Lyman Whitaker
Anne Weiler-Brown
Craig White
Herb White
R.E. Witten
Greg Worthington
Steve Yates
Renn Zaphiropolous

2010-2011

Friends of the Braithwaite Fine Arts Gallery

Patron

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Christy and Brad Cameron
Neil and Anne* Gardner
C. David and Carol Ann* Nyman
June Sewing*
Barrie and Diane* Strachan
Renn and Ree* Zaphiropolous

Sponsor

Fred Adams
Jim Aton
Bonnie K. Bishop*
Robert and Arlene Braithwaite
Bill and Christine Byrnes
Kent Davis
Tina Davis

Susan Wiltsey-Smith and
Michael Smith
Georgia Beth Thompson

Individual

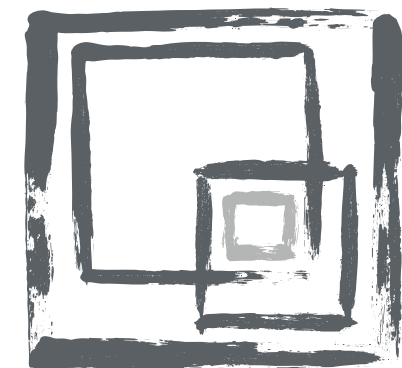
Karl and Jane Braithwaite
Joanne Brattain
Eric Brown
Lynne Brown
Jim Case
Brian Cottam
Naida Gardner
Sandy Gillies
Donna Law
Barry and Cindy Line
Shauna Mendini*
Jay Merryweather
Doug and Fiona Phillips
R. Scott Phillips
Deborah Robb
Shelia Rose
Ann Salviazul
Gerald R. Sherratt
Jyl Shuler
Jeff and Marilyn Smith*
Virginia Stitt*
Carrie Trenholm
Ella Van Groningen
Jim Vlasich

* Designates Board Member

For more information, visit the Braithwaite
Fine Arts Gallery website
at: www.suu.edu/pva/artgallery



SUU COLLEGE of PERFORMING
and VISUAL ARTS



The Gallery Insider
Braithwaite Fine Arts Gallery | Winter 2011

Letter from the Director



Dear Friends,

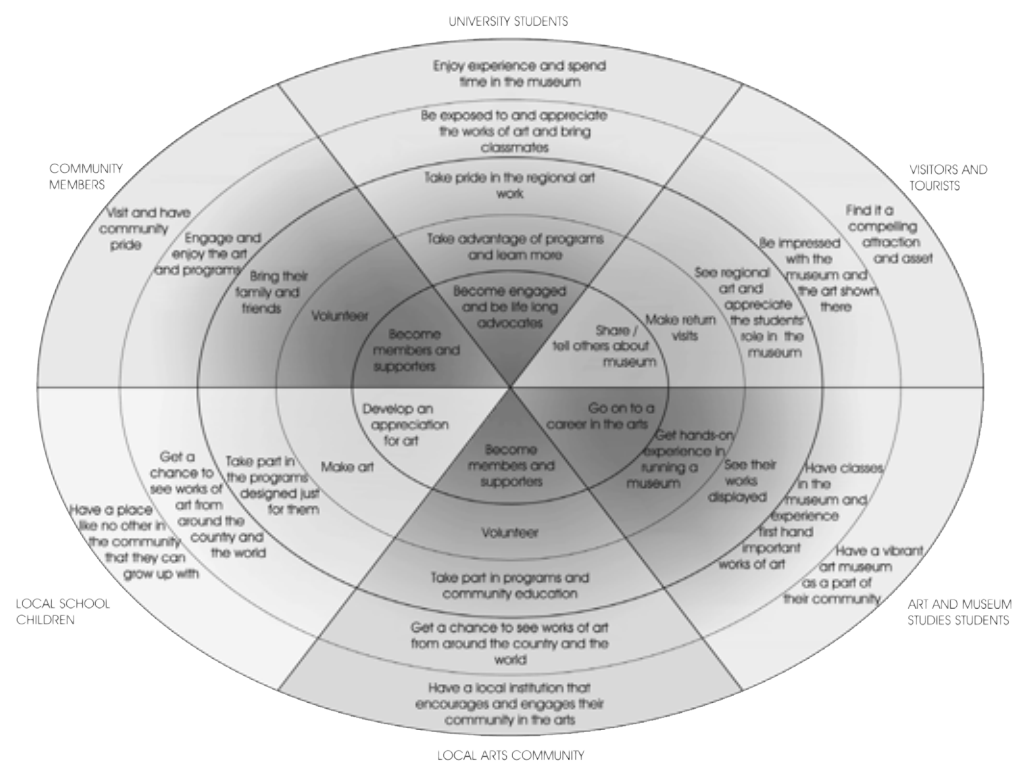
We have just completed the “Programming” phase of our new Southern Utah Museum of Art (SUMA). With the guidance of ajc architects, assistance from Ann Frank Farrington and the input/support of project stakeholders shared in extensive interview sessions, this written program narrative will focus and inspire the “Design” phase of an innovative museum.

The ability to engage visitors in the exploration of the deeper meanings of our exhibits and collections was identified as a future proof of our new museum’s social value. Art Museums are ultimately really about people. This ‘people’ dimension led to the development of the following diagram, articulated by Ann Farrington, which shows the six primary groups and our targeted levels of engagement. *The concentric circles indicate a specific level of initial engagement graduating to a deeper connection as they move inward. The outermost ring represents what the casual visitor might experience and the inner ring the level to which we aspire.*

With this vision in mind, we hope to inspire the next generation of art museum professionals while engaging this generation of art museum visitors.

Sincerely,

Reece Summers



Visitor Levels of Engagement

Calendar

Art and Design Faculty Exhibit

February 3 – March 12, 2011

19th Annual Friends of the Braithwaite Art Auction

March 2, 2011

Senior BFA Show

March 31- April 20, 2011

Volunteer Program

- Deadline for Applications: Ongoing
- Application: www.suu.edu/pva/artgallery or call (435) 586-5432
- Volunteers work in a team environment to assist in presenting tours for visitors and educational programs for school students, as well as providing information to all Gallery visitors.



Opening night of Winslow Homer in America: 1857-1887
Credit: Danelle Cheney

Want to know the latest news about SUMA? Sign up for the SUMA Newsletter by emailing gallery@suu.edu.

Winslow Homer: A Formalist Sheds His Disguise

By: Andrew Marvick

In 1902, reacting with bewilderment to Homer's frankly modernist late painting *Searchlight* (Figure 1), critics deplored the absence of "pictorial charm," sensing the presence of "something which repels" and



High Tide, of 1870, Figure 1

concluding in despair, "[It] is not beautiful." Having by this time exhausted his patience with the arbiters of America's visual-cultural taste, Homer sent a letter to his dealer replying to the charge directly: "That . . . picture is not intended to be 'beautiful.' I find it interesting." Certainly the painting is tough, counter-narrative, austere in the extreme and stubbornly devoid of "topical incident," but such negative qualities had long been in evidence in Homer's art. The unique starkness of the artist's imagery pre-dates *Searchlight* by some forty-five years -- a fact which many of the remarkable early prints in the current Braithwaite exhibition, *Winslow Homer in America: 1857 - 1887* demonstrate. The aesthetic gulf is deceptively large between, say, *Not Far to Go*, a modest wood engraving from

1869 and *Searchlight*, a now famous late representation of a mechanical lantern which many historians credit as the first uncompromisingly modernist image in American art.

It's true that the function of the early woodcuts was generally illustrative, and every one of the images from the current exhibition is bound to and informed by a narrative context; nearly all, too, focus on one or more human protagonists. Homer's motive for creating many of these prints was mainly financial, and often the expressive and dramatic content of the images was pre-determined by his employers at the publishing firms which carried his images. Yet often these superficially benign and celebratory stories of American life are couched in a formal pictorial grammar that was quite foreign to the idiom of popular late-nineteenth-century illustrators and painters of the American scene such as Eastman Johnson and, later, Charles Dana Gibson.

The suggestion that a picture might hold value through its presentation of "interesting" arrangements of formal content rather than "beautiful" or charming incidental subject matter is an essential tenet of post-formalist modernism, but the idea was still almost entirely without American precedent in 1902. Instead, western artists, both at home and abroad, were then almost wholly united in their common reverence of the twin ideals of beauty and truth -- even as their conceptions of each differed more widely than at any time before or since. Homer's angry remark expressed a sentiment that anticipated the philosophy of Marcel Duchamp, the Dada-linked individualist of "conceptual art," who from the 1920s through the mid-1960s frequently pronounced that "beauty [was] boring" and that art had value only inasmuch as it provoked the spectator's interest.



Searchlight, Figure 2

Homer's claim (essentially, that concept trumped percept, to use art historian Barbara Novak's trenchant dichotomy) naturally found expression in imagery that was still thoroughly representational: he was no abstract artist. Yet the distance between the 1869 wood engraving, *Not Far to Go*, and the oil painting of 1877, *Autumn*, is not great, despite the expansion of the image from quiet, line-oriented genre illustration into a brilliant oil study of color and texture. To the art lovers of 1870s New York and Boston the presentation of an attractive, vibrant young woman ensured some popularity for the painting, but this fact reflected the public's ignorance of the artist's increasingly stark and subject-neutral language of form.

Homer's formalist language first presented itself in images like (based on the extraordinary easel painting [Figure 2] that now hangs in the Metropolitan Museum of Art), although it took refuge, so to speak, behind a topical genre narrative: the "charm" of the print lay in the ambivalent attitudes communicated by

and among the three young ladies at the seashore, each of whom may be seen deciding how far to disrobe according to her own standards of decorum. In this print, but even more memorably in the original painting, the three figures occupy their spaces with the sculptural and geometric certainty of a Phidian pedimental group. The shadows they cast, set them more deeply into the structure of the composition by the little dog whose purchase on the sand subtly balances the outthrust leg and foot of the female figure seated at the opposite extreme of the ensemble, and locked firmly together by the swinging trajectory of the shoreline backward toward the rigid horizon in the distance, add further to the picture's emphasis on volumetric form and the inherent visual impact of strong design. These are the kind of formalist decisions which, by the beginning of the twentieth century, will provoke the befuddled critics of *Searchlight* to make the protests cited above. Yet all that has changed in the later picture is that the comforting context of narrative and genre has been eschewed, leaving the hapless viewers of 1902 to decide whether to embrace the almost painful geometric logic of Homer's mature formal language, or (as was instead the case) to huff and puff in consternation at the artist's abandonment of beauty for interest.

Elementary Students Explore Printmaking

By: Debra Johnson

The theme for the 2010 *Winslow Homer Exhibit* was "art is in the details." Over 120 newspaper prints were on display and was rather difficult to engage kindergarten through sixth graders in small black and white prints. If we focused on the little details found in the image, it quickly became a game for children to find the little things that make each picture special.



Education program, December 2010 Credit: Leslie Forrester

At the Braithwaite, we understand the pressure put on teachers. Our desire is to help alleviate some of that pressure by offering an educational alternative for teachers by coming to the gallery. Their students can learn elements and principles of design, get exposure to major artists, and participate in art activities.

The children love it! Every child wants a chance to love art, and we give them that opportunity. Students who come to the Braithwaite are engaged, excited and willing to participate in the activities. The teachers do an amazing job, and we hope that we offer an enhancement for the education their students are already receiving.

Staff Spotlight: Gallery Assistants

Mary Henke Fox has worked at the gallery for a year and a half, and has enjoyed learning more about visual art. Mary is a music student at SUU, and will graduate in December with a Bachelor of Music in Vocal Performance. She is also becoming licensed to teach secondary music. Mary is expecting a baby boy in January, and her immediate career plans are to teach private voice and violin lessons from home. Her husband, Terral, is a graphic designer and photographer.

Debra Johnson is a senior at Southern Utah University. She is working to complete a double major in art history and history with a double minor in literature and museum studies. She has worked with art since she was 18. When she is not at the gallery she enjoys reading, racing in triathlons, and making pumpkin pies.

Whitney Staheli was born and raised in Cedar City, Utah. She is a graduate of Canyon View High School and has been attending SUU for two and one half years. She is majoring in Psychology and minoring in Painting/Drawing/Printmaking. After starting at the Gallery in May, she has helped design several exhibits, including the Southern Utah Art Invitational 2010, the High School Fine Arts competition 2010, and the current *Winslow Homer in America* exhibit.

Zion's National Park's Artist-in-Residence Program Update

By: Leslie Forrester

The Artist-in-Residence program at Zion National Park is in full swing in its third year. For the first time, both performing and visual artists were invited to apply. By the end of the summer we received 67 applications from artists all across the country as well as a few international artists. The faculty from the art and design, dance, and English departments provided their expertise to select the top five applicants. After the initial screening, staff from the Park and the Gallery completed phone interviews to understand the applicants' plans for their residency.

In the end, three professional artists were selected as the 2010-2011 Artists-in-Residence at Zion National Park. The first artist, Gloria Miller Allen, a watercolorist, will be at the Park, October 15-November 15, 2010. Sculptor David Purcell will complete his residency February 4-March 4, 2011. Mary Dondero, an ink and acrylic artist, will be in residency April 1-29, 2011. Each of these artists will visit campus as a part of the Art Insights lecture series. Be sure to check the Braithwaite Gallery's web page (www.suu.edu/pva/artgallery) to get the latest information. The newest component of the Artist-in-Residence program at Zion National Park is the student residency.



Gloria Miller Allen's work

One student from the Art and Design department will be selected to spend spring break in the Park. This student will be given the same privileges within the Park and will be able to immerse themselves completely within their art. It is an exciting time for the Artist-in-Residence program!

For more information about the Artist-in-Residence program, visit www.nps.gov/Zion.

Evening for Educators

By: Leslie Forrester

The Braithwaite Fine Arts Gallery hosted its seventh annual Evening for Educators on November 3, 2010. The evening was in conjunction with the fall exhibit, *Winslow Homer in America 1857-1887*.

Keynote speaker, Deborah Snider, the new Assistant Professor of Art Education at SUU, spoke on the topic of "Fostering Creativity in Our Students and in Ourselves." Using the Southern Utah Museum of Art as a model, the group discussed creative strategies for art education in a variety of environments.

Teachers also participated in breakout sessions with Snider and Karen Gale, the Gallery's Director of Education. Several groups of teachers worked together to develop creative problem solving strategies and approaches to drawing.

The evening was a great success with teachers having the opportunity to experience an in-depth time with the exhibit, socialize with old and new friends, and leave with lessons and ideas they could take back to the classroom and utilize with their students.

A Gift From Korea

By: Amie Conner

This story begins last December, when Young Sil Rho came over from Korea to visit Zion National Park. The day she visited, Sunny Lee, a Springdale and Cedar City resident, happened to be working as a volunteer ranger. The two began talking and Sunny invited her over for tea that afternoon. Over tea they discussed Sunny's involvement in the creation of the Korean War memorial in the Rotary Veterans Memorial Park in Cedar City. Rho has been an oil painter since the 1950s and has been honored at the Korean National Museum of Contemporary Arts. She has spent years studying and painting the scenery in the Southwestern United States. The topics of her work are similar to the late Utah artist Jim Jones, in that they both depict exquisite natural sights of cliffs and



Artist Young Sil Rho

canyons. Rho was so moved by the work Sunny did to honor the Korean War veterans of Southern Utah that she wanted to contribute too. In January, Rho contacted Sunny about donating 40 of her pieces to southern Utah and asked if she knew of a home for them. Sunny immediately thought of SUMA. In mid-September when Rho came back to visit, Sunny hosted an invitation only dinner at her home to raise the funds necessary to bring Rho's paintings to SUU. Nearly \$2,500 was raised to transport the collection from Korea to Cedar City. Rho's work will join Jones' as part of the permanent collection.

Yes! I want to support the Southern Utah Museum of Art with a contribution:

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Cedar City, UT 84720

