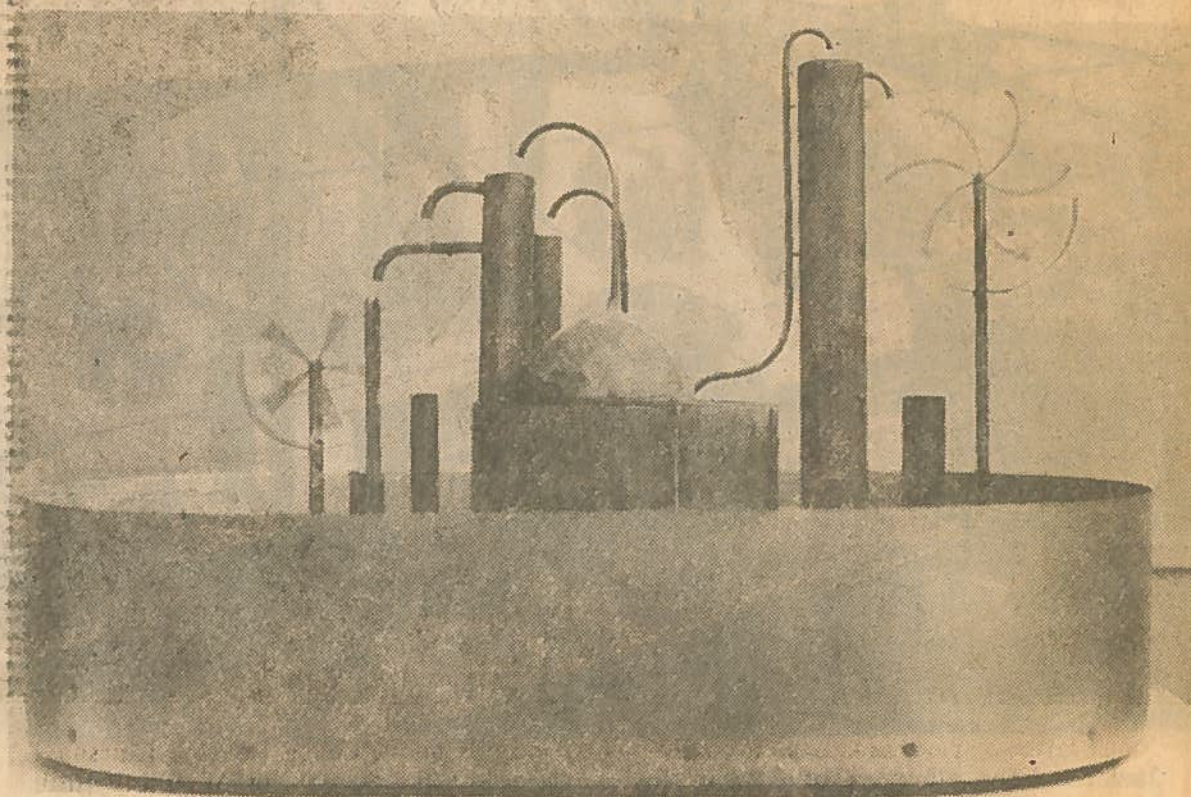


The art scene

# Imagination marks fine sculpture, watercolor show



"Luna Park," is an aptly titled sculpture designed by Lyman Whitaker, that spouts water, turns wheels, drips and gurgles with soft notes like a phantom calliope.

By George Dibble  
Tribune Staff Writer

You've probably never read an ode to a sleeping mouse but there is one in bronze by sculptor Lyman Whitaker at the Bountiful/Davis Art Center where his works as well as watercolors by Laura Mehmert are being shown through Aug. 14. Imagination and a fine range of creative skills mark this combined show.



Mr. Dibble

**Excellent Portraits**

The sculpture includes two excellent portraits, "Peggy," in highly polished bronze, and "Virginia" in a soft patina — studies that attest the insightful ability of the artist to endow this medium with life and vitality.

With the watercolor brush, aquarellist Mehmert presents an engaging and spirited rendering of "Nicoli," in bright, fluid passages that maintain a consistent statement of the painters intent.

There are kinetic pieces in the sculpture and clocks that sweep the wall with gleaming hands that lend a haunting reminder of the intemperate insistence of time that does not wait.

**Brass Timepiece**

All, however, are slightly less startling than a large brass timepiece with a fascinating oversized second hand that resembles a tight-rope walker's wand.

There are highly polished panels that move with airy suspension and a curiously devised machine that spouts water, turns wheels, drips and gurgles with soft notes like a phantom calliope tuning up at a carousel. Aptly titled, "Luna Park," it is a device that consumes electrical energy rather than the other way around.

Another timepiece follows a more conventional design with a case of natural wood.

A herd of "Quadrappeds," catches a highlight that repeats its stylized forms. There are also miniature mustangs that scramble over a natural rock base.

Of his work, Whitaker says he wants his sculpture to attract and sustain people's attention long enough for them to explore the piece. "The conclusion they draw is their own. My goal in sculpture is to create the illusion long enough so the process of exploring occurs.

"but one should throw it away and go on learning."

Both sections of the exhibit are characterized by variety and a willingness to try new ideas.

**Noel Betts**

Faces without eyes, arms without hands and a cloud without a mountain to rest on may be as economical as a church without a steeple and even may occur in the watercolors of Noel Betts, San Francisco artist, whose works are at the Kimball Art Center in Park City.

Not oversights, such omissions are merely an invitation to the viewer to respond with images of one's own completion.

Betts' watercolor painting comes off like a poetry reading. You catch nuance and meaning because the ideas and images are not labored, nor are they likely to be flogged to a tired conclusion.

Some painting exhibitions invite the slower pace of a dissertation, but Betts' concise manner of suggesting, leaving unsaid the more routine of details, makes the viewer a partner in the process. With alertness one is able to anticipate if not actually decide the next brush stroke or color sequence.

Essential movements in a figurative theme include a forming mold of space that casts the image of an architectural form; a defining edge or cornice that whets the eagerness of the eye to fulfill the intended image. At times it may be the colorful suggestion of a carousel waiting only for the eye of the viewer to set it in motion.

**Forest Animal**

It may also be the far trajectory of a cloud pattern, a ray of light or the suggestion of a forest animal curving in the direct energy of its startling stride. It is as often a solitary white space setting the confines of a vital crescendo of color or of somber masses of gray in the solemn, regulatory definitions of a concisely pointed brush.

It is such an exhibition that relieves the tedium of a sometimes toilsome explication of the art of painting.

The paintings done in Latin America, Europe, the United States and Canada may be seen through Aug. 17.

**Kredenser Photographs**

Photographs by Peter Kredenser, Los Angeles artist, are being displayed in the Little Gallery. Both artists have exhibited extensively.

A paperweight has no place on my desk where a continuous flow of notes, clippings, memos and sundry

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colors of a colorful design at its base — a paperweight handed down from ancestral sources.

**Paperweight Collectors**

But paperweights were not always so ignored. Until the 1950's, according to prefacing notes in a Collector's Price Guide and Catalog, 121 pages published by L.H. Selman Ltd. Paperweight Press 1983 Santa Cruz, Calif., \$10, the paperweight had not been produced in significant numbers for more than 80 years. In the 1950s Paul Jokelson, an importer and avid paperweight enthusiast, approached the glass factories of Baccarat and Saint Louis and urged them to revive the classic art of paperweight production.

The decline of the industry for some 80 years made it almost a lost art. Rediscovery has led to further production and experimentation.

"Both contemporary factories and studio artists have created the paperweight renaissance of the last 20 years . . . representing an exciting new generation of paperweights."

The price guide features a full color listing of 243 antique and contemporary glass paperweights. There is information on the world's leading factories and individual artists in Europe and America and the exciting weights they produce, many of which can be found in museums and private collections. The listing includes antique weights by the French manufacturers, Baccarat, Clichy and Saint Louis, as well as those created by English and American glassworks. Each of the museum-quality weights has considerable collector value.

Modern weights produced by today's artists and studios rival the antiques in beauty and value. Featured among the contemporary weights are examples by American artists Rick Avotte, Ray and Bob