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Art notes: Watercolors in Park City; fiber arts open in Art Barn today

Watercolorist H. Francis Sellers will open a new exhibit at the Meyer Gallery, Park City, on Oct. 20. The public is invited to an opening reception that day from 3 to 6 p.m.

Born and raised in Rock Springs, Wyo., Mr. Sellers studied art at Brigham Young University. After a hitch in the Navy, he set out to explore the West, working in oil fields, saw mills and lumber camps. He often traded his paintings for necessities like gasoline.

In the '60s he attended Los Angeles Technical College for a two-year course in sign painting. Mr. Sellers returned briefly to Utah before hitting the road again to visit 48 states, most of Mexico and Canada as well as Belize and Guatemala.

"The artist's subjects range from the Grand Tetons to a garbage-littered back alley. He lived and painted in Park City for a time, at the end of its mining period.

Now a Salt Lake City resident, Mr. Sellers works are in numerous private and corporate collections. His show continues through Nov. 7.

● An opening reception is today from 3 to 6 p.m. at the Art Barn for fiber artists Martha Klein Haley, Roberta Glidden, Kathy Kaukainen, Becky T. Menlove and Sandra Enos Paul and photographer Christopher Pfeiffer. The show, which continues through Nov. 15, juxtaposes Mr. Pfeiffer's silverprint/sepia images with the textile work of the other artists.

● Wednesday's Art-Lunch Lecture is at noon in the Salt Lake Art Center, 20 S. West Temple. Dean May, art historian, author and associate professor of history at the University of Utah will discuss "A Utah Cultural Perspective."

● The King's Cottage Gallery and Art School, 2233 S. 7th East, will host a reception Friday from 6 to 9 p.m. for their show of works by Susan G. Burgener and Peggy Anderson.

● Mixed-media botanical and floral paintings by Mary Lou Romney form the 2nd Annual Alumni Show at the Union Gallery, University of Utah, Monday through Oct. 25.

Mrs. Romney, who teaches art at both the U. and Brigham Young University, is a past president of the Utah Watercolor Society and the founder of CHOPS, a service organization which educates the public on oriental art.

● The regular "third Friday of the month" gallery stroll, sponsored by the Salt Lake Gallery Association, is Friday from 6 to 9 p.m. The public is invited to pick up a map at any participating gallery and visit in any order; most are within easy walking distance of one another.

Artists are often present to explain their work for this free event.

Galleries hosting Friday's art walk include: Marble House Gallery, Tivoli Gallery, Dolores Chase Fine Arts, Pierpont Gallery, Courtyard Gallery, Repartee Gallery, Williams Fine Art, Utah Designer Craftsmen, Salt Lake Art Center, Urban Arts Gallery and Sego Gallery.

● Logan is also having a "Gallery Night" Friday from 7 to 9:30 p.m.

Fuhrman's Framing and Fine Art Gallery is featuring the work of painter Darryl Erdman. The Utah native began painting some 25 years ago under Marion Hyde, who now heads the art department at Utah State University.

The A.V.A. Gallery is showing mixed media works by Ogden's Bob deHaan and paintings by Elizabeth Low Brown, the new gallery director. Mr. deHaan will offer a gallery talk at 8 p.m. Friday; Ms. Brown will speak at 8:15 p.m.

Greystone Gallery is exhibiting works by Logan artists Adrian Van Suchtelen and Ron Zollinger through Nov. 15. Both will attend the public reception Friday at the gallery.

Mr. Van Suchtelen, a USU professor, will present two- and three-dimensional works. He said he tries to "strongly communicate a human experience of some kind, some personal conviction, some intimate involvement or some deep appreciation. In other words, what I value in art is empathy ..."

Mr. Zollinger's sculptures have moved from wood to steel over the past decade, but his interest in non-objective form has remained fairly constant.

● Milton Goldstein's exhibit "The Magnificent West: A Photographer's View" will be at the St. George Art Museum through Nov. 16. The artist will deliver a lecture on his work on Nov. 8 at 7 p.m.

Mr. Goldstein is the author of two photography books, on Yosemite and the Grand Canyon. The Smithsonian Institution exhibited his dye-transfer prints in a one-man show which subsequently toured the United States for four years. The photographer resides in Hurricane and is presently photographing Zion National Park.

● Two diverse exhibits will be on display in October and November at the Harris Fine Arts Center galleries at Brigham Young University, Provo.

"Drawing 1991," an exhibit of winners of a national drawing competition, is in Gallery 303, and "At the Light's Edge," an exhibit of works by the art faculty of the University of Nevada-Las Vegas will open Friday with a 7 p.m. reception in the B. F. Larsen Gallery. Both exhibits are scheduled to be on display through Nov. 22.

— *Ann Poore*

"Vance's Plymouths," by Utah watercolorist H. Francis Sellers is part of artist's new exhibit which opens Oct. 20 at Meyer Gallery in Park City and runs through Nov. 7.

George Dibble

Art critic George Dibble's column does not appear today in *The Salt Lake Tribune*. His reviews of the Utah "art scene" will resume next week.

Springville show spotlights newly published book

■ Continued from E-1

tion. It's a book whose physical dimensions and quality were made necessary by its subject matter. The old idea of form follows function."

The publisher said top concerns were that the book give accurate and reliable information and be readable and interesting "to a broad public, not a specialized, scholarly audience."

With three authors involved, a tremendous amount of effort went into editorial work. An editing team was headed by Heather Bennett; Will South and Martha Bradley read manuscripts for content. The book contains a chronology, bibliography and index of more than 500 Utah artists, specifying their mediums, genre and style.

Art historian and collector William Seifrit's essay covers the latter half of the 19th century.

"What I have tried to do is show that there was a much richer artistic outpouring among the settlers than anybody had really thought of before. Anybody can name the big eight or the big 10, but there must have been at least 30 others producing works of art." Both before and after the railway came, Utah was crisscrossed by nearly 150 itinerant artists, he said. "Some of those are fascinating characters."

Mr. Seifrit researched the era by reading "just about all the newspapers published in the territory and the state in the 19th century. I've read thousands of miles of microfilm."

A frustration for the scholar is that in many cases the works of art described in the newspapers no longer exist. He can tell from his research, though, that there was a vast body of work produced. "Some of it, perhaps most of it, is lost. But some of it is still in your Aunt Tillie's garage or out in the barn."

Mr. Seifrit discovered that some painters who became prominent in the early 20th century actually began producing artwork in the 19th century — before most other historians had given them credit. "Lee Greene Richards, for example, was having some works exhibited as a young boy. Mahonri Young was doing some things."

Robert Olpin, dean of the College of Fine Arts, University of Utah, covers the years 1900-1950 in his essay. "It was a very active time: it was a period of institutional growth. Maturity set in, along with an addressing of national trends."

Mr. Olpin's highly readable essay demonstrates that "the stories are more important to me than anything else. I feel always to be a biographer. ... I'm in this to discover a great fabric of lives."

Artists who held particular fascination for Mr. Olpin were J.T. Harwood and Waldo Midgley (about whom he has written previously). He added, "Mahonri Young and those people that follow his influence got a sense for a larger world. I think that's an extremely exciting story."

The historian said time travel is his goal. "There's nothing more important to me in doing what I do than to try to re-create in my own mind other periods and other times and how it was for those that lived those times. That's really why I'm in the business."

This publication has particular significance for Vern Swanson, director of the Springville Museum of Art. He said the book has "helped solidify our position as the pre-eminent museum for Utah art." The institution sponsored the book, developing funding sources through the George S. and Dolores Dore Eccles Foundation, Geneva steel and the museum's own board. "The book has been subsidized about $40,000," Mr. Swanson said.

With about 80 percent of the paintings in *Utah Art* coming from the Springville Museum, the book also served as the first thorough cataloging of the collection in nearly 20 years.

Because some examples by Utah painters in Springville's collection weren't as strong as those belonging to other institutions in the state, "we felt pleased to borrow judiciously to round out the offering of the book," Mr. Swanson said.

All the works illustrated by color plates in the book form the four-gallery exhibition "Masterpieces of Utah Art" at the Springville Museum of Art through Dec. 31. An opening reception is Friday from 7 to 9 p.m.

Mr. Swanson's essay covers "The Contemporary Scene," from 1950 to 1990, closing with the death of LeConte Stewart. "The most difficult thing about my essay was that it was uncharted territory. No author had ever surveyed this period before," he said.

The book invites revision, according to Mr. Swanson. "I make enough interpretive statements that I think anybody could find plenty of grist to re-mill at a later date." The writer also anticipates some factual problems and said that material that should have been included was left out.

He is already hearing from unhappy artists and dealers. "The debate starts now. It doesn't end," said Mr. Swanson.

Events focus on book's release

Upcoming events at the Springville Museum of Art, 126 E. 400 South, Springville, center around the publication of *Utah Art*.

All works illustrated by color plates in the book form the "Masterpieces of Utah Art" exhibition at the museum through Dec. 31. An opening reception is Friday from 7 to 9 p.m. The authors will attend.

● A free symposium on Utah art is Saturday from 9 a.m. to 1 p.m. at the museum. The public is invited to attend all or part of the sessions.

Art historian/author William Seifrit will discuss "Pioneer Times to 1900" from 9 a.m. to 9:45 a.m. Robert S. Olpin addresses the years 1900-1950 from 9:50 to 10:45 a.m. Vern Swanson will cover 1950-1990 from 10:30 to 11 a.m.

A panel with William Gerdts, Gibbs Smith, Mr. Seifrit, Mr. Olpin, and Mr. Swanson is scheduled from 11:15 a.m. to noon.

Mr. Gerdts, author of *Art Across America*, will talk from 12:10 to 1 p.m.

● Mr. Gerdts will also deliver a slide lecture at the Salt Lake Art Center, 20 S. West Temple, Saturday on "The position of Utah art within the larger spectrum of American painting and sculpture." The evening will begin with a reception and book signing at 7 p.m.

Exhibit shows ethnic mix since Columbus' arrival

THE ASSOCIATED PRESS

WASHINGTON — "American Encounters," an exhibition examining some of the ways American Indians and Hispanics in New Mexico have interacted with each other and with Anglo-Americans, will open June 1992 at the Smithsonian's National Museum of American History.

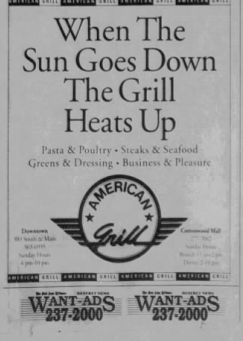
The exhibition, marking the 500th anniversary of Columbus' arrival in the Americas in 1492, will focus on the dynamics — both positive and negative — of the encounters in the upper Rio Grande Valley.

The exhibit's more than 400 objects illustrate ethnic diversity as well as tensions. Pottery made by members of the Tafoya family of the Santa Clara Pueblo, Hispanic blankets woven at Chimayo, contemporary wooden and tin sculpture by Marie Romero and Don Cash and contemporary Hopi weaving by Ramona Sakiestewa will be featured.

The central sections of the exhibit will include the Indian pueblo of Santa Clara and the Hispanic village of Chimayo to demonstrate how the lifestyles of each group are a continuation of the past as well as a reflection of change.

"American Encounters" will consider how each community has reacted to external challenges to its fundamental beliefs and structures and how the characteristics of one culture are incorporated into another.

The exhibit will continue indefinitely.



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