



## Lee Udall Bennion

(1956 - ) Spring City, Utah

*Snow Queen: Portrait of Adah* 1992  
oil on canvas, 48" x 36"

**Learn:** Lee Bennion was born in California and moved to Utah to study art at Brigham Young University. In 1976, she married ceramic artist Joseph Bennion and moved to Spring City, Utah. She has three daughters; the youngest, Adah, is shown in this painting. Her paintings are often slightly distorted, never quite perfect, but she hopes they still reflect the warmth and goodness that she feels exists within them. Lee Bennion hopes those feelings start a conversation between her paintings and the people looking at them.

**Look:** This painting of Adah is not just a portrait, it is also a statement about the artist's life. When she painted this artwork, Lee Bennion was spending most of her time inside, being a wife and mother. So this painting shows Adah inside their house, but it also has a view out the window. The world outside the window represents the future changes and possibilities in the artist's life.

**Ask:** What can you tell about Adah's personality from this portrait? What season is it? How can you tell?

**Create:** Draw or paint a portrait of a friend or family member. Add a few interesting objects or details that will help convey his or her personality and the season of the year?



StateWide Art Partnership



## Gregory L. Abbott

(1945 - ) Bakersfield, California

*Sacred Cows of Art History: At the End of Innocence*—

*Homage to Kurt Schwitters* 1986

mixed media, 23” x 39 ¼”

**Learn:** Gregory Abbott was born in 1945, and grew up in Bakersfield, California. Abbott says he cannot recall a time when he did not want to paint; he thinks his desire was inborn. He still remembers a preschool teacher taking him to task for not using the “right” colors for a drawing; even as a young child he was offended that someone would try to control his artwork. As an artist, Abbott says he is most interested in paradox—where something seems to be one thing but can also mean something else.

**Look:** Abbott’s painting is full of unusual imagery. His art is considered surreal because it takes ordinary images like cows, and puts them in a new setting. Instead of eating grass in a field, Abbott’s cows are found in an apartment near unexpected objects. This juxtaposition brings new meaning to the painting as a whole, and establishes the cow as a symbol for deeper ideas and philosophies.

**Ask:** How many different ways is the cow represented Abbott’s painting? What do you think the cow represents?

**Create:** Draw or paint your own Surrealist artwork by combining people, animals, or everyday objects that do not usually go together in a new and unique setting.



State Wide Art Partnership



## Carlos John Andreson

(1904 -1978) Salt Lake City, Utah

*Still-Life with Guitar* 1950  
oil on board, 12 ¼" x 16 ¼"

**Learn:** Carlos Andreson was born in 1904 in Midvale, Utah. He studied art in Salt Lake City, Los Angeles, New York, Paris, and Berlin. When he returned to the United States, Andreson was employed by the Works Progress Administration (WPA), a Great Depression-era art program that put many unemployed artists to work. His job was to create a series of paintings and drawings of historic places in Utah. Later, Andreson moved to New York and made lithograph prints of street scenes for the New York WPA. His work has a casual, earthy style and portrays everyday scenes of people and places.

**Look:** A still life is a work of art that depicts common inanimate, or “still” objects, like flowers, fruit, shells, or ceramics. Although Andreson’s painting is a still life it is not highly-realistic. It is a Cubist painting where the items are made of simplified, broken, and overlapping forms. The arrangement of shapes and strong lines create a sense of energy and life.

**Ask:** What everyday objects do you see in Andreson’s painting? How has the artist simplified the objects?

**Create:** Set up your own still life and draw some simple outlines of everyday objects. Try overlapping the outlines and filling them in with solid colors.



**SWAP**

State Wide Art Partnership



## **Robert Theodore Barrett**

(1949 - ) Provo, Utah  
*Camille, Seated* 2002  
charcoal on paper, 22” x 30”

**Learn:** Robert Barrett is a gifted painter, muralist, illustrator, and professor, who has a passion for depicting the human figure. He believes that creating realistic art about life is the best way to communicate with viewers. Barrett uses a variety of media, and especially enjoys drawing the human figure. People have a “life force” he wants to portray, and drawing is a quick and effective way to achieve his goals.

**Look:** *Camille, Seated*, demonstrates Barrett’s ability to capture a sitter’s physical shape and personality. Camille’s gaze is direct; the viewer can tell she is confident and comfortable with herself. Barrett uses shading to create details, such as the braids, and to round the figure. He makes the drawing look like a three-dimensional form, a person who takes up space. The design contrasts the S-curves of the figure against the horizontal and vertical lines of the chair and the marks around the figure create the feeling that Camille, although sitting, could move at any time.

**Ask:** What do you think Camille is thinking? What does her body language tell you? Would your opinion change if she were standing or smiling?

**Create:** Try drawing a quick sketch of a friend, family member or classmate. Before you start drawing ask your model to try posing in a variety of ways.



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## Jacqui Biggs Larsen

(1962 - ) Springville, Utah  
*Cottage Industry* 1997  
Mixed Media, 48" x 66"

**Learn:** As a girl, Jacqui Biggs Larsen rode her bike down to the local strip mall and dug through dumpsters for bits of this and that, which she used to make cards for her family. When she was an art student at Brigham Young University she was sometimes discouraged by particular teachers from creating the kinds of works she now creates—a complex combination of collage, montage, and assemblage that generally includes some drawing and painting.

**Look:** To create her artworks, Larsen uses artifacts and photographs, torn-up maps, pins, string, casters, quilts, old savings stamps, and anything else that helps her tell a story. Larsen's work is layered with meaning. She uses everyday objects as symbols. These symbols often have personal meaning, but they are also universal enough to allow individuals to make their own connections between the images, ideas, and their own experiences.

**Ask:** Look closely at the artwork. What symbols do you see? What interesting objects, photographs, and materials has the artist used in this picture?

**Create:** Use interesting objects from your home or school to make a collage. Think about the meaning or symbolism of each object. Remember to ask a teacher or parent for permission to use photographs or important documents in your artwork.



StateWide Art Partnership



## Elzy J Bird

(1911 - 2001) Midvale, Utah  
*The Gossips* 1940  
oil on board, 38" x 40"

**Learn:** Elzy “Bill” Bird was born in Salt Lake City and lived in Midvale, Utah. He was an oil and opaque-watercolor painter, printmaker, designer, cartoonist, arts administrator, and architectural draftsman. He studied with J. T. Harwood and Jack Sears at the University of Utah and at Chouinard School of Art in Los Angeles. He wrote and illustrated children’s books, including *Ten Tall Tales*, and held positions such as animation artist at Walt Disney Studios.

**Look:** Bird’s genre piece *The Gossips*, is an admirable example of American scene painting, also known as American Regionalism. Regionalist painters hoped to portray the beauty and importance of ordinary Americans and the small towns they called home. *The Gossips* demonstrates Bird’s ability to capture the culture of America in this simple yet captivating scene between three women who are chatting on a country road.

**Ask:** What do you think the three women in this painting are talking about? What emotions do you think they are feeling? How does the artist make their conversation more interesting?

**Create:** Observe and draw ordinary people and places in your own town or neighborhood. What would a painting of your home town or neighborhood look like?



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## Carel Pieter Brest van Kempen

(1958 - ) Murray, Utah

*Lizard Relay: Jaquarundi with Green Iguanans and Banded Basilisks* 1991

acrylic on board, 32" x 42"

**Learn:** Carel Brest van Kempen was born in Murray, Utah in 1958. He says he has been fascinated with drawing ever since he could hold a pencil, and his drawing focused on nature from the very beginning. Carel calls himself an amateur biologist and ecologist, both of which are important in his artwork. The fact that he studied biology, not art, influences his art in ways that make it unique. Although Brest van Kempen is a wildlife artist, he is not a typical western wildlife artist.

**Look:** Brest van Kempen's drawings and paintings are carefully drawn, with themes that involve ecology and how animals relate to their environment; they are stories about how animals live. *Lizard Relay* shows banded basilisks and green iguanas, threatened by a jaguarundi. Basilisks have long toes with rows of enlarged scales along the edge to give their feet a large surface area, and they run very quickly, never breaking the surface tension of the water.

**Ask:** How many lizards do you see in the painting? What details help you tell the difference between the banded basilisks and the green iguanas?

**Create:** Draw or paint your favorite animal. Carefully include details that are unique to the animal you are drawing.



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## Nicholas Britsky

(1913 - 2005) Weldirz, Ukraine and New York, New York  
*New Americans* 1974  
oil on board, 45" x 58"

**Learn:** Nicholas Britsky was born in the Ukraine and then came to the United States with his parents who settled in New York. This Ukrainian-American artist studied art in Italy, Portugal, and the United States (Yale) before joining the faculty of the University of Illinois.

**Look:** *New Americans* depicts an immigrant family's first encounter with their new world. Mother, father and daughter are depicted against a semi-abstract background of New York City. The composition of this painting immediately suggests a separation between this innocent and displaced immigrant family and the frantic modern city. The naive quality of their faces evokes their shyness towards the city just around the corner. The fence that divides the cityscape from the figures heightens the sense of separation between these two entities.

**Ask:** Look carefully at the faces of the immigrant family. How do you think they feel about being in a new land? What symbols and images does the artist use to represent America and American opportunity?

**Create:** Make art about a topic you feel strongly about. Carefully select images or symbols that will help convey your message, and consider how the composition of your picture can reflect your feelings on the topic.



State Wide Art Partnership



## Lou Jene Mountford Carter

(1933 - ) Payson/Springville, Utah  
*Mostly Flowers* 1993  
oil on canvas, 28" x 27"

**Learn:** Lou Jene Carter was born in Payson, Utah. As a young child she enjoyed drawing, coloring, and modeling and always wanted to be an artist. Her parents encouraged her to develop her talents. She works in both pastels and oils. Carter explains that she gets bored easily, and switching between the two mediums provides needed variety, as does the wide range of subjects she selects.

**Look:** In *Mostly Flowers*, Lou Jene Carter wanted to see how many objects with flowers on them she could include and still create a balanced painting. Like her other still-lives, this one is filled with things she knows and loves. Carter loved to pick flowers as a child and says her whole life has been taken up with flowers. She has always loved pottery and vases, and her love for these objects comes through in the feeling of the painting. She completed a pastel drawing, and she used it as a beginning for this painting.

**Ask:** What items in the painting are not decorated with flowers? Why do you think the artist included some flowerless images?

**Create:** Choose an object you love, like flowers, or airplanes, or chocolate, and create a still-life that features that item in many different ways. Balance your composition by including at least one simple plain object.



State Wide Art Partnership



C. C. C.  
1890.

## Carl Christian Anton Christensen

(1832 - 1912) Ephraim, Utah

*Handcart Pioneers' First View of Salt Lake Valley* 1890  
oil on canvas, 16" x 12"

**Learn:** C.C.A. Christensen was born in Denmark in 1832. He studied painting and toy making at the Academy of Art in Copenhagen. In 1850, he became a member of the Church of Jesus Christ of Latter-day Saints (LDS) and served an LDS mission to Vest-Sjælland, Denmark. After returning home, he and his wife, Elsie Scheel, traveled to Nauvoo, Illinois, where they purchased a handcart and traveled by foot to Utah. He arrived in Utah with the “Danish flag flying from his cart, his trousers flapping in tatters about his legs.”

**Look:** During his trek, Christensen made many sketches of the scenery and what happened along the way. Later, he painted scenes like this one, which shows the handcart pioneers climbing Little Mountain in Emigration Canyon. Near the top, they could see Salt Lake City for the first time, and they became very excited, waving their hats and handkerchiefs.

**Ask:** Imagine yourself as a pioneer. How would you feel at the end of a long journey? Look at each person in the painting. How do they look similar to and different from each other?

**Create:** Christensen’s paintings are simple scenes that tell stories about people’s everyday lives. Use a pencil and a sketchbook to create your own simple visual history by drawing important events that have happened in your life.



StateWide Art Partnership



## James Calvin Christensen

(1942 - ) Orem, Utah

*The Rhinoceros* 1981

acrylic on board, 14 <sup>3</sup>/<sub>4</sub>" x 11 <sup>3</sup>/<sub>4</sub>"

**Learn:** James Christensen was born in Culver City, California. He grew up two blocks from the MGM studio; consequently, he and his friends often played in the back lot of the studio in Tarzan's pond or on sets for movies such as *Gone With the Wind*. The artist loved to tell stories and use his imagination while playing and drawing. Christensen is an artist who wants to let the viewer's imagination run wild and explore the magical worlds he creates in his paintings.

**Look:** This painting is an example of Fantasy Art because it is about imaginary places and situations. In this painting, Christensen made his rhino look like one an artist named Albrecht Dürer drew a long time ago. Dürer had never seen a real rhinoceros, and he had to imagine what one looked like. Instead of making his rhino look real, Christensen used this imaginary one. The rhinoceros in the painting is stuck in a room; he cannot go forward or backward. He cannot even play with the orange ball. Christensen thinks that sometimes our lives are like the rhino's, and we get stuck.

**Ask:** How do you think the rhino feels? Why did the artist include the tick bird on the rhino's back?

**Create:** Imagine a story about how the rhino escapes the room. Use that story to draw or paint a picture of the rhino's escape.



SWAP

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## **Jeanne Leighton-Lundberg Clarke**

(1925 - ) Provo, Utah

### *Entertaining Favorite Ladies II* 1992-94

oil on canvas, 42" x 60"

**Learn:** Jeanne Clarke grew up in Ohio and studied art in Chicago, Illinois, and later, in Connecticut. In 1974, at the age of 50, she moved to Utah and studied art at Brigham Young University. Jeanne Clarke always puts people in her paintings because people are very important to her. Her paintings are also full of patterns and symbols, painted in bright colors and filling every space. These patterns and symbols can mean many different things, and Clarke says she thinks life is like that, full of patterns and meanings. She hopes people who look at her paintings will see the patterns in their own lives and discover what those patterns mean to them.

**Look:** This painting shows the artist and 14 women from famous artworks. She chose these women because the artists who painted them changed the way she painted and thought about art. She seated them at a table filled with bowls of fruit. The bowls of fruit represent life's abundance and the surprises life offers us.

**Ask:** Which woman in the painting represents the artist? Do you recognize any of the other women in the painting? What do you think these women are talking about?

**Create:** Draw or paint a picture using a variety of patterns and colors. Fill the whole space!



StateWide Art Partnership



H. A. COLLIER

## Henry Lavender Adolphus Culmer

(1854 - 1914) England and Salt Lake City, Utah

*The Three Tetons* 1911

oil on canvas, 42 1/4" x 60 1/2"

**Learn:** Henry “H.L.A.” Culmer played a significant role in the promotion and early economic progress of the West as an entrepreneur, developer of natural resources, civic leader, descriptive writer, and landscape painter. He enjoyed hiking and exploring unknown regions of the mountains and deserts. Like Thomas Moran and other Rocky Mountain artists, he would not allow danger or discomfort to stop him in his quest for beautiful views to paint. Culmer was the first artist of his time to depict the area of the natural bridges in southern Utah and also the interior of Alaska. Culmer believed that magnificent scenery expressed both the beauty and the spirit of America.

**Look:** *The Three Tetons* is an example of a landscape painting. Landscape art depicts natural scenery such as mountains, trees, valleys, oceans, and forests. This painting shows Culmer’s desire to paint a landscape equally as beautiful as the mountains around him. He tried to paint the scenery accurately, but also wanted to convey the feeling of awe inspired by the majestic Tetons.

**Ask:** Would you like to climb the mountains in this picture? How long would it take? What would you take on your adventure?

**Create:** Be an explorer! Find a new place near your home, school, or neighborhood to draw or paint.



State Wide Art Partnership



## Cyrus Edwin Dallin

(1861 - 1944) Springville, Utah

*Paul Revere* 1899

bronze, 37" x 32 <sup>5</sup>/<sub>8</sub>" x 18 <sup>1</sup>/<sub>8</sub>"

**Learn:** Cyrus Dallin was born in Springville, Utah. When he was 18, Dallin traveled to Boston to begin his art studies. Later, he studied sculpture in Paris for two years and then moved back to America and finally settled in Massachusetts. He sculpted statues of many famous American patriots and American Indians including John Hancock, Sacajawea, and Massasoit. Dallin is also the sculptor of the Angel Moroni which sits atop the Church of Jesus Christ of Latter-day Saints' Salt Lake City Temple.

**Look:** *Paul Revere* was a work that Dallin started very early in his career but worked on for most of his life. Dallin's sculpture depicts the famous silversmith as he warned colonial Americans that the "British are coming!" The sculpture is an example of Classical Realism. The artist tried to be accurate in his depiction of Paul Revere's clothes, appearance, and body language so that viewers would recognize this important figure from American history.

**Ask:** Does Paul Revere look like he is riding fast or slowing down? What details did Dallin include to capture movement?

**Create:** Imagine you can freeze a moving person or object. What would it look like if you froze a horse while it galloped, or a basketball player when he shoots a ball? Try to create a drawing or sculpture of a moving person or object.



**SWAP**

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## Cyrus Edwin Dallin

(1861 - 1944) Springville, Utah  
*Portrait of John Hancock* 1896  
Bronze 32 3/4" x 12 1/2" x 9 1/4"

**Learn:** Cyrus Dallin was raised in Springville, Utah. When he was 18, Dallin traveled to Boston to begin his art studies. Later, he studied sculpture in Paris for two years and then moved back to America and finally settled in Massachusetts. He sculpted statues of many famous American patriots and American Indians including John Hancock, Sacajawea, and Massasoit. Dallin is also the sculptor of the Angel Moroni which sits atop the Church of Jesus Christ of Latter-day Saints' Salt Lake City Temple.

**Look:** John Hancock is famous for his patriotism and for his very large and recognizable signature on the Declaration of Independence. The importance of Hancock's role in the American Revolution is clearly conveyed in Dallin's sculpture. Hancock stands tall and resolute with a crow-quill pen in one hand and the Declaration of Independence in the other.

**Ask:** Why do you think John Hancock signed the Declaration of Independence with such a large signature? What does it mean to be a patriot?

**Create:** Draw or paint an important moment in American history. What important people and details should you include in your picture?



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## Cyrus Edwin Dallin

(1861 - 1944) Springville, Utah

*Sacajawea* 1915

Bronze 36 3/4" x 11 1/2" x 22"

**Learn:** Cyrus Dallin was born in Springville, Utah. When he was 18, Dallin traveled to Boston to begin his art studies. Later, he studied sculpture in Paris for two years and then moved back to America and finally settled in Massachusetts. He sculpted statues of many famous American patriots and American Indians including John Hancock, Sacajawea, and Massasoit. Dallin is also the sculptor of the Angel Moroni which sits atop the Church of Jesus Christ of Latter-day Saints' Salt Lake City Temple.

**Look:** Sacajawea was an American Indian woman who accompanied Lewis and Clark as they explored the Western United States. She acted as a guide and interpreter for Lewis and Clark. She traveled thousands of miles with the expedition, and gave birth to her son while in the wilderness. In Dallin's sculpture she is shown pointing the direction the expedition should go, while she carries her sleeping baby, Pomp, strapped to a cradle board on her back.

**Ask:** What do you think life was like for Sacajawea as she explored the wilderness with her baby? Do you think she was scared, excited, or confident?

**Create:** Draw or paint a picture that shows someone being courageous in a difficult or scary situation.



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## Alex Basil Darais

(1918 - 2007) Provo, Utah

*Over Three Billion Served* 1974

mixed media collage on panel, 36" x 36"

**Learn:** Alex Darais was born in Venice, California, and grew up in a Greek Orthodox home. Darais became interested in fine art while learning about Greek culture from his parents. Darais has always had an exquisite eye for design, especially for pleasing and interesting patterns hidden in everyday scenes and objects. He finds aesthetic value in shapes most people never notice. As a designer and painter, he became one of Brigham Young University's most beloved and respected faculty members.

**Look:** Darais' inspiration for his piece, *Over Three Billion Served*, was the discovery of a red cross lying on the pavement in a parking lot. For the artist, the flattened Big Mac container "...immediately conjured up an image with religious connotations." The cross suggested sacrifice, but in a mundane setting. He thought of the many animals that were killed to make hamburgers and envisioned one cow trying to break out of the herd. The resulting artwork becomes a metaphor, or representation, of both religious values and social criticism.

**Ask:** There are two cows that look different in this painting. Can you find them?

**Create:** Make your own mixed-media collage. Combine interesting found objects, like a fast food container, with an unusual or symbolic painted background.



State Wide Art Partnership



## Silvia Liz Davis

(1957 - ) Teasdale, Utah

Guest 1994

wood sculpture, 28 1/2" x 15" x 19"

**Learn:** Born in 1957 in Cupertino, California, Silvia Davis has been a resident of Salt Lake City since 1966. She was born an artist; throughout her childhood she loved to paint and draw and create models out of cardboard, paper, and mud. When she went to college she planned to study painting. However, she found that she preferred working with three-dimensional forms and discovered that wood was the perfect medium for her.

**Look:** Made from found wood, *Guest* is carved from an old painted door that has been laminated. The original painted surface of the door is visible on certain areas of the sculpture. After the carving was finished, some additional areas were painted to unify the piece. Using the door for this sculpture led Davis to work innovatively. The result is an object that is both familiar and new.

**Ask:** Can you tell this sculpture used to be an old door? Why did the artist name this piece *Guest*? Think about the relationship between doors, dogs, and guests.

**Create:** Think creatively and create a work of recycled art. Use an old object (an old toy, piece of clothing, etc...) to create something new and different. Make sure to ask permission if the object does not belong to you.



SWAP

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## Stephanie Deer

(1971 - ) Draper, Utah

*Sometimes Less is More...But Not Today* 2010  
mixed media, 36” x 30”

**Learn:** Stephanie Deer is a Utah native and self-taught artist who uses her art to depict the unique culture and sometimes quirky people of the Beehive State. Deer learned to paint out of necessity while working as an interior designer. When a commissioned artist quit in the middle of an interior design project, Stephanie solved the problem by picking up a paintbrush and finishing the job herself. She has been painting ever since. Deer says her style and painting technique has evolved over time through a process of trial and error.

**Look:** The “Beehive Lady” is a recurring theme in Stephanie Deer’s artwork. Deer says her red-headed, fry sauce-loving character was inspired by “proud...Utah women [who] loved their families, careers, aprons, road shows, and the occasional warm meal.”

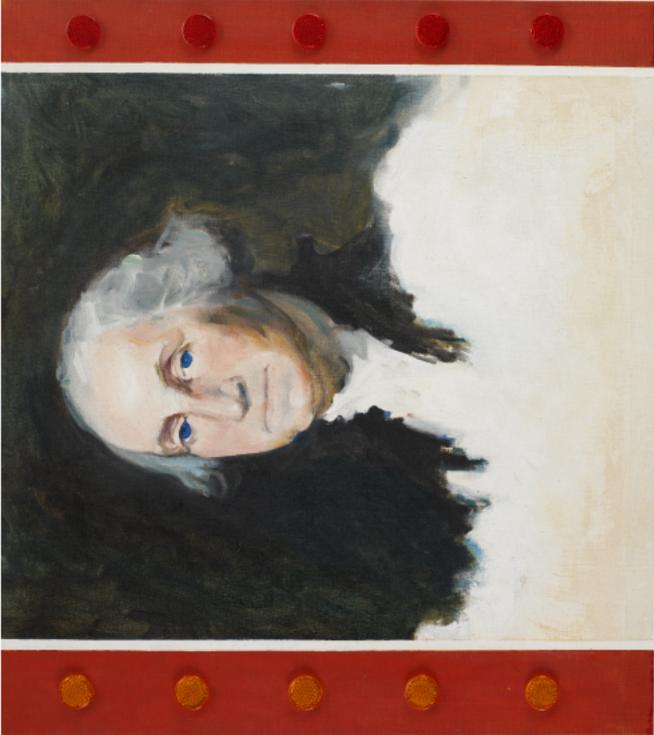
**Ask:** What symbols does the artist use to depict Utah’s culture? Why do you think the artist named the painting *Sometimes Less is More...But Not Today*?

**Create:** Think about the funny or quirky things about your family, school, community, state, or country. Create an artwork that highlights the things that make your culture unique and interesting. Use symbols to help tell your story.



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## Helen Lee Deffebach

(1928 - 2005) Salt Lake City, Utah

*George II* 1967

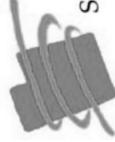
mixed media, 48" x 34"

**Learn:** Lee Deffebach is one of Utah's leading abstract painters. She was the only female non-objective artist in Utah during the early 1960s, and she created Utah's first pop art sculptures and paintings. She enjoyed painting with bright, basic colors on large canvases. Deffebach received her Bachelor of Arts degree from the University of Utah. She also studied in Florence, Italy on a Fulbright Fellowship and in New York City, at the Art Students League.

**Look:** *George II* is a humorous work from the artist's pop art period. Deffebach used the well-known Gilbert Stuart painting of George Washington that is featured on the one dollar bill. The original Stuart painting was unfinished and unpainted below Washington's shoulders. Deffebach imagined the unfinished white space as soap bubbles in Washington's bathtub. Using everyday objects, Deffebach played with our first president's name, royal titles, and our sometimes too-stuffy respect for George Washington.

**Ask:** How does your idea of George Washington change when he is placed in a bathtub?

**Create:** Use part of an image from a magazine or a photograph and draw or paint an unusual setting around it.



**SWAP**

State Wide Art Partnership



## Maynard Dixon

(1875 - 1946) Mount Carmel, Utah  
*Road to the River, Mount Carmel, Utah* 1940  
oil on board, 16" x 19 5/8"

**Learn:** Maynard Dixon was born in California and was a self-taught painter who painted many artworks depicting the West. In his later years, he spent his summers in Mount Carmel, Utah, taking painting trips with his wife to local areas. He is well-known for his ability to capture the majesty of the Southern Utah landscape. Dixon's work over the course of his life included many landscapes but also a varied body of work depicting subjects such as the plight of the American Indian and the Great Depression. He felt that art should be human not just artistic and should therefore serve a purpose or depict a message.

**Look:** *Road to the River, Mount Carmel, Utah* shows the view from behind his home, looking towards the muddy Virgin River. He has made the scene look calm, with peaceful, blue mountains and lively, golden poplar trees. The soft colors and strong, simple shapes help to create a picture that seems much larger than it is. Dixon didn't add details, but painted the scene as he saw it, letting the beauty of the landscape stand alone.

**Ask:** If you were in this picture what would you hear? What would you smell? What would you feel?

**Create:** Think about how colors and shapes change the feeling of a landscape. Choose a feeling (anger, sadness, calm) and try to paint or draw a landscape that captures that feeling.



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## Armon Valoy Eaton

(1938 - ) Vernal/Midway, Utah  
*Antelope* 1971

oil on masonite, 48" x 72"

**Learn:** Valoy Eaton was born in Vernal, Utah. While wandering the fields around his parents' and grandparents' homes, Valoy grew to love the natural beauties of Utah. He attended Brigham Young University on a basketball scholarship, and earned his degree in fine art. For a number of years, Eaton taught high school and painted at night. Eventually, he became successful enough to support himself solely on his work, and became a full-time artist.

**Look:** Eaton's paintings are simple statements about the land. Part impressionist and part tonalist; his paintings have qualities of both traditional and modern art. *Antelope* has a rich look that comes from paint that has not been thinned with painting medium or turpentine. Eaton drags his heavily laden brush both across and with the form of the object he is painting. This gives the objects a sense of weight, which allows form, light, and color to assert themselves in proper proportion.

**Ask:** Do you see the antelope in Eaton's painting? Why do you think he chose to make the antelope so small?

**Create:** Draw a sketch of a landscape with animals. Experiment with the size of the animals in your drawing and see how scale changes the feeling of a landscape.



SWAP

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E. Ettore - 93.

## Edwin Evans

(1860 - 1946) Lehi/Salt Lake City, Utah  
*Stacking Grain in Salt Lake Valley* 1893  
oil on canvas, 26" x 38 <sup>3</sup>/<sub>4</sub>"

**Learn:** Born in 1860, Edwin Evans grew up in Utah County. Unlike many Utah artists, Evans did not consider being an artist until he was nearly 30. While working as a railroad telegrapher, Evans whiled away his time sketching. One day, Mr. Alonzo E. Hyde from Eureka saw Evans sketching and declared him an artist. In the fall of 1890, Evans, backed by Hyde and his business partner John Beck, joined other Utah artists in Paris. Later, Evans received support from the Church of Jesus Christ of Latter-day Saints as a member of the Paris Art Mission.

**Look:** Evans studied art in Paris. As a result, he adopted a more impressionistic style and a love for landscapes. Many impressionist paintings were painted outdoors, using small thin brushstrokes so that the artist could quickly capture the changing light. *Stacking Grain in Salt Lake Valley* was Evan's first major painting upon returning to Utah. It exhibits the artist's use of looser brush strokes and focus on landscapes.

**Ask:** Look quickly at the painting then close your eyes. What do you remember most about the painting?

**Create:** Try painting outdoors like the impressionists. Choose a subject and paint a picture of it at different times of the day. Pay attention to how the changing light affects the color, shadow and form of your subject.



SWAP

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## **Avard Tennyson Fairbanks**

(1897 - 1987) Payson/Salt Lake City, Utah

*Lincoln the Railsplitter* 1941

bronze, 54" x 26" x 23"

**Learn:** Avard Fairbanks' career as a sculptor began at the very young age of 12 when he won first prize at the 1909 Utah State Fair for his first sculpture, a rabbit in clay. Fairbanks believed art should be simple and understandable, not only to the educated and technically trained, but also to children and the untutored. Over his lifetime, he has done a variety of religious, patriotic, and figurative sculptures, small and large bronzes, marble carvings, medals, and relief panels for clients such as the state of Idaho and Chrysler Motors.

**Look:** Fairbanks always spent time researching his intended subjects in order to include accurate details. For his many busts and statues of Abraham Lincoln, Fairbanks studied historical details of Lincoln's life as well as the president's life mask in order to portray him accurately. *Lincoln the Railsplitter* portrays a youthful Abraham Lincoln, one that is more of a frontiersman than lawyer or President. This version of Abraham Lincoln, beardless and with an ax in hand, is ready to take on the obstacles ahead.

**Ask:** Why do you think the artist chose to portray Abraham Lincoln when he was a young man? What is a "railsplitter"?

**Create:** Research and draw a historical figure, paying close attention to his or her unique features and personality.



StateWide Art Partnership



## John B Fairbanks

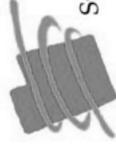
(1855 - 1940) Payson/Salt Lake City, Utah  
*The Great White Throne Through the Saddle* 1919  
oil on canvas, 36 1/8" x 24 1/8"

**Learn:** John ‘J.B’ Fairbanks was born in Payson, Utah. Though he always loved art, it was not until J.B was 18 years old that he decided being an artist was the career for him. John Hafen, the well-known artist, moved to Payson and opened a studio. At the time, J.B was preoccupied by baseball; however, one day he visited John Hafen’s studio and after seeing his works, he forgot baseball, and he focused his ambition on art. He completed many landscapes of Utah, and copies of old master works. He was one of the French Mission artists for the Church of Jesus Christ of Latter-day Saints.

**Look:** J.B Fairbanks first visited the area that is now Zion National Park in February 1917 and for the next several years, he would spend his summers there painting the grand scenery. He was one of the first artists to do so. *The Great White Throne*, created in 1919, is one of Fairbanks’s many spectacular landscapes depicting Zion’s natural beauty and splendor.

**Ask:** What is a throne? Why do you think this painting is called *The Great White Throne*?

**Create:** Go on a hike, visit a National Park like J.B Fairbanks, or sit in your backyard and spend time drawing the beautiful scenery around you.



StateWide Art Partnership



## **Louise Richards Farnsworth**

(1878 - 1969) Salt Lake City, Utah  
*Capitol from North Salt Lake* 1935  
oil on canvas, 15" x 22"

**Learn:** Louise R. Farnsworth grew up in Salt Lake City, Utah, but received much of her artistic training in Paris and at the Art Student's League in New York. Her cousin, Utah artist Lee Greene Richards, also greatly influenced Farnsworth's artistic development through his use of bright color and loose, free application of paint. Farnsworth was one of Utah's first female "modern" artists. She received little approval from the Utah art world for her non-traditional approach.

**Look:** *Capitol from North Salt Lake*, like many of her paintings, uses two sets of complementary colors, blue with orange and violet with yellow. The viewer can see the silhouette, or outline of the capitol building and the Salt Lake skyline behind industrial buildings, rail yards, and smokestacks, with the Wasatch Mountains in the background. Together, they form a compelling image even though the painting itself is small.

**Ask:** What feeling would this painting have if the artist used a different pair of complementary colors, like red and green?

**Create:** Choose a pair of complementary colors such as orange and blue, violet and yellow, or red and green. Draw or paint a landscape using only those two colors.



**SWAP**

StateWide Art Partnership



## Calvin Fletcher

(1882 - 1963) Provo/Logan, Utah  
*Wash Day in Brigham City* 1929  
oil on board, 24 ½" x 27"

**Learn:** Calvin Fletcher was a shy child whose artistic gifts were apparent early in his life. Although he was most interested in sculpture, no local teachers were available, so his parents arranged lessons with the painter J. B. Fairbanks who had a studio in Provo. Later, he studied art in New York, London, Paris, and Chicago. Afterwards, he became a teacher, and brought famous artists such as Birger Sandzen, to Logan, Utah to teach summer classes at the local college. Calvin Fletcher is well-known for his years of service to and innovation in the Utah State University Art Department, to the Utah art scene, and as a transmitter of styles from the national art scene.

**Look:** *Wash Day in Brigham City* is very different from the typical Utah painting of the day. The colors are bold and the brush strokes are strong but free. This piece shows a woman hanging wet clothes to dry in the icy northern Utah air. Scenes from daily life, like this one, are called genre paintings.

**Ask:** If you were to draw a genre scene of your own life, how would it look different than Fletcher's painting?

**Create:** Think about the simple tasks, or ordinary chores you do everyday, and draw or paint a picture that shows that part of your life.



StateWide Art Partnership



## Mabel Pearl Frazer

(1887 - 1982) Filmore/Salt Lake City, Utah  
*Sunrise, North Rim Grand Canyon* 1928  
oil on canvas, 33" x 57 <sup>3</sup>/<sub>4</sub>"

**Learn:** A very independent personality, Mabel Frazer became devoted to art at an early age. Frazer had some early childhood experiences that encouraged her later exploration of many forms of art. Her father had a blacksmith shop, a carpentry shop, and what she called a "stone sawmill." Working in and being exposed to a variety of art-related jobs were rich experiences for Mabel, the budding artist. Frazer graduated from the University of Utah and studied art in New York and Europe. She then returned to Utah to teach at the University of Utah. She excelled at many types of art and taught nine different kinds of art classes.

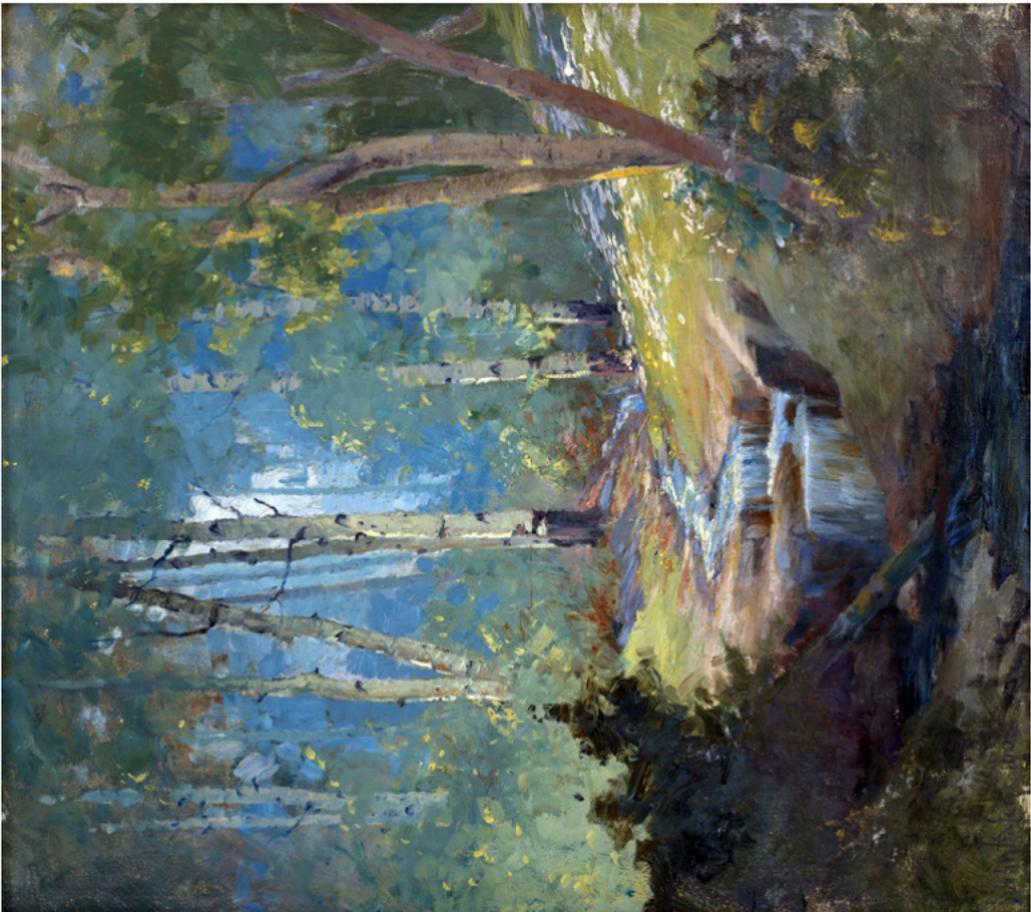
**Look:** Frazer painted the Grand Canyon, Zion National Park, and Cedar Breaks National Monument several times, including this piece, *Sunrise, North Rim Grand Canyon*. The painting has flowing rhythms, and bold color in flat patterns which convey the mood and texture of the landscape. Frazer uses warm and cool colors to capture the warm sunlight creeping into the cool dusky shadows of the Grand Canyon.

**Ask:** How did the artist use warm and cool colors to depict the changing canyon light?

**Create:** Watch a sunrise or sunset and pay attention to the changing colors. Use warm colors and cool colors to create your own sunrise or sunset picture.



StateWide Art Partnership



## John Hafen

(1856 - 1910) Switzerland and Springville, Utah

*The Mountain Stream* 1903

oil on canvas, 26" x 23"

**Learn:** John Hafen was interested in art from a young age and became one of the youngest and earliest students at the Twentieth Ward Academy in Salt Lake City, a school that included drawing instruction in its lessons. During the next ten years, Hafen studied with two Utah artists, George Ottinger and Dan Weggeland, who encouraged him to seek traditional training outside of Utah. In 1890, sponsored by the Church of Jesus Christ of Latter-day Saints, Hafen and three other Utah artists traveled to Paris to study at the Academie Julian.

**Look:** Hafen's studies in Paris had a strong impact on his work. *The Mountain Stream* is an excellent example of Hafen's skill as a landscape painter. The composition is strong, and the technique is painterly, with leaves, flowers, and grasses merely indicated instead of exactly detailed. Because of the loose, impressionistic style, Hafen has successfully communicated the poetic beauty of a sunlit clearing as a stream winds among the aspen trees.

**Ask:** How does the artist use light and shadow to draw your eye to the mountain stream?

**Create:** Draw your own mountain stream. Is your mountain stream trickling or overflowing. Notice how the mountain stream seems to narrow in the distance.



SWAP

State Wide Art Partnership



## Carol Petit Harding

(1935 - ) Pleasant Grove, Utah  
*Symbols of the Orient* 1992  
pastel, 25 1/4" x 18 1/2"

**Learn:** Born and raised in Utah, Carol Harding's artistic interests were inspired by the natural beauty of her surroundings. She is a graduate of the Famous Artists School of Art in Westport, Connecticut, and she also studied at the Gloucester Academy of Art in Massachusetts. Specializing in landscapes, still-lives, and figure studies in oil and pastel, Harding uses art to express her joy in life.

**Look:** *Symbols of the Orient* is rich in elaborate detail, but the composition of the piece is rather simple. The artist's dramatic use of color, light, and shadow capture the viewer's attention. The viewer is able to see the sheen of the silken threads in the kimono, and the vases have an almost luminescent quality where they reflect the bright colors of the kimono and the light from a nearby window. In fact, *Symbols of the Orient* is so realistic in detail that it almost has the appearance of real life.

**Ask:** Can you see the window in this picture? (Look closely at the surface of the black vase.)

**Create:** This painting was created using pastels. Pastels are similar to chalk and can be smeared, and blended. Try drawing a realistic still-life using pastels or colored chalk. Choose objects for your still life that have personal meaning to you.



StateWide Art Partnership



## James Taylor Harwood

(1860 - 1940) Salt Lake City, Utah

*Boy and Cat: My Little Son, Heber James* 1910  
oil on canvas, 40" x 32 1/4"

**Learn:** James "J.T." Harwood was born into an arts-oriented family. As a youth he spent time sketching, and later studied with prominent Utah artists. He studied art in California and was one of the first Utah artists to travel to France and study art in Paris. Before going to Paris, Harwood fell in love with his art student Harriet "Hattie" Richards. They later married in Paris. In 1892, he became the first Utahn to have a painting in the famous Paris Salon.

**Look:** Harwood is known for creating genre paintings, or scenes from everyday life. *Boy and Cat: My Little Son, Heber James* is a great example of his work. The artist's fifth child, Heber James Harwood, is shown sitting on an old chapel pew, which Harwood bought and put in his studio. The barefooted Heber James wears overalls while he sits and eats a raisin bun. A kitten curiously sniffs, interested in the food, and the child's eyes tenderly engage the viewer. The picture is a warm depiction of family life, painted by the boy's caring father.

**Ask:** How do you think the artist felt about his son Heber? How does the artist create a warm, happy feeling?

**Create:** Draw a picture of a close friend or family member. Use detail, color, light, and shadow to create a mood in your drawing that matches your feelings about the person.



StateWide Art Partnership



## James Taylor Harwood

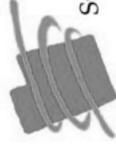
(1860 - 1940) Salt Lake City, Utah  
*Richards' Camp, Holiday Park-Weber Canyon* 1888  
oil on canvas, 26" x 45"

**Learn:** James "J.T." Harwood was born into an arts-oriented family. As a youth he spent time sketching, and later studied with prominent Utah artists. He studied art in California and was one of the first Utah artists to travel to France and study art in Paris. Before going to Paris, Harwood fell in love with his art student Harriet "Hattie" Richards. They later married in Paris. In 1892, he became the first Utahn to have a painting in the famous Paris Salon.

**Look:** This painting, *Richards' Camp, Holiday Park-Weber Canyon*, was finished before he went to Paris and is autobiographical, meaning it is about his own life. It shows the campground at Holiday Park with white tents among tall pines in a forest clearing. The viewer can see the artist holding his easel and paint kit, heading off to paint. He looks to his left at Hattie, who has a pail of water for the camp, and she glances back at him.

**Ask:** Can you find the artist, J.T. Harwood, in this painting? Can you find Hattie walking back to camp and holding a pail of water?

**Create:** Draw or paint an autobiographical artwork. Think of a significant moment in your life, and try to capture the details of that moment in your artwork? Where were you? What did it



SWAP

StateWide Art Partnership



**Raymond Vincent Jonas**  
(1942 - ) Provo, Utah  
*Abstract Configuration* 1982  
wood, 45 ¾" x 72" x 60"

**Learn:** Raymond Jonas grew up in California, surrounded by a thriving art scene. He studied at the Art Center in California and at Brigham Young University in Utah. Originally a painter, Jonas gradually switched to wood carving. He also explored the use of metal, especially steel, when fabricating his sculptures. Jonas is interested in having his work communicate the beauty of simple forms. His sculpture is not “of” something, but uniquely itself. Jonas has also decided to draw on several primitive cultures for much of his artwork and appreciates the spiritual role art plays in each of those cultures.

**Look:** *Abstract Configuration* is an example of non-objective “abstract” art. The artwork is not necessarily a representation of something real, but an expression in form, line, and color. In this sculpture the artist has created tension by combining a plain white finish with richly textured wood. He also balanced the simple, abstract shapes in such a way that the piece has a light, organic feel to it.

**Ask:** Why did the artist used such simple colors and shapes? Does it remind you of anything?

**Create:** Use empty cardboard or plastic containers to create your own abstract sculpture. Paint the containers and attach them to each other to create a unique and interesting composition.



**SWAP**

StateWide Art Partnership



## **Brian Thomas Kershisnik**

(1962 - ) Kanosh, Utah

*Flight Practice with Instructor* 2000  
oil on canvas, 108” x 138”

**Learn:** Brian Kershisnik was born in Oklahoma City, Oklahoma, but he spent his childhood in various cities around the world. When he started studying art in college, an early exposure to native and archaic ancient art influenced both his style and approach to his work. Kershisnik consciously tries to be an observer of the scene he is portraying rather than a participant. And while his work is narrative, meaning it tells a story, he also inserts some surreal (dreamlike) elements into his art.

**Look:** *Flight Practice with Instructor*, like many of Kershisnik’s paintings, is both introspective and whimsical. A religious interpretation is possible as well, but the painting seems to chiefly relate to the dreaming child that still exists in us all—the child who believes that someday, somehow, he can soar with the birds.

**Ask:** How does the title *Flight Practice with Instructor* help tell the story of this painting? Have you ever had a dream where you were flying?

**Create:** Think about one of your most unusual dreams and try to draw it. Choose an interesting title for your artwork that will help viewers understand the story you are trying to tell.



**SWAP**

StateWide Art Partnership



HOMO  
BARBATUS  
CUM  
TANTO  
DOLORE  
CAPITIS



**Wilford Wayne Kimball Jr.**

(1943 - ) Salt Lake City/Springville, Utah  
*Homo Barbatus Cum Tanto Dolore Capitis* 1994  
lithograph, 30" x 22"

**Learn:** W. Wayne Kimball is a master print maker. His interest in print making can be traced back to his childhood exposure to small-scale art reproductions in books and magazines. Kimball prefers creating small lithographic prints that utilize intricate drawings, color gradients, and vivid colors. He conveys meaning in his work by grouping objects in a way that creates a puzzle or dilemma for the viewer. He hopes viewers will use their own assumptions to interpret the meaning of the artwork.

**Look:** Kimball's lithograph *Homo Barbatus Cum Tanto Dolore Capitis*, combines classical and modern images. The head is from a 17th century statue, the hands are industrial gloves from a catalog of scientific materials, and the feet are from a book of 19th century engravings. The Latin title translates to *Bearded Man With a Headache This Big*, and the man's face clearly expresses his physical suffering.

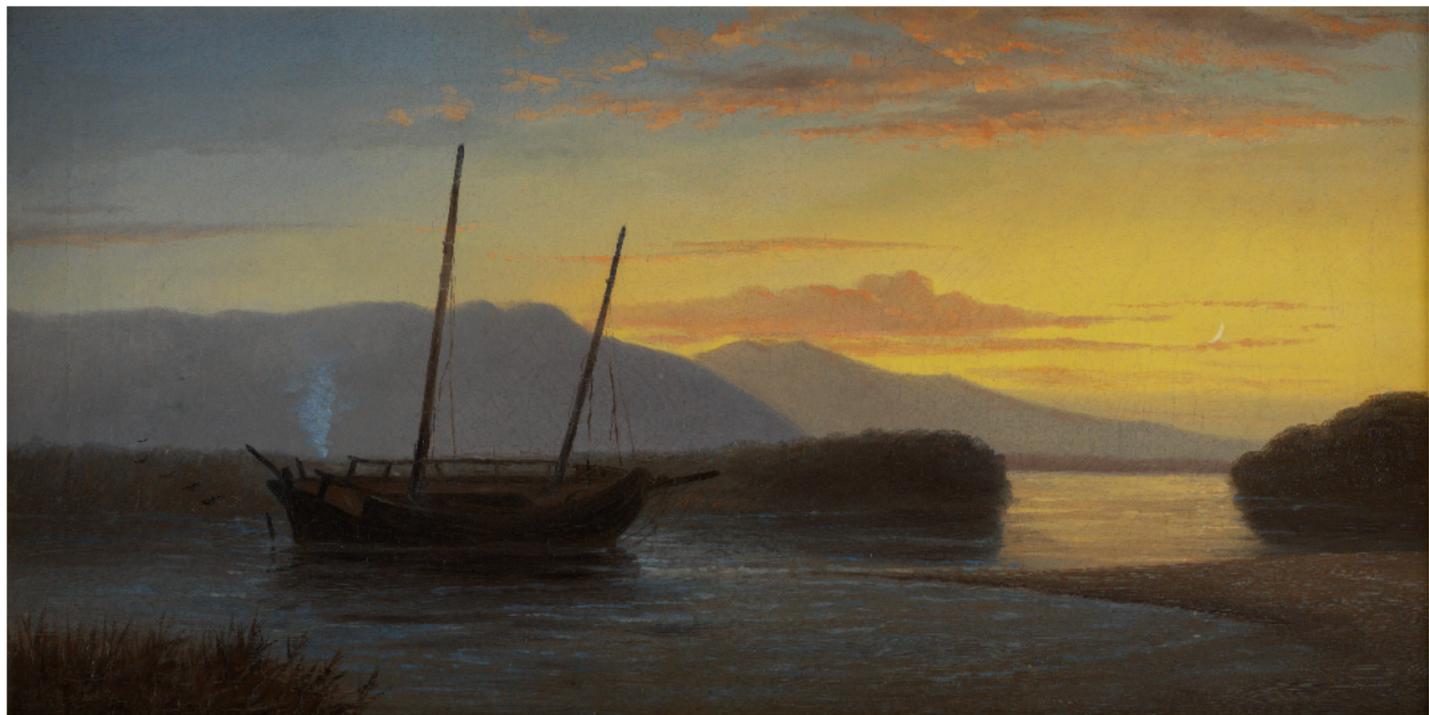
**Ask:** Is this print funny or serious? How does the translation of the artwork's title change your understanding of the picture?

**Create:** Make your own print. Use a pencil to carve a simple picture on a piece of styrofoam. When your drawing is complete roll a thin layer of paint on the drawing, then press the styrofoam onto a piece of paper.



**SWAP**

StateWide Art Partnership



## Alfred Lambourne

(1850 - 1926) Salt Lake City, Utah

*Twilight near the Mouth of the Jordan, Utah 1872*  
oil on canvas, 12 1/8" x 24"

**Learn:** Alfred Lambourne was born in England on the River Lambourne on February 2, 1850. His parents encouraged his artistic talents while he was young. When the family joined the Church of Jesus Christ of Latter-day Saints and moved to the United States, Lambourne began his experience as a romantic realist painter of the western landscape. He was one of the first artists to visit and paint Yellowstone, the Grand Canyon, and Yosemite. He was also a prolific writer. He wrote a total of 14 books, some of which he illustrated with black and white tempera paintings.

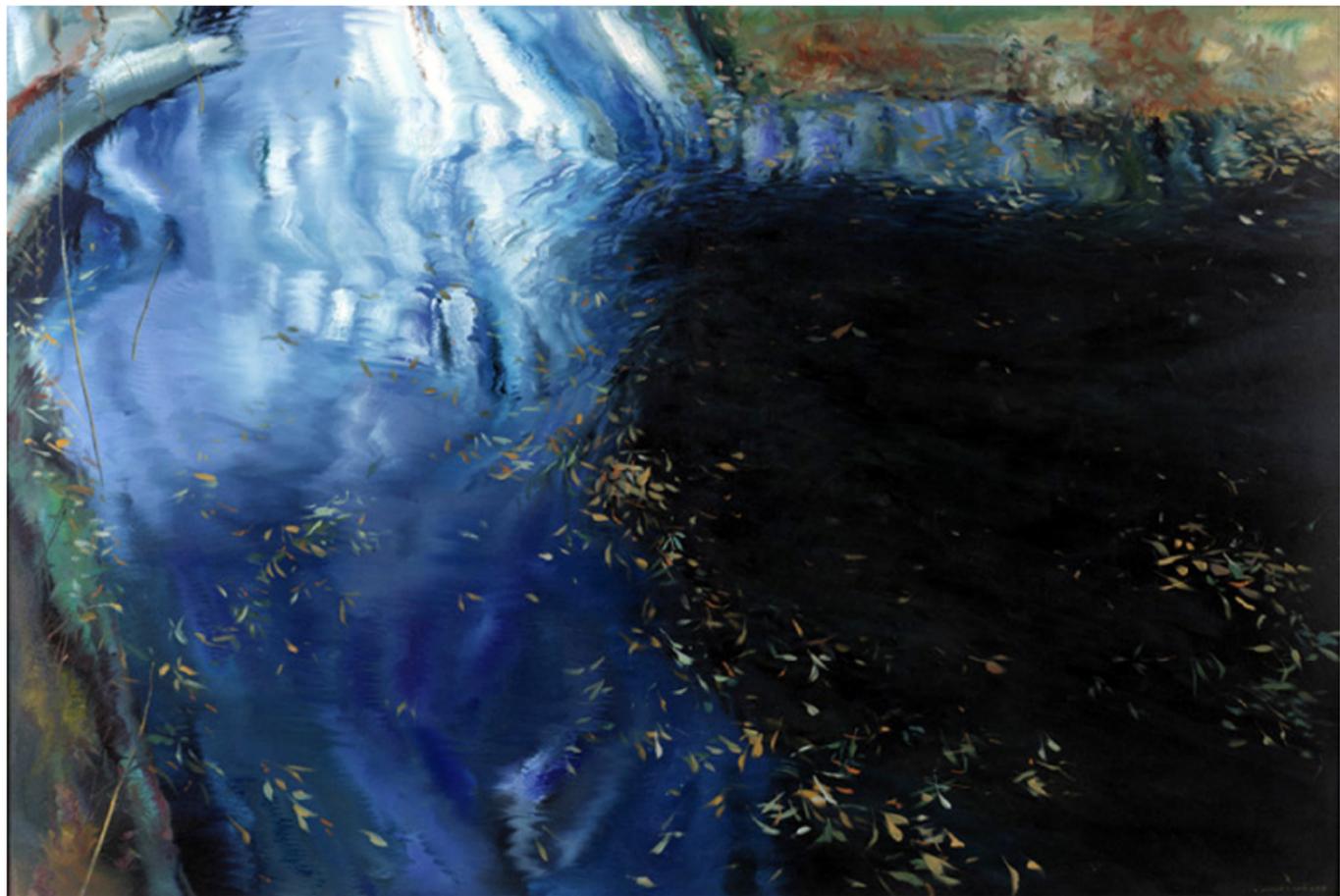
**Look:** *Twilight near the Mouth of the Jordan, Utah* is typical of Lambourne's early body of work. This particular piece features a dark foreground with light in the background illuminating the boats and water of the Jordan river. The dramatic depiction of twilight gives the painting a romantic tone. Romantic artists tried to capture the emotion, as well as the beauty of a landscape. Many artists emulated Lambourne's style and also emphasized new and unexplored territories in their work.

**Ask:** How does this painting make you feel?

**Create:** Use color, light and shadow to draw or paint a landscape in the romantic style. Do you want your landscape to feel calm, dangerous, frightening, or peaceful?



State Wide Art Partnership



**Robert Leroy Marshall**  
(1944 - ) Springville, Utah  
*Iridescence* 1994  
oil on canvas, 48" x 72"

**Learn:** Robert Marshall was born in Mesquite, Nevada. He studied art at Brigham Young University and spent much of his career as a professor at BYU. He is an accomplished draftsman, and oil and watercolor painter. Marshall believed that as a professor, he could give back to humankind some of what he has been given. Part of the fulfillment he found in teaching came from being able to share in the creative processes of others.

**Look:** Marshall believes that landscapes are still a good choice for subject matter, even though they have fallen out of favor with many art critics. *Iridescence* depicts a portion of small stream or wetlands area. The view is from above, and the simplified forms create an artwork in which the viewer is aware of what they are looking at, but is also aware of the colors and movement of the water, dotted by fallen leaves. Those details make the painting as much an exploration of color, texture, and design as it is an image of a stream.

**Ask:** Why did the artist draw the stream up-close instead of at a distance?

**Create:** Depict a landscape that uses an unusual point of view. Get up-close and personal with your subject, look down from a lofty viewpoint, or lie on your back and draw the sky.



StateWide Art Partnership



## **Judith Ann Mehr**

(1951 - ) Salt Lake City, Utah  
*Grandma was a Storyteller* 2000  
oil on canvas, 34" x 44"

**Learn:** Judith Mehr completed her bachelor's degree at Brigham Young University, and established her home and her painting career in Utah. She has been commissioned to paint many illustrations for various publications and lesson manuals for the Church of Jesus Christ of Latter-day Saints (LDS). She has also been commissioned to paint portraits of LDS church presidents and leaders. Judith Mehr is known as a painter of domestic genre scenes intended to express local Utah culture and values.

**Look:** This particular work, *Grandma was a Storyteller*, shows a grandmother seated on a porch in a rocking chair, with her grandchildren seated around her. The children gaze at her with rapt attention while she captivates her young audience with stories. All of the figures are engaged in activities common to country living, such as shucking corn, shelling peas, and petting the cat. In addition to capturing the ideal simplicity of rural life, this painting is also about the passage of time and the stories shared between generations.

**Ask:** What do you think the grandma's story is about? Is it a scary story, sad story, or a happy story?

**Create:** Draw or paint a special memory of someone close to you like a parent, grandparent, or teacher.



StateWide Art Partnership



## Lee Anne Miller

(1938 - ) Farmington, Utah  
*Storm Spirits on Horizon #6* 1977  
watercolor, 22 3/8" x 29 5/8"

**Learn:** A native of Farmington, Utah, Lee Anne Miller is currently living in New York where she works as a painter and printmaker. Miller values growing up in the West and being exposed to the dramatic and diverse landscapes of the area. Using form and color, Miller creates an essence of Utah in her abstract landscape paintings, which are inspired by the beauty of nature. She states that “my primary source of influence and inspiration is the natural, organic, earth-related environment.”

**Look:** Miller’s watercolor painting, *Storm Spirits on Horizon #6* is an abstract landscape, but also has some realistic elements. It is abstract in that it does not represent a particular place, but rather the feeling of the landscape. The artist uses form to give the landscape some realistic elements like hills, clouds, and land. Her use of strong lines and deep colors give this painting a unique mood.

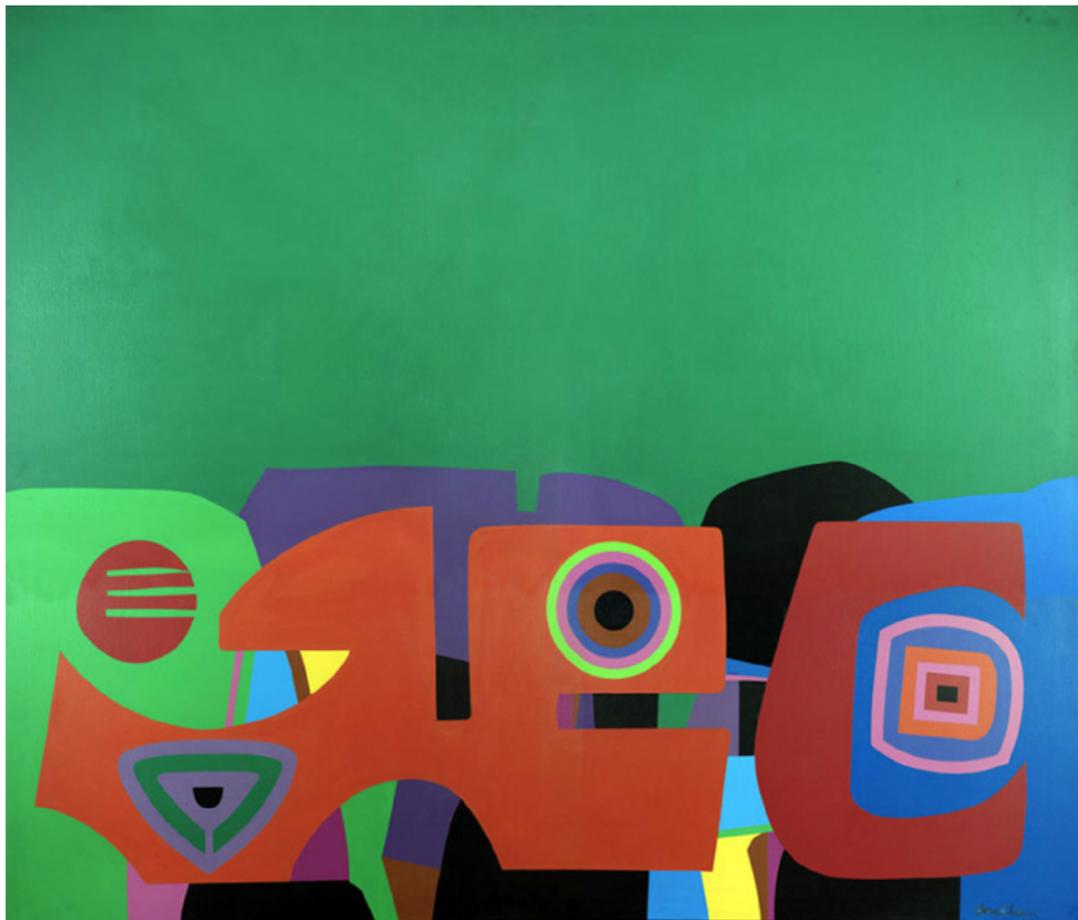
**Ask:** Why do you think the artist named this painting *Storm Spirits on Horizon #6*? Do you think the storm in this painting is just starting or is it ending? Is the storm scary or beautiful?

**Create:** Make your own weather watercolor. You can create stormy clouds or a beautiful sunset by brushing your paper with water, and then adding wet paint. To make rain or snow try adding a sprinkle of salt to wet watercolor paint.



SWAP

StateWide Art Partnership



## Donald Penrod Olsen

(1910 - 1984) Salt Lake City, Utah

*Chelsea VI* 1980

acrylic on canvas, 67 1/2" x 80"

**Learn:** Donald Olsen was a classical violinist before he became an abstract painter. He was born in Provo, Utah, and he studied at Brigham Young University, the University of Utah, and later, in Massachusetts. After he graduated, Olsen taught music and art in Utah schools. Olsen was dedicated to modern art and experimented with almost every modern style of painting. He made many trips to New York and was influenced by the important New York Abstract Expressionist and Minimalist painters.

**Look:** This painting, *Chelsea VI*, is an example of minimalist art. Minimalist art uses only the simplest shapes and colors and was popular from about 1967 to 1984. Olsen did not believe paintings should look like realistic scenes or people; instead, he believed they should express the artist's ideas and feelings through pure color, basic shapes, and simple lines.

**Ask:** Why do you think the artist put all the shapes and colors to the bottom half of the painting?

**Create:** Cut out simple shapes and lines in a variety of colors of construction paper. Create your own minimalist artwork by layering shapes and colors in various ways. Once you create an interesting composition glue the shapes in place.



SWAP

StateWide Art Partnership



## **George Martin Ottinger**

(1833 - 1917) Salt Lake City, Utah

*Immigrant Train: Away, Away to the Mountain Dell: The*

*Valley of the Free* 1897

oil on canvas, 20" x 40"

**Learn:** George Ottinger was born in Pennsylvania but was raised in New York City by his uncle. When he was sixteen, he ran away to become a sailor on a whaling ship, and by the age of twenty, he had traveled around the world. Ottinger also studied art at the Pennsylvania Academy of Fine Arts. Ottinger's art is significant because of its historical value, but also because it influenced many young Utah artists.

**Look:** In 1861, Ottinger and his mother emigrated by wagon train from Florence, Nebraska to Salt Lake City, a distance of 1,079 miles. This painting depicts the pioneers passing Chimney Rock in western Nebraska, on their way to Utah territory. With flute and accordion, the pioneers sing, "Away, Away to the Mountain Dell: The Valley of the Free," as they steadily walk westward.

**Ask:** What details did the artist include in this painting that help you understand what it was like to be a pioneer?

**Create:** Imagine that you are a pioneer in a wagon train walking hundreds of miles to a new home. What would make you happy? What would you be afraid of? How would you feel if you were walking on a hot day, or a snowy day? Draw your own imaginary pioneer picture.



StateWide Art Partnership



## Lorus Bishop Pratt

(1855 - 1923) Salt Lake City, Utah  
*Fishing along the Cache River* 1901  
oil on canvas, 18 1/4" x 29"

**Learn:** Lorus Pratt studied art at the University of Deseret with Dan Weggeland and George M. Ottinger. After being encouraged by these two professors, Leaders from the Church of Jesus Christ of Latter-day Saints felt a need for “modern French murals” in their temples. As a result, Pratt, along with John Hafen, J.B. Fairbanks and Edwin Evans were sent to Paris in 1890 to study art at the Academie Julian. This harvest genre continued to be Pratt’s most significant subject matter into the twentieth century. Despite his skill, Pratt’s work was never popular in the Utah, and he died in poverty.

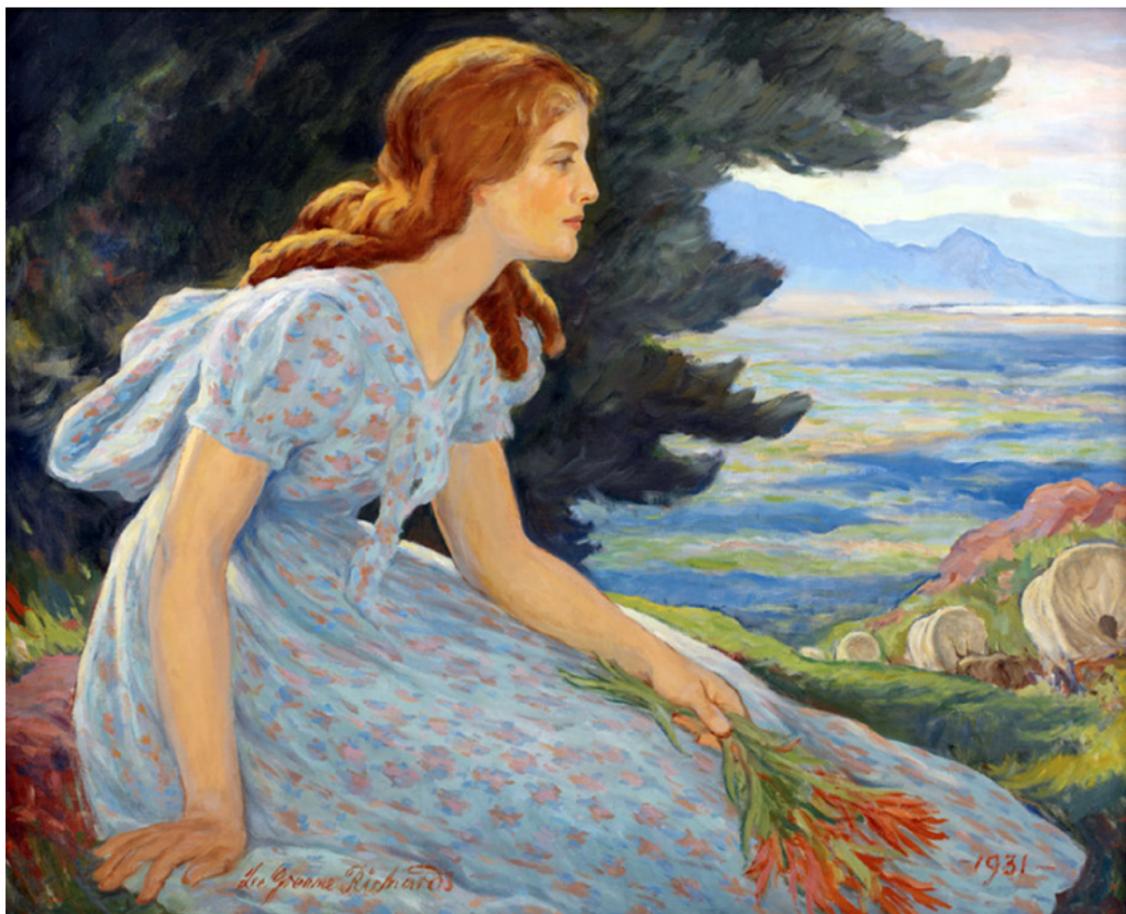
**Look:** *Fishing along the Cache Valley* shows the influence of Pratt’s study in Paris with its loose, impressionist style, agrarian (farming) subject matter, and dramatic contrasts of rich color. Most impressionistic painting were completed “en plein air,” which when translated means “in the open air” (outside).

**Ask:** Why are the men in this picture catching fish? Do you think it is for fun, for food, or for work?

**Create:** Try drawing or painting “en plein air.” Set up an easel outside or simply use a sketchbook to draw or paint simple scenes from nature.



State Wide Art Partnership



## Lee Greene Richards

(1878 - 1950) Salt Lake City, Utah

### *Dreaming of Zion* 1931

oil on canvas, 32" x 39 1/2"

**Learn:** Lee Greene Richards grew up surrounded by artists. He and his friends, including Mahonri Young, studied art under J.T. Harwood. Later, he studied in Paris and became the first Utah artist to receive an Honorable Mention in the famous Paris Salon. After Richards' return to Utah in 1904, he received many commissions for portraits. His ability to capture the spirit of the sitter brought him recognition in the art world. He believed art should be firmly based on traditions of the past but should also reveal the artist as an individual.

**Look:** *Dreaming of Zion* is a painting of the artist's daughter, Louise Richards Hauber, which was painted to honor the 100th anniversary of the Church of Jesus Christ of Latter-day Saints. Louise is shown as a pioneer girl among the first wagons to enter the Salt Lake Valley. She holds red flowers, called Indian paintbrush, and thinks about her new home. She symbolizes the purity and strength of those who settled the region.

**Ask:** Do you see the covered wagons in this picture? What do you think this young woman is day dreaming about?

**Create:** What dreams do you have for your future? Create a self-portrait (picture of yourself) that portrays your hopes and dreams for the future.



State Wide Art Partnership



## **Edith Taylor Roberson**

(1929 - ) Salt Lake City, Utah

*Channel Three* 1981

acrylic on board, 24" x 36"

**Learn:** Edith “Edie” Roberson was born in Wilmington, Delaware, and studied at the Pennsylvania Academy of Fine Arts. In 1960, she moved to Utah, where she became one of the state’s most important and imaginative artists. Edie Roberson believes art is a way to communicate and considers her artwork personal statements. She likes to paint close-ups of small objects and include every surface and detail.

**Look:** *Channel Three*, like many of her pieces, is a trompe l’oeil (fool-the-eye) painting. Trompe l’oeil paintings are often so realistic they almost seem like photographs. The artist chose the objects in the painting from her large collection of odds and ends. Even if she doesn’t know each object’s story, she believes each one has a special history and that different objects combined tell a new story.

**Ask:** What story does *Channel Three* tell you?

**Create:** Collect different objects from your own home and create your own trompe l’oeil picture. Place the items together in an interesting composition. Try to accurately draw or paint the objects down to the smallest detail. Think about what story the objects might tell when they are placed together.



StateWide Art Partnership



## Paul Salisbury

(1903 - 1973) Provo, Utah  
*Riders of the Range* 1953  
oil on canvas, 30" x 36"

**Learn:** Paul Salisbury grew up on his father's ranch in Richfield, Utah, near the Kanosh Indian Reservation. When he was young, he worked on the family ranch but he also liked to go off by himself to draw the scenery and animals around him. Later, he became famous for his realistic paintings showing the history and life of the American Indian and Western cowboy. His oil paintings subtly represent the interaction of individuals and animals with nature.

**Look:** In *Riders of the Range*, Salisbury painted the desert in soft, pastel colors and earth tones. His brush strokes are short and nearly invisible, creating a soft texture that adds to the calm atmosphere in the painting. The two cowboy figures, their horses, and cattle are pictured in a desert landscape and make a powerful, realistic image of Western ranch life.

**Ask:** Why do you think the cowboys are facing away from us instead of towards us?

**Create:** Imagine what it was like to be a cowboy. Draw or paint your own western scene including cowboys, American Indians, horses and cattle.



StateWide Art Partnership



## Sven Birger Sandzen

(1871 - 1954) Lindsborg, Kansas

*Moonrise in the Canyon, Moab, Utah* 1928  
oil on canvas, 40" x 48"

**Learn:** Birger Sandzen was born in Sweden and studied art in Europe. He immigrated to Lindsborg, Kansas and for the next 52 years, he devoted himself to teaching, not only at the college but also across the prairie in small towns and villages, leaving behind generations of men and women with an appreciation of the visual arts. In 1929, Calvin Fletcher invited Sandzen to come to Utah and teach for the summer as well as the following two summers. Sandzen was best known as an impressionist landscape painter of the American Rockies.

**Look:** Sandzen's work had a great influence on many Utah artists because it was so different from what was typical of Utah art at the time. He painted in Fauvist style, which means like a "wild beast." Fauvists used pure, brilliant colors, rough brush strokes, and thick outlines. *Moonrise in the Canyon, Moab, Utah* was exhibited at the 1928 Salon at the Springville Museum of Art, and later became part of the Springville Museum of Art's permanent collection.

**Ask:** Can you find the moon rising in Sandzen's painting? What do you like or dislike about the colors in this painting?

**Create:** Now it is your turn to paint like a "wild beast." Use pure colors, rough brush strokes and thick outlines to create your own Fauvist painting.



State Wide Art Partnership



## Joseph Henry Sharp

(1859 - 1953) California

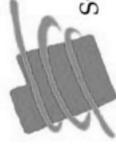
*Playing the Game* c. 1930  
oil on canvas, 36 1/4" x 30"

**Learn:** Joseph Henry Sharp was born in Bridgeport, Ohio. After almost drowning in a river, his hearing was permanently damaged, and from then on he had to read lips and carry a writing pad to communicate. He not only used his writing pad to speak with others, but he also used it to sketch scenes of the outdoors. He was fascinated by American Indians and learned everything he could about them. He studied art in the United States and in Europe. When he was home, Sharp made trips to the West to paint because he wanted to record American Indian life before it disappeared. Sometimes he made hundreds of oil and watercolor paintings in a year.

**Look:** Sharp started his paintings outdoors and then finished them in his studio. He did this in order to make the paintings feel fresh with accurate details. *Playing the Game* depicts a group of men playing some kind of game. The bright colors of the men's clothes and the way they are concentrating on the game makes the group a strong focal point. The rest of the painting also features realistic details on the ceiling timbers, window, and items on the walls.

**Ask:** What kind of game do you think the men are playing? What games do you like to play?

**Create:** Draw a picture of people playing your favorite game.



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## Arch D. Shaw

(1933 - ) Roosevelt, Utah  
*Twice Told Tales* 1993  
oil on canvas, 30" x 40"

**Learn:** "A.D." Shaw was born in Kansas but was raised on a farm in Montwell, Utah. His rural upbringing greatly influenced his work, giving much of it a western flair. In 1984, after working for twenty years in the field of graphic design, Shaw left to pursue a full-time career in the fine arts. Today, no single subject dominates Shaw's paintings. He is a plein-air painter of western landscapes, a studio painter, a genre painter of today's western people, and a cartoonist.

**Look:** In *Twice Told Tales*, Shaw depicts three farmers, chatting during a break in their work-day. The posture of the men informs viewers that these men are old friends. The title, *Twice Told Tales*, is evidence of Shaw's humor, his understanding of rural life, and of people in general. This painting portrays men whose friendship is strengthened by the stories they tell each other again and again.

**Ask:** What kind of work do you or your parents do? What do you like to do when you need a break?

**Create:** Draw or paint a picture that shows someone taking a break from a long work day. They could be taking a nap, enjoying a snack, playing a game, or simply telling stories like the men in *Twice Told Tales*.



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## **Bruce Hixon Smith**

(1936 - ) Springville, Utah

*Palladium Albeit Anachronistic* 1988  
oil on canvas, 24 3/4" x 22"

**Learn:** Bruce Hixon Smith, a graduate of Brigham Young University (BYU) and the University of Utah, taught drawing and painting at BYU until retirement. While attending college, he studied with both Douglas Snow and Alvin Gittins. At that time, Bruce's works leaned heavily toward semi-abstract art; however, after several often-frustrating years Smith shifted his focus. He has also pursued the spiritual in a style he calls academic objective realism. Smith relies heavily on repetition, often painting objects two or three times on the same canvas.

**Look:** His seemingly straightforward still-life painting, *Palladium Albeit Anachronistic*, contains many levels of symbolism and invites the viewer to contemplate what those symbols could mean. Smith, obsessed with perfection in his craft, rendered the oranges, jars of olives, ribbon and old hand beater with realistic detail, without explaining what the relationship of the objects are to each other.

**Ask:** What do you think the objects in this painting symbolize? Why would the artist paint the same object more than once?

**Create:** Draw or paint a still-life with repeating objects. Choose objects that have special meaning or symbolism to you.



**SWAP**

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## Dennis Von Smith

(1942 - ) Highland, Utah  
*Keeper of the Gate* 1989  
oil on canvas, 60” x 60”

**Learn:** Dennis Smith is a versatile artist who works in bronze, oil, metal, glass, and pen and ink. He studied at Brigham Young University and the Royal Academy of Art in Copenhagen, Denmark. In 1968, after returning to Utah, Smith set up his first studio in his father’s old chicken coop and began to exhibit his work. He is well-known for his sculptures of children, and whimsical aeronautic installations, but turned to oil painting as a method of self-discovery.

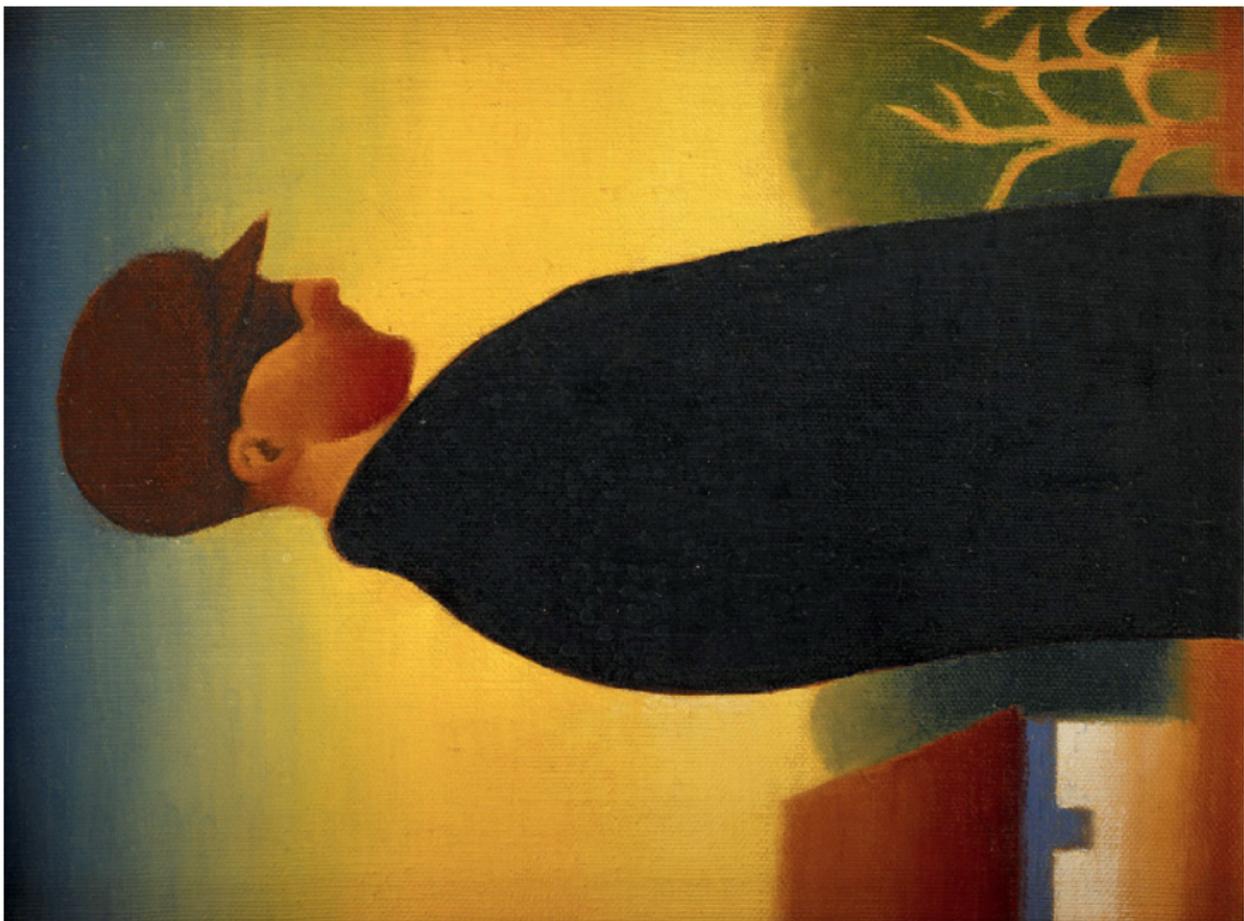
**Look:** *Keeper of the Gate* strives to show the artist’s memories of growing up and the painting is slightly mixed up, like a dream. When he was eight years old, Smith received a bicycle for his birthday. His parents told him not to ride farther than the gas station at the Four Corners in Alpine, Utah. The gas station became the “keeper of the gate” to the outside world that he wanted to explore. This painting depicts the balance between safety and freedom. The gate represents the boundary where his freedom both began and ended.

**Ask:** Why did the artist make the gas station so small and the mountains around the town so big?

**Create:** Draw your own childhood memory. Think about how big the world seemed when you were younger and smaller.



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## **Gary Ernest Smith**

(1942 - ) Highland, Utah  
*Farm Boy, with Brown Cap* 1990  
oil on canvas, 12” x 9”

**Learn:** Gary Smith was born in the small Oregon town of Baker. He attended college in Oregon and Utah and then served in the United States Army for two years as an illustrator. He later taught art at Brigham Young University for several years, before retiring to work full-time as an artist. Many of Gary Smith’s paintings depict the life and landscape of rural America. These works show the struggles and triumphs of self-reliant individuals as they work the land.

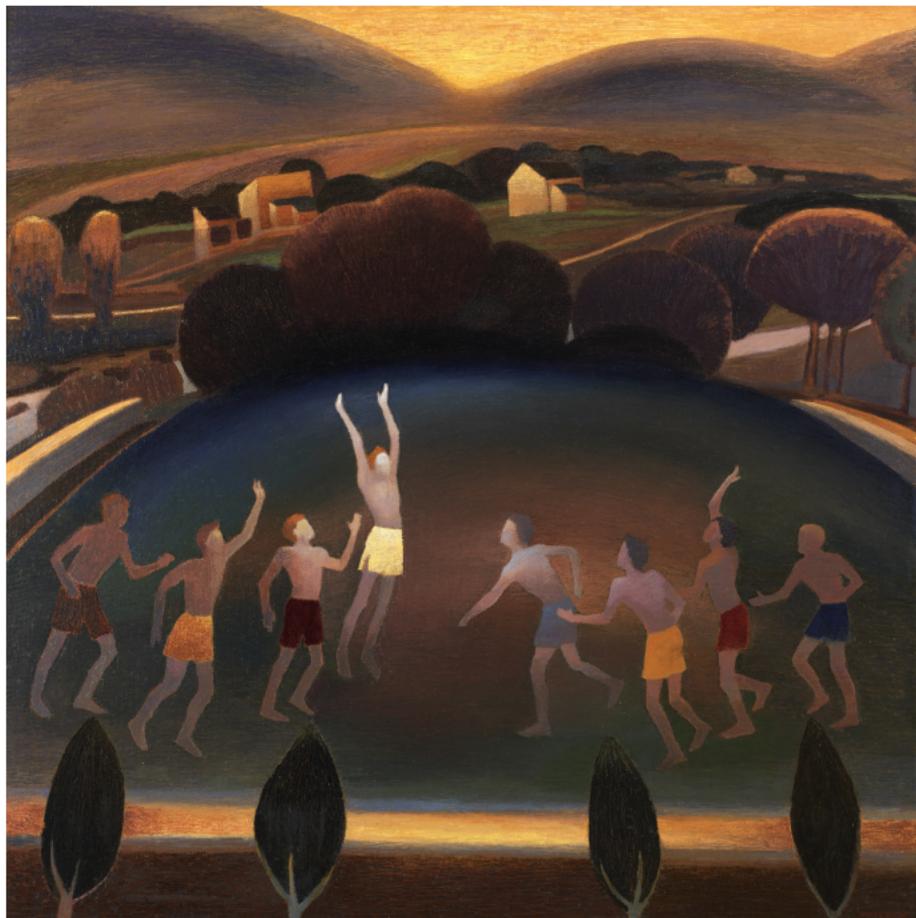
**Look:** Gary Smith’s painting, *Farm Boy, with Brown Cap*, is typical of much of his work, including themes of family and hard work. The painting has no details, just simple shapes and bold colors. The figure does not depict a real person, but a symbol of the kind of person who lives on a farm. The way Smith combines color, form, and symbols has made his work popular with those who live in cities as well as people who live in rural America.

**Ask:** Does the lack of detail affect how you feel about the artwork? Why?

**Create:** Draw or paint a picture using limited detail. Focus on using shape, form, and color to depict people or places.



StateWide Art Partnership



## **Gary Ernest Smith**

(1942 - ) Highland, Utah  
*Youthful Games* 1984  
oil on canvas, 48" x 48"

**Learn:** Gary Smith was born in the small Oregon town of Baker. He attended college in Oregon and Utah and then served in the United States Army for two years as an illustrator. He later taught art at Brigham Young University for several years, before retiring to work full-time as an artist. Many of Gary Smith's paintings depict the life and landscape of rural America. These works show the struggles and triumphs of self-reliant individuals as they work the land.

**Look:** Smith uses large bold shapes and little detail in his paintings. He tries to join ideas and personal memories in his artworks. The people in his paintings are at peace with themselves and their world. *Youthful Games* shows a summer evening in a country neighborhood, where the children are trying to stay out as long as possible. A group of teenage boys is still playing a game even though they can barely see. They want to stay outside, and keep playing where they feel happy and free.

**Ask:** What game do you think the boys are playing? Have you ever played outside until it was too dark to see?

**Create:** Draw or paint a picture of someone playing your favorite game. Try using limited detail in your picture and see if you like the finished product.



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## V. Douglas Snow

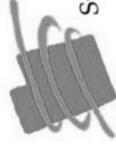
(1927 - 2009) Salt Lake City, Utah  
*Cockscomb, near Teasdale* 1985  
oil on canvas, 68" x 83 1/2"

**Learn:** Douglas Snow completed his first painting, entitled *View of the City at Dusk*, at the age of 14. In 1945, he entered the piece in the Utah State Institute of Fine Arts annual exhibition. His painting sold immediately. In 1950 *Life Magazine* listed Snow as one of the top 50 Young American Artists. He went on to study theater and art in Utah, New York, Michigan, and in Rome. Doug Snow creates large paintings and murals that are both abstract and also impressionistic.

**Look:** He lived in Teasdale, Utah, where he had a view out of his studio window of the Cockscomb—an outcrop of white limestone with bits of iron, copper, and other colorful minerals. In *Cockscomb, near Teasdale*, he used rich colors and loose brushwork. The picture is a large close-up view of the rock as an abstract image, which becomes more and more realistic as the viewer moves further and further away from the painting.

**Ask:** A cockscomb is the large, comb-like, red crest on top of a rooster's head. Why is the mountain in this painting called a cockscomb?

**Create:** What mountains, hills or valleys can you see from your home or school? Look out your window and draw what you see.



StateWide Art Partnership



**Trevor Jack Thomas Southey**  
(1940 - ) Salt Lake City, Utah  
*New Bloom* 1977  
etching, 16 ¼" x 22 ½"

**Learn:** Trevor Southey was born in Rhodesia (Zimbabwe), Africa. He became interested in art when he contracted rheumatic fever and spent months in bed, often with only a pencil and paper for company. Southey attended art schools in England, South Africa, and the United States. His works include many sculptures, paintings, and prints. Southey is a figurative painter in a renaissance style.

**Look:** This print, *New Bloom*, began as a realistic pencil drawing of a woman Southey knew from his church. While he was drawing, he thought about spiritual ideas, like death, resurrection, and the cycle of life. In the final artwork, the woman became more a symbol of these ideas than a drawing of a particular person. The elderly woman is compared to the rose, which blooms, dies, and blooms again—the cycle of life.

**Ask:** How is the woman similar to the rose in the picture? How does she look like the rose?

**Create:** This artwork is an example of an etching. To create an etching the artist uses acid to leave marks in a metal plate. Then the plate is used to make a print. You can make your own prints by carving lines into a soft surface like wood, styrofoam, or rubber. Then the surface can be used like a stamp with paint or ink to make a print.



StateWide Art Partnership



## LeConte Stewart

(1891 - 1990) Glenwood/Kaysville, Utah  
*The First House Call* 1933  
oil on board, 16" x 20"

**Learn:** LeConte Stewart was born in Glenwood, Utah. His extensive art education began with study in 1912 at the University of Utah with Edwin Evans and private instruction with A.B. Wright. From Utah he went to New York and Pennsylvania to study painting. Stewart mainly painted oil landscapes, which he usually painted quickly, on-site.

**Look:** *The First House Call* shows the Mabey family home in Clearfield, Utah, which was the location of Dr. D. Keith Barnes' first house call when he began his private medical practice in Davis County. Stewart was driving by this house and was 'tickled' at seeing a blue 1930 Model A Ford, in front of the jarring orange door and light cream yellow house. The clashing colors piqued the artist's interest. He found the challenging colors irresistible, so Stewart stopped to paint the scene. When the doctor finished his house call he noticed the artist painting a picture of his car and the Mabey home and offered to purchase the painting.

**Ask:** Is this a beautiful painting? Why did the artist include things in the painting that might be considered ugly?

**Create:** Paint a picture quickly and accurately like LeConte Stewart. Try including things that are not usually considered beautiful like trash cans, or power lines.



SWAP

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## Minerva Bernetta Kohlhepp Teichert

(1888 - 1976) North Ogden, Utah and Cokeville, Wyoming  
*Hereford Roundup* 1956  
oil on canvas, 62" x 108 1/2"

**Learn:** Minerva Teichert grew up on a remote ranch in Idaho and was the second of ten children. When she was four years old, her mother gave her a set of watercolors, and from that time forth, Minerva considered herself an artist. Teichert studied art in Chicago, and later, in New York, paying for her schooling by performing American Indian dances and rope tricks on the stage. She eventually returned to the West, married, raised five children, helped her husband on their ranch, and made time to paint after her children were in bed.

**Look:** Teichert felt she had a mission to paint the history of the West. The colors are generally subdued, but she frequently used bright red paint to emphasize the central character or focal point. *Hereford Roundup* is one such painting dominated by brown tones but with splashes of red to highlight the cowboy's figures. She was a prolific painter and depicted more pioneer and American Indian subjects than any other Utah artist.

**Ask:** Look closely at the painting, where did Teichert use bright red paint?

**Create:** Paint a picture using simple brown tones. Then uses one bright color like red, yellow, or blue to highlight important parts of your picture.



SWAP

State Wide Art Partnership



Tom Weirland 1877.

**Danquart Anthon Weggeland**  
(1827 - 1918) Salt Lake City, Utah  
*Ontario Mill, Park City 1877*  
oil on paper, 15 3/4" x 23 3/8"

**Learn:** Danquart “Dan” Weggeland was born in Christiania, Norway. He started lessons with a local portrait painter at 16, apprenticed with a painter and decorator in Copenhagen, Denmark and spent a year studying at the Danish Royal Academy of Art. In 1854, Weggeland met another aspiring artist, C. C. A. Christensen in Stavanger, Norway. Christensen and Weggeland both eventually immigrated to Utah and remained lifelong friends. Weggeland was most known for smooth, refined portraits and landscapes. He was a founder of the Deseret Academy and later called “The Father of Utah Art.”

**Look:** *Ontario Mill, Park City* is a very accurate painting of Ontario Mill located in the growing mining camp at Park City. This work is typical of much of Weggeland’s paintings—a straightforward depiction, with precise lines, limited detail and layered colors. The rough and shabby conditions of life at the mining camp are implied in the brown color tones, the rundown nature of the smaller buildings and shanties and the tents hidden in the deep shadows on the left.

**Ask:** Why didn’t the artist use bright colors in this picture?

**Create:** Think about how the colors you use affect the mood of your artwork. Draw or paint a subject using dark and dreary colors.



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**Mahonri Mackintosh Young**  
(1877 - 1957) Salt Lake City, Utah  
*Da Winnah* 1927

unique bronze cast, 34  $\frac{5}{8}$ " x 32  $\frac{1}{2}$ " x 18  $\frac{3}{8}$ "

**Learn:** Mahonri Young was more interested in art than in conventional schooling. In fact, Mahonri quit Salt Lake City High School after only one day so that he could make art and furniture. He studied art in Utah, New York, and Paris. As a sculptor, Mahonri Young was interested in capturing the strengths and weaknesses of the human figure. He is known for his series of Social Realist sculptures depicting common laborers and prizefighters.

**Look:** *Da Winnah* depicts three separate people: The Winner, The Loser, and The Referee. *Da Winnah* illustrates the announcement of the winner of the Dempsey-Firpo fight held in New York in 1924. The bronze depicts the triumphant "Mannasa Mauler" Jack Dempsey being proclaimed victor over Firpo by ring announcer Joe Jeffries. As Jeffries holds up Dempsey's gloved hand, he proclaims him "Da Winnah, and champion of the world, Jack Dempsey!"

**Ask:** Who is the winner in the sculpture and who is the loser? How can you tell?

**Create:** Think about an exciting game or contest. It could be a team sport or a board game. Draw or paint a picture that shows the moment when the game or contest is won or lost.



**SWAP**

State Wide Art Partnership



**Mahonri Mackintosh Young**  
(1877 - 1957) Salt Lake City, Utah  
*Factory Worker* 1938  
bronze, 45 1/2" x 26" x 14"

**Learn:** Mahonri Young was born in Salt Lake City, a grandchild of Brigham Young. He attended high school for only one day because he claimed he had “more important things to do.” He studied art with J.T. Harwood in Utah, then in New York, and finally, in Paris. While in Paris, Young decided to focus on sculpture, trying to capture the look of the human figure in motion. During his life, he completed approximately 120 sculptures, 300 etchings, 1,500 watercolors, more than 100 oil paintings, and thousands of sketches.

**Look:** Young believed industrial workers were noble and important, and so he depicted them as heroes. His *Factory Worker* shows a laborer in action: strong, hard-working, and sweaty, but proud.

**Ask:** What ordinary people are heroes to you? How can you tell that the *Factory Worker* is strong and proud?

**Create:** Think about the people you admire most. Are they parents, teachers, nurses, firefighters, or policemen? Draw, paint, or sculpt a portrait of your hero.



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