

ES The Salt Lake Tribune VISUAL ARTS Sunday, October 27, 1991

Art scene: Cheal aims cyclical mirror

Susan Cheal, newest member of the University of Utah art faculty, comes from the University of Texas at San Antonio. The new assistant professor who received her bachelor's at Texas Tech University with concentrations in drawing and her master's in fine arts at the University of Texas at San Antonio with concentration in painting, is presently showing a fine collection of her recent works at the University of Utah Art Department's Allen Gallery.

The handsome, large canvases deal with current national and world events as well as personal history, in imagery attained to a cyclical mirror of life.

While also dealing with war, the works pursue a philosophical direction as well as reflecting ideological dialogue. There is a lack of depth and focus in a skillful and facile blending of imagery that seemingly refuses to question probing the real and the surreal, in sensitive expressions of perceptual awareness and humor. Surface qualities are defined in combinations of facile and more subtle treatment.

Cheal expresses the restless attitude of mankind through building a detailed motif given direction to the depth. Societal issues are suggested, including a tendency to feature women in the role of patriarchal icons placed in superficial focus.

There is a perfect blending of painting and collage and an inherent quality in their management that lifts the work above the flatness, that may be consistently diagnosed with traditional painting at its best.

An experienced teacher, Prof. Cheal has taught advanced painting and figure drawing at the University of Texas, San Antonio, San Antonio College and San Antonio Art Institute. She has enjoyed successful experiences in business management and has been widely exhibited in regional art exhibitions.

Receiving a Creative National Exhibition began in 1982, the 28th Creative National, which is presently at the Utah Museum of Fine Arts, University of Utah. Committed to the periodic triennial survey of the national creative scene, the University Museum showcases both the "venerable creative masters as well as those on the latest cutting edge or approaching that edge."

Ken Ferguson, a member of the judging team, reports, "There are bold and refreshing ideas emerging in this exhibit. I miss the wheel-thrown pots also the prettier, as one would say, 'low pots.' It is good to see the figurative use of media, artists walking away from tradition and work that opens from talent and skill..." from John Newby's report to Chris Weaver's head.

The diversity is exciting... John Newby is a member of the Utah State University art staff.



Susan Cheal's "Labyrinth," now at the University of Utah.



George Dibble

His elegant looped, perhaps the most traditional work in the show, combines elegant formal representation with functional application. The "red" from the other end of the work is a remarkably loose assemblage of three separate pieces and other objects.

A considerable number of works charm with exotic color that glazes the eye. Michael Morgan's "Chair" is a rolled up accumulation of clay folded naturally into the shape of a chair, a seemingly whimsical diversion.

Steve Montgomery's earthen, somewhat cast bronze, "Pendant" is a piece of pottery that resembles cast bronze. Pendant is a piece of pottery that resembles cast bronze. Pendant is a piece of pottery that resembles cast bronze.

Susan Roegner's "Nightfall" evokes from playful "read" elements forming a shelter of trees that suggest early-on experiments with the clay medium. A number of works combine playful techniques with structure, original shapes and textures enrich the surface of many colorful pieces.

Garipantian proportions exalt

Art notes: Textile artist weaves into town

John Hess, who specializes in woven textiles, and major Utah weavers have gathered to hold their recent works at the Legh Gallery, Pioneer Memorial Theatre, 1540 E. 2nd South, Wednesday through Nov. 15.

Ms. Diefenbach's two dozen paintings include works created by Tina Torrance, Nov. where she spends her summers. She said there is no message in her art. "There is an integrity in the technique, in its spontaneity in the momentary evolving of the unknown, there is a kind of celebratory feeling."

Mr. Hess produced four major woven textile pieces for the Legh show. He said his weavings "put themselves in a conceptual game balancing between the constraints of the loom grid and my intuitive response. The Oglethorpe artist is working on his largest work, a two-section, double-woven wall relief for the State, Utah over building."

An exhibit of new paintings by Utah artist Jon Parker is Tuesday from 4 to 7 p.m. or by appointment at the Carriage House, 1050 Broadway Ave.

The Oglethorpe artist is working on his largest work, a two-section, double-woven wall relief for the State, Utah over building.

From the Tennessee Eye, an installation exhibit of women art from Utah is at the Bettye Community Art Center, 2500 3rd Street, Ogden, through Nov. 30.

An opening reception for the artist's Friday from 5 to 7 p.m. A wide range of styles and media is represented in this show which features contemporary

works by Lois Brown, Susan Baker, Jan Barke, Susan Shale, Carol Lee, LaDolback, Susan Phillips, Mary Lee Ramsey, Kaye Terry, Kathryn Wilson, Nancy Lund, Kate Clark Spence and JoAnn Wharton.

The LDS Museum of Church History and Art is working visitors to serve in its loan guide and other programs. Several interesting training sessions will prepare visitors to give museum tours, present gallery talks and take outreach programs into the public schools. Classes will begin soon, further information can be obtained from Jennifer Lund at the museum.

Wednesday's Free Art-Lunch at noon in the Salt Lake Art Center, 28 S. West Temple, will feature Angelika Papp, associate professor of art history, Weber State University. Her topic is "The Social and Political Nature of Art."

Painting and sculpture by Mark Stephen Wason are on exhibit at the Rio Grande Cafe, 270 S. Rio Grande, through Nov. 14. The artist, who was educated at UCLA and the University of Utah, said his sculpture is an attempt to reflect the modern state of being we exist in. "They're what I use to describe a complex, wonderful journey — and how much I love it."

Landscapes of the South, photographs by Christine Church, are on display at the Artisan Gallery, 1000 S. Main, through Nov. 30. The artist, who was educated at UCLA and the University of Utah, said his sculpture is an attempt to reflect the modern state of being we exist in. "They're what I use to describe a complex, wonderful journey — and how much I love it."

The widely exhibited artist said he explores "a multi-world of culture and mystery" through his work. His landscapes bring to the fore what he sees as the "best and worst" of our world.

Watercolor and mixed-media paintings by Brad Chabotter will be featured Saturday from 4 to 7 p.m. at the Eastern Union Hotel, West Temple at 6th South, Nov. 20. The artist will also give the Utah State Museum's Dystrophy poster child. He said he has chosen art as his way of life because he can express his feelings. "I feel a certain power when I work on a piece of art that I am not able to express in any other way because of my physical limitations."

Paintings by Utah State University faculty member Christine Terry are on exhibit at the Nora Eccles Harrison Museum of Art, Logan, through Nov. 10. The artist will offer a free gallery talk Wednesday at 7:30 p.m. in the museum's upper gallery.

"I hope this exhibit presents a robust statement on a vast," Mr. Terry said. "There are older and newer works but they all belong together." For the past five years, the artist has focused on still life and the interior elements of the space surrounding those objects. His landscape works are offered as a contrast.

—Ann Pines

high are more "materialized states of mind" than the landscapes themselves." He added that he hopes every visitor will find at least one photograph in this exhibit that is close to his or her own.

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