

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 Jenson
Lois Larsen
Frank Lopez
Glen R. Lyman
Andrew Marvick
Lynda McCulloch
Mark McCulloch
Bud Mecham
Marta Mitchell
Valerie Orlamon
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
Anne Weiler-Brown
Craig White
Herb White
R.E. Witten
Greg Worthington
Steve Yates
Renn Zaphiropolous

2009-2010 Friends of the Braithwaite Fine Arts Gallery

Patron

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

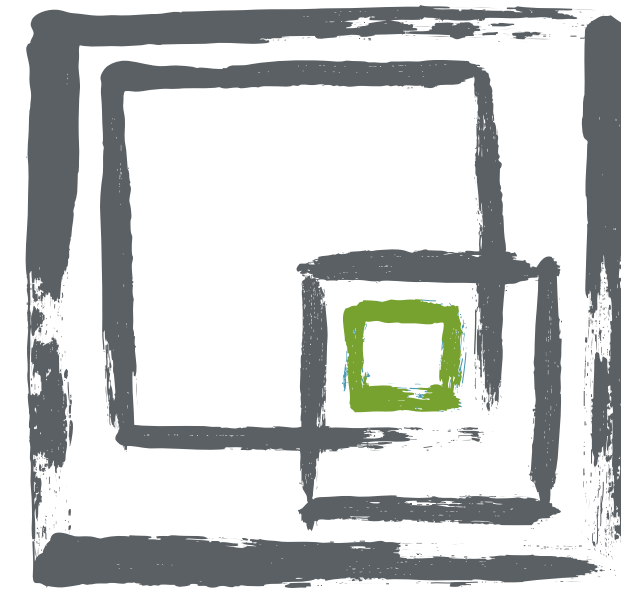
Sponsor

Fred Adams
Dallas Baird
Robert and Arlene Braithwaite
Bill and Christine Byrnes
Stuart and Gayle Horn
Bruce and Linda Hughes
Georgia Beth Thompson

Individual

Jim Aton
Kent and Bonnie Bishop
Eric Brown
Lynne Brown
Penny Brown
Jim Case
Brian Cottam
Laura A. Cotts
Colette Cox
Robyn Ekker
Rossina Felstead
Rhonda Fisher
Mel and Linda Fomesbeck

Susan Gardner
Sheila Gardner-Rose
Sandy Gillies
Diana T. Graff
JoNell Hone
Raymond Inkel
Donna Law
Dane and Ruth Leavitt
Barry and Cindy Line
Mary M. MacDonald
Shauna Mendini
Jay Merryweather
Landon Gray Mitchell
Fiona Phillips
R. Scott Phillips
Connie Porray
Barbara Prestwich
Debbie Robb
Ann Salviazul
Mary Jane Seaman
Gerald R. Sherratt
Maria Smith
Marilyn Smith
Melissa Sullivan
Carrie Trenholm
Ella Van Groningen
Jim Vlasich
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BRAITHWAITE
FINE ARTS GALLERY

The **Gallery** Insider

Spring 2010

Friends OF THE
BRAITHWAITE
FINE ARTS GALLERY

SUU COLLEGE of PERFORMING
and VISUAL ARTS

Letter from the Director

Dear Friends,

Before settling down to write this letter, I finished wrapping and packing the series of Zion paintings from the *Jim Jones: Recent Paintings* exhibit. These will travel to Zion National Park to be displayed at their museum through the middle of April. The paintings will then go to the St. George Art Museum and be exhibited through June.

In the process of readying the art for shipping, I had a chance to reflect on the generous legacy that Jones has left to Southern Utah University. This gift has become the catalyst for realizing the long-held dream of building an accredited art museum. What an exciting time!

The Braithwaite Fine Arts Gallery opened in January of 1976 in the then newly renovated lower level of the "Old Administration Building." Named in honor of Royden C. Braithwaite, President of what was then Southern Utah State College, Dr. Braithwaite wrote of the gallery:

"There are moments in our lives, there are moments in a day, when we seem to see beyond the usual. Such are the moments of our greatest wisdom, if one could but recall his vision by some sort of sign. It was in this hope that the arts were invented; signposts toward greater knowledge."

A group of friends saw "beyond the usual" 34 years ago, and grounded in the belief that the visual arts are an integral part of our lives, they created this Gallery. It is now our turn to see "beyond the usual" as we plan a new art museum, the Southern Utah Museum of Art.

Over 2,100 kindergarten through fifth grade students visited the *Jim Jones: Recent Paintings* exhibit and participated in art and cross-curricular activities at the Gallery this past fall. Our first annual K-5 Art Show: *Landscapes: Changing with the Seasons*, will feature art created by these elementary school students, inspired by their experiences in the Gallery. This artwork will be on exhibit in May, followed by our second annual Southern Utah Art Invitational Show and Sale opening in June. Enjoyed by many of our out-of-town visitors attending the Utah Shakespearean Festival, this exhibit presents outstanding work created by artists working in our region.

Again, for me, it is truly an exciting time to be a part of this institution!

Sincerely,
Reece Summers



Reece Summers, Gallery Director

Calendar:

April 1-May 1, 2010
Senior BFA Show

May 6-22, 2010
Landscapes: Changing with the Seasons (K-5 Art Show)

June 18-September 4, 2010
Southern Utah Art Invitational Art Show and Sale

September 9-October 9, 2010
High School Fine Art Competition

October 28-December 11, 2010
Winslow Homer in America: 1857-1887



Visitors discussing artwork at the Southern Utah Art Invitational.
Credit: Danelle Cheney



Southern Utah Art Invitational.
Credit: Danelle Cheney

Calls for Participation

•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.

•High School Fine Art Competition

- Deadline for applications: April 19, 2010
- Application information: www.suu.edu/pva/artgallery or call (435) 586-5432
- Event dates: September 9, 2010-October 9, 2010
- This year's theme is "Such Stuff as Dreams are Made On." High school students are invited to apply to be a part of this juried exhibition in conjunction with Utah Shakespearean Festival's High School Shakespeare Competition.

The Gallery Insider is going green! To receive the Gallery Insider via e-mail, send your e-mail address to: gallery@suu.edu. If you would like to continue to receive the printed version of the Gallery Insider, become a member of the Friends of the Gallery today!

Friends Membership

<p>Yes, I would like to become a Friend of the Gallery at the following level:</p> <p><input type="checkbox"/> Individual (\$60)</p> <p><input type="checkbox"/> Student (\$20)</p> <p><input type="checkbox"/> Sponsor (\$250)</p> <p><input type="checkbox"/> Patron (\$500)</p>	<p>Member Information</p> <p>Name: _____</p> <p>Address: _____</p> <p>City: _____</p> <p>State: _____</p> <p>ZIP: _____</p> <p>Phone: _____</p> <p>Email: _____</p>	<p>Payment Information</p> <p><input type="checkbox"/> My check is enclosed, payable to SUU</p> <p>Please charge my credit card:</p> <p>Card Number _____</p> <p>Expiration Date _____</p> <p><input type="checkbox"/> Visa</p> <p><input type="checkbox"/> Mastercard</p> <p><input type="checkbox"/> AMEX</p> <p><input type="checkbox"/> Discover</p> <p>Please return this form with your tax-deductible gift to:</p> <p>Clarisse Lunt South Hall 101B 351 West University Blvd. Cedar City, UT 84720</p>
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Winslow Homer and the Character of American Form

by: Andrew Marvick

Although universally numbered among the most important American artists, Winslow Homer (1836 - 1910) is not often seen as a seminal influence: his pictorial legacy is not broadly visible across the range of 20th-century American art; yet 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 Homer and his younger contemporary Remington were insightful and talented enough that some of their most memorable early wartime illustrations recorded the mundane routine of soldiers between battles rather than the more likely



Snap-the-Whip by Winslow Homer, Wood Engraving

subjects of military action and tragedy. Homer returned to New York to develop some of his illustrations into a series of battle paintings that 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 and, for mid-nineteenth-century American painters, still rare direct acquaintance with 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 Homer's work in respect both to the solidity and intensity of technical and pictorial achievement and to the rate and scale of artistic output. By the end of the 1870s he had settled

(Continued on page 4)



Gathering Berries by Winslow Homer, Wood Engraving

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 *Snap-the-Whip* (1872), became popular among the general American public through the sale of prints, which enjoyed huge gains in the marketplace throughout the latter decades of Homer's career.



Watching the Crows by Winslow Homer, Wood Engraving

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 characteristically 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 that lends so much of his work an implicit grandeur and monumentality belies the intimate scale of his subjects. Above all, the underlying rhythms that activate his imagery reflect and, in their calm and disciplined way, glorify the character of America.

Andrew Marvick is an Associate Professor of Art History in the Department of Art and Design at Southern Utah University.

Staff Spotlight: Grant Adams

by: Leslie Forrester

Grant Adams is in his second year in the Arts Administration, MFA program at Southern Utah University. He joined the Braithwaite Fine Arts Gallery staff in August 2009 and hit the ground running.

As the Collections Manager, his main focus is to care for and to keep track of the art in the Gallery's collection. This year Grant also created the Gallery's Volunteer program. Volunteers help give tours, take inventory and many other important jobs around the Gallery. “Volunteers are an integral part of the Gallery. They help to share information about the facilities and work to create a more vivid experience for visitors,” says Adams.

Another highlight in his time at the Gallery has been the partnership with Zion National Park. In helping the Park get its Artist-in-Residence program off the ground, he created the program's handbook and helped to organize the artist selection process.

Grant will finish with classroom work at the end of April 2010. In May 2010, he will begin his capstone internship. Grant is looking at several possibilities including the Denver Art Museum. He hopes to continue as a collections manager in an art museum and hopes to continue to explore curating exhibits as well.

Outside of his school life, Grant is married with two young daughters. He was raised in Michigan and eventually made his way to west to Denver, Colorado.

Later, Grant pursued a degree in Marketing from Brigham Young University. After graduation, he worked in sales and marketing for a construction equipment company. “It didn't have anything to do with the arts, but it was good experience in the corporate world,” says Adams.

During his first year in the Arts Administration program at SUU, Grant worked at the Utah Shakespearean Festival in the Marketing and Public Relations department. While there, he was in charge of the annual food drive, collecting thousands of food items to be donated to the local food bank, Care and Share.

“Going back to school has helped me combine my undergraduate studies in marketing with a better understanding of managing arts programs and nonprofits.” says Adams.



Grant Adams with youngest daughter, Kiah

The Gallery Teams up With Zion National Park's Artist-in-Residence Program

By: Grant Adams

Beginning last year, the Gallery's graduate student assistants partnered with Zion National Park to create an Artist-in-Residence program. The program recruits nationally for professional artists who are eager to live and work in the majestic desert environment of southern Utah for a one-month residency.

The artists are given either rent-free use of a campsite in the main canyon area of the Park or a furnished Park house at the Grotto, a historic cabin located along the Zion Canyon Scenic Drive. This furnished structure is large enough for the artist to live in and set up a small studio.

Through the Artist-in-Residence program, the National Park Service provides artists the opportunity to draw inspiration from Zion's sweeping landscapes, unique geography and wide variety of plants and wildlife.

According to the Park's website, "Artists have been an important part of the National Park system for over a century. Their works have had a long-standing impact on the establishment, expansion, and direction of our National Parks, while creating a permanent record of these treasured places."

Leslie Forrester is the Marketing and Public Relations Manager for the Gallery. She says the growth of the program has been great. "It's really been exciting to ramp up the program and see the quality of artists who are applying to be the next artist-in-residence."

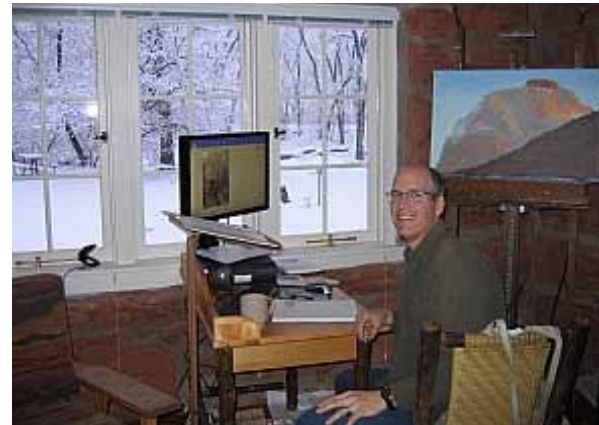
Two artists have been selected to serve as Artists-in-Residence before summer—one in February and one in April. With help from SUU, the Park has now expanded the program from two to four artists per year.

Additionally, the program will expand this fall to include more artistic fields. It has only been open to visual artists in the past, but this fall's application will include literature and music categories, along with visual art.

Besides helping with recruiting the artists, the Gallery's student assistants have also been in charge of advertising the Artist-in-Residence program and adjudicating the entries with the help of the SUU Art and Design faculty.

All in all, the program is off to a good start and shows great promise for future years of artists at Zion.

For more information on the program, go to Zion National Park's official website: <http://www.nps.gov/zion/supportyourpark/artist-in-residence.htm>.



Dennis Farris working in his studio at Zion National Park
Credit: Dennis Farris



Farris in the front yard of the Grotto, his home away from home.
Credit: Dennis Farris



Photo taken by Farris at Zion National Park
Credit: Dennis Farris



Rendering of the Southern Utah Museum of Art

SUMA Update

Acclaimed Utah artist Jim Jones, the inspiration and motivation for the Southern Utah Museum of Art (SUMA), passed away Saturday, December 5, 2009, at his home in Springdale. Jim pledged his home, along with his final paintings, to Southern Utah University as the seed for the new Museum. As he wished, the home is now up for sale and interested parties have the opportunity to take in the incredible views of Zion National Park that inspired his paintings for decades.

Planning and fundraising for the SUMA are well underway. A campaign steering committee has been appointed by SUU President Michael T. Benson with Scott Anderson from Salt Lake City and Cindy Line from Cedar City serving as co-chairs. Other committee members include at present: Jenny Belliston from Provo; Dr. Val and Marilyn Clark from La Canada Flintridge, CA; Colette Cox, Cedar City; Anne Gardner, Cedar City; Donald E. Jones, St. George; Anne Leavitt, Cedar City; Frank and Celestia Nichols, Cedar City; David and Carol Ann Nyman, Cedar City; John Westwood, Cedar City; and Ree Zaphiropoulos also of Cedar City.

To date, more than \$5.3 million has been received or pledged to the \$10 million project including a \$2 million commitment from SUU students and a \$1 million commitment from Iron County, to be paid from restaurant tax revenues. Several funding proposals have been delivered to interested organizations, but ultimately the success of the project will lie in the hands of passionate individuals who truly believe in the value of great art in our community.

One such individual is Anne Gardner, who, with her husband Neil, was the first to give a significant cash gift. As she tells it, "This museum is 27 years in the making for me and I want to help make it happen." Anne serves as the Chair of the Friends of the Braithwaite Gallery. The group will be generously donating the proceeds from the 18th annual Braithwaite Art Auction, which took place in early March, to SUMA.

Construction on SUMA will begin in April of 2011 and all gifts must be received or pledged by that

time. There are many ways to give to the project. Cash payments may be made in one installment or received over three years with final payment received prior to the end of construction in March of 2012. You may make monthly credit card payments or give gifts of securities such as appreciated stocks, bonds or mutual funds. Even gifts of real estate may be given if the property can be easily liquidated.

If you have any questions or would like to make a gift to SUMA, please contact Interim Dean Shauna Mendini at (435) 865-8185, mendini_s@suu.edu or Development Director Donna Law at (435) 865-8182, law@suu.edu.

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

TOTAL: \$ _____

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