A Survey to Determine the Public Responses and Attitudes Toward the First Festival of Mormon Art at Brigham Young University

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A SURVEY TO DETERMINE THE PUBLIC RESPONSES
AND ATTITUDES TOWARD THE FIRST
FESTIVAL OF MORMON ART AT
BRIGHAM YOUNG UNIVERSITY

A Thesis
Presented to the
Department of Art
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In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Trevor Southey
August 1969
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INTRODUCTION

In recent years there has been a move among some Latter-day Saint artists to relate their work more emphatically to their religion. At the same time, a gulf has existed between the artist and Church members and leaders, which has resulted in an alienation and the emergence within the Church of "official art" of questionable quality. It is hoped that this survey will assist in developing a new rapport between artists and the public, particularly within the context of the Church. It is possible that given a new encouragement, and provided with a self-instilled dedication, the artist within the Church might well contribute to the emergence of a distinctive Mormon culture.
CHAPTER I

THE PROBLEM

Statement of the Problem

The purpose of this thesis is to determine the public attitudes, feelings and responses to art as displayed in the First Festival of Mormon Art held at Brigham Young University in the spring of 1969.

The influences from which the motivation for this study evolved were:

(1) a disappointment in much contemporary art because of its apparent negative and/or self-centered motivation and the resulting alienation between art and society;

(2) a desire to increase the esteem and use of art in the lives of the Mormon people and foster more adequate communication between the artist and the public;

(3) a desire to disclose the art preferences of the average Church member and bring about the use of better illustrative material by the Church for visual aids.

Questions to be Answered

The following are questions which the author hopes to answer as a result of the present survey;
(1) Does the First Festival of Mormon Art audience feel that art is important in relation to the Gospel?

(2) Does the Festival audience feel that the Festival was successful?

(3) Does the Festival audience feel that the written statements shown along with some of the works were helpful in appreciating and/or understanding the works or art?

(4) Which works exhibited were most significant to the Festival audience?

**Definition of Terms**

**Church.** This refers specifically to the Church of Jesus Christ of Latter-day Saints.

**Didactic.** This term as used herein refers to art work intended to teach or to be morally instructive.

**Illustration.** For the purpose of this thesis the term "illustration," as opposed to the term "fine art," will refer to those works which illuminate, explain and make specific certain circumstances and provide for the viewer very distinctive and concrete emotional experience. Illustration in its most obvious form leaves the viewer with very little opportunity to add creative interpretation to the qualities in the work. An illustration usually serves to explain a specific situation which would enlarge one's understanding of some historical event with absolute accuracy of detail as if a camera had been on the scene. A painting reaching into the realms of fine art might use the same material for its stimulus but would not be concerned about accuracy of
detail but evoking a certain mood in the viewer of a more universal nature. It would generally be purported to be a work of a more enduring and lasting nature. If a scale were to be made up using the twenty works reproduced within this thesis, some of the more illustrative works might be "Genesis of the Earth" and "Coming of the Gulls." In these works the viewer is told virtually everything and cannot actively relate the painting to any personal experience. Another work, "September 1829," which was done specifically as an illustration, leaves more to the imagination. The boy need not specifically be Joseph Smith but any boy in a field, and the viewer may draw on his own experience, and within his mind add to the stimuli of the painting.

Latter-day Saint Artist. This refers to the artist who accepts Mormonism as a basic living standard.

Mormon Art. For the purpose of this study, Mormon Art refers to (1) any art form which is created by a man who professes a belief in and strives to live according to the Mormon philosophy; (2) any art form which gladdens the heart, lifts the soul, elevates the mind, exposes truth or in any way broadens horizons; or (3) any art form which springs from a direct confrontation of the artist with Mormon genre, history, doctrine and philosophy. This third definition of Mormon Art directly relates to "distinctive Mormon Art" as this term is used herein.

Research Design

This study was designed to determine the public response to the First Festival of Mormon Art. To gather the necessary
data, questionnaires\textsuperscript{1} were made available to visitors to the gallery. A total of 353 usable questionnaires were collected. Of these 288 were collected during the First Festival of Mormon Art held during the month of April, 1969, in the Fine Arts Center of the Brigham Young University. The remaining 65 questionnaires were collected after a separate showing of the Festival works during the Brigham Young University Education Week on the Brigham Young University Campus. This took place the week of June tenth through June thirteenth between the regular academic semesters. The exhibition during Education Week was slightly different due to the fact that some of the works were not available for the second showing. These works were, however, available in the form of color slides.

The questionnaires were tabulated so as to ascertain the answers to the questions on page three.

\textbf{Delimitations of the Study}

There was no attempt to insure that a true representation of the population respond to the questionnaires. The sample responding depended entirely upon the spontaneous impulses of the people who visited the exhibition.

\textbf{The First Festival of Mormon Art}

Three years ago a group of Mormon artists associated with Brigham Young University and other interested people started meeting regularly to explore the relationship of art to the

\textsuperscript{1}See Appendix B.
Gospel. This group was particularly interested in fostering art in the Church through exhibitions and to this end, independently held a show of their own works. Individuals from this group approached the Dean of the College of Fine Arts of Brigham Young University, Lorin F. Wheelwright, regarding the possibility of a Festival of Mormon Art being organized through Brigham Young University. Dean Wheelwright selected a committee--Paul Forster, Frank Magleby, Floyd Breinholt, John Marshall and chairman Dale Fletcher--to organize such a festival. There was an effort to obtain names of as many Latter-day Saint artists as possible, and letters were sent out to these artists inviting them to submit works of art for the festival. There were approximately 400 of these letters sent. From this number, 69 artists responded by sending or bringing a total of 132 pieces of work to be entered in the show. This work was then juried by the Brigham Young University art faculty who selected 117 pieces of work to be shown in the festival.

1See Appendix C.


3See Appendix D.

4See Appendix E.
CHAPTER II

ART AND MORMONISM

The Mormons and Art

Throughout the history of the Church there has been a recognition of the need for the arts. The leaders of the Church, particularly in the early days of the Church, have been conscious of the need for quality craftsmanship and artistic creations to represent the Church.

... in 1890 four artists were sent by the Church to study art in Paris. The Church paid for their training mainly to insure having artistic mural decorations in the temples.

This recognized need seems to have been mainly for art of a didactic or commemorative nature. This point was made emphatically in a thesis by DeGraw written in 1959.

... in but few of the art works do the aesthetic qualities emerge with conviction to overpower the literary, storytelling and imitative connotations.

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3 Monte B. DeGraw, "A Study of Representative Examples of Art Works Fostered by the Mormon Church with an Analysis of the Aesthetic Value of these Works" (unpublished Master's thesis, Department of Art, Brigham Young University, 1959), p. 25.
Another thesis by Esplin also makes this point with regard to Mormon authors.

Such prominent writers as Nephi Anderson express the belief that the purpose of fiction should be to teach. Nephi Anderson's opinion is a reflection of the attitude of a good many Mormons toward fiction.\(^1\)

The Latter-day Saints understand that this world is not altogether a playground, and that the main object of life is not to be amused. He who reaches the people, and the story writer does that, should not lose the opportunity of "preaching." . . . A good story is artistic preaching. A novel which gives us high ideals and gives us representation of men and women as they should and can be, exerts an influence for good that is not easily computed.\(^2\)

Mormon art, in fact, appears to be so didactic or commemorative in its purpose that it is difficult to find aesthetic evaluations of Mormon art in Mormon literature. The following are typical of the kind of statements found in Mormon literature regarding Mormon art:

One generation makes history while succeeding generations interpret and glorify it. And while this generation is making its own history it is also perpetuating the achievements of its pioneer founders. Toward this worthy aim the past year has been particularly fruitful, with the erection of heroic monuments, the recovery of old and significant sites, the acquisition of new sites and the marking of old trails.\(^3\)


\(^2\)Nephi Anderson, "Purpose in Fiction," *The Improvement Era*, February, 1898, p. 120.

As one leaves the room, he can see high on the domed ceiling a group of strong, solemn faces representing the pioneers. Appropriately, a caption below the scene reads, "Lest We Forget." [This is in reference to the Cody Mural.]

In the wall of this recess is a bay art window of stained glass, representing with affective and impressive detail the resurrected prophet Moroni delivering the plates to the youthful seer, Joseph Smith. It is a fitting symbol of the actuality of communication between dead and living. [This is in reference to the stained glass window in the Sealing Room for the Dead in the Salt Lake Temple.]

In February, 1846, the Latter-day Saints were driven from their homes in Nauvoo, Illinois. They crossed Iowa and established temporary "winter quarters" on the west bank of the Missouri River where the city of Omaha now stands. In the terrible winter of 1846-47 more than six hundred of them died of hunger and exposure. The tragedy is depicted in this outstanding monument located at Winter Quarters cemetery. . . . [This is in reference to the "Winter Quarters Monument."

Because of this emphasis on the commemorative and didactic nature of art in the Church, it seems natural for the Mormon public at large to expect didacticism from art. From the Mormon public point of view it seems appropriate to judge a piece of religious art work by the association immediately brought to mind by the piece of art rather than the feelings evoked by the art work itself.

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3Benjamin Alward, A Look at Mormonism (Salt Lake City: Deseret Book Co., 1956), p. 146.
The Artist and Mormonism

It appears that much of the most significant art of this century, particularly in the last decade, has sprung from a sense of the inadequacies of western civilization. The artist's first necessity was to declare the situation, to free himself from it and finally to replace it. It might now be asserted that the artist has won his freedom to experiment as he wills and has made his point concerning the inadequacies of western society. Having done this, he is now faced with the dilemma of replacing it with something more acceptable. Much of the recent avant-garde art, however, by its extremes, suggests the artist is floundering in this respect. In placing his emphasis on the achievement of freedom, the artist has apparently acquired increased vocabulary, but--

This freedom, on the one hand, gives the artist what he has always thought he wanted. On the other hand, it disorients him by shattering the whole premise on which he has been operating. It was Andre Malraux who suggested that the Artist's basic program has been to "challenge Western optimism."

Beginning as revolutionary, the 20th century artist has assaulted the ramparts of the Philistines, prepared for the worst. The enemy has not only capitulated but pinned a medal on him, rewarding him with its most cherished gift--security--and officially declaring the posture of rebellion the new status quo.¹

Neither the artist's right to experiment nor his discontent are being disputed herein. The support of Herbert Read is applicable at this point:

Art . . . is eternally disturbing, permanently revolutionary. It is so because the artist, in the degree of his greatness, always confronts the unknown,

and what he brings back from that confrontation is a novelty, a new symbol, a new vision of life, the outer image of inward things. His importance to society is not that he voices received opinions, or gives clear expression to the confused feelings of the masses: that is the function of the politician, the journalist, the demagogue. The artist is what the Germans call ein Rüttler, an upsetter of the established order. The greatest enemy of art is the collective mind, in any of its many manifestations. The collective mind is like water that always seeks the lowest level of gravity: the artist struggles out of this morass, to seek a higher level of individual sensibility and perception.\footnote{Herbert Read, \textit{Art and Alienation} (New York: Horizon Press, 1967), p. 24.}

The degree to which an artist should be the "upsetter of the established order" would naturally depend on those conditions which specifically apply to him. At least until some celestial condition prevails, however, most of the greatest art will depend upon the extent to which the artist "confronts the unknown" or reflects "the outer image of inward things."

This prerogative is apparently a source of alienation between the artist and society. This is discussed at length by Read in the book from which the above quotation was taken. The alienation and the prerogative are mentioned here because of the peculiar situation which exists between the Mormon artist and his own unique society.

Since Mormonism is generally satisfactory to those who adhere to its philosophy, it might be concluded that the Mormon artist would not be involved in any rebellion of the type mentioned above. Further, since this should lead to a harmonious relationship between the Mormon artist and his philosophy and
society, one would expect a distinctive art form and culture to evolve from this society with little likelihood of the kind of alienation discussed above. The fact that no society has given rise to a peculiar art form in recent times is used by Read as evidence of alienation.¹ And in fact, despite the supposed ideal conditions in the Mormon society, there is little, if any, evidence of anything distinctive in the arts arising out of Mormonism, and an alienation does exist and deserves some exploration.

Its existence may be exaggerated, but there does appear to be a tendency among some Mormon artists to feel that they are unwanted by their own unless they follow certain rigid dictates. It is felt that the Mormon people and its leaders perpetually insist on the artist saying the same old thing in the same old way. Many artists seem to feel that any attempt at experimentation might be considered suspect of arrogance, apostacy or at least worldliness. It might be assumed that the type of work considered most acceptable to the Mormon society would be found in Church publications, information bureaus, etc. It is significant that most of this reflects minimal creativity and that a large proportion of it is done by illustrators outside of the Church. This is indicative of some possible friction between Mormon artists and those instrumental in commissioning this work.

Maida Withers, a dancer and choreographer evidenced this friction in the following statement:

¹Ibid., p. 19.
It is interesting that I do not lack for ideas when approaching concert works in dance, choreography for television, or other commissioned works for conferences and conventions, but when approached to compose a dance or two for a church program, I draw a blank. What can I do artistically that would be acceptable to the Church and to me? What can I do that all will appreciate? Why do I immediately become pedestrian in my thinking? My faltering is not due entirely to the level of ability or lack of devotion of the performers with whom I would be working, or the lack of financial investment for costumes, etc. It goes deeper than that. Working daily in situations in which I have total responsibility and artistic independence makes the usual art by committee approach in the Church seem in comparison unfulfilling and a waste of time and talent.\(^1\)

It is good to remember that art for the professional is not a casual pastime. It is a very personal matter. The artist has devoted his life to this work. He must maintain integrity in his art. His standards are high. A compromise in quality for him is similar to a compromise in principles.\(^2\)

There seems to be a general feeling among many Latter-day Saint artists that the Church worries too much about "window dressing." The Church seems overly conscious of the effect of anything which represents it to the general public—Mormon and non-Mormon, and perhaps it tries too hard to satisfy too many people.

We Mormons make the same error as the television networks by underestimating our audience and continuing to program for the adolescent or the "average person."\(^3\)

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\(^2\) Ibid., p. 95.

\(^3\) Ibid., pp. 94-95.
There also seems to be a feeling among some Latter-day Saint artists that the Church—or the leaders of the Church—no longer feel that enthusiasm of the pioneers for quality art within the Church.

We cannot expect the Mormons' rather sparse liturgy to make use of a panoply of wondrous objects; we can regret that standard, "mail-order" objects of architectural decoration too often substitute for the skilled creations of a master craftsman in the tradition of the pioneer, Ralph Ramsey.¹

The same author, Mr. Haseltine, goes on to cite several incidents where individual professional artists within the Church have been deeply hurt and offended by Church members and leaders.²

This alienation between the Latter-day Saint artist and the Church is discussed in depth by Marden Clark. He suggests that art and religion are intimately related, but neither the artists nor the Church members seem to realize this. Instead, they regard each other with suspicion and distrust, and together they are losing the battle against the common enemy—materialism and the business world.³

There are Latter-day Saint artists who take a more positive view of the Church in relation to art. A modern Mormon composer, Merrill Bradshaw, in fact, takes a very critical view of

¹ Haseltine, op. cit., p. 23.

² Ibid., p. 27.

those artists who complain about the Church's position in relation to art.

Complaining is easy. It requires little effort and not much insight. One may, for example, find some superficial justification to blame the leaders of the Church for allowing restraints on creativity to exist. I must say that I have found my own personal limitations to be much more of a problem than any restraints imposed by anyone else. Furthermore, most of the problems usually ascribed to the Mormon culture are really problems of American culture as a whole rather than our specifically Mormon milieu. To be fair to the Church authorities, moreover, we must also realize that they are of necessity preoccupied with the many details of Church administration, with the proselyting values of art and pseudo-art. We have no more grounds to blame them for these imagined restraints than we have for excusing the artist in his failure to overcome them. . . . Until one proves, through the creation of bold, masterful works of superior quality, that he deserves better fate than he now--I must even say--enjoys, his situation will remain lamentable; that is, he will lament it.1

Bradshaw goes on to compare the artistic creative experience to prayer.

. . . just as the need for prayer may be motivated by the strivings of the human spirit and the precise utterance of prayer inspired by the Holy Ghost, so may art be inspired; and the Mormon artist may properly seek the inspiration of the Spirit in his creative activities.2

We might say, then, that along with the license for artistic independence within the Church comes a responsibility to be guided in the creative process by the inspiration of the Holy Ghost.


2Ibid., pp. 28-29.
Dennis Smith, another Latter-day Saint artist, made this statement:

I want to add that I think we should pray about our talents. I pray a lot about my work. I feel that I have an obligation, that my art is almost a stewardship. A real artist must be inspired beyond his own ability. I work hard for what I get done, but I can't give myself all the credit for the results.¹

With regard to the future as it concerns the Latter-day Saint artist, Smith had this to say:

I feel that our society--the Mormon society--has the answers in the full gospel of Jesus Christ. Therefore, it leaves us a responsibility, doesn't it? As a Mormon artist I feel this very greatly. I feel that in the near future there are going to be great demands upon the Mormon artist, upon the Mormon writer, dramatist, musician, thinker.²

... the challenge--to the Mormon artist is the creation of a true synthesis of these many facets of his experience into a unified, integrated expression of his culture, his thought and his deepest, most precious possession, his testimony.³

Those Mormon artists not embittered by the alienation discussed in this chapter, possessed with optimism and firm conviction in their emphatic, positive philosophy, are potentially equipped to make a very unique contribution to contemporary art.

Much of the enthusiasm of this author for the Festival of Mormon Art is based in the belief that such occasions will not only provide a direction and platform for such artists, in the

¹Dennis Smith, "The Beginnings of an Artist," The Improvement Era, February, 1969, p. 36.

²Ibid.

³Bradshaw, op. cit., pp. 31-32.
context of their society, but will also assist in the elimination of bitterness and alienation, and provide the Church with a new source of potential material for its needs.
CHAPTER III

PRESENTATION AND ANALYSIS OF DATA

This study was designed to determine the public response to the First Festival of Mormon Art. To gather the necessary data, questionnaires were made available to visitors to the gallery. There was no attempt to insure that a true representation of the population respond to these questionnaires. The sample responding depended entirely upon the spontaneous feelings of the people who visited the exhibition. Questionnaires were collected from two separate showings of the festival—-one during the academic year, and one during Education Week on the Brigham Young University Campus. From the responding viewers, 353 usable questionnaires were collected.

Characteristics of the Respondents

Table I shows that a majority of the respondents were university students. Since university students are not representative necessarily of the population which would visit such an exhibition ordinarily and their responses may have weighted the results of the study unduly, the respondents were categorized in terms of their status as students or non-students and the data from each category of respondents looked at separately. The Education Week Respondents were placed in a category of their own
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<th>Category</th>
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<th>Per cent of Total*</th>
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<td>High School Students</td>
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<tr>
<td>Undergraduate Students</td>
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<td>Graduate Students</td>
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<tr>
<td>Art Students</td>
<td>25</td>
<td>7.1%</td>
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<tr>
<td>General Public</td>
<td>39</td>
<td>11.1%</td>
</tr>
<tr>
<td>Education Week Respondents</td>
<td>65</td>
<td>18.4%</td>
</tr>
<tr>
<td>Totals</td>
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<td>100.0%</td>
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</table>

*These figures are rounded to the nearest tenth of one per cent.
separate from the General Public because they viewed the exhibition at a different time than the other respondents. The exhibition was slightly different for this second showing due to the fact that some of the works were not available which had been shown during the first exhibition. These works were, however, available in the form of color slides. In addition to this difference in exhibitions, it was also felt by the author that it would be best to keep the Education Week Respondents in a separate category since they represent a slightly different segment of the population than most visitors to the campus during the academic year.

Table II shows the categorical breakdown of the respondents according to their interest and/or experience in art. Categorizing oneself may have been a little difficult in this situation since someone with professional experience may also be enthusiastic or a patron. Recognizing the problems with this kind of categorization, the author hoped to be able to differentiate between the responses of the qualified enthusiasts and the unqualified enthusiasts.

It seems significant that 76.5% of the total respondents categorized themselves as having considerable or greater interest and/or experience in art. This may suggest that those people who are more interested in art are the ones who take the time to fill out a questionnaire, or it may indicate that the interested people are the ones who take the time to visit the gallery. In any case it is highly likely that those who really take a very critical
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<tr>
<td>Patron</td>
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<td>8.5%</td>
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<tr>
<td>Hobbieest</td>
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<tr>
<td>Enthusiastic</td>
<td>82</td>
<td>23.2%</td>
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<tr>
<td>Considerable</td>
<td>66</td>
<td>18.7%</td>
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<td>Moderate</td>
<td>66</td>
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<tr>
<td>Very little and Slight</td>
<td>16</td>
<td>4.5%</td>
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<tr>
<td>Other (unable to categorize)</td>
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<td>.3%</td>
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<tr>
<td>Totals</td>
<td>353</td>
<td>100.0%</td>
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look at an exhibition are as representative of the general public as are these questionnaires.

**Does the First Festival of Mormon Art Audience Feel that Art is Important in Relation to the Gospel?**

Table III shows that 61.2% of the total respondents felt that art is extremely or very important, and 81.3% felt that art is extremely, very or quite important in relation to the Gospel. There was a surprising lack of variety in the different categories of respondents. Undergraduate students and high school students were lowest in affirmative rating, perhaps indicating an age factor. Definitely a larger number of students than the general public or the Education Week Respondents felt that art is not very important or of no importance in relation to the Gospel.

Table IV shows a definite correlation between the respondents' interest and experience in art and their feeling for the importance of art in relation to the Gospel. There is a high degree of similarity among the responses of the first four categories of respondents. This is understandable since these four categories are all highly interested or experienced in art. There is likewise an understandable difference between the first four categories of respondents and the last three categories—particularly the last two—those with only a moderate, very little or slight interest in art. Of these respondents, 43.2% felt that art is only fairly, not very or of no importance in relation to the Gospel as contrasted with only 6.9% of the respondents from the first four categories who felt that art is only fairly, not very or of no importance in relation to the Gospel.
TABLE III

IMPORTANCE OF ART IN RELATION TO THE GOSPEL

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</tr>
</thead>
<tbody>
<tr>
<td>High School Students</td>
<td>6 31.6%</td>
<td>6 31.6%</td>
<td>4 21.1%</td>
<td>1 5.3%</td>
<td>1 5.3%</td>
<td>1 5.3%</td>
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</tr>
<tr>
<td>Undergraduate Students</td>
<td>43 23.8%</td>
<td>51 28.2%</td>
<td>44 24.3%</td>
<td>24 13.3%</td>
<td>14 7.7%</td>
<td>2 1.1%</td>
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</tr>
<tr>
<td>Graduate Students</td>
<td>9 37.5%</td>
<td>8 33.3%</td>
<td>2 8.3%</td>
<td>1 4.2%</td>
<td>4 16.6%</td>
<td>---</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Art Students</td>
<td>12 48%</td>
<td>7 28%</td>
<td>4 16%</td>
<td>1 4%</td>
<td>---</td>
<td>1 4%</td>
<td></td>
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</tr>
<tr>
<td>General Public</td>
<td>12 30.8%</td>
<td>18 46.2%</td>
<td>4 10.3%</td>
<td>3 7.6%</td>
<td>---</td>
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<td></td>
</tr>
<tr>
<td>Education Week Respondents</td>
<td>24 36.9%</td>
<td>22 33.8%</td>
<td>13 20%</td>
<td>6 9.3%</td>
<td>---</td>
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<td></td>
</tr>
<tr>
<td>Totals</td>
<td>106 30%</td>
<td>112 31.2%</td>
<td>71 20.1%</td>
<td>36 10.2%</td>
<td>19 5.4%</td>
<td>4 1.1%</td>
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</tr>
</tbody>
</table>
### TABLE IV

**IMPORTANCE OF ART IN RELATION TO THE GOSPEL**

<table>
<thead>
<tr>
<th>Degree of interest and/or experience in art</th>
<th>Extremely No.</th>
<th>Very No.</th>
<th>Quite No.</th>
<th>Fairly No.</th>
<th>Not very No.</th>
<th>Of no imp. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional</td>
<td>14 45.2%</td>
<td>11 35.5%</td>
<td>4 12.9%</td>
<td>---</td>
<td>---</td>
<td>1 3.2%</td>
</tr>
<tr>
<td>Patron</td>
<td>13 43.3%</td>
<td>10 33.3%</td>
<td>4 13.3%</td>
<td>2 6.7%</td>
<td>---</td>
<td>2 6.7%</td>
</tr>
<tr>
<td>Hobbliest</td>
<td>24 39.3%</td>
<td>23 37.7%</td>
<td>9 14.8%</td>
<td>2 3.3%</td>
<td>1 1.6%</td>
<td>---</td>
</tr>
<tr>
<td>Enthusiastic</td>
<td>33 40.2%</td>
<td>28 34.1%</td>
<td>15 18.3%</td>
<td>3 3.7%</td>
<td>2 2.4%</td>
<td>---</td>
</tr>
<tr>
<td>Considerable</td>
<td>11 16.7%</td>
<td>24 36.4%</td>
<td>12 18.2%</td>
<td>10 15.2%</td>
<td>4 6.1%</td>
<td>---</td>
</tr>
<tr>
<td>Moderate</td>
<td>4 6.1%</td>
<td>14 33.3%</td>
<td>22 33.3%</td>
<td>16 24.2%</td>
<td>7 10.6%</td>
<td>1 1.5%</td>
</tr>
<tr>
<td>Very little and Slight</td>
<td>3 18.7%</td>
<td>3 18.7%</td>
<td>2 12.5%</td>
<td>4 25%</td>
<td>4 25%</td>
<td>---</td>
</tr>
</tbody>
</table>
The questionnaires administered were designed so as to invite additional comments from the respondents, and 264 such comments were made. A few of these comments dealt with art as it relates to the Gospel. One person wrote: "Art is important, but any relation I can see between it and the gospel is either strained or trite." Another respondent made the comment that art is important in relation to the Gospel "depending on the artist." Another wrote: "The Gospel will succeed with or without it. In proper hands it is a good tool." Another interesting comment was made by a student (incidentally not a Mormon). He wrote: "Some of these art works depress me when they become too Mormon oriented. It is the feeling of self-righteousness that bothers me." Although 81.3% of the respondents felt that art is extremely, very or quite important in relation to the Gospel, these 81.3% weren't so outspoken with their comments as the above quoted.

**Does the Festival Audience Feel that the Festival was Successful?**

Table V shows that of the total respondents, 86.8% felt that the show was successful, very successful or highly successful. The art students were most critical of the show in the sense that the fewest percentage of art students felt that the show was highly successful or very successful, but it is interesting that the art students were among the fewest to condemn the show as a failure. With regard to the student respondents, it appeared that critical attitude toward the show correlated positively with increased years and experience. This critical attitude did not apply, however, to the general public.
**TABLE V**

OVERALL IMPRESSION OF THE EXHIBITION

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>High School Students</td>
<td>8 42.1%</td>
<td>6 31.6%</td>
<td>3 15.8%</td>
<td>---</td>
<td>1 5.3%</td>
<td>---</td>
</tr>
<tr>
<td>Undergraduate Students</td>
<td>38 21%</td>
<td>74 40.9%</td>
<td>47 26%</td>
<td>16 8.9%</td>
<td>3 1.6%</td>
<td>3 1.6%</td>
</tr>
<tr>
<td>Graduate Students</td>
<td>3 12.5%</td>
<td>7 29.2%</td>
<td>7 29.2%</td>
<td>6 25%</td>
<td>---</td>
<td>1 4.2%</td>
</tr>
<tr>
<td>Art Students</td>
<td>2 8%</td>
<td>6 24%</td>
<td>14 56%</td>
<td>2 8%</td>
<td>1 4%</td>
<td>---</td>
</tr>
<tr>
<td>General Public</td>
<td>3 7.7%</td>
<td>13 33.3%</td>
<td>18 46.2%</td>
<td>4 10.3%</td>
<td>1 2.6%</td>
<td>---</td>
</tr>
<tr>
<td>Education Week Respondents</td>
<td>14 22.2%</td>
<td>22 34.9%</td>
<td>21 33.3%</td>
<td>4 6.4%</td>
<td>2 3.2%</td>
<td>---</td>
</tr>
<tr>
<td>Totals</td>
<td>68 19.3%</td>
<td>128 36.3%</td>
<td>110 31.2%</td>
<td>32 9.1%</td>
<td>8 2.3%</td>
<td>4 1.1%</td>
</tr>
</tbody>
</table>
Table VI shows an interesting difference among the responses of the qualified enthusiasts and the unqualified enthusiasts. Those with a professional interest were, by far, the most critical of the show in the sense that they didn't rate it as highly successful, but, like the art students, neither did they rate it as a failure. The patrons were the most inconsistent in their responses--60% rating the show as highly successful or very successful, and 23.4% rating the show as moderately successful or not very successful. The only other category which had such a high negative rating was the group having very little or slight interest in art. Of this group, 25% rated the show as moderately or not very successful.

Many comments were made on the questionnaires regarding the exhibition in general. Many of these were very positive. One person wrote: "Several of the exhibits really do speak to me spiritually. I am impressed!" There were over 100 such comments. Others were more negative: "... if this is a good example of 'Mormon Art' our artists definitely need help." One of the comments most often made emphasized the tremendous variety in works exhibited--both in quality and in Mormon-relatedness. Many expressed the wish that works for the show had been more carefully selected so as to eliminate work of poor quality. Almost all of those who made such comments were students--mostly art students. Others expressed the wish that works for the show had been more carefully selected in terms of their direct relatedness to Mormonism. A few, however, commented that it was good that the people in charge hadn't been too selective. One girl commented that the
<table>
<thead>
<tr>
<th>Degree of interest and/or experience in art</th>
<th>Highly Successful No.</th>
<th>Highly Successful %</th>
<th>Very Successful No.</th>
<th>Very Successful %</th>
<th>Successful No.</th>
<th>Successful %</th>
<th>Moderately Successful No.</th>
<th>Moderately Successful %</th>
<th>Not very Successful No.</th>
<th>Not very Successful %</th>
<th>a Failure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional</td>
<td>1 3.2%</td>
<td></td>
<td>8 25.8%</td>
<td>17 54.6%</td>
<td>3 9.7%</td>
<td></td>
<td>2 6.5%</td>
<td></td>
<td></td>
<td></td>
<td>1 1.2%</td>
</tr>
<tr>
<td>Patron</td>
<td>4 13.3%</td>
<td></td>
<td>14 46.7%</td>
<td>5 16.7%</td>
<td>5 16.7%</td>
<td></td>
<td>2 6.7%</td>
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<td>1 1.5%</td>
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<tr>
<td>Hobbiiest</td>
<td>21 34.4%</td>
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<td>18 29.5%</td>
<td>15 24.6%</td>
<td>6 9.8%</td>
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<td></td>
</tr>
<tr>
<td>Enthusiastic</td>
<td>23 28%</td>
<td></td>
<td>26 31.7%</td>
<td>23 28%</td>
<td>7 8.5%</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Considerable</td>
<td>7 10.6%</td>
<td></td>
<td>30 45.5%</td>
<td>19 28.6%</td>
<td>4 6.1%</td>
<td></td>
<td>2 3%</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>7 10.6%</td>
<td></td>
<td>24 36.4%</td>
<td>25 37.9%</td>
<td>5 7.6%</td>
<td></td>
<td>2 3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very little and Slight</td>
<td>2 12.5%</td>
<td></td>
<td>6 37.5%</td>
<td>4 25%</td>
<td>2 12.5%</td>
<td></td>
<td>2 12.5%</td>
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TABLE VI
OVERALL IMPRESSION OF THE EXHIBITION
show had been a missionary tool to a non-member friend. Several showed delight in seeing Gospel themes sacred to them personally expressed through art. A few were somewhat resentful of Gospel ideas being so literally interpreted for them through art. They liked to do their own interpreting. One person commented: "The show is an example of different art forms produced by L.D.S. artists. It also demonstrates that a 'Mormon' art as a unique movement hasn't developed as yet." Another commented: "Religious art can be very sentimental, which is unearned. This art seems sentimental to me and hence not very objective." A similar comment suggested that the show was "too romantic--for this reason it was a failure I feel." Though one could find among these responses almost any comment he is looking for, the general tone was definitely positive.

A few of the respondents were offended by the show and felt that it was not right for many of the works displayed to be identified with the Church. One such person wrote: "I feel that some of these paintings and sculpture should not be grouped with or classed with Mormon art. It completely contradicts the major portion of the 13th Article of Faith--it is anything but praiseworthy and of good report." Another person commented: "I feel that Mormon art should have a spiritual impact. Not all of this does." Another wrote: "I suppose there should be no set standard for Mormon art but I think of it as something spiritual and uplifting. I don't feel that every painting exhibited quite meets that standard--some of the more abstract paintings do not make me feel spiritual or uplifted." Several such comments expressed
resentment at abstract art being identified with Mormonism. "The realistic art is good--the abstract doesn't fit Mormonism." Some weren't quite so offended or vehement in their statements, but expressed their lack of appreciation for abstract art. One wrote: "I feel most Mormons have a hard time relating to the more modern style works. They need to be taught."

It seems in the opposite camp from those who were offended by the abstract and modern art, there were those who were delighted by it. Some commented as follows: "The contemporary imagination in some of the works is refreshing. I don't feel that it is necessary to always depict a Gospel idea in traditional or conventional ways." "Glad to see modern themes accepted." "I'd like to see more use made of contemporary resources." "I think it's great--especially the things that reflect modern but eternal values." "The fault is the audience's expectation of a conventional L.D.S. style that prevents more appreciation." "On some, the subject matter so dominated the art that I found myself responding to the association, not the stimulus."

Six out of the 264 comments censured the use of the nude in paintings. Some of these comments are as follows:

I personally am offended by the brazen display of the human body and calling it art, especially Mormon art. Has the artist discovered that God clothed man and woman? What artist has the right to uncover and display the body? I object to such display and feel some consideration should be given to principles--not some artist's point of view. That may have place in the world, but I don't feel it is appreciated in the Church. [This was written by a 31 year old teacher from Provo who attended Education Week.]
"All nude art is probably unnecessary—at least the nude can add nothing to the message—easily detracts." "Why so many nude paintings? We stress modesty, so why encourage and promote nude paintings? It is all the worse when nudes are needed to express Gospel themes."

Some comments regarding the nude were totally condemnatory while others specified individual works which were offensive to them personally. It is interesting to note here that one painting which used the nude, "Into Mortality," was second from the highest in the number of times it was chosen as a particularly significant painting.

Of the total comments made, there were, by far, more positive than negative, but more negative comments have been included herein to give a better over-view of the kinds of comments that were made.

Did the Festival Audience Feel that the Written Statements Shown with Some of the Works were Helpful in Appreciating or Understanding the Works of Art?

A few of the artists placed written statements next to their works. The questionnaire asked for responses as to the degree to which these statements were helpful in appreciating or understanding the works. Table VII shows that the highest percentage of art students rated the written statements as very helpful—44%, and 92% of the art students rated the statements as very helpful, helpful or somewhat helpful. There was not a great deal of difference among the other categories of respondents with the

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1See Appendix A.
<table>
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</thead>
<tbody>
<tr>
<td>High School Students</td>
<td>4 21.1%</td>
<td>4 21.1%</td>
<td>2 10.5%</td>
<td>2 10.5%</td>
<td>1 5.3%</td>
</tr>
<tr>
<td>Undergraduate Students</td>
<td>51 28.2%</td>
<td>65 35.9%</td>
<td>29 16%</td>
<td>16 8.8%</td>
<td>3 1.7%</td>
</tr>
<tr>
<td>Graduate Students</td>
<td>5 20.8%</td>
<td>6 25%</td>
<td>5 20.8%</td>
<td>2 8.3%</td>
<td>1 4.2%</td>
</tr>
<tr>
<td>Art Students</td>
<td>11 44%</td>
<td>7 28%</td>
<td>5 20%</td>
<td>---</td>
<td>1 4%</td>
</tr>
<tr>
<td>General Public</td>
<td>11 28.2%</td>
<td>9 23.1%</td>
<td>10 25.6%</td>
<td>3 7.7%</td>
<td>1 2.6%</td>
</tr>
<tr>
<td>Education Week Respondents</td>
<td>23 39.7%</td>
<td>21 36.2%</td>
<td>12 20.7%</td>
<td>2 3.4%</td>
<td>---</td>
</tr>
<tr>
<td>Totals</td>
<td>105 29.7%</td>
<td>112 28.9%</td>
<td>63 17.8%</td>
<td>25 7.1%</td>
<td>7 2%</td>
</tr>
</tbody>
</table>
exception of the 96.6% of the Education Week Respondents who also felt that the statements were very helpful, helpful or somewhat helpful. It is a little surprising that the art students would place such importance on written statements. It seems natural to assume that art students would place more importance on the work being able to stand alone and speak for itself. Some of the comments made on the questionnaires would certainly indicate this.

Table VIII shows surprisingly little variance in the categorical responses. The patrons and those very little or slightly interested in art were a little less enthusiastic about the helpfulness of the statements. One would expect the patron to be a connoisseur of art and hence, not so interested in helps for interpreting or understanding art. It is more difficult, however, to understand those not very interested or experienced in art not appreciating written statements. Perhaps, it is only a further indication of their lack of interest, or it may indicate their ability to accept art at its face value.

Several comments were also made in the questionnaires regarding the written statements. Many expressed appreciation for the statements, saying they wouldn't have been able to understand some of the paintings without them. One person felt that the work would have meant nothing without the written statements since "in several cases the idea surpasses the talent in art." Another person commented: "I find the statements by the artists, placed alongside their work, very thought-provoking and testimony-building. It makes the art piece more personal." Another wrote: "excellent, but without explanatory notes, it is sometimes
TABLE VIII
HELPFULNESS OF WRITTEN STATEMENTS IN APPRECIATING AND UNDERSTANDING THE ART

<table>
<thead>
<tr>
<th>Degree of interest and/or experience in art</th>
<th>Very Helpful No.</th>
<th>Very Helpful %</th>
<th>Somewhat Helpful No.</th>
<th>Somewhat Helpful %</th>
<th>Unnecessary No.</th>
<th>Unnecessary %</th>
<th>Offensive No.</th>
<th>Offensive %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional</td>
<td>9 29%</td>
<td>10 32.3%</td>
<td>5 16.1%</td>
<td>1 3.2%</td>
<td>1 3.2%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patron</td>
<td>10 33.3%</td>
<td>5 16.7%</td>
<td>6 20%</td>
<td>3 10%</td>
<td>2 6.7%</td>
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<td></td>
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</tr>
<tr>
<td>Hobbieiest</td>
<td>18 29.5%</td>
<td>29 45.9%</td>
<td>5 8.2%</td>
<td>2 3.3%</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enthusiastic</td>
<td>24 26.8%</td>
<td>28 34.1%</td>
<td>16 19.5%</td>
<td>7 8.5%</td>
<td>1 1.2%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Considerable</td>
<td>18 27.3%</td>
<td>21 31.8%</td>
<td>14 21.2%</td>
<td>6 9.1%</td>
<td>1 1.5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moderate</td>
<td>21 31.8%</td>
<td>21 31.8%</td>
<td>11 16.7%</td>
<td>3 4.5%</td>
<td>1 1.5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Very little and Slight</td>
<td>5 31.3%</td>
<td>4 25%</td>
<td>2 12.5%</td>
<td>2 12.5%</td>
<td>1 6.3%</td>
<td></td>
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</tr>
</tbody>
</table>
difficult to imagine a religious connection with the theme of some exhibits." A few expressed interest in the written statements, but emphasized that "the art work does not rely on them." A few expressed interest in having more written statements and information. "Would it be possible to supply an explanation of some of these works for those of us who don't understand them and would like to." "I would like to read a little about each artist—their background and the idea behind their work of art."

Some of the people who responded "unnecessary" or "offensive" on the questionnaire to this part of the survey commented as follows: "An artist who paints well, whose work speaks for itself, need not use explanations. Furthermore, if the observer is of the kind that doesn't understand a painting for what it is, trying to explain it to him won't do any good."

"People like to interpret the paintings for themselves." "I feel the artist has taken away from me an important part of participation in the painting not letting me search out, discover or interpret for myself the intent of the painting."

**Which Works Exhibited Were Most Significant to the Festival Audience?**

Table IX shows the individual works which were chosen most frequently by the respondents. It is interesting, particularly after the number of comments that were made about the irrelevance of abstract art, that "Three Degrees of Glory," which is completely abstract, was fourth from the top in popularity. It is also interesting that the most illustrative works, though popular, were not as popular as some of the less illustrative works.
TABLE IX

THE FIFTEEN INDIVIDUAL PIECES OF ART MOST PREFERRED BY THE VIEWING AUDIENCE

<table>
<thead>
<tr>
<th>Title</th>
<th>No. of votes*</th>
<th>% of total votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Plan</td>
<td>70</td>
<td>7.9%</td>
</tr>
<tr>
<td>Into Mortality</td>
<td>60</td>
<td>6.8%</td>
</tr>
<tr>
<td>The Iron Rod</td>
<td>48</td>
<td>5.4%</td>
</tr>
<tr>
<td>Three Degrees of Glory</td>
<td>45</td>
<td>5.1%</td>
</tr>
<tr>
<td>Crucifixion</td>
<td>32</td>
<td>3.6%</td>
</tr>
<tr>
<td>Moroni Depositing the Plates</td>
<td>32</td>
<td>3.6%</td>
</tr>
<tr>
<td>September 1829</td>
<td>31</td>
<td>3.5%</td>
</tr>
<tr>
<td>Samuel Smith</td>
<td>30</td>
<td>3.4%</td>
</tr>
<tr>
<td>I See You God</td>
<td>30</td>
<td>3.4%</td>
</tr>
<tr>
<td>And His Apparel Shall be Red</td>
<td>30</td>
<td>3.4%</td>
</tr>
<tr>
<td>Tragedy at Winter Quarters</td>
<td>25</td>
<td>2.8%</td>
</tr>
<tr>
<td>Coming of the Gulls</td>
<td>23</td>
<td>2.6%</td>
</tr>
<tr>
<td>Genesis of the Earth</td>
<td>22</td>
<td>2.5%</td>
</tr>
<tr>
<td>Emma Hales and Joseph Smith</td>
<td>19</td>
<td>2.1%</td>
</tr>
<tr>
<td>Pioneer Harvest</td>
<td>18</td>
<td>2%</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>514**</td>
<td>58%</td>
</tr>
</tbody>
</table>

*Each respondent made three choices.

**987 total choices were made.
Using the fifteen most popular works mentioned in Table IX, for the purpose of this thesis, we will identify the illustrative works as follows: "The Iron Rod," "Moroni Depositing the Plates," "September 1829," "Samuel Smith," "Tragedy at Winter Quarters," "Coming of the Gulls," "Emma Hales and Joseph Smith," "Genesis of the Earth" and "Pioneer Harvest." It must be mentioned, however, that the works of Whitaker--"Samuel Smith," "Emma Hales and Joseph Smith" and "September 1829"--though illustrative, have a very free style; and Prestwich's "Moroni Depositing the Plates" is more symbolic than literal. For the purpose of this thesis, we will identify the less illustrative works or more abstract works as follows: "The Plan," "Into Mortality," "Three Degrees of Glory," "I See You God," "And His Apparel Shall be Red" and "Crucifixion." It is interesting that the six works just mentioned were chosen 267 times. The nine more illustrative works were chosen 248 times. It is also interesting that the two most popular works seemed to be a sort of marriage between capable, academic professionalism and symbols legible to the lay public.

The most controversial work was Myer's "Crucifixion." Many wrote very strong comments criticizing it as grotesque and lacking in taste. Some even called it sacrilegious. On the other hand, it was tremendously popular with many people and stimulated several positive comments. Another controversial work was Escobar's "The Peace Symbol." One visitor wrote: "The Peace Symbol ☭ as I understand it, is Communistic in origin depicting the broken cross and shown with Jesus Christ. I do not like this one." There were other such comments, but there were positive
comments as well. One comment summarized well this general attitude toward these two paintings:

Religious belief is one of the most difficult things to express in the field of the arts without offending some percentage of the viewers. Some will say that a painting has been done in extremely poor taste (such as "The Peace Symbol") or has been done in an unnecessarily brutal effect (such as Myer's "Crucifixion"). But I believe that basically the important Gospel doctrines and role the Church plays in our lives has been brought out in a very tastefully done exhibit. . . . [This was written by a twenty year old history student]

Tables X and XI show that there is very little difference in the categorical responses with the exception of the high school students and those with very little or slight interest in art. This might be explained by the small number of respondents in these categories, but it seems natural nevertheless that these people would prefer works different from the other respondents. Otherwise, differences among the categorical responses exist slightly in that the Education Week respondents so overwhelmingly favored "The Iron Rod" and generally more illustrative work, and the graduate students and art students preferred very little if any illustrative work.
TABLE X
CATEGORICAL BREAKDOWN OF RESPONDENTS' PREFERENCES FOR INDIVIDUAL PIECES OF ART

<table>
<thead>
<tr>
<th>Title</th>
<th>High School Students</th>
<th>Undergraduate Students</th>
<th>Graduate Students</th>
<th>Art Students</th>
<th>General Public Students</th>
<th>Educ. Week Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>The Plan</td>
<td>3</td>
<td>4.5%</td>
<td>35</td>
<td>7.9%</td>
<td>6</td>
<td>10.7%</td>
</tr>
<tr>
<td>Into Mortality</td>
<td>4</td>
<td>6.1%</td>
<td>36</td>
<td>8.2%</td>
<td>2</td>
<td>3.6%</td>
</tr>
<tr>
<td>The Iron Rod</td>
<td>2</td>
<td>3%</td>
<td>15</td>
<td>3.4%</td>
<td>1</td>
<td>1.8%</td>
</tr>
<tr>
<td>Three Degrees of Glory</td>
<td>2</td>
<td>3%</td>
<td>22</td>
<td>5%</td>
<td>4</td>
<td>7.1%</td>
</tr>
<tr>
<td>Crucifixion</td>
<td>2</td>
<td>3%</td>
<td>18</td>
<td>4.1%</td>
<td>3</td>
<td>5.6%</td>
</tr>
<tr>
<td>Moroni Depositing the Plates</td>
<td>---</td>
<td></td>
<td>11</td>
<td>2.5%</td>
<td>2</td>
<td>3.6%</td>
</tr>
<tr>
<td>September 1829</td>
<td>---</td>
<td></td>
<td>11</td>
<td>2.5%</td>
<td>1</td>
<td>1.8%</td>
</tr>
<tr>
<td>Samuel Smith</td>
<td>3</td>
<td>4.5%</td>
<td>13</td>
<td>2.9%</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>I See You God</td>
<td>5</td>
<td>7.6%</td>
<td>8</td>
<td>1.8%</td>
<td>5</td>
<td>8.9%</td>
</tr>
<tr>
<td>And His Apparel Shall be Red</td>
<td>---</td>
<td></td>
<td>11</td>
<td>2.5%</td>
<td>3</td>
<td>5.6%</td>
</tr>
<tr>
<td>Coming of the Gulls</td>
<td>2</td>
<td>3%</td>
<td>11</td>
<td>2.5%</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Genesis of the Earth</td>
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<td>14</td>
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<td>2</td>
<td>3.6%</td>
</tr>
<tr>
<td>Eternal</td>
<td>4</td>
<td>6.1%</td>
<td>11</td>
<td>2.5%</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Bi-plane</td>
<td>---</td>
<td></td>
<td>7</td>
<td>1.6%</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Emma Hale and Joseph Smith</td>
<td>2</td>
<td>3%</td>
<td>12</td>
<td>2.7%</td>
<td>2</td>
<td>2.9%</td>
</tr>
<tr>
<td>Resurrection</td>
<td>1</td>
<td>1.5%</td>
<td>---</td>
<td></td>
<td>4</td>
<td>7.1%</td>
</tr>
<tr>
<td>New Mormon</td>
<td>---</td>
<td></td>
<td>5</td>
<td>1.1%</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Tragedy at Winter Quarters</td>
<td>---</td>
<td></td>
<td>11</td>
<td>2.5%</td>
<td>3</td>
<td>5.6%</td>
</tr>
<tr>
<td>Pioneer Harvest</td>
<td>1</td>
<td>1.5%</td>
<td>3</td>
<td>0%</td>
<td>3</td>
<td>5.6%</td>
</tr>
<tr>
<td>Contemplative Prophet</td>
<td>3</td>
<td>4.5%</td>
<td>5</td>
<td>1.1%</td>
<td>1</td>
<td>1.0%</td>
</tr>
</tbody>
</table>

*These pieces were not actually on exhibition during Education Week, however, slides were displayed.
### TABLE XI

CATEGORICAL BREAKDOWN OF RESPONDENTS' PREFERENCES FOR INDIVIDUAL PIECES OF ART

<table>
<thead>
<tr>
<th>Title</th>
<th>Professional No.</th>
<th>Professional %</th>
<th>Patron No.</th>
<th>Patron %</th>
<th>Hobbiest No.</th>
<th>Hobbiest %</th>
<th>Enthusiastic No.</th>
<th>Enthusiastic %</th>
<th>Considerable No.</th>
<th>Considerable %</th>
<th>Moderate No.</th>
<th>Moderate %</th>
<th>Very little and Slight No.</th>
<th>Very little and Slight %</th>
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<tbody>
<tr>
<td>The Plan</td>
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<td>20</td>
<td>12.1%</td>
<td>19</td>
<td>9.3%</td>
<td>10</td>
<td>6.5%</td>
<td>15</td>
<td>10.3%</td>
<td>1</td>
<td>2.4%</td>
</tr>
<tr>
<td>Into Mortality</td>
<td>2</td>
<td>2.4%</td>
<td>5</td>
<td>6.7%</td>
<td>11</td>
<td>6.7%</td>
<td>16</td>
<td>7.8%</td>
<td>15</td>
<td>9.5%</td>
<td>8</td>
<td>5.5%</td>
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<td>4.9%</td>
</tr>
<tr>
<td>The Iron Rod</td>
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<td>4</td>
<td>5.3%</td>
<td>10</td>
<td>6.1%</td>
<td>10</td>
<td>4.7%</td>
<td>7</td>
<td>4.6%</td>
<td>9</td>
<td>6.2%</td>
<td>2</td>
<td>4.9%</td>
</tr>
<tr>
<td>Three Degrees of Glory</td>
<td>6</td>
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<td>2</td>
<td>2.7%</td>
<td>5</td>
<td>3%</td>
<td>7</td>
<td>3.4%</td>
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<td>9</td>
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<tr>
<td>Crucifixion</td>
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<td>4%</td>
<td>8</td>
<td>4.8%</td>
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<td>3.9%</td>
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<td>Moroni Depositing the Plates</td>
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<td>3</td>
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<td>3.4%</td>
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<td>2.6%</td>
<td>8</td>
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</tr>
<tr>
<td>I See You God</td>
<td>4</td>
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<td>5</td>
<td>6.7%</td>
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<td>2.4%</td>
<td>8</td>
<td>3.9%</td>
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<td>5.9%</td>
<td>2</td>
<td>1.4%</td>
<td>1</td>
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</tr>
<tr>
<td>And His Apparel Shall be Red</td>
<td>5</td>
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<td>2</td>
<td>2.7%</td>
<td>8</td>
<td>4.8%</td>
<td>6</td>
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<td>4</td>
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</tr>
<tr>
<td>Coming of the Gulls</td>
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<td>1.3%</td>
<td>3</td>
<td>1.8%</td>
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<tr>
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<td>2.6%</td>
<td>3</td>
<td>2.1%</td>
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</tr>
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<td>1.8%</td>
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<td>1.3%</td>
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<td>6</td>
<td>4%</td>
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<td>2.1%</td>
<td>---</td>
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</tr>
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<td>New Mormon</td>
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<td>2.7%</td>
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<td>6%</td>
<td>4</td>
<td>2%</td>
<td>2</td>
<td>1.3%</td>
<td>---</td>
<td></td>
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<td>2.4%</td>
</tr>
<tr>
<td>Tragedy at Winter Quarters</td>
<td>1</td>
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<td>2</td>
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<td>5</td>
<td>3%</td>
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<td>1.5%</td>
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<td>4%</td>
<td>5</td>
<td>3.4%</td>
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<td>---</td>
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<td>6%</td>
<td>4</td>
<td>2%</td>
<td>3</td>
<td>2%</td>
<td>5</td>
<td>3.4%</td>
<td>1</td>
<td>2.4%</td>
</tr>
<tr>
<td>Contemplative Prophet</td>
<td>1</td>
<td>1.2%</td>
<td>2</td>
<td>2.7%</td>
<td>3</td>
<td>1.8%</td>
<td>3</td>
<td>1.5%</td>
<td>---</td>
<td></td>
<td>2</td>
<td>1.4%</td>
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</tbody>
</table>
 CHAPTER IV

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The problem.--This study was made for the purpose of determining the public attitudes, feelings and responses to art as displayed in the First Festival of Mormon Art held at Brigham Young University in the spring of 1969.

Research design.--To gather the necessary data, questionnaires were made available to visitors to the gallery. A total of 353 usable questionnaires were collected.

Art and Mormonism--a Review of the Literature.--From the Mormon point of view, the literature showed that Mormon art has been mainly of a didactic and commemorative nature with minimal emphasis on aesthetics. Because of this emphasis, the true artist often feels that the Church is unappreciative of his talent and tends to restrict creativity. There are those Mormon artists, however, who have a more positive attitude and feel that any vacuum which may exist in aesthetic values within the Church is at least as much the fault of the artist for not having filled that vacuum as it is the fault of any Church leaders. Furthermore, along with the license for artistic independence goes a
responsibility to be inspired by the Holy Ghost in one's artistic creation.

**Analysis of data.**—The data from the questionnaires were looked at in terms of the respondents' status as students or non-students. The respondents were also categorized in terms of their interest and/or experience in art.

**Findings.**—A review of the data indicated the following findings:

1. Of the total respondents, 61% felt that art is extremely or very important in relation to the Gospel, and 81.3% felt that art is extremely, very or quite important in relation to the Gospel. A greater number of students tended to feel that art is not very important or of no importance in relation to the Gospel. There was a positive correlation between the respondents' interest and experience in art and their feelings for the importance of art in relation to the Gospel.

2. Of the total respondents, 86.8% felt that the show was successful, very successful or highly successful. The art students were most critical. The qualified enthusiasts were more critical than the unqualified enthusiasts, and a greater number of the less qualified and less interested rated the show both very positively and very negatively. The very qualified and very enthusiastic tended to rate the show neither very positively nor very negatively.

3. Of the total respondents, 56% felt that the written statements placed next to some of the pieces of art were helpful.
or very helpful in appreciating or understanding the works of art. The art students were highest in rating the statements as very helpful. The Education Week visitors were also very high in rating the statements as very helpful. There was little difference in the ratings of the respondents categorically in terms of their interest or experience in art with the exception of the art patrons and those with very little or slight interest in art. Both of these groups were higher than the other respondents in rating the statements as unnecessary or offensive.

(4) Of the fifteen most popular pieces of art on display, the nine illustrative works (as identified by the author) received fewer total votes than the six less illustrative or abstract works. There was a great deal of controversy among the opinions of the viewers regarding several of the works. Many of the respondents who were uninitiated in art but strong in the Church were offended by the more modern works, especially since these were called "Mormon Art." Many of the respondents who were qualified in an artistic sense or enthusiastically interested in art were offended by the poor quality and lack of subtlety in some of the works which they felt were there only from the "Mormon" point of view, not the "Art" point of view. There was little difference in the choices made by the various categories of respondents; however, the Education Week Respondents tended to favor slightly more illustrative work, and the art students and the graduate students tended not to favor any of the illustrative works.
Conclusions

One might conclude from this study that it is impossible to please everyone. There were those who had various reservations about the proposal in any form and others who felt that the work lacked quality or was valued aesthetically simply because of its Mormon relatedness. Despite all these and other reservations, it appears that the overwhelming majority of respondents were delighted at the initiation of such a festival and agreeably surprised with the quality of the work. Although it is the opinion of this author that several works were shown which may have lacked in technical facility and others which had only the remotest hint of connection with the theme, the former situation is almost inevitable at least in the initiatory stages of such an undertaking, and the latter situation could only be avoided with the implementation of very stringent rules which might lead to some sort of definition which will almost inevitably prove suicidal to the concept since such proclamations when applied to the creative arts have a built-in obsolescence.

From the present study we can conclude that this First Festival of Mormon Art—although perhaps not a milestone in pleasing the public from both a religious and an artistic point of view—was a step forward in bridging the communication gap between the artist—specifically the Mormon artist—and the Mormon people.

Recommendations

Since the survey indicates that most of the respondents think that art is very or extremely important in relation to the
Gospel, and since it further indicates that this first show was rated as successful, very successful or highly successful by its viewers, it is recommended that the exhibition become an annual event expanding to include eventually all the art forms and related areas such as architecture and motion picture.

It may be recommended for the plastic arts specifically that the jury be more selective from the technical aspect in their jurying but that the show remain broad in its concept including all works even if only remotely related to the Church. It might be mentioned that there are those who looked upon the original concept of such a festival with considerable skepticism and apprehension and they were in many instances agreeably surprised by the broad character of the show and expressed interest in future participation in it. It is the firm belief of this author that a broad and fluid interpretation of the concept of Mormon art should perpetuate. It is most important that the festival does not become a kind of salon or academy with rigid limitations and the usual suffocation which has in times past accompanied the emergence of an acceptable official form.

Even though there were a few strongly worded comments protesting the use of written statements placed alongside the work, there was a sufficient positive response to these, that they should be perhaps increasingly used. Of course discrimination would be employed and those artists who would prefer not to verbalize their feelings could simply refrain from doing so. Likewise, those who find such "keys to interpretation" offensive could
refrain from reading them as many did in viewing this show. It would be a pity to let this minority limit the appreciation of the majority who have less experience and facility to assist them. At the same time it would be important to indicate that titles and written statements can only act as keys since the aesthetic elements of the visual arts can best be appreciated when no limits are imposed. It might further help to break barriers which might exist between artist and the public if a brief biographical note accompanied by a small photographic portrait of each contributing artist were displayed.

Despite the fact that the show was on display for a month in the spring of the year and for another lengthy period in the early summer, there are many who have expressed ignorance as to its existence and others who have directly called for more general and broad advertising. It is the opinion of the author that here the press are guilty of a certain amount of neglect. Newspaper articles, reports and critiques were scant or almost non-existent. It is significant that the University year book has completely omitted report or comment. However, without question, the show could well be advertised more broadly and directly by the organizers.

In this pioneer exhibition it is realized that with limited funds and experimental conditions the offer of awards was virtually impossible. While it must also be acknowledged that the show should not take on the character of other shows with an award being the greater incentive for participation, artists within the Church would undoubtedly feel considerable encouragement if some
recognition of achievement, either monetary or salutary were proffered. It is felt by the author that the enthusiasm evidenced by this survey for the concept and the response of the artists contributing work is sufficient incentive for the organizers to attempt to solicit some award funds and perhaps other forms of recognition. For example, a few selected works might be reproduced in Church publications.

The department of Continuing Education on campus has expressed enthusiasm and interest in sponsoring a section of the show to travel with a guide and lecturer to various parts of the country in connection with their Education Weeks. Indeed if a faculty member could have been found who could have accompanied the show this year, this would have been done. It is felt by the author that this is a highly desirable goal and hoped that in the future such an opportunity will exist again and circumstances will prevail to facilitate its inception. It would also be advantageous to send this segment of the show to smaller rural areas where opportunity to experience such stimuli might not exist.
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Anderson, Neph. "Purpose in Fiction," The Improvement Era, February, 1898, p. 120.


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APPENDIX A

WRITTEN STATEMENTS OF ARTISTS

"I See You, God" is a statement on my personal relationship with God, but I believe it illustrates, in a broader sense, man's struggle to find and know God. The title comes from an Indonesian greeting which, when translated is "I see you . . ." and then the man's name is given. The person named responds the same way. The meaning is more than acknowledgement of visual contact. It means, from what I gather, that the greeter acknowledges the existence and presence of the other. In the painting, man reaches out of the jumble of objects and forms, organic and artificial, that represent life, or the world, or perhaps the tangle and chaos of his own mind to acknowledge and approach God. It is not a search to discover the existence of God, the hand knows where it is reaching and it recognizes the Light, but the struggle is to escape the entanglements of his life and thoughts and make contact with that Light. He has not touched God but he is reaching in the right direction. He has freed himself from the oppressive thoughts and events of life that bury so many people before they "see" God; he feels and knows the Light. Now he must exert all his strength to break free, to continue upward out of the chaos to touch God and say "I know you, God."

--James Christensen

The hearts of "the fathers" are turned to "the sons" and the hearts of "the sons" are turned to "the fathers" as they
reach out to each other across the gulf and clasp hands establishing the bonds of love which are to bind all mankind who are saved into one eternal family. The artist illustrates this great modern event with jewel-like colors because he wants to convey its grandeur.

The L.D.S. artist has a great advantage in that he has at hand powerful and pertinent resources; he need not want for a "message." He merely re-interprets what he feels to be age-old universalities into the form of expression that suits his particular understanding in the manner of his time.

--Kent Steadman

How can art be used for the Kingdom? I see mortality as a time of intense trial, of hardening and softening. All hell conspires to harden the hearts and souls of men that they will become oblivious to truth and neglect the needs of their fellows. The artist can help in the opposite camp by producing a new "outward vision of inward things," by sensitizing souls, by broadening horizons, and by providing a unique vicarious experience for his fellows. He should be "wise-hearted" so that he can help to make his fellows tender-hearted. Thus, I must live in such a way that I will be susceptible to the murmurings of the Holy Spirit. The peak of my joy is not in the process or the language of my works, but in their meaning and in the responses of others to them. I seek to expose my confrontation, searching and relationship to the truths of the Gospel of Jesus Christ, all the time leaving others a certain freedom for creative interpretation. I do not want to
preach or even teach, but only to evoke new thoughts and vision in the hearts of others in their relationship to these things.

--Trevor Southey

All the art work I have entered for Mormon Art exhibit is a reflection of my personal life. I am my husband's second wife. His first wife was killed two and a half years ago in an accident. I have her little girl who is three and a half now, and also a baby girl of my own (ten and a half months).

The wood cut depicts the three of us. The small etching shows picture by picture the important events in the three of our lives--starting with our friendship in my freshman year; her marriage to Mark six months later; her baby, Mark and I continuing on with life.

The larger etching is an expression of entrance into the Celestial Kingdom. Looking closely one can see the husband and two wives with the children following behind. One child glances (is perhaps tempted) at a path falling away from eternal life. The flames symbolize the glory of the Celestial Kingdom.

--Camille Anderson

I am struggling in my mind to define what "uplifting" means to me as an artist. The scriptures of our Church are full of vivid images, some movingly beautiful, others poignantly sad, tragic and even terrifying--could it be that I must portray only the things that cheer the heart? It seems to me that we face the danger of stifling the deeper emotions we feel about life and God, if we must put uppermost in our minds that our work must appear
"positive" to others. The things that seem uplifting to me personally do not seem so to a public that equates "sweetness" with religious feeling.

--Marilee Campbell
APPENDIX B

QUESTIONNAIRE

Would you please assist by filling out this evaluation sheet on the show. Please respond fully irrespective of your background or interest in art. This information is important. You need not state your name.

Age__________________________

Male or Female (circle one)

Church affiliation__________________________________________

Occupation at present_______________________________________

If a student, what is your present status? (circle one)

Freshman    Sophomore    Junior    Senior    Graduate

What is your major________________________________________

What is your interest or experience in art? (circle one)

professional    patron    hobbieist    enthusiastic
considerable    moderate    slight    very little
other__________________________

How important do you think art is in relationship to the Gospel? (circle one)

extremely    very    quite    fairly    not very
of no importance

What is your overall impression of the show? (circle one)

highly successful    very successful    successful
moderately successful    not very successful    a failure

comments:________________________________________

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Several artists have written statements placed alongside their work. Do you find these: (circle one)

offensive  unnecessary  somewhat helpful
helpful  very helpful

Would you select three works which are particularly significant to you.

1. (Title)________________________ (Artist)________________________
2. (Title)________________________ (Artist)________________________
3. (Title)________________________ (Artist)________________________

Further comments: (Below and on back of sheet)
APPENDIX C

THE ART AND BELIEF GROUP

"Art and Belief" is a group of LDS artists and other interested people with no official organization, who have been meeting periodically since the spring of 1966 to pursue the following objectives:

1. To use their talents for the upbuilding of the kingdom of God.

2. To promote the evolvement of a significant Mormon culture through the convergence of art and the Mormon philosophy.

3. To share the results of their work with interested people.

4. To provide for the free exchange of views to stimulate their individual creative efforts.

February, 1969

Minutes of a meeting held August 5, 1968
at B.Y.U. of the Art and Belief Group

The current goal of the Art and Belief group is to present a coordinated showing this spring in all phases of original Mormon Art: drama, music, dance, and the visual arts. It will include works with uniquely LDS themes contributed by Mormons interested in using art forms both as a strengthening force in the gospel and as an expression of their own faith.

We plan to continue the "Festival" from April 1-30, during which several art exhibits will be open on campus, plays and concerts scheduled. We feel the motivational force behind those works submitted should be religious in tone and specifically Mormon in application. Any media will be considered as long as it is
consistent with the scope of the "Festival." From the works included, we hope to form a traveling exhibit which will tour to stakes and other religious-oriented shows until the following spring.

The "Festival" will be BYU sponsored, but we hope to gather works throughout the Church by invitation and open announcements. Juries from each department will consider the appropriateness of submitted works to the goals of the "Festival."

We hope this will be the first of many annual shows, that Mormon Art may emerge as a significant movement, strengthening our Church and enriching the world.
APPENDIX D

LETTER SENT TO LATTER-DAY SAINT ARTISTS

Department of Art
C-502 Harris Fine Arts Center
Brigham Young University
Provo, Utah 84601
November 18, 1968

Dear Latter-day Saint Artist:

You are invited to submit original works for an exhibition of art which expresses Latter-day Saint feeling and belief. The exhibition will be held at Brigham Young University during the month of April, 1969. The form can be painting, sculpture, ceramic, mosaic, or any other medium you think appropriate to your theme and treatment. We are placing no restriction on style. We hope you will submit works that express your own sincere convictions and that your works will be a positive influence in the building of the kingdom of God on earth. Attached is a brief exposition on this basic concept which we hope will clarify our purpose. Here are the basic facts of the exhibition:

Title: Festival of Mormon Art.

Goal: To create an annual festival of the arts dedicated to the upbuilding of the kingdom of God on earth, and to share these arts with a wide audience.

Entry Fee: None.

Cash Prizes: None. Recognition and other benefits may arise, but our purpose is to share expressions rather than create financial incentives. You may price your works on the back if you wish and interested parties will be directed to you without commission to the University.

Method of Entry: Fill in the enclosed response form and return promptly to us (by December 31, 1968, if possible).

Transportation: Costs of transportation to the exhibition will be borne by the artist. Cost of returning art after the exhibition will be borne by the University. Any touring costs will be borne by the University or the sponsoring exhibitor. We hope to establish pick-up points when we know who
page two
November 15, 1968

will be participating. This will help minimize the costs to the artists.

Jurying: This year the art faculty of Brigham Young University will jury the exhibit and be responsible for selecting items to be included.

Dates: December 31, 1968 -- deadline for returning response form.
March 24, 1969 -- tentative receiving or pick-up date.
April 1, 1969 -- opening of the exhibit at BYU.
April 30, 1969 -- closing of the exhibit at BYU.
May 1 to October 15 -- touring of the exhibit.

Sincerely,

Dale T. Fletcher
Chairman
Festival Committee

Floyd E. Breinholt
Acting Chairman
Department of Art

Lorin F. Wheelwright, Dean
College of Fine Arts and Communications

Enclosures
RESPONSE FORM

DATE______________, 19__

NAME________________________ STREET________________________

PHONE_______ CITY________________________ STATE & ZIP___________

NOTE: Please answer the following questions and return by Decem-
ber 31, 1968, to Dale T. Fletcher, Harris Fine Arts Center,
Room D-501, Brigham Young University, Provo, Utah 84601.
(Use enclosed stamped return envelope.)

[ ] 1. I will participate in the Festival of Mormon Art,
April, 1969.

[ ] 2. I cannot participate in the 1969 exhibit, but would
like to be invited for another year.

3. I would like to submit _____ new works. (Give quan-
tity.)

4. The medium in which I will work is ___________________.

5. I have already produced work which I would like to sub-
mit for this exhibit. It is described as follows:

6. Comments regarding the concept or handling of the exhibit:

7. Other artists I know who should be invited to exhibit:
   (include addresses)

8. Please send me further information on _____________
INTRODUCTION TO THE PROJECT
by Lorin F. Wheelwright

I am convinced that we need to encourage Latter-day Saint artists to create works that express their sincere religious convictions just as we need to encourage members of the priesthood to speak in our sacrament meetings with a sincere testimony of the truth.

In an effort to be constructive, the College of Fine Arts and Communications at Brigham Young University is sponsoring a Festival of Mormon Art. Certain strong beliefs prompt this course.

1. We believe that many LDS artists yearn to express those deep spiritual convictions that are the well-springs of the gospel of Jesus Christ.

2. We believe that a work of art which stirs the human heart to love God and fellow man should have superior form, substance, and expression.

3. We believe that the sincere artist—the one who has been willing to pay the price of mastering his technique—can and should express spiritual values as he is prompted by the Holy Spirit, and that he should be able to find an appreciative audience for his work.

4. We believe that in a world where hate, sensuality, exhibitionism, and sexual perversity are running riot, that the need is urgent to express the gospel of Jesus Christ, as restored, in both its exalted dimensions and in its divine simplicity.

5. We believe that now is the right time to act.

We wish we could offer financial incentives commensurate to the effort involved. We have no funds at present for this purpose, but we will strive to build an audience and to expose talent to those who do have funds. For the present, let us create for the sheer love of expressing our inner conviction. And let us have faith that under this influence our work will speak for itself and win the love of those who see it.

So that you may know some of the thinking behind this movement, we enclose a paper prepared by the chairman of this committee, Dale T. Fletcher, instructor in art. He invites all artists to develop a "wise heart" as spoken of in the book of Exodus. He invites you to consecrate your talent to the cause of the Restoration by upbuilding the kingdom of God on earth. He cites certain scriptures which will challenge you and we hope
prompt you to act positively. This is his statement. We will publish from time to time the statements of others and conduct a continuing discussion on the broad subject of art in the culture of the Latter-day Saints. We invite you to join us and be part of this stimulating experience.

"CONCEPT OF THE WISE HEART"

by Dale T. Fletcher

Why should I consecrate my talents to the upbuilding of the kingdom of God?

Now behold, a marvelous work is about to come forth among the children of men.
Therefore, O ye that embark in the service of God, see that ye serve him with all your heart, might, mind and strength, that ye may stand blameless before God at the last day.
Therefore, if ye have desires to serve God ye are called to the work.
For behold the field is white already to harvest; and lo, he that thrusteth in his sickle with his might, the same layeth up in store that he perisheth not, but bringeth salvation to his soul.
And faith, hope, charity and love, with an eye single to the glory of God, qualify him for the work.
Remember faith, virtue, knowledge, temperance, patience, brotherly kindness, godliness, charity, humility, diligence.
Ask, and ye shall receive; knock, and it shall be opened unto you. Amen.

(O&C 4:1-7; underscores added.)

The marvelous work spoken of is the erection of the true tabernacle. We are inviting you to participate in this marvelous work when we invite you to participate in an exhibition of Mormon art—art dedicated to the cause of our Savior. In a general sense, his cause is "to bring to pass the immortality and eternal life of man." In a more immediate sense, the task at hand is "to bring forth and establish Zion." Certain men came to Joseph Smith desiring revelation in their behalf. The Lord told them

The thing which will be of most worth unto you will be to declare repentance unto this people, that you may bring souls unto me, that you may rest with them in the Kingdom of my Father.

In the eighty-second section of the Doctrine and Covenants, we read in the fourteenth and fifteenth verses:
For Zion must increase in beauty, and in holiness; her borders must be enlarged; her stakes must be strengthened; yea, verily I say unto you, Zion must arise and put on her beautiful garments.

Therefore, I give unto you this commandment, that ye bind yourselves by this covenant, [meaning the Law of Consecration], . . .

The use of the words "borders" and "stakes" derives from the fact that the tabernacle of Moses was a symbol or type of the true tabernacle, the latter-day kingdom, the Church to which we belong. The Lord gave the instructions for the erection of the tabernacle to Moses on Mount Sinai.

See, I have called by name Bezaleel the son of Uri, the son of Hur, of the tribe of Judah:
And I have filled him with the spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship,
To devise cunning works, to work in gold, and in silver, and in brass,
And in cutting of stones, to set them, and in carving of timber, to work in all manner of workmanship.
And I, behold, I have given with him Aholiab, the son of Ahisamach, of the tribe of Dan: and in the hearts of all that are wise hearted I have put wisdom, that they may make all that I have commanded thee;
(Exodus 31:2-6)

These scriptures contain the following three fundamental concepts involved in the calling of artists in the Church:

1. The confidence that the Lord not only values artistic talent, but that it is a spiritual gift.

2. The consecration of one's talents to the upbuilding of the tabernacle, in our case, the true tabernacle or kingdom of God, the Church.

3. The Lord's deeply appropriate designation of this sort of artist or artisan as "wise hearted." The designation is used in no other context in the scriptures.

How can I develop a proper concept of Mormon art?

1. Seek to receive inspiration from the Holy Spirit in relation to your role as an artist.

2. Believe in the possibility of creating effective Church-related art and that you can develop it.
3. Carefully examine any possible objections to the idea of LDS art. Look at these questions and find positive answers in your own work:

a. Must religious art be full of false sentimentality? (Why the stylized, upturned eyes and similar cliches? Why not be sincere? Why not be direct and honest?)

b. Must religious art be weak, insipid, full of trite stereotypes? (Only if your religious life is weak, insipid, and full of stereotypes. The true gospel is not like that at all. If the LDS artist produces work like that he needs to repent, get serious, and improve.)

c. Must religious art lack formal excellence? (Rembrandt, Michaelangelo and others did not think so. Why can't masterful design express LDS values as well as secular values?)

d. Must religious art be restricted to naturalistic illustration? (Not necessarily. There are many other ways of conveying meaning. Try to communicate your feelings sincerely. Try to convey the urgent message of the restored gospel and let the technique or style be whatever is most appropriate.)

e. Must religious art be uncreative and unimaginative? (Read the Doctrine and Covenants again in Section 9 where the Lord tells us to study it out in our minds, then seek confirmation. There is no imperative to be dull, rather we are instructed to "please the eye and gladden the heart." Read Parley P. Pratt's Keys to Theology again and catch his vision of the celestial kingdom. Then ask yourself what do you see as the abode of God? Seek inspiration. We have no restrictions as long as we stay within the limits of our callings, and as artists that leaves a wide latitude.)

f. Must religious art deny me freedom of self-expression? (The whole purpose of the gospel is to help the individual achieve his own salvation. The Church exists to help the individual be perfect. Is there any more exalted concept than the vision of a mortal becoming so creative that he might aspire to create worlds and govern them? Think of the aesthetic sensitivity required for that role. Now is a good time to move upward on the scale of progress and to seek the finest expression within one's mortal capability. This demands self-discipline as does any spiritual achievement, but the challenge is real and the time to respond is now.)
g. Must involvement in art dedicated to the Lord’s cause make me unappreciative of other artists who have responded to a different motivation? (Surely not. We would be blind and insensitive if this were the case. Nevertheless, if we make a commitment we should honor it.)

The objections in the questions above are superficial. Even though they may imply some truth so far as past events are concerned, they need not apply to "Mormon art" that is yet to come. As Elder Spencer W. Kimball said in his address to the BYU faculty, September, 1967:

For years I have been waiting for someone to do justice in recording in song and story and painting and sculpture the story of the restoration, the re-establishment of the kingdom of God on earth. . . .

The story of Mormonism has never yet been written nor painted nor sculptured nor spoken. It remains for inspired hearts and talented fingers yet to reveal themselves. They must be faithful, inspired, active Church members to give life and feeling and true perspective to a subject so worthy. (Underscores added.)

There is no good reason why art dedicated to a better cause could not be as full of discovery, excitement and verve and innovation as any art now being produced. In fact, this "better cause" is exactly what is being desperately sought, but not found by innumerable artists and aestheticians in the modern world outside the Church. One example of such a felt need is found in The Hidden Order of Art by Anton Ehrenzweign, published in 1967:

What I am trying to express is only the frustration and confusion in the air, the tired response to further self-destructive twists of our conscious sensibilities, the weariness of the overworked themes of aggression and death, the failure of abstract art to produce more than flat ornaments and the repeated loss of a dynamic pictorial space. All I want to do is to voice a growing hunger for a form of art not yet existing, a longing that is made only harder to bear when it is mocked by the empty posturing of an academic abstract art.

4. As a main criterion let "Will it contribute to the upbuilding of the kingdom?" take precedence over "Is it beautiful?" or "Is it expressive?" Let the latter be considered, surely, but not as the main goal. The latter
is necessary to bolster the former. Incidentally, you will be in agreement with the avant-garde who now ques-tions the validity of "beauty" as the number one pur-pose of art, but you will have something positive to put in its place.

5. So what shall it be--for you? A well-designed missionary visual aid? Illustrations of scriptural events? Sym-bolic or diagramatic portrayals of distinctive LDS doc-trines? Pictorial bearing of your testimony? Multi-media "experiences" focusing on some unique LDS idea? Something different from all these which convey to men your relation to reality made possible only through the unique truths and real spirit of the restored gospel? As more LDS artists give their minds and hearts to this challenge (a challenge to be really creative), better ideas involving new forms will come forth until we finally grow up to "millennial art." No effort in this direction is wasted no matter how imperfect because it prepares the way for greater things.

6. Read the scriptures with art in mind; go to church with art in mind; pray with art in mind; go to the temple with art in mind. Be alone at times and think about it. Dis-cuss it with artists and "non-artists."

7. Work.
APPENDIX E

PROGRAM OF THE FIRST FESTIVAL OF MORMON ART

THE FIRST FESTIVAL OF MORMON ART, BRIGHAM YOUNG UNIVERSITY ART DEPARTMENT, SPRING 1969
FESTIVAL OF MORMON ART. SPRING 1969

Mormon Art. A dash of Mormonism and a dash of Art—stir well. Don't leave out either ingredient and be sure to use the pure stuff in each case. The exhibition is sponsored by the Brigham Young University Art Department, and its founding principle is a definition of Mormon Art in terms of artists' intent. The artist tries to make something which, to quote our letter of invitation, "will contribute to the upbuilding of the Kingdom of God on earth."

To a Mormon this means the L.D.S. Church. How can an artist make a work of art capable of contributing to the upbuilding of the L.D.S. Church? That is the challenge of this exhibition and its only hope for uniqueness and therefore justification. Who but a member would care to make art which would help build up this church? But do the L.D.S. artists care? Some do. This many responded on short notice with no offer of prizes or rewards, sometimes at considerable expense to themselves, and at the risk of having their works rejected by a jury—as some were. The jury were human, the BYU Art Faculty. Yes, we realize that the theme is not perfectly obvious in some of the works, nor are they all perfect art from a formal or technical point of view. There is still plenty of room for growth in all of us. We wish to thank all artists who submitted work.

The idea of devoting one's talents to the above stated purpose is a sound, fundamental concept for the present. The supposed opposition between this concept and the idea of quality in terms of form is an illusion, and L.D.S. artists should accept both as ideals toward which work. Formal beauty is not a god, let alone a god to be given preference over the God of true religion; but it is a divine attribute. Form, yes, of course, how else can earnestness be demonstrated or effectiveness be accomplished: but the God of art must be the same Being who gave this church the law of consecration.

Dale T. Fletcher, Exhibit Chairman
APPENDIX E

PROGRAM OF THE FIRST FESTIVAL OF MORMON ART

1 Donald F. Allan, New York
   oil
2 Camille Anderson, Utah
   The Glory of the Sun, etching
3 Dallas Anderson, Utah
   Apostasy, oil
4 J. Roman Andrus, Utah
   oil
5 Andrew Bergloff, Utah
   ceramic
6 Brent Bird, Utah
   ink drawing
7 Floyd E. Breinholt, Utah
   Life from Death, oil
   Spring Comes to Park City, oil
   Utah Ranch, oil
8 Wesley Burnside, Utah
   Old House, watercolor
9 Kenneth Campbell, Wisconsin
   stone
10 Marilee B. Cambell, Utah
    Desert Homestead, oil
    The Passing of the Child, oil
11 Jim Christensen, California
    acrylic
    acrylic
12 Floyd B. Cornaby, California
    Temple City, acrylic
    The Mantle, acrylic
13 Alex B. Darais, Utah
    Dark Continent, mixed media
14 Monte B. DeGraw, California
    Children of Laman, acrylic
15 Goff Dowding, Utah
    Nephi Prays for Sign of the Savior’s Birth, oil
    Genesis of the Earth, oil
    Pioneer Harvest, oil
    Coming of the Gulls, oil
16 Victor Escobar, California
    The Peace Symbol, oil
17 Avard Fairbanks, Utah
   Joseph Smith, plaster
   Laman, plaster
   Tragedy at Winter Quarters, bronze
18 Dale T. Fletcher, Utah
   Provo Temple Site, oil
   Grandfather’s Grave, oil
19 Joe Fletcher, Utah
   My 9/10, oil
20 Lorin Folland, Utah
   Temple Square, oil
   President David O. McKay Portrait, oil
   on wood
21 Paul Forster, Utah
   Mural Cartoons for Liberty Prison,
   Bureau of Information, oil on paper
22 David Garrison, Illinois
   Old Nauvoo, oil
23 Sherron D. Hill, Utah
   The Trinity, wood
24 Harry Heil, Utah
   September Afternoon, wood engraving
   Still Life Forms, woodcut
25 Edward Humphries, California
   acrylic
   ceramic
   ceramic
26 Jack Jarvie, Utah
   ceramic
   ceramic
27 Ross Johnson, Utah
   Nauvoo, etching
   Tree of Life, drawing
28 Gary Kapp, Utah
   Moroni Instructing His Generals, oil
29 Wayne Killpack, Utah
   Eternal, oil
30 Warren Luch, Pennsylvania
   The Words of Jesus, graphic
   Christmas Cards (2), graphic
   Allentown Ward Program, graphic
31 Karen S. Kull Madden, Illinois
   Sleeping Adam, oil
32 Francis R. Magleby, Utah  
Miracle of the Seagulls, oil

33 John Morgan, Utah  
Food for Flowers, charcoal  
Redress and Return, charcoal

34 Bart J. Morse, Iowa  
Anderson Farm, acrylic  
Blue Point, woodcut  
Midwest Impression, woodcut

35 Peter Myer, Nevada  
Three Degrees of Glory, kinetic light  
The Entombment, oil  
Spirit Prison, oil  
Crucifixion, oil

36 Edna Nitzkowski, Minnesota  
Paintings on the Book of Revelations  
Chapters 18, 19, and 20, acrylic  
Chapters 6 and 7, acrylic  
Chapter 21, acrylic  
Chapter 12, acrylic

37 William J. Parkinson, Utah  
Heritage, oil

38 Benton P. Patten, Utah  
Mystic Essence of Flame, acrylic  
The Return, acrylic

39 E. Strauser Paul, Utah  
Nauvoo Scene, oil  
The Weber Mill, oil

40 Lillian Peters, Utah  
ceramic  
ceramic  
ceramic

41 Harold Peterson, Utah  
charcoal  
oil  
oil

42 Larry B. Prestwich, Colorado  
Moroni Depositing the Plates, oil  
Moroni, pastel  
Symbols for the Book of Mormon, pastel  
Nephi, pastel  
A Prophet, bronze  
The Burial, bronze

43 Mick Reber, Colorado  
oil  
oil  
oil

44 R. L. Rowe, Utah  
Other Sheep, Nephi 15:21, wood

45 Marilee Sanders, Utah  
Spring, woodcut  
Eternity, oil

46 Robert L. Shepherd, California  
They Were a Mighty People, acrylic  
The Iron Rod, 1 Nephi 8, acrylic

47 Dennis Smith, Utah  
And I Saw Another Angel, etching  
New Mormon, bronze  
Challengers, bronze and plastic  
Bi-plane, bronze and welded metal  
Starcounter, bronze and welded metal

48 Gary Smith, Oregon  
Steps to Conversion, oil  
oil  
Plan of Salvation, acrylic

49 Elizabeth Snow, Utah  
Quarterly Conference, oil

50 Trevor Southey, Rhodesia, Africa  
ball-point pen and acrylic  
ball-point pen and wash  
Earth’s Soul, ball-point pen and wash  
The Plan, acrylic  
Into Mortality, acrylic  
And His Apparel Shall Be Red, D. and C. 133, mixed media

51 Kent Steadman, California  
Keys of Elijah, oil  
Spiritus, mixed media  
Patriarch, oil

52 LaVar Steel, Idaho  
Merry Christmas Sam, acrylic  
Musements Is, collage  
Mystery Series Circle I, collage  
Mystery Series Circle II, collage

53 Don O. Thorpe, Utah  
Contemplative Prophet, photograph
APPENDIX E

PROGRAM OF THE FIRST FESTIVAL OF MORMON ART

54 Ed Turpin, Idaho
   The Old Mill, watercolor

55 Max D. Weaver, Utah
   Watchful Tower, oil
   Capitol Reef Monument, oil
   Deer Creek Dam, oil

56 William Whitaker, California
   Joseph Smith Surveys the Papyri, acrylic
   September 1829, acrylic
   What is Courage?, acrylic
   Emma Hale and Joseph Smith, acrylic
   Samuel Smith, acrylic

57 James L. Young, Utah
   A Need for Restoration, charcoal

Lorin F. Wheelwright, Dean,
   College of Fine Arts
Clawson Cannon, Assistant Dean
Floyd E. Breinholt, Chairman
Department of Art

Exhibit Committee
Dale T. Fletcher, Chairman
Floyd E. Breinholt
Francis R. Magleby
Paul Forster
John Marshall
Ronald L. Deane
Ed Turpin

The exhibit will utilize the total art facilities
of the Harris Fine Arts Center, including the
new secured gallery (East Wing, Main Floor),
and will hang during the month of April.

Lithography, Press Publishing Co., Provo, Utah
Graphic Design. Alex B. Darais
APPENDIX F

PHOTOGRAPHS OF THE MOST POPULAR WORKS
FROM THE FIRST FESTIVAL OF MORMON ART
The Pita, Southey
into Mortality, Southey
Mutual Depositing the Plates, Prestwich
I See You God, Christensen
And His Apparel Shall be Red, Southey
Coming of the Gulls, Dowdian
Eternal, Killpack
Resurrection, Gagou
Neu Mormon, Smith
Tragedy at Winter Quarters, Fairbanks
Contemplative Prophet, Thorpe
ABSTRACT

A survey was conducted to determine the responses of the public to the First Festival of Mormon Art on exhibition at the Brigham Young University. Data were collected by means of questionnaires made available to gallery visitors. Through these responses it was determined that:

(1) Over three-fourths of the visiting public felt that art is important in relation to the Gospel. There was a positive correlation between the respondents' interest and experience in art and their feelings for the importance of art in relation to the Gospel.

(2) Over three-fourths of the visiting public felt that the exhibition was successful. The respondents less qualified and less interested in art tended to rate the show both more positively and more negatively than those more qualified and more interested in art.

(3) Slightly more than half of the visiting public felt that the written statements placed next to some of the works were helpful in appreciating or understanding the works.

(4) The illustrative works tended to be less popular generally than some of the less illustrative or abstract works.