

1980s



At the beginning of the 1980s, the Museum and Spring Salon were at a turning point.

In the early 1980s, Vern Swanson changed the rules of the exhibition to only accept traditional and representational work, nothing deemed "avant-garde." This lasted several years until 1989 when Swanson made one of the most pivotal changes in the Salon's programming: he made it open to all genres and styles, but only open to Utah artists.

Newly Appointed director Dr. Vern G. Swanson experimented with new ideas and restrictions for the annual Spring Salon.

Louise Clyde was a major donor who purchased artworks for the Museum's Collection from each Salon from the 1980s to the 2000s

DID YOU KNOW?
In 1980, photographer Richard Avedon and his assistants visited the Museum.

Thus, the Salon's reputation as the premier exhibition of Utah art began.



Dr. Vern G. Swanson



Remarkably, since I came on the scene of the Springville High School Art Gallery (now Springville Museum of Art) in 1964, I have personally viewed fifty four of the 100 April/Spring Salons. Thirty-one of those, I was chiefly in charge as Museum Director and twelve as a member of the selection committee for acquisitions from the Salon. That is forty-three salons that I had a direct hand in, one way or another. What stands out most during those passing years are the constant surprises that each iteration of the Salon provided. As Director, I soon learned to expect the unexpected. To always be ready to be shaken by some new artist that took my breath away, to tearfully learn of a fallen painter, or to see on the floor at the end of a gallery a work of art so poignant that all I could say in response to it was, "what hath God wrought?"

I nostalgically remember all the jurors, many of them coming in from Europe, paid by their auction-house; others coming to jury with no pay. Names like Peter Adams (president of the California Art Club), Penny Perlmutter of San Francisco, Martin Beisley (director of Victorian Department of Christie's in London), and of course the wonderful Ukrainian artist Alexey Steele come to mind. I remember taking so much time to console the artists whose works the jurors didn't select, and I would say to these dejected ones, "we'll never hire those blind judges again!" As the years rolled, I watched our Utah artists improve and I smiled to see it. I came to see the Museum as a giant channel and the art

streaming through it like an ever-flowing river. Now, after one hundred years of channeling art, the Spring Salon is Utah's grandest annual exhibition and has been since the third-annual in 1924. We owe so much of it to Mae B. Huntington, Wayne Johnson, and Principal N. K. Nielson for getting it going. Now the second century is upon us and what unsung hero or heroine will raise the Salon to even greater heights?

Vern Grosvenor Swanson, Ph.D.
Springville Museum of Art
Director, 1980-2012



Arch D. Shaw
(1933 -) b. Hutchinson, KS

Two Wings Reserved 1986
oil on board
Gift from Vern G. and Judy N. Swanson.

"The Spring Salon is the premier place for the works of Utah artists to be displayed."



Bruce Hixson Smith
(1936 -) b. Salt Lake City, UT

Amanda 1981
oil on canvas
Museum Purchase, 1981 Spring Salon



Robert Leroy Marshall
(1944 - 2016) b. Mesquite, NV

Money Plant (Lunaria) 1982
oil on canvas
Gift from Dr. George L. and Emma Smart trust



Edith Taylor Roberson
(1929 - 2014) b. Salt Lake City, UT

Channel Three 1981
oil on board
Gift from A. Merlin and Alice Steed trust



Richard J. Van Wagoner
(1932 - 2013) b. Seattle, WA

White Volkswagon 1982
watercolor
Gift from A. Merlin and Alice Steed trust



Roger D. "Sam" Wilson
(1943 -) b. Kansas City, MO

A Tension to Detail 1982
watercolor
Museum Purchase, 1983 Spring Salon



Laura Lee Stay Bradshaw
(1958 -) b. Orange County, CA

Woman of Reverence 1985
bronze
Museum Purchase, 1985 Spring Salon



Jeanne Leighton Lundberg Clarke
(1925 - 2014) b. Alpena, MI

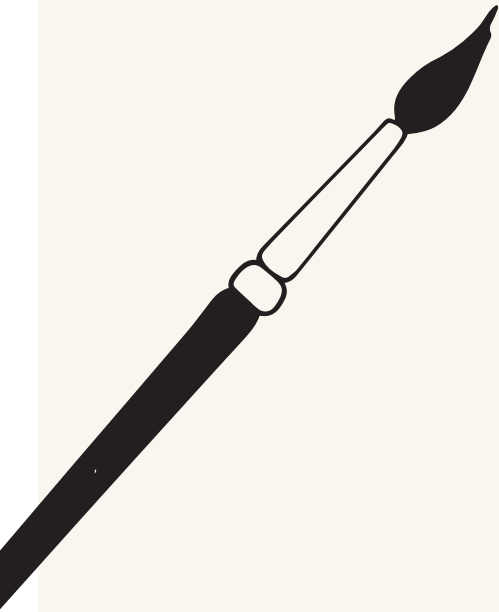
The Earth is Full of Goodness of the Lord: Portrait of Rebecca 1985
oil on canvas
Gift from Mark and Nancy Peterson

"I think I have been entering almost every year since the early 70s! The first 'sacred cow' painting in the series was painted in 1982 and lasted for several years. Having a piece selected for the Permanent Collection from that series made the entire series feel validated. I love seeing it there and especially hearing the comments regarding it over the years."



Gregory Laurel Abbott
(1945 -) b. Bakersfield, CA

Sacred Cows of Art History: at End of Innocence: Homage to Kurt Schwitters 1986
mixed media
Museum Purchase: 1987 Spring Salon



Edward James Fraughton
(1939 -) b. Park City, UT

One Nation 1987
bronze

Gift from Louise C. Clyde, in memory of Blaine P. Clyde

"The Spring
Salon is everything
in Utah—the
most succesful
private institution
in the state."



(Wilford) Wayne Kimball Jr.
(1943 -) b. Salt Lake City, UT

2nd Elddir Without the (Ernst) Nightingale 1987
lithograph
Gift from Frederick C. and Sherry Ross trust