

The Gallery Insider

Braithwaite Fine Arts Gallery | Spring 2011

SUMA: An Educational Experience

By: Amie Conner

The Southern Utah Museum of Art will use its 26,200 gross square feet of space purposefully designed to fulfill its mission of offering a student-centered experiential learning environment. SUMA will provide the university's students with a unique opportunity to kinesthetically learn about the museum's operations and artistry while serving as the gateway to southern Utah.

Mission Statement: Southern Utah Museum of Art is a student-centered experiential learning environment that collects, preserves and exhibits art significant to the interior American West. Special exhibits feature major artistic styles and periods of world cultures.

Vision Statement: SUMA will become the first nationally accredited art museum operated by graduate and undergraduate students in a shared research, learning and applied environment mentored by the faculty, administration and staff of Southern Utah University.

With the vision of becoming the first nationally accredited art museum operated by graduate and undergraduate students, SUMA will build an environment to utilize the skills of and further cultivate emerging professionals. In order to establish and foster an environment of positive educational and professional development, it is vital that cultural standards are established early on. Although the museum staff will be almost entirely comprised of students from Southern Utah University, within the walls of SUMA, students will be referred to as emerging professionals and their supervisors will be mentors. This type of language will promote a culture of trust and respect that is needed to allow for emerging professionals to run the museum at a professional level.

SUMA will have a strong connection with the univer-

sity's graduate Arts Administration program. Students in the program will be responsible for fulfilling the roles of upper management and serving as mentors to the undergraduate students. The museum will utilize undergraduate students from all university departments including the Museum Studies program, allowing them to receive hands-on experience running an art museum. The culture of mentoring will produce graduates who are strong communicators and administrators. This student element of SUMA's mission and vision will be as vital as the art that will hang on the walls.

Jim Jones Giclées on Sale Now!

The Braithwaite Fine Arts Gallery has launched its online store featuring a series of iconic Jim Jones giclées prints. These vibrant giclées make a perfect gift or a welcome addition to your own art collection. For more information, please contact the gallery at (435) 586-5432 or visit the Braithwaite Fine Arts Gallery's online store at <http://www.suu.edu/pva/artgallery/store.html>. Proceeds from sales support the Southern Utah Museum of Art.



Sunrise in Zion Canyon, By Jim Jones, From the Collection of Southern Utah University.

A Side Note to the Fall Exhibition of Soviet Art

By: Andrew Marvick

The history of Soviet art is well known, and its reputation as a bastion of more or less traditional realist styles widely acknowledged. But it wasn't necessarily meant to happen that way.

The painter Kazimir Malevich, a Ukrainian by birth, was born in 1878 (or 1879) in Kiev, a subject of the Russian Emperor Alexander III. Alexander would be succeeded in 1894 by his son, Czarist Russia's final emperor, Nicholas II, who along with his family was executed during the Revolutionary summer of 1918. After Nicholas came Vladimir Lenin, who was succeeded in 1924 by Joseph Stalin. These facts are curiously relevant to an understanding of the development of Malevich's style as a Soviet artist, and indeed, to the development of modern art as a whole.

Malevich grew up in a farm environment, without family connections to the world of art and culture. His skills as a school child, however, were recognized early enough to gain him access to a small art school in Kiev in 1895. A few years later an inheritance enabled the young, highly ambitious artist to move to Russia, where he enrolled in the great conservatory of academic painting, the famous Moscow School of Painting, Sculpture and Architecture; he would graduate in 1910. Well before matriculating, however, Malevich had begun to show far more interest in the latest artistic trends from the west, particularly the Symbolist, Impressionist, Post-Impressionist and Expressionist styles which were becoming increasingly important to the younger generation of artists throughout Europe.

In 1911 cubism, a radical abstract style developed after 1906 by the Spanish painter Pablo Picasso and his

French colleague Georges Braque, emerged in modified form in Moscow, where it had a powerful impact on Malevich. He quickly dropped his former efforts in the earlier styles and took up the cause of the new abstract art of his day. From there he advanced further, and between 1913 and 1915 he ventured beyond even Picasso's own limits, embracing the most extreme form of abstraction: non-objective, or non-representational art.

Whether it was 1913 or 1915, however, is still a matter of debate: recent scholarship has shown that Malevich applied the earlier date to some of his first non-representational works which, we now believe, were not actually executed until sometime later. And why does this matter?

The shift from figurative to abstract art was a long and complicated process whose beginnings may be traced back as far as the rejection of Édouard Manet's *Luncheon on the Grass* by the Paris art establishment in 1863. Not only was that painting's daring subject roundly criticized -- so was its unusual style, which seemed to some critics to obscure rather than reveal the true form of its figures. This incident provoked a schism between the Academy, on the one hand, and members -- most of them young men and women -- of the so-called *avant-garde*: the more radical innovators of the art scene.

When Malevich eschewed the Academic style of his training in favor of a succession of modern styles he was affiliating himself with the new standard; and like many of his generation, he rapidly experimented in a succession of *Isms* as he tried, from the distant location of Moscow, to catch up with the challenging trends of Paris and Vienna.

This meant that the *dates* of his key works became, arguably, as important as the visual features of the works themselves. We know that the first non-representational works of the Dutch artist Piet Mondrian and his Russian-German contemporary Wassily Kandinsky appeared in

1913, signaling the beginning of two new movements -- Neo-Plasticism on the one hand, and Non-Objective Expressionism on the other. Malevich's *Black Square*, which would not be widely seen until much later, bears a date of 1913 as well, and with the group of works of which that painting was one he established, along with several other artists, a third Ism of that seminal year: *Suprematism*. Who got there first?

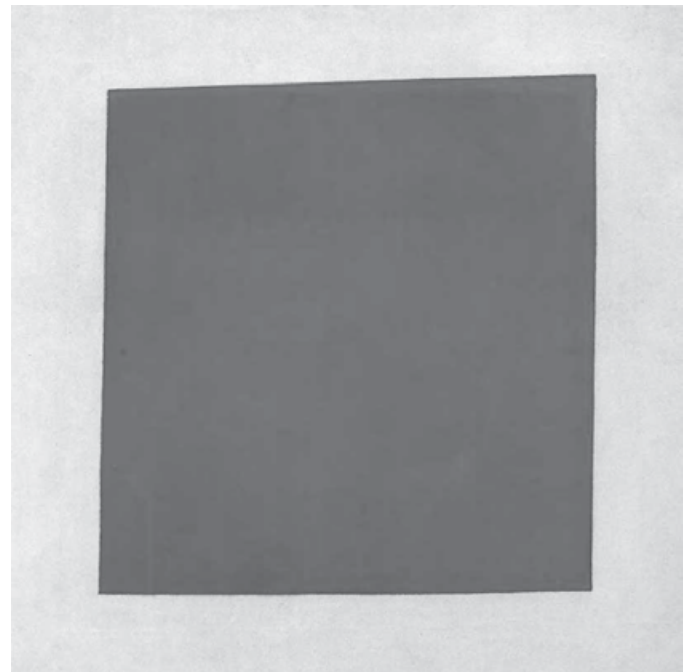
The question has still not been definitively answered; but as it happened, this would not be the most important question for Malevich's career. Instead, he would have to explain first to the leaders of the Russian Revolution and then to the Soviet government of Vladimir Lenin, that his highly abstract, even non-representational art was nevertheless a patriotic one, worthy of the practical ideals of the new Communist régime.

To that end, in 1915 Malevich began occasionally to give patriotic narrative titles and contexts to his non-representational works. In that year, for example, he presented a particularly minimalist red square on a field of white not as another in his ongoing series of *Suprematist Compositions*, but as *A Painterly Realism of a Peasant Woman in Two Dimensions*. The modern Russian (soon to be Soviet) people, he argued, were sophisticated enough to interpret this red square as the new ideal image of their national and Revolutionary character; he urged that this unfamiliar and uncompromising non-objective art be adopted by Lenin as the template for an official Soviet Realist style.

When Stalin took power in 1924, however, Malevich's idealistic hopes for a modernist Soviet art were dashed: the Soviet Realism that Stalin endorsed would remain resolutely representational, and there would be no room for hovering squares of red paint -- no matter

how Soviet their hue. He was given a teaching position in Leningrad (Saint Petersburg) by the state in 1922, but after 1926 was shunted off to teach art in Kiev, the more provincial center of his native Ukraine. A few years later he lost even that sinecure, and filled out his last years in almost total obscurity as a high school art teacher in a small rural community, dying of cancer in 1935. In a sale at Sotheby's auction house in 2008 the artist's hopes for preeminence in the development of modern art were belatedly realized: one of his early Suprematist Compositions brought more than 60 million dollars.

The upcoming Braithwaite exhibition of Soviet-era art is heavily -- and rightly -- represented by a range of representational styles which the Communist government endorsed over several decades; how different this show might look, however, if the seeds of Malevich's Suprematism had taken firmer root in the foundation of Soviet art.



Kazimir Malevich (1878 [1879?] - 1935), *Red Square: A Painterly Realism of a Peasant Woman in Three Dimensions*, oil on canvas (21 by 21 inches), 1915.

Staff Spotlight: Leslie Forrester

By: Amie Conner

Leslie Forrester, a second-year student in the Arts Administration MFA program at SUU has been working in the Braithwaite Fine Arts Gallery since August 2009. When she first started, she was among the first arts administration graduate students to serve their assistantship in the gallery full-time, focusing on the gallery's marketing. During her second year in the program, she has taken on the role of Associate Manager and assumed more of the general management tasks for the gallery. "As in any arts administration position, I have worn many hats during my time," says Leslie.

Leslie received her B.F.A. from Culver-Stockton College in Canton, Missouri, in Arts Management with minors in theatre and communications. After graduating, she worked at the Springfield Regional Arts Council, in Springfield, Missouri as an Arts Education Outreach Coordinator.

The highlight of her time working in the gallery has been being a part of the planning process for SUMA. Leslie says, "It has truly been an honor to work at the gallery and a priceless experience. Reece has been a wonderful mentor and has allowed me to see how a museum is built. It starts much sooner than the building designs."

Other highlights include helping the Zion Artist-in-Residence program grow. Also, Leslie has received a total of three grants so far for various projects of the gallery, totaling \$7,500!

Leslie graduated in May 2011, and began her capstone internship by moving to Kansas City, Missouri, and is working at the Arts Council of Metropolitan Kansas City. After that, she hopes to find a permanent position in Kansas City.

Leslie appreciates all the support she has received from her husband, Phil. He lives in Salina, Utah, with their chocolate lab, Jackson. Phil is the music teacher at North Sevier Middle and High School.



Leslie Forrester with husband Phil and dog, Jackson. Credit: Leslie Forrester

The 19th Annual Friends of the Braithwaite Art Auction -- A Huge Success!

On behalf of the Friends of the Braithwaite Fine Arts Gallery, Anne Marie Gardner, chair, is pleased to announce that the 19th Annual Art Auction was an outstanding success. The event raised more money over the 2010 auction. Ms. Gardner would like to express her gratitude to the contributing artists and, most importantly, to our generous bidders. A major factor in the evening's success was the expertise of auctioneer Joe Taylor, aided by SUU student spotters. A highlight of the evening was recognition of Dr. CJ Thinnies for his continued support and his name was added to the Friends of the Braithwaite Gallery plaque.



Caption: Susan Wiltsey Smith makes an enthusiastic bid. Credit: Asher Swan

Paiute Residency

By: Leslie Forrester

An exciting new program will be coming to the Braithwaite this summer. After the continued and thriving success of the artist-in-residence program at Zion National Park, the Gallery will host the first annual Paiute Artist-in-Residence program, July 11-15, 2011. Sandra Pubigee Heaton, a member of the Northwestern Band of the Shoshone Nation and closely affiliated with the Paiute Indian Tribe of Utah, will spend five days at the Gallery demonstrating her intricate beadwork skills.

During the residency, the public will be invited to stop in to visit with Heaton as she works. The Gallery will also host master classes during the residency week. A small exhibition will take place at the conclusion of the residency featuring work by Heaton as well as those who participate in the master classes. All events are free and open to the public.

Heaton has been practicing her craft for more than 40 years. While beadwork is Heaton's primary art form, she also tans leather and works with willow. Her final work includes moccasins, Regalia, bead work on a loom and also directly on leather.

Her work is sold at powwows and gatherings throughout Utah, Idaho, Nevada, and Arizona. These unique crafts were learned from her mother and older sister, a craft that has been taught from generation to generation.

When talking about her work, Heaton states that it is a "representation of the past as well as the present." Having this knowledge gives her an opportunity to leave something worthwhile for her children and grandchildren that will last for as long as they have a desire to learn the trade. The idea to present her craft to the public is her way



Sandra Pubigee Heaton at work.
Credit: Courtesy of Sandra Pubigee Heaton

of sharing her talents and to give back to the community of which she lives.

Heaton moved to Cedar City in 1995 with her husband. Together they have five children and 11 grandchildren, all who are members of the Paiute Indian Tribe of Utah from the Shivwits band and the Indian Peaks band. Be sure to check the Braithwaite Fine Arts Gallery's website for exact dates and times of master classes and demonstrations.

Calls for Participation Volunteer Program as Docents

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.

For an application: visit www.suu.edu/pva/artgallery or call (435) 586-5432. Deadline for applications is ongoing.

2011-2012 Exhibits

Southern Utah Art Invitational Exhibit and Sale & The Costume Designer's Art: 50 Years at the Utah Shakespeare Festival
June 17-September 3, 2011

Soviet Era Art: 1917-1991
On loan from the Springville Museum of Art with support from Friends of the Braithwaite
September 8 –November 19, 2011

Senior BFA Portfolio Exhibition
December 1-December 17, 2011

Art and Design Curriculum Show
January 12-February 4, 2012

Art and Design Faculty Exhibit
February 9-March 10, 2012

Senior BFA Portfolio Exhibition
March 22-May 5, 2012



Deb Snider (left) talks about her art at the opening of the Art and Design Faculty Exhibit.
Credit: Amanda Barrett Jensen

Friends Membership

Yes, I would like to become a Friend of the Gallery at the following level

- Individual (\$60)
- Student (\$20)
- Sponsor (\$250)
- Patron (\$500)

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 Address: _____

 City: _____
 State: _____
 ZIP: _____
 Phone: _____
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Payment Information

My check is enclosed, payable to SUU

Please charge my credit card:

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- Visa Mastercard
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Please return this form with your tax-deductible gift to:

Clarisse Lunt
 South Hall 101B
 351 West University Blvd.
 Cedar City, UT 84720

Contributing Artists 2011

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Kevin Castro
Shane Christensen
Tina Davis
Anne Gardner
J. Brad Holt
Leslie Jensen
Roland Lee
Frank Lopez
Glen Lyman
Andrew Marvick
Jon Murdock
Megan Nelson
Valerie Orlemann
Michael Plyler
Barbara Prestwich
Anton Rasmussen
Ron Rencher
Timothy Richards
Debbie Robb
Jim Sevy
Kate Starling
Joy Stein
Melissa Sullivan
Bonnie Swenson

Michael Titus
Carrie Trenholm
Dorothy Uherka
Katharine Villard
Robert Warren
Anne Weiler-Brown
Herb White
Monica Williams
Greg Worthington
Russell Wrangle
Steve Yates
Renn Zaphiropoulos

2010-2011 Friends of the Braithwaite Fine Arts Gallery

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Carrie Trenholm
Ella Van Groningen
Jim Vlasich
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Janet Gray
Marsha Perkins

* Designates Board Member

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