

# BRAITHWAITE FINE ARTS GALLERY

## HIGH SCHOOL FINE ART COMPETITION PARTNERS WITH HIGH SCHOOL SHAKESPEARE COMPETITION

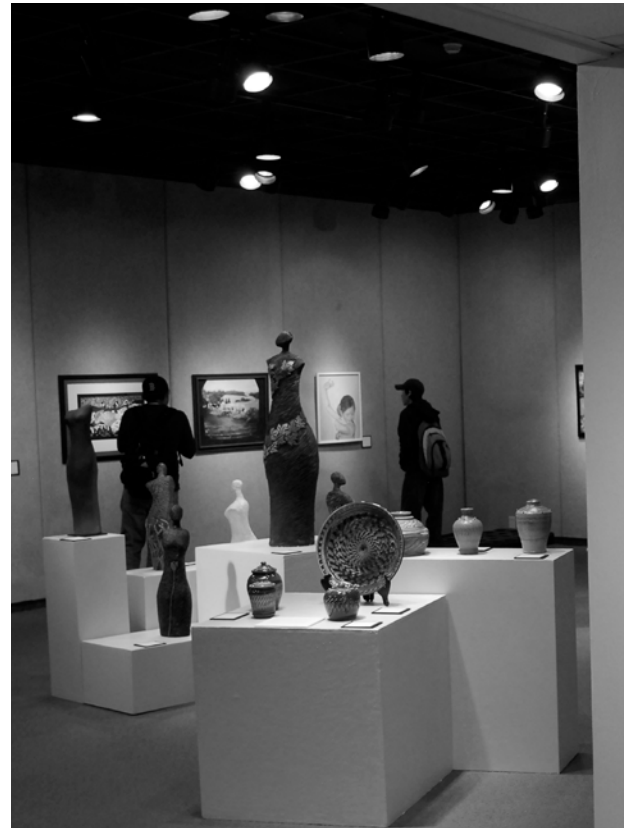
Our annual High School Fine Art Competition is evolving and growing! The Braithwaite Fine Arts Gallery is now forming a partnership with the Utah Shakespearean Festival that we think will be an exciting opportunity for Utah students.

One of the most popular events on the campus is the Utah Shakespearean Festival's High School Shakespeare Competition which is now in its thirty-first year. Every October, more than 2,500 students representing 80 schools from Utah, Arizona, Colorado, Idaho, Nevada and California participate in this competition. In order to take advantage of this high-energy event we are now scheduling our annual High School Fine Art Competition to coincide with the High School Shakespeare Competition.

This year's competition and exhibit will be September 19, 2008 through October 25, 2008 in the Randall L. Jones Theatre. This will allow thousands of fall theatre patrons, university students, and visitors to SUU's campus to view the exhibit. Artwork accepted into this show will also be eligible for cash awards and potential scholarships. These awards will be presented at an evening awards ceremony for the competition on October 4, 2008 at 7:00 p.m.

Students are encouraged to enter work inspired by the theme: *To Thine Own Self be True: Reflections From My Personal Portfolio*. This theme ties to the High School Shakespeare Competition and allows students to submit work from their existing portfolio, or create all new works that exemplify this theme.

REECE SUMMERS, GALLERY DIRECTOR  
QUINN BELL, GRAPHIC DESIGNER



Senior BFA Portfolio Show | Skott Chandler

## CALENDAR of EVENTS

June 19–August 30

*The Tempest: Anatomy of a Production*

June 26–August 30

*Cedar City Art Committee 65th Annual Art Exhibit*

September 11–November 1

*In Focus: National Geographic Greatest Portraits*

September 19–October 25

*High School Fine Art Competition (Randall L. Jones Theatre)*

November 6–December 13

*Fiona Phillips  
Passage: New Paintings and Photography*

September 3–October 17, 2009

*Winslow Homer in America*

The Gallery Insider, a publication of Southern Utah University, is published twice a year and distributed free of charge to the Southern Utah community.

The Braithwaite Fine Arts Gallery is open Tuesday through Saturday from *noon to 7:00 p.m.* The Gallery is located on the ground floor of the Braithwaite Liberal Arts Center building, at the east end of the beautiful SUU campus. Admission is free. For more information please contact the Braithwaite Gallery at **435.586.5432**, or visit the Gallery website [www.suu.edu/pva/artgallery](http://www.suu.edu/pva/artgallery)

Publication of The Gallery Insider is made possible in part by the generous support of The Friends of the Braithwaite Gallery and the Utah Arts Council.



THE  
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THE  
BRAITHWAITE  
ARTS NEWSLETTER

SUU COLLEGE of PERFORMING  
and VISUAL ARTS

BRAITHWAITE

FINE ARTS GALLERY

## WINSLOW HOMER AN ARTIST OF THE AMERICAN SPIRIT

The artistic legacy of Winslow Homer (1836 -1910) is not broadly visible across the range of 20th-century American art, but where its roots have taken hold they run deep and long. His standing as an innovator in oil painting, watercolor and printmaking has not diminished since Ashcan-School painter Robert Henri pronounced him "an integrity of nature" in 1923; and it is in direct relation to nature, rather than to the art of his time, that his work must first be considered.

Born into a staunchly New England family of means in Boston, Homer apprenticed first to his father in printmaking, then to a commercial lithographer, migrating upon his majority to New York where, at the age of 23 he opened his own gallery in the Tenth Street Studio Building and began an early and increasingly successful career as an illustrator of contemporary culture and news events. Just as Frederic Remington (1861 – 1909) would experience his first success after being sent by *Harper's Weekly Magazine* to the front lines of the Spanish-American War in Cuba in 1898, Homer's first professional credentials were gained between 1861 and 1865 through a contract with *Harper's* to cover some of the Civil War's bloodiest battlefields, where he was embedded with the army of Maj. Gen. George B. McClellan. It is worth noting that both artists were insightful and talented enough that some of their most memorable early wartime illustrations revealed the mundane routine of soldiers between battles rather than the more likely subjects

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Snap the Whip | Winslow Homer



The striking image of a rancher's 15-year-old daughter from Elko, Nevada, was taken by Robb Kendrick in September 2003, using the historic tintype, or ferrotype, process

## ICONIC PORTRAITS CAPTURE THE SPIRIT OF THE WORLD

As evocative to a teenage girl in Brooklyn, as to an elderly Bushman in South Africa, portraits are literal and figurative reflections of ourselves, and the memorable ones have a simple, yet profound universal appeal. Powerful portraits reflect the continuity of human experience over time and emphasize the physical and cultural differences that distinguish human beings from one another.

*In Focus: National Geographic Greatest Portraits* will premiere at the Braithwaite Fine Arts Gallery September 11 through November 1, 2008. Created by the Smithsonian's

National Museum of Natural History and *National Geographic*, this exhibition showcases 56 striking color and black-and-white photographs from the book *In Focus: National Geographic Greatest Portraits*.

The exhibition highlights the work of some of *National Geographic's* most celebrated photographers. *National Geographic* photographers have taken more pictures of people than of any other subject, indicating "a photographer's desire to connect with people—to capture something consequential about another person," wrote *National Geographic* magazine associate editor Chris Johns in his forward. "To capture the spirit and essence of other human beings is a challenge beyond measure, but when it happens and the photograph comes together, the creation brings joy."

Such remarkable images reveal deep-rooted connections to the environment, national identities, gender roles and cultural preferences. They reveal the historical context of the moment while shedding light on larger world views that have been modeled and re-cast throughout the centuries. An unforgettable portrait does all these things, but most importantly, it echoes the spirit of the sitter.

NATIONAL GEOGRAPHIC

## SUMMER EXHIBITS SHOWCASE ART, THEATRE, AND NATURE

This summer the Braithwaite Fine Arts Gallery will host several exciting exhibits as over 100,000 visitors from all over the United States travel to Cedar City to experience the beauty of southern Utah and the Utah Shakespearean Festival. The Braithwaite Fine Arts Gallery will feature two special exhibits this summer, *The Tempest: Anatomy of a Production*, on view from June 19 through August 30, and the *Cedar City Art Committee 65<sup>th</sup> Annual Art Exhibit*, displayed June 26 through August 30.

*The Tempest: Anatomy of a Production* is the third exhibit hosted by the Braithwaite Fine Arts Gallery in conjunction with the Utah Shakespearean Festival. This exhibit will focus on all the disciplines that create a production, rather than focusing on one specific skill in the world of theatrical design. *The Tempest*, by William Shakespeare, is the story of Prospero and his daughter Miranda, cast away on an island of magic.

The Utah Shakespearean Festival's fall 2007 production of *The Tempest* fascinated audiences by taking its design inspiration from the works of Leonardo da Vinci. *The Tempest: Anatomy of a Production* will allow visitors to the Braithwaite Fine Arts Gallery this summer to see the development of the production from initial design sketches to the completed props, scenic elements, costumes, and lighting effects used in the show.

The *Cedar City Art Committee 65<sup>th</sup> Annual Art Exhibit* is a juried show that features two-dimensional works in a variety of media from regional and national artists. This year the exhibit will be juried by Sunny Belliston, a Utah artist whose recent focus has been on collages of color and found paper. The exhibit showcases a spectrum of visual art styles, including southern Utah landscapes, portraits, still life, and other representational works.

The Cedar City Art Committee has sponsored art exhibits in the community since World War II. Each year the Cedar City Art Committee purchases pieces from the exhibit for display in Cedar City. The artwork collected over the past 64 years can be seen in City Hall, Festival Hall, and public schools throughout the area.

SARA M. KELLY, MARKETING/PR MANAGER



John Pribyl as Prospero and Michael Brusasco as Ariel in the Utah Shakespearean Festival's 2007 production of *The Tempest*. Karl Hugh. Copyright Utah Shakespearean Festival 2007

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## 16<sup>TH</sup> ANNUAL FRIENDS OF THE BRAITHWAITE GALLERY ART AUCTION A GREAT SUCCESS

The Friends of the Braithwaite Gallery play a vital role in sponsoring exhibits, fundraising, and increasing awareness of gallery events in the community. Over 60 school groups will spend a class period in the gallery actively engaged in educational programs because of the efforts of our Friends.

Their 16<sup>th</sup> Annual Art Auction, held on March 5<sup>th</sup>, proved immensely successful, bringing in over \$33,000! Works created by local artists included jewelry, ceramics, stained glass, original drawings, and paintings sold in both a live and silent auction. Proceeds from this event will bring the exhibit *Winslow Homer In America* to the gallery in September 2009.

REECE SUMMERS, GALLERY DIRECTOR



See-Saw-Gloucester, Massachusetts | Winslow Homer

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of military action and tragedy. Homer returned to New York to develop some of his illustrations into a series of battle paintings which brought him the respect of his peers and election to the National Academy of Design, where he had briefly trained as a student in the 1850s.

Following receipt of this distinction Homer traveled to Paris where he painted landscapes *en plein air*, or in the open air, after the latest manner of French painters. This experience gave him an early insight into the European tradition and the increasing premium it placed on innovation in art as the modern era began to assert itself.

It was during the 1870s that Homer developed his trademark field of *genre* art: patterns of life among the rural working and rising middle classes of New England. By 1875 his success as a fine artist was sufficient to allow him to retire from commercial illustration and concentrate increasingly on the challenging theme of coastal landscape and the life of the sea.

His art, quietly resolute in its celebration of the American experience and the common man, met with considerable resistance among the predominantly Europhilic arts community of the 1870s. It is telling that the great American expatriate novelist and critic Henry James (1843 – 1916), for all his refinement of sensibility and veneration of the European ideal, could recognize the significance of Homer's art as early as 1876: "We frankly confess that we detest his subjects . . . he has chosen the least pictorial range of scenery and civilization; he has resolutely treated them as if they were pictorial . . . and, to reward his audacity, he has incontestably succeeded."

With his shift from commercial to fine art came a palpable increase in the seriousness of his work in respect both to the solidity and intensity of his technical and pictorial achievement, and his rate and scale of output. By the end of the 1870s he had settled in Prout's Neck,

Maine, where he would produce the bulk of his most profound and moving oils and watercolors, maintaining a strict work ethic for more than two decades, until shortly before his death at age 74, in 1910.

Although the majority of his prints – undertaken in a variety of media including woodcuts, engravings, etchings, monotypes and lithographs – date from the 1860s and 1870s, Homer continued to build on his printmaking achievements throughout his later career; indeed, many of his most famous paintings – among them *The Gulf Stream* (1899), *Sunlight on the*

*Coast* (1890), *Eight Bells* (1886) and the earlier rural genre scene *Snapp-the-Whip* (1872) – became popular among the general American public through the sale of prints, which were enjoying huge gains in the marketplace throughout the latter decades of Homer's career.

Homer's woodcut prints were characteristic of his primary distinction as an artist in the 1860s: direct, immediately clear in their narrative thrust, and resolutely truthful in both form and content, they appealed to the public increasingly as the century drew to a close, and formed the foundation of Homer's considerable wealth during his last years of productivity. Their populist themes of hard work, instinctive kinship with nature and quietly dramatic action bespoke a typically understated tone of American patriotic feeling which eventually made his name synonymous with late nineteenth-century nationalism in the fine arts. Among artists and the critical community, however, his reputation is sustained by his extraordinary innovations as a technician in watercolor, printmaking and oil painting, and by the distinctive largeness of form which lends so much of his work an implicit grandeur and monumentality that belies the intimate scale of his subjects. Above all, the underlying rhythms that activate Homer's imagery reflect and, in their calm and disciplined way, glorify the American spirit.

ANDREW MARVICK - ASSOCIATE PROFESSOR OF ART HISTORY

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