

## Art scene: Utah Spring Salon's 67th edition welcomes new artists

SPRINGVILLE — Paintings, drawings, sculptures and pottery fill the first-floor galleries of the Springville Museum of Art. The 100 shows that make up the 67th edition of the Utah Spring Salon, according to Lita D. Larson, assistant gallery director, include an unusual number of younger artists exhibiting for the first time. Already holding a substantial number of exhibits, the exhibition continues through May 31.



George Dibble

As in previous years, a group of works has been installed in a reproduction of Albert and Albertine. Awards in the recessed gallery are an annual prize by Marie Smith, Jerusalem, inside the walls, a city of mingled emotions and outdoor walls, and 20 other works. Eric Clark Spore's massive bronze figure of a woman stands before a tall window. There is a slender moon in a distant sky. Red grasses blow up and off, contrasting cool lines.

old Park City houses, nestled by a mist of mist wood and white painted frames rising to the top of a steep hill. Gary Price's sculpture, "Africa Cross," is an impressive work.

Parrell Collier's brush establishes a heavy and creates with a quiet, unobtrusive setting. Peggy Anderson's "Winter Street" and Tom Madsen's "Santa Maria Mountains" mark the passing of time. Al Romada develops deep and cool contrasts in leafy Old World village.



The Springville Museum of Fine Art features paintings, drawings, sculptures and pottery in annual juried show, the Utah Spring Salon, which runs through May 31.

Clayton Jolley's sense of time and voice a harp-like pattern against an ethereal background. The artist depicts three men in a dark, rugged landscape. Placed in all the shapes, brushstrokes define simple planes. Gary Smith's large oil is a powerful, casual, a harvest setting within comfortable spatial lines.

An Isabel Fraser wood sculpture, "The term pretty is applied to a young woman, beautiful is reserved for an older one." Gerald Fairbrother's bronze sculpture by Peter Fitzgibbon and Harry Bird adds strength in the department.

Richard Murray's "Machetta, Nocturne" expresses light against velvet dark. Sagger fired ceramic in the museum employed by Mary Anne Sorenson Wheeler. The outstanding cover on this year's program is by Richard Van Wageningen.

The juried show is a show marked by a considerable range in style and technique. Robert Garcia's "Blue Heart" follows directions set by the artist in the woodcut medium. The same influence shows in ceramic functions on canvas and acrylic. It is especially true by another ceramicist, expression by Bruce Robertson. For excellent imagery and professional execution, it stands as the highlight in the exhibit.

Very young children play adults at a formal luncheon featuring guests and guests as a result by Greg Olsen and Robert Marshall combine fabric and ceramic work to produce a series of study. Harold Peterson's watercolor on silk from within a dark interior to a street in warm tones.

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