

# 15 Bytes

## artists of utah

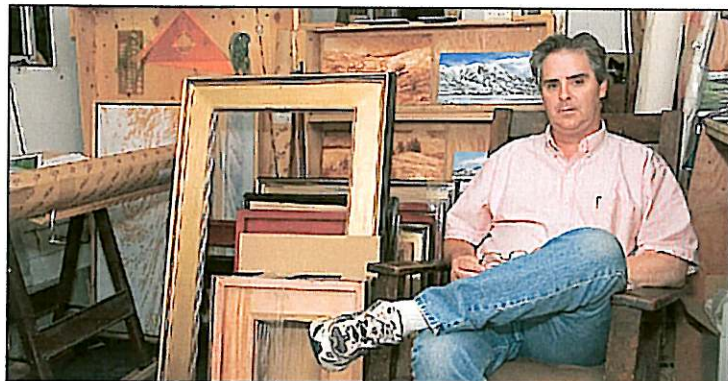
azine

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### Artist Profile: Kearns

## Loving the Landscape: The Art & Life of Tom Howard

by Kimberly Rock | photos by Steve Coray

Vivid and contemplative, inviting and open, over 40 works of Kearns, Utah landscape artist **Tom Howard** will fill the **Eccles Community Art Center** Main Gallery September 5-27. This solo show will be Howard's first opportunity to display at Eccles. "Ogden is the closest I might get to my hometown of Tremonton as far as finding an exhibition place to show my work," he says. "I think about trying to find ways to exhibit my work to the people of the Bear River Valley, try to show them what the place has done for me, what the love of the landscape has done for me."

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### Exhibition Review: Provo

## Turning Point

Modernist Demise and the Humanist Uprise

by Ehren Clark

When we address the history of Modern Art, specifically its engagement with abstraction, it is helpful to discuss many points of view and examine different perspectives to encompass its wide body of meaning. Our understanding of Modernism is continually being opened to new interpretation, but a discussion of the period will always be important to understand the canon of art history. **Brigham Young University's Museum of Art** has proved itself over the recent years as a center for such dialogues. It caters to the University and community, providing rich educational material while establishing and embellishing the canon.

The museum's new exhibition, *Turning Point: The Demise of Modernism and the Rebirth of Meaning in American Art*, not only maintains the standard of the MOA, but curators Campbell Gray and Jeff Lambson have taken their exhibition to a new level. They have made lucid the baffling final years of Modernism, when a hundred year trajectory towards the abstraction of High Modernism gave way to a variety of new disciplines. Assembling a variety of works from such heavy-hitters as Frank Stella, Donald Judd, Morris Louis, Helen Frankenthaler, Sol Lewitt, Jules Olitski, Jenny Holzer, Robert Morris, and Kenneth Noland, *Turning Point* takes on a challenging period in art history, one which the Museum and this reviewer find fundamental to understanding the shift from Modernism to Contemporary art. Consequently, I asked Lambson, coordinating curator of the exhibition, to walk me through the exhibit. Although entry to the

### Exhibition Review: Park City

## Color From the Hive

New Encaustic Paintings at Julie Nester Gallery

by Geoff Wichert

Encaustic is among the most versatile mediums used by painters. Readers of the **August issue** of 15 Bytes will have seen Amy Adams use it to sculpt human heads covered with convincing flesh. Other artists, including some who will be discussed here, use wax to impart a quality of finish to works begun in other mediums. Some users treasure its ability to capture light and glow from within its depths, or the way it thrives in mixed media, or its ancient, worn surface appearance, or the contemporary vibe of its soft focus. Encaustic has been in use at least since Greek Egyptians used it to capture ironically lifelike portraits on coffins almost two thousand years ago, but it fell out of favor in time and only returned to popularity in the 1990s. Although the reasons for its revival include new technology and its Expressionistic quality, some of its greatest appeal has to do with the same qualities that may have led to its fall from grace long ago.

Jeff Cohen, who was added to the exhibit at **Julie Nester Gallery** at the last moment and was not included in the publicity for it, is one artist who uses wax as a substitute for varnish. He builds a painting up out of identically sized, separate blocks held together like so many decorative tiles. When they are painted, he uses a wide, flat brush to draw a coat of molten wax over each individual panel. By varying the direction and other qualities of the application and leaving the surface to cool with the brushstrokes still visibly present he adds to the awareness that each facet of the complete image is separate and discreet. In "Three Marbles on Steel" the final effect may allegorize the way we take in most information in discontinuous bites—chapters of a book, episodes of a story, repeated partial viewings of a scene that may change with time of day or weather, from the disparate parts of which we build our complete mental picture.

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Dan Baxter  
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Individual brushstrokes and other applications of wax harden almost as soon as they are applied and record the precise history of the painting, making a record of progress that can get in the way of the artist's intent. Most encaustic painters periodically apply heat to fuse multiple layers of hot wax into a continuous, smooth, velvety matte surface instead. This may be left alone or worked over and played with to produce contrasting textures. Like Cohen, **Thea Schrack** uses wax to cover work done in another medium: In her case, photography. Where Cohen's effect is meant to be subtle, merging on subliminal, hers is meant as an integral part of her multiple-part ensembles. In "Red Spheres I, II, and III," a thick layer of translucent wax and a finely textured surface diffuse light and soften the focus of already soft focused images. The effect is to distance the subject from the viewer: an idealized or possibly nostalgic impression heightened by the discoloration staining each panel's borders.

**Robin Denevan's** wetlands landscapes are a far cry from Schrack's wax-covered photos, being built entirely from the panel surface up. What makes encaustic so versatile is that unlike oils or acrylics wax doesn't polymerize, so its solidifying is reversible. Colors can be mixed with molten wax and applied as one, but they can also be painted onto hardened wax and then be melted into the body of the wax. In "Quiet Delta," Denevan uses combined wax and pigment to draw and paint the atmospheric backgrounds of his landscape, then covers them with a layer of wax to soften them visually and create a feeling of distance. [0] Then he carves deep into the new surface to render foreground foliage, filling the knife cuts with color that stains the surrounding wax. Limiting his palette creates a mood of early morning or dusk, the margins of day and night appropriate to the marginal places he depicts. The way wax records everything that happens to it contributes a feeling of organic life, with all the mess and happenstance so characteristic of wild places.

**Amber George** also exploits the memory of the wax, but uses it to suggest the passage of time resulting in patina and loss. "Embroidery #1" seemingly acknowledges the impact of microorganisms on living cells: the embroidery of life by life. [1] On the left, wax puddles stand out from an otherwise smooth surface, while on the other tatted antimacassars were pressed into the surface to suggest transparent spheres. Other works depict plants in stencil-like interaction with ornamental patterns, recalling how batik combines such designs with wax and vegetable pigments to produce organic, rather than mechanical effects on dyed fabrics.

Among the antecedents **Tracey Adams** invokes in "Revolution 53" [2] is Jasper Johns, whose targets, flags, and other subjects referred only to themselves: a flag is as flat as a painting of a flag and in that sense is indistinguishable from it. They were also essentially geometric forms consisting entirely of their surfaces, which surfaces Johns used encaustic to activate and expand on. More immediately, through luminous optics and the depth of the wax body Adams brings to life what would otherwise be a relatively static exercise in arranging decorative color forms. Her colors resist being confined to their forms, but spread in ways that resonate with associations. Vertical smearing invokes an animated movie slipping its sprockets. Spreading tints suggests optical glare or pigment bleeding into the surrounding white background. A red band on the left resembles the binding fabric of a book cover. The painting proposes a variety of possibilities to the eye, but leaves them unresolved.

It's challenging to find a term that adequately encompasses what **Kirsten Stolle** does in her encaustic collages and collaborations. "Narratives" implies too much time passing for what are snapshots of an imaginary, alternate world. "Vignettes" accurately describes how the encaustic technique allows her collaged inclusions to occupy center stage while surrounded by accidental marks and artifacts alluding to spurious documentary history. "Mythology" may come closest, so long as her myths are allowed to be substantially scientific. And what are myths but the science of an earlier time? So it is that Stolle's precipitous, net- or sponge-like promontories support trees drawn from anatomical engravings of lungs. [3] They are also ringed by what could be

## Gallery Spotlight: Salt Lake City

### Patrick Moore Returns

The downtown gallery relocates to Sugarhouse  
by Sue Martin

Just off I-80, with off-street parking bordering a quiet, residential neighborhood, you'll find Patrick Moore's new art gallery. A far cry from his former west-side location behind the Rio Grande Depot -- a hip, edgy part of town with parking challenges -- the new gallery at 2233 S. 700 East, near Sugarhouse, is a comfortable destination, especially for those who live in mid- or south-valley areas or Park City.

Location is important but that's not the only attraction in Moore's new space. Formerly a furniture store on the ground floor of Susan Gallacher's King's Cottage Gallery and Art School, Moore's gallery is nearly 4,000 square feet of interesting rooms that seem to go on forever. Each discrete room may potentially showcase a different artist, enabling Moore to offer more artists more opportunities and his customers a greater variety of art to choose from. The more intimate size of the rooms, some furnished with sofas or chairs, also help buyers envision how a piece might fit on their wall back home.

The Patrick Moore Gallery opened in August with the annual show of the Art Glass Guild of Utah, along with some artists Moore has represented for some time, including Holly Mae Pendergast, Darryl Erdmann, Susan Gallacher, and Kim Reasor, a California artist who renders cityscapes in oil. Just as in his former space, Moore also sells jewelry and other small art pieces in his gift gallery.

After closing his west-side gallery at the end of December, Moore says he began looking for another space in the downtown area, "but nothing caught my eye." Meanwhile, artist, teacher and gallery owner Susan Gallacher was dreaming of having someone develop a gallery in the ground floor space of her building. When she heard Moore was looking, she contacted him and the two began dreaming together of what could be.

The very nature of the new gallery suggests a different vision for Moore. "I'd like to bring more out-of-state artists into this market," he says. "Right now, there's a perception around the country that the Salt Lake art market is strong." Because of the way the space is arranged, in five discrete rooms, he can feature three or four artists at the same time.

In addition to featuring new works of art, the new gallery enables Moore to provide another service for his clients: reselling works of art the client no longer wants or needs after down-sizing or simply running out of wall space in the home.

Moore is also planning to offer his space for special events and parties -- from book groups to small theatrical productions, to charity fundraisers. Though there's no formal collaboration with Susan Gallacher or the six other artists who occupy studios in the building, there's always the possibility of an open studio tour, art lectures, or similar art-related events that would help put this unassuming, art-filled building on everyone's art-destination map, so to speak.

"The more traffic we can generate together," says Gallacher, "the better it is for all of us."

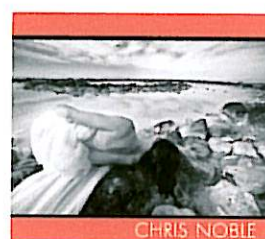
You wouldn't realize it at first glance, but the building has even more space that could be put to synergistic art purposes. There's an empty studio upstairs, and a larger space downstairs that could be another small gallery and/or art studio.

The gallery will be participating in the Salt Lake Gallery Stroll, and for the September show will feature a group show of landscape paintings.

The Patrick Moore Gallery, located at 2233 South 700 East in SLC is open 11-6 Tuesday - Saturday and can be contacted at 801-484-6641.

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