

Art in Mormonism
The Dulling Art Experience of LDS Church Facilities

Katie Jane Mitchell

Senior thesis submitted to my integrated studies Board of Utah Valley University in partial fulfillment of the requirements for a bachelor of Science in Integrated Studies.

Art History and Humanities

Utah Valley University


August 2017

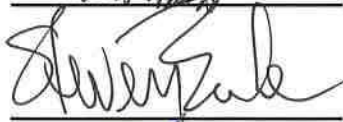
Thesis Approval Page


In partial fulfillment of a Bachelor's of Science Degree in Integrated Studies with Art History and Humanities emphases, we hereby accept this senior Thesis written by Katie Jane Mitchell

Defended: August 31, 2017

Thesis Mentor Signatures:


_____ Scott Abbott, Integrated Studies


_____ Steve Bule, Art History


_____ Kim Abunuwara, Integrated Studies/ Humanities

Contents

Committee Approval Page	2
Table of Contents	3
Abstract	4
Introduction	5-6
History of Art in Mormonism	6-13
Mormon Art Missionaries.....	13-17
The Beginning of Official LDS Art	18-20
Reprints and Temple Murals.....	20-23
Didactic Representational Art: A Dulling Experience?	24-26
The International Church Art Competition	26-29
Tradition and Change	30-34
Conclusion	35-38
References	39-42

Abstract

This paper will examine the history of Mormon art in official Church doctrine, from the perspectives of current and past curators of art for the Church, of Mormon artists, and of members of the Church. The purpose of this paper is to get a more accurate and diverse evaluation of Mormon art in this modern age. An exploration of both culture and religion through the arts will illustrate the major changes and question why some changes haven't been made in the LDS context.

I will interpret why art was important to the early members of the Church. This interpretation will give greater understanding for how Mormon art became what it is today. The thesis compares the patterns of Mormon history to the current changes that are occurring in Mormon art. Tools from Art History assist with comparing Mormon art to past religious art, and interdisciplinary Humanities perspectives assist in the understanding of culture and religion as I study Mormonism and its art. I will also be examining many works of Mormon art of both past and present to give a strong foundation for the research and interviews I will be conducting.

Introduction

When given an opportunity to write an undergraduate thesis on a topic that reflects both my Art History emphasis and my Humanities emphasis, I could not help but choose a topic that has bothered me since I began my interest in the arts: this is the topic of Mormon Art. I am a member of the Church of Jesus Christ of Latter-day Saints and have been one my whole life. I grew up in the suburbs of Utah with a loving and active Mormon family. When I walk into any chapel in any part of the world, it is the same layout with a similar display of art work that never changes. Even with new Mormon themed art being created, the Church still choses to stick to a select few pieces of work to be displayed in Church facilities.

Children of the LDS Church begin learning about its gospel from a very young age using clever songs, stories, and official Church imagery.¹ Those images show what the heroic Captain Moroni, or Christ might have looked like.² According to Martha Moffit Peacock, the author of “Art in Mormonism”, “Because Mormon art has been primarily oriented toward service in the Church; much of it has been didactic. Artworks have and still are being used to help teach gospel principles. Images illustrating the Book of Mormon and Church history events have become familiar reminders of them. Artworks are also used to teach non-Mormons about Church history and Doctrine.”³

1. The Church of Jesus Christ of Latter-day Saints. “The Church” will be a term used throughout this thesis meaning The Church of Jesus Christ of Latter-day Saints.

2. Captain Moroni was a figure from the Book of Mormon, which was translated by Joseph Smith. Moroni was appointed chief captain of all the Nephite armies, he inspired the soldiers to fight for freedom, made the title of liberty, and was a man of God. Alma 43:16-48:18. Painting by Arnold Friberg, *Captain Moroni and the Title of Liberty*, 1950s. *LDSgospieart.org*. See figure 5.

3. Martha Moffit Peacock. “Art in Mormonism.” *The Encyclopedia of Mormonism*. 1992. http://eom.byu.edu/index.php/Art_in_Mormonism.

For someone highly interested and invested in the visual arts, the idea of using visual art as an educational tool is a good thing, but why, if any art is present, is it the case when walking into any LDS Chapel or Church facility today, the same heroic Book of Mormon, Joseph Smith, Christ, and Pioneer paintings are seen? Over the short period of 187 years since the Church was established, there have been many different art movements, including abstract expressionism, impressionism, surrealism, and postmodernism. But, with all this exploration in different art styles, why do I feel that Mormon art is stuck in the past? The purpose of this paper will be to explore the history of Mormon art to discover the reason behind the dulling art experience within Church facilities. I will do this through the examination of the history of the Mormon arts, along with interviewing curators, historians, and artists for their opinions and experiences with the Mormon art world.

History of Art in Mormonism

Mormon art was not always didactic. One of the earliest instances of Mormon art was in 1841, when the Mormon prophet Joseph Smith received revelation to build a temple in the newly established city of Nauvoo, Illinois. The revelation is written in the *Doctrine and Covenants* by Joseph Smith.

And send ye swift messengers, yea, chosen messengers, and say unto them: come ye, with all your gold, and your silver, and your precious stones, and with all your antiquities; and with all who have knowledge of antiquities, that will come, may come, and bring the box- tree and the fir-tree, and the pine-tree, together with all the precious tress of the earth. And with iron, with copper, and with brass, and with zinc, and with all your precious things of the earth; and build a house to my name, for the Most High to dwell therein.⁴

4. *The Doctrine and Covenants of The Church of Jesus Christ of Latter-day Saints*. Accessed July 19, 2017. Book of Doctrine and Covenants 124:26-27. Print.

This scripture established that not just any building was to be built and called a temple, but the building must be beautiful enough for the Most High to dwell in. The temple construction began in 1841, under the instruction of Joseph Smith. By the time of his death in 1844, it was still not complete, and by 1846, the temple was still unfinished when the Mormons left Nauvoo for the West. As for the inside of the temple, “the Nauvoo Temple Record describes portraits, paintings, maps, and mirrors on the walls of the upper room (attic level), but makes no mention of any other floor being sufficiently completed for decoration.”⁵ Later when the Mormons were able to successfully complete a temple, didactic art played more of a role in the temple experience.

According to Liz Walker, the wife of Jeffery N. Walker senior advisor for the Joseph Smith Papers Project of The Church of Jesus Christ of Latter-day Saints, the arts were not a priority for the Mormon prophet (Joseph Smith) and the establishment of the Church, except for when it came to the temples, and even then, the Church did not have the funds to build a temple they felt was worthy enough for the Most High to dwell in.⁶ But the leaders of the Church still followed the revelation to “build a house to my name, for the Most High to dwell therein”.⁷ Early saints donated their most precious stones, silver, house-hold items, and free labor, to help build the Nauvoo temple.⁸ The revelation to build not just a temple, but a beautiful work of art shows that from the beginning aesthetics is an important part of the Church. It is not until the second Mormon Prophet Brigham Young is the leader of the Church, that the Church starts to recognize

5. "The Sale and Burning of the Nauvoo Temple." Burning of the Nauvoo Temple. Accessed August 04, 2017. http://www.strangite.org/Temple.htm#N_59_.

6. The members of the Church of Jesus Christ of Latter-day Saints are often referred to as the Mormons because of the Book of Mormon, and Saints because of the official name of the Church itself.

7. D&C 124: 27.

8. Interview, Liz Walker, Jeffery N. Walker, Senior advisor for the Joseph Smith Papers Project of the Church of Jesus Christ of Latter-day Saints. By Katie Mitchell, May, 2017.

the arts to build community and to spread the word of God. This is the beginning of the didactic Mormon art that is known today.

When the Mormons were no longer welcome in Illinois, they were driven to the frontier, becoming pioneers who made the long journey to a land where they could freely practice their religion. Brigham Young declared Utah to be the Mormons' "Zion" and new place of worship.⁹ The Mormon pioneers who journeyed West went for religious freedom, to start a life without the threat of being run out of their homes because of their beliefs. In the desert of Utah, Brigham Young believed that the arts would help build and bring the new community together.

The Mormon pioneers were not like other settlers of the surrounding territories, they were not all farmers, hunters or miners, some were artists such as sculptors, musicians or painters, and others practiced trades that are common in a more developed society.¹⁰ Also some pioneers, including Brigham Young, brought paintings across the plains. According to James L. Haseltine, a former Director of the Salt Lake Art Center, "a number of works by Warner Major, who was active in Nauvoo and Winter Quarters, and by itinerant artists who visited the early Mormon settlements survive today in Utah collections."¹¹ Major came to Nauvoo with his family from England after his family was baptized into the Church by Mormon missionaries in 1842. Along with holding many church leadership positions, Major was one of the first official artists for the Church. He was commissioned to paint portraits of Church leaders to be displayed in the Nauvoo

9. Under his leadership he taught the Saints how to build Zion in the American West and in their own hearts, families and wards. "Brother Joseph, the Prophet has laid the foundation for a great work and we will build upon it. We can build a kingdom such as there never was in the world." *Teachings: Brigham Young*. Chapter 1: The Ministry of Brigham Young. Accessed June 13, 2017. <https://www.lds.org/manual/teachings-brigham-young/chapter-1?lang=eng>.

10. Richard Oman, Interview by Katie J. Mitchell, May 4, 2017.

11. James L. Haseltine, "Mormons and the Visual Arts." *Dialogue: A Journal of Mormon Thought*, Vol. 1 No. 2 (1966): 19.

Temple. Major and Brigham Young became good friends and even went on assignment together on an exploration trip to Southern Utah to sketch and map the new territory.¹² While the majority of the pioneers were working-class migrants from England and Denmark, they still may have had the opportunity to view visual art and gain an interest for it along with music, dancing, and theater in the cities where they lived in England, Denmark, and elsewhere in Europe. This resulted in a newly settled population some of whom had a love of the arts, and wanted to establish this new for love for the arts in their new home.¹³



Figure 1: William Warner Major, *Brigham Young and girl*, Oil on Canvas, 1845-51.

Brigham Young had a strong interest and love for the arts.¹⁴

Haseltine says that, "He [Brigham Young] took delight in pointing out to visiting dignitaries the

12. Jill C. Major, "William Warner Major Utah Pioneer Artist." 2015, *Biography*. <https://sites.google.com/site/jkmajor/>.

13. Haseltine, 19-20.

14. Dan Weggeland was among many artists (as was C.C A. Christensen) who crossed the plains with the Mormon pioneers capturing the pioneer experience, through their own firsthand experience. Weggeland was also often referred to as the father of Utah art. "Through the Eyes of Pioneer Artists," *Pioneer Experiences*, accessed June 13, 2017, <https://history.lds.org/exhibit/pioneer-painters?lang=eng>.

Weggeland painting of his estate, hanging above his fireplace. Trained as a carpenter, Young understood craftsmanship and could appreciate a well-wrought painting."¹⁵ As the leader of the Church and as governor of the Utah territory, Brigham Young realized the importance of a successful religion and of a successful community as well.¹⁶

Brigham Young believed in using the members' talents and abilities to his advantage in building Zion He said,

"I have looked upon the community of the Latter-day Saints in vision, and beheld them organized as one great family of heaven; each person performing his several duties in his line of industry, working for the good of the whole more than for individual aggrandizement; and in this I have beheld the most beautiful order that the mind of man can contemplate, and the grandest results for the upbuilding of the kingdom of God and the spread of righteousness upon the earth."¹⁷

Since that time the Church has sought out talented artists, architects, writers, and many other talented members of the Church to use their skills to help build Zion and spread the word of God throughout the world. The support of the arts was also to help build the community and bring the new settlers together. According to Hazeltine, "The performing arts, however, received much stronger support from the Church and its leaders. In pioneer days a song, a skit, a dance served to unite the flock as well as provide much needed recreation and diversion from the hostility of nature and, often, the hostility of other men."¹⁸ Once the community was established, visual art was also used to help bring those young members who strayed from Mormonism back to its roots.¹⁹

15. Haseltine, 19.

16. Major, 2015.

17. *Teachings: Brigham Young*, Chapter 1, 2017.

18. Haseltine, 21.

19. Shawn Rossiter. "Persecution Paradigm: C.C.A. Christensen's Mormon Panorama at the BYU Museum of Art." *Artists of Utah 15 Bytes*. September 3, 2015

In 1870, after the transcontinental railroad was complete, there were influences other than Mormonism in the Utah territory, such as political and non-religious influences. Because of this, the leaders of the Church became worried about the commitment of the young generation of Mormons to the Church, who did not experience all the persecution their parents and grandparents went through. The leaders of the Church tried to keep the youth out of trouble and fought against Congress enacting anti-polygamy laws; “While these measures were being instituted by the church leadership, individual members did their own part to strengthen the resolve of the new generations, including pioneer artist C.C.A. Christensen.”²⁰ Carl Christian Anton Christensen, better known as C. C. A. Christensen was a Danish convert to Mormonism in 1850, and came to Utah in 1857.²¹ Christensen is known for his didactic paintings of the early pioneers and their experiences. While Christensen did pull a handcart and travel to Salt Lake City, he did not experience a lot of what he depicts in his paintings.²² Eye witness accounts and many interviews helped paint the scenes that Christensen depicted of the early history of the Church. “C. C. A. wanted the young people of the church in his day to know the stories and to see the sacrifice that the early Saints had experienced.”²³ In 1878, Christensen did this by creating a moving pictures panorama of narrative scenes depicting the history of the Church from Joseph Smith up to the Pioneers reaching the Salt Lake Valley. He toured with this panorama throughout Utah, Wyoming, and Idaho. The whole show was complete with lights and curtains

<http://artistsofutah.org/15Bytes/index.php/persecution-paradigm-c-c-a-christensens-mormon-panorama-at-the-byu-museum-of-art/>.

20. Rossiter, 2015.

21. Ibid.

22. Erica Burton et al. "C.C.A. Christensen's 'Moving Pictures' come to Museum of Art." *The Daily Universe*. June 15, 2015. <http://universe.byu.edu/2015/06/15/c-c-a-christensens-moving-pictures-come-to-museum-of-art/>.

23. Burton, 2015.

that highlighted the 10-by-7-foot display enclosing a scene that he had painted.²⁴ In total, the presentation included 23 large paintings stitched together to form a 175-foot panorama of Mormon History. 22 of the 23 paintings survive today, while the whereabouts of *Joseph Smith's First Vision* is unknown.²⁵

Each scene that Christensen painted was a dramatized version of Mormon history meant to give the audience a theatrical experience. While Christensen initially wanted to create “a really meaningful and testimony-building experience,”²⁶ the Panorama was also a way to display his art outside galleries, thus allowing for it to be seen by a broader audience. Christensen did his best as a member of the Church to help the younger generations understand the importance of Church history, ultimately providing a way to fight back against the political influences against

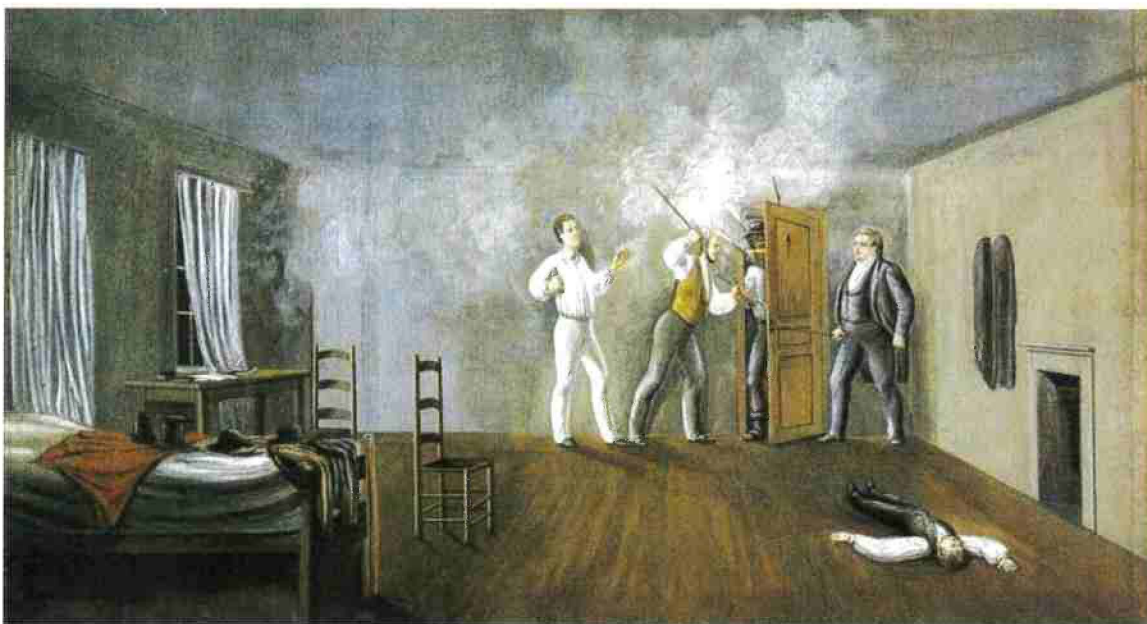


Figure 2: C.C.A Christensen, *Interior of Carthage Jail*, Oil on canvas, 1880s.

24. Ibid.

25. Rossiter, 2015.

26. Burton, 2015.

the Church. When it comes to the quality and style of Christensen's work, one might call it "folk" or "naïve", even though he was trained as a sophisticated artist at the Royal Danish Academy of Fine Arts. His style is a strange mix of sophistication and the simplicity of the frontier.²⁷

One of Christensen's paintings from the Panorama, *The Interior of Carthage Jail* depicts the scene when Joseph Smith and apostles, Hyrum Smith, John Taylor, and Willard Richards are in the upstairs bedroom at the Carthage Jail. A mob discovered the men were being held there and stormed the building, resulting in Joseph and his brother Hyrum being shot and killed.²⁸ Christensen's handling of the figures is clumsy; Hyrum lying dead in the foreground is much smaller than the three men fighting back the door in the background. The room is in perfect linear perspective alongside its occupants' awkward stances and bad proportion. While Christensen's technique might be unclear or inadequate, his message is easy to understand; the bad guys are depicted with hats shading their faces, and the good guys are well-dressed and stand erect. This scene's gray and brown color scheme allows for this to be a dark and scary time.

Mormon Art Missionaries

Christenson went on to have a successful art career. He painted murals for the St. George temple in 1881, and in 1886-87 he painted murals for the Manti temple. As stated above, temples were one of the first places where art was of importance to the Church, and from that point on, LDS temples throughout the world have become beautiful symbols and place of worship for the

27. Ibid.

28. D&C, 135.

Church on the inside as well as the outside.²⁹ Because the West was isolated, in 1890, two Mormon artists, John Hafen and Lorus Pratt, asked the Church for funding for themselves and several other artists to go to Europe and receive the professional training they needed. In exchange, they would paint temple murals and other works for the Church. Evidence shows that



Figure 3: Portrait of John Hafen (Top row second from the left) and J.B Fairbanks (first seated man in chair on the far right). Paris, 1991. Courtesy of SMA.

these men were not only proposing this because they wanted proper art training but because they believed as artists, they were serving God. Linda Jones Gibbs cites, “Being a firm believer that the highest possible

development of talent is a duty we owe to our Creator, I made it a matter of prayer for many years that He would open a way whereby I could receive that training which would befit me to decorate His holy temple and the habitations of Zion.”³⁰ So, the Church sent Hafen, Pratt, and John B. Fairbanks to serve as missionaries in the Paris, France mission. When the three “art missionaries” were established, Edwin Evans and Herman Hugo Haag arrived later to also study

29. Giles H. Florence Jr. “Harvesting the Light: The 1890 Paris Art Mission”, *LDS.org*. October 1988.

30. Linda Jones Gibbs, “Harvesting the Light: The Paris Art Mission and Beginnings of Utah Impressionism,” *Salt Lake City: Corporation of the President of The Church of Jesus Christ of Latter-day Saints*, 1987, p. 3.

the arts as missionaries. While the Mormon art missionaries were in Paris, the conditions were difficult, and yet “the artists from Utah distinguished themselves by winning several competitions.”³¹

Once the artists had completed their mission in Paris, they brought back with them a far better understanding of techniques, color, and subjects. They gained the knowledge of bringing their paints from the studio out into nature, more clearly observing light and color as they used their newly gained knowledge of loose brushstrokes and experimenting with color to create works of art. Many of the returned artists brought the influence of French Impressionism to Utah. Impressionism is a movement that focuses on the impression of a scene, which results in loose



Figure 4: Charles E. Savage, early photo of the original Garden Room done by Hafen, Evens, Fairbanks, and Pratt. 1890s.

brushstrokes,
 deep impasto,
 and strong
 color to capture
 the immediate
 feeling of a
 sunset or the
 shadows
 changing as
 clouds pass
 by.³²

31. Florence, 1988.

32. Gibbs, p.3.

Once their mission was complete, Hafen, Pratt, Fairbanks, and Evens had the opportunity to paint murals for the Salt Lake Temple. The temple's dedication was on April 6, 1893 of which time the breathtaking murals in the world and garden rooms of the temple were completed. The artists used their new skill in Impressionism to good effect in the Salt Lake Temple. They used a large variety of colors with over 30 different greens. The brushstrokes are quick and painterly, giving the murals an array of textures and character. The photograph shows the original work, but since the photo was taken the murals have undergone many restorations and repainting, leaving little of the original work, but lots of the idea and charm remains.³³ Hafen, Pratt, Fairbanks, Evans, and Haag continued to paint murals for Church temples that can still be

viewed
today in
church
facilities.³⁴
Temple
murals
which at
this time
were all
landscape
paintings,



Figure 5: Hafen, Even, Fairbanks, and Pratt, *Salt Lake Temple Garden Room*, Oil, 1891-92.

33. Eric Biggart. "Study for the Salt Lake Temple Garden of Eden Room." *Anthony's Fine Art (web log)*, October 02, 2016. <https://anthonysfineart.com/blogs/blog/study-for-the-salt-lake-temple-garden-of-eden-room-by-john-hafen>.

34. Gibbs, p.3.

were a very important part of the careers of these men, but beautiful landscape painting was not the only art that the Church supported.

In the 1880s to 1930, a period considered the golden age of illustration, the Mormon art world flourished with new artists, including the art missionaries and other Mormon artists such as Arnold Friberg, Harry Anderson, Tom Lovell, and Ken Riley.³⁵ This short 50-year period saw unprecedented growth in commercial art. Before this time, fine art was only seen by the elite and upper-class who frequented museums and art shows, but “the invention of high-speed rotary-plate presses and a high-quality halftone engraving process soon changed the impossible to the conceivable,”³⁶ and fine art that was displayed in high-end museums and galleries was, for the first time, replicated and displayed throughout the world for all to see. Being able to see such fine art outside a gallery setting, the American middle class became inspired and attracted to the field of illustration and this created strong competition between the artists for commissions of magazine covers, movie posters, and even illustrations for the Mormon Church. Friberg, Anderson, Lovell, and Riley were the creators of the original classics of illustrative Mormon art. When their works were first created they were brilliant works, and yet some would argue that brilliance was diminished by its mass reproduction.

Arnold Friberg was drawing illustrations by the age of three and says, “I knew from the age of four what I was going to do,”³⁷ Friberg followed his dream throughout his teenage years by painting signs for grocery stores and other small businesses. After he graduated from high school, Friberg received advice from his bishop to not serve a mission but go to art school

35. Robert T. Barret and, Susan Easton Black (2005) "Setting a Standard in LDS Art: Four Illustrators of the Mid-Twentieth Century," *BYU Studies Quarterly*: Vol. 44: Iss. 2, Article 3.

36. Barret, 2005.

37. *Ibid.*

instead, for the bishop believed that he would do more good for the church with his art than on a mission. Friberg lived an exciting life in art school while also serving in World War II, and though he never finished his degree, he was invited to teach at the University of Utah, where he contributed many memorable pieces of art to Utah and to the Church.³⁸

The Beginning of Official LDS Art

While Friberg resided in Utah, the general primary President was Adele Cannon Howells. Howells was the fourth general president of the primary, serving from 1943 until her death in 1951. Howells recognized the talent of Friberg and the importance of visual aids when it came to educate the children of the Church about the gospel.³⁹ Howells arranged the commission of Friberg to paint twelve illustrations depicting Book of Mormon scenes to appear in a Church published magazine called the *Children's Friend*.⁴⁰ The magazine had featured "landscapes, portraits, and individual figures, but rarely the grouping of figure composition."⁴¹ Friberg's works consisted of figures such as Captain Moroni (see figure 5), Abinadi standing up to King Noah, and Helaman leading his army of 2000 youth soldiers. These were all important stories in the Book of Mormon and Howells recognized this. This work was not commissioned by the Church priesthood leaders, it was commissioned by Howells, who even payed some of the twelve thousand dollars herself. She did not live to see even one finished sketch, but she started

38. Ibid.

39. "The General Primary presidency consists of a president and two counselors. They work under the direction of the general authorities. She serves the church in efforts to build faith and strengthen individuals and families. The Primary presidency presides over the children of the church, ages 3 to 11." "General Primary Presidency." *Roles and Responsibilities in Primary*. Accessed June 26, 2017. <https://www.lds.org/callings/primary/getting-started/roles-and-responsibilities/presidency?lang=eng>.

40. Barret, 2005.

41. "How Vision, Courage & Art Brought Forth an Inspiring Series of Paintings." *Book of Mormon Classics*. Accessed July 22, 2017. <https://bookofmormonclassics.com/commission/>.

something that would inspire children around the world to look to the prophets of the Book of Mormon as heroes. This, along with the mass production of art and the golden age of illustration, changed the learning of Church doctrine.



Figure 6: Arnold Friberg, Captain Moroni and the Title of Liberty, Oil on Canvas. 1951.

In researching for the 12 paintings, Friberg turned to Church leaders for historical and scriptural suggestions including clothing and antiquity. These leaders had many suggestions and opinions that often clashed with each other, “And with that variation grew a personal frustration in attempting to paint another’s visual interpretation of scripture when he had thoughts of his own.”⁴² The Church leaders suggested that he paint important sermons given in the Book of Mormon such as those by Alma or King Benjamin, but

Friberg wanted to express the spirit and bravery of the heroes of the Book of Mormon. Friberg said, “this idea that mankind is wretched and little is wrong. When I paint Nephi, I’m painting the interior, the greatness, the largess of the spirit.”⁴³ This is shown in Friberg’s painting *Captain*

42. Barret, 2005.

43. Ibid.

Moroni and the Title of Liberty. The story of Captain Moroni can be found in Alma 46: 1-37, in the Book of Mormon. This is a well-known story in which Captain Moroni leads his people to stand up for their freedom by creating a flag that reminded his people to defend their religion, freedom, and peace. He gained so many followers that they could take back their land and have peace.⁴⁴ The painting is a large oil on canvas with a large figure representing Captain Moroni holding a large makeshift flag he called the Title of Liberty. He is stationed above his people and soldiers with them holding their swords to him in praise and thankfulness. His warrior stance, along with broad shoulders and rippling muscles are meant to show his greatness from within.

The 12 Book of Mormon paintings by Friberg and many more of his works are still used in the Church to inspire young generations to be like the characters in the stories and to know the history of the gospel. Commissions to paint religious didactic art to help spread the word of the gospel through illustrations and other forms of art continued to be the goal of official Church art. From Arnold Friberg and C. C. A Christiansen to Minerva Teichert, each artist brought a unique style to the table, not only with illustrations but other forms like sculpture that enlighten the audience. Didactic art was becoming a standard of the Church. Due to the reproduction of the images created by these artists, the need for new art commissions became less of a priority for the Church.⁴⁵

Reprints and Temple Murals

Once the high-speed rotary-plate presses and the high-quality halftone engraving process were created to replicate art, the Church could commission the art that they needed, then create

44. Alma 46:1-37, The Book of Mormon.

45. Barret, 2005.

copies of that art. This allowed the Church to spread its illustrations to inspire and teach the gospel throughout the world. Unfortunately, this led to a decline in art commissions from the Church.⁴⁶ While the slowing of art commissions by the Church might seem unfortunate at times, there was a reason for the decline. Once the Church had the art it needed, it could put its time and funding toward other things such as charity, missionary work, and service. The one Church commission that has always been original works of art, is murals for its temples. It cannot be a printed replica because, the printing, fitting, and resizing of a mural that was customized to one space is a timely and pricy challenge, but more importantly because each temple built is unique to its location. The murals on temple walls are created according to that temple's culture, location, and purpose. A mural so large and unique could not be filled with a reprint. But LDS Church buildings do not follow the same standards as temples when it comes to architecture and art.

In any Church building throughout the world, one can find a similar display of reprinted LDS art, but when it comes to temple murals, originals are the only standard. Because of the scripture that set the standard for the temples, the building must be built for the Most High to dwell in.⁴⁷ Gary Ernest Smith, a Mormon artist who has murals in the Brigham City, Nauvoo, and Samoa temples, says that "the purpose of the temple is not to show art but is to help set the tone for the rooms, and the tone of the room is based upon a landscape that the people from that area will associate with and they will feel like they are home."⁴⁸ It is rare to see figures in these murals, with Minerva Teichert being one of the only temple muralists to add them to her work.

46. Ibid.

47. D&C 124: 27.

48. "Inside the Temple." *Inside the LDS Temple | Baptismal Font - Ordinance Rooms., Brigham City temple murals* 2014. <https://www.lds.org/church/temples/why-we-build-temples/inside-the-temple?lang=eng>.

The murals created for the temple are part of the ordinance rooms. According to lds.org, "In ordinance rooms an overview is given of God's plan for His children. Latter-day Saints learn of their premortal and mortal lives, the creation of the world and the Fall of man, the central role of Jesus Christ as the Redeemer of all God's children, and the blessings they can receive in the next life."⁴⁹ These rooms are wall-to-wall landscape murals meant for learning, which makes these murals didactic. This shows that the Churches' focus on original visual art has not diminished but, relocated to a sacred place that is only seen by members who attend the temple.

The didactic temple murals have been an important part of Mormon history. C.C.A. Christensen did murals in the St. George and Manti temples, with the Manti temple having original murals later restored in the 1940s, with the addition of Minerva Teichert's murals as well. Minerva Teichert was a rancher's wife and mother who lived in Cokeville, Wyoming. Along with her household duties, she was an amazing artist who studied at the Chicago Art Institute and the Art Students' League in New York City.⁵⁰ Teichert loved her family and loved the gospel and these two things are what fueled her artistic fire. It was also a useful tool when needing to pay her children's tuition at Brigham Young University, Teichert would provide a painting in payment for tuition. In 1947, at the age of 59, Teichert received the commission for the murals in the world room of the Manti temple. This was a daunting challenge for a mother, a ranch worker, and a woman in poor health, but Teichert believed that with faith and prayer she would be able to accomplish her task.⁵¹ The murals in a world room at an LDS temple are meant to depict the world in which we live, and yet still be timeless. This is often done with beautiful

49. Inside the Temple, 2014.

50. Doris R. Dant "Minerva Teichert's Manti Temple Murals." *BYU Studies Quarterly* 38, no. 3 (1999): 7-28.

51. Dant, 1999.

landscapes displaying the beauty of this world, but Teichert had a different idea that took a few meetings with the leaders of the Church to get them on board.⁵²

According to an article in *BYU Studies Quarterly*,



Figure 7: Minerva Teichert, *World Room Manti Temple*, late 1940s.

Teichert,

“labored and

prayed to tell the story of the fallen world from the Tower of Babel to the establishment of Zion.”⁵³ She called this the Pageant. The Book of Mormon figures in the world room at the Manti temple reveal God’s hand in its broad sweep of human history, while creating a narrative that any church member may interpret and harvest a spiritual lesson from.⁵⁴ Teichert may have had a different idea than those of past murals, but her style was still didactic, allowing for the world room to still be a sacred place of worship and learning.

Didactic Representational Art: A Dulling Experience?

52. Ibid.

53. Ibid.

54. Ibid.

Not every Mormon artist can get a commission for a temple mural, but that doesn't mean that they stop creating inspiring Mormon art. If new didactic art is being created to inspire the audience to feel the spirit, why is it not being displayed in Church facilities and replacing the basic standard of paintings in the buildings? Even directors and Mormon art specialist felt the art is becoming a dulling experience. "If you see the same image over and over, no matter how great it is, after a while, your eyes stop looking," says Glen Nelson, Director of the Mormon Artists Group in New York City. "It is a dulling spiritual experience."⁵⁵

Looking at didactic representational art repetitively does not always have to be a dulling experience. The point of didactic art is to educate the audience using the art, and if the information hasn't changed, then the art that is already hanging in the buildings should continue to do its job. There is a reason that the art of the Mormon Church has not changed much in the past 200 years, and that is because the Church established a standard in their art so that it might remain didactic in purpose. But, learning is a personal thing and everyone learns differently. In this aspect, a different variety of art with the same message might help some learn better than others. But to the Church the standard they have set is the clearest way to get their message across. This standard can be seen in the Church Facilities Artwork catalog, which is an online catalog that can be used by members of the church when designing and purchasing art for new church facilities. The catalog has guidelines, selected artwork, and floor plan suggestions for the display of art in meeting houses, seminary buildings, mission facilities, and welfare complexes. According to the online catalog, "The purpose of art work is to enhance the interiors of church buildings by creating a spiritual and reverent atmosphere. Art can also inspire faith and teach

55. Peggy Fletcher Stack. "LDS artistic mission: Enhancing the temple experience." *The Salt Lake Tribune*. August 14, 2009.
http://archive.sltrib.com/story.php?ref=%2Flds%2Fci_13055494.

principles of the gospel. Art should serve as a teaching resource, and be of high artistic quality. Depictions must show dignity and reverence, and must be easily recognizable gospel principles."⁵⁶ The art described as the standard for Church buildings is didactic.

With the rapid growth and expansion of the Church, the rate at which LDS worship buildings are being built is at an all-time high. Because of this, an official default artwork package has been created by the Church for each type of building, giving emphasis to gospel themes. This can be found in the Church Facilities Artwork Catalogue.⁵⁷ The package includes a floor plan as to where to place the art, but the priesthood holder could create a custom package as long as he considers these gospel themes in his selection process: "The Savior, The book of Mormon, The Restoration, Repentance, Baptism, Family, Temples."⁵⁸ The use of any artwork not selected from this online catalog must receive approval from the S&I or regional Physical Facilities Division, which are the Church leaders who are over an area division of Church facilities.⁵⁹

The Church creating a selection of official art made it so the idea of change in Church art would not identify with the official standard set, and that identity could not include change. Therefore, when one walks into an LDS Church building today they have the same outline, same basic colors and art chosen from the official Church facilities artwork catalog. With increasing diversity in the church, some cultures do not respond to the western images of art in the same way that they might an image that is more familiar to them. If someone converts to Mormonism

56. "Church Facilities Artwork Catalog." *The Church of Jesus Christ of Latter-Day Saints*. Accessed February 21, 2017. <https://churchfacilitiesartwork.ldschurch.org/guidelines>.

57. Artwork Catalog, 2017.

58. Ibid.

59. Ibid.

it doesn't mean that they must change their cultural views as well.⁶⁰ As the Church continued to rapidly grow in the early 1980s, members of the church noticed that the art, architecture, and even music of the Church were based on western culture. Because of this awareness, changes took place: the architecture of temples began to reflect their location, along with more translations of Mormon Hymns and other religious texts into native languages.⁶¹ While some changes have been made to the architecture and church facilities, the same basic standard is used when filling those facilities with artwork. It is the standard, it is familiar, and often times can be a repetitive, dulling experience.

But Mormon themed art is still being created, even though it is not displayed in Church buildings. Members of the Church often display Church official pictures of Christ, LDS temples, and other Mormon art to bring a spirit and enlighten their home. But as C.C.A Christensen showed, the visual arts are a great way to show the history of the Church, which is the goal of the Church History Museum. The Church has a say to what can be displayed in their facilities, but the members have the agency to choose what pictures best bring the spirit to their home. So, Mormon themed art continues to be created. In the late 1980s the Church began to recognize art other than its official standard of art.

The International Church Art Competition

By the Late 1980s, the Mormon Church was becoming well established throughout the world. The number of members was up to 6,440,000 and 205 missions worldwide, resulting in a

60. See Figure 4.

61. Scott Taylor. "Construction of Mormon temples boomed in past 30 years." *DeseretNews.com*. May 28, 2010. <http://www.deseretnews.com/article/700035836/Construction-of-Mormon-temples-boomed-in-past-30-years.html>.

fast growth of cultures and languages in the Church. Richard Oman, senior Curator for the Church History Museum at this time, began to realize that while much of Mormon Church history is based in Utah, with growing diversity, a new Church history was being written. Oman came up with the idea to reconnect the members of the Church and bring a more inclusive history to the Church through an international art competition.⁶² Oman said, “This is not the history museum of Utah, this The Church History museum, and it should include more than just Utah art.”⁶³ And thus began the process of putting together an international art show for the members of the Church of Jesus Christ of Latter-day Saints.

In the development of the first art show, Oman learned that the competition’s definition of “fine art” would not allow for all countries and cultures to participate with their best works. In the Merriam Webster dictionary, “fine art” is defined as, “art (such as painting, sculpture, or music) concerned primarily with the creation of beautiful objects –usually used in plural.”⁶⁴ The first known use of the term fine art was in 1686, and the definition has not changed much since.⁶⁵ The second most common definition of “fine art” is “an activity requiring a fine skill,” which includes a lot more than just painting, sculpture, and music.⁶⁶ This is the definition that the administration should have used when creating the competition.

The official competition rule that only Western fine arts were allowed in the competition limited the art competition to a western view of fine art, and went against Oman’s idea of an inclusive competition. The Samoan culture of Oceania (Pacific), for example, felt excluded

62. Oman, 2017.

63. Ibid.

64. "Fine Art," *Merriam-Webster*, accessed June 05, 2017, <https://www.merriam-webster.com/dictionary/fine%20art>.

65. Fine Art, 2017.

66. Ibid.

because they could not enter fine arts with basket weaving, tapestries, and pottery. This was a huge loss for the Church art competition considering that the Oceania (Pacific) is home to 541,968 church members.⁶⁷ Oman expressed the sorrow he felt as he hung up the phone after hearing that the Samoa Mormon culture did not feel they were invited to an international Church Competition. As an art curator for an international Church, he learned the importance of having international knowledge of the arts, so at the next international art competition, Oman made all fine arts available for submission. This allowed for all members the opportunity to show the fine arts of their culture in a competition that ties them together with the common theme of the gospel.⁶⁸

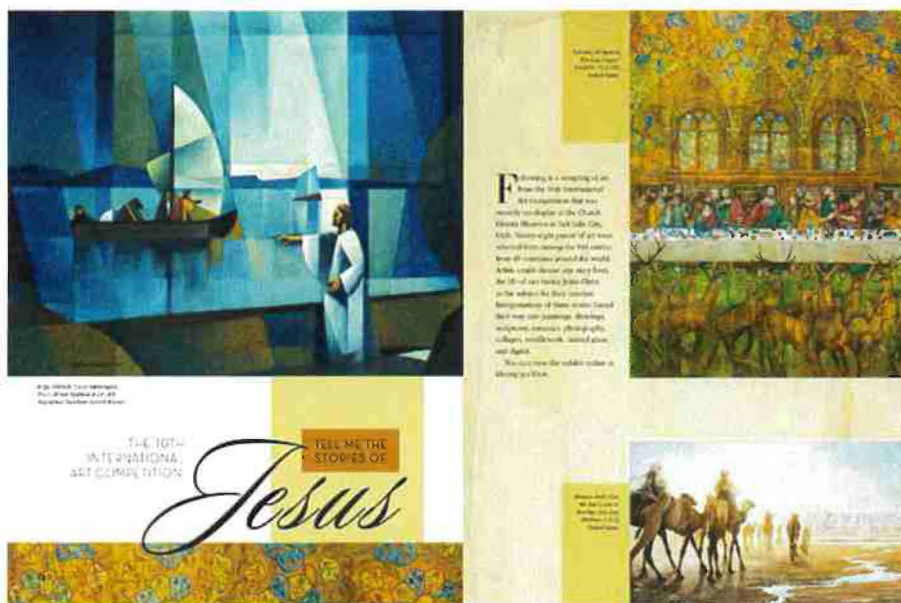


Figure 8: *Tell me the Stories of Jesus*, 10th International art competition, 2015.

The Church of Jesus Christ of Latter-day Saints holds this international art competition for members of its church every 3 years. Each competition has a new theme and new

67. "LDS Statistics and Church Facts\ Total Church Membership" *The Mormon News Room*. Accessed April 03, 2017. <http://www.mormonnewsroom.org/facts-and-statistics>.

68. Oman, 2017.

panel of judges who are chosen by the curator in charge of the show that year. The most recent curator is Laura Allred Hurtado, the Global Acquisitions Curator of the arts in the LDS church history Department. The 10th competition's theme "Tell me the stories of Jesus" drew visual arts from all around the world, with around 100 entries.⁶⁹ The panel put together by Laura Allred Hurtado consisted of five judges, including curators, artists and professors from around the world. With a panel of judges that had more experience with modern and contemporary or non-representational art, the art that made it into the show was not the same as in years past.⁷⁰ Today's artists create work in response to their environments which are changing through diversity in culture, technology and current world issues.⁷¹

The art in past competitions has consisted of mainly narrative works that stick with the theme given. But even when given an open theme, such as the 2005 theme "Heritage of Faith," the art chosen by the jury was still very narrative and traditional.⁷² Faith is a very open subject, and leaves lots of room for interpretation in metaphors and symbolism. But aside from a select few, most entries were narrative paintings of faith and scripture. The art competition held in 2015 with a theme of "Tell me the stories of Jesus" was very standard and left plenty of room for narrative pieces. But many artists took it in a more non-representational way, displaying their feelings of Jesus, his sacrifice, and how the atonement has affected their lives.⁷³ The paintings are strong, powerful, and allow for personal connection with the audience. Seeing the numbers of

69. "Church History." *International Art Competitions*. Accessed June 27, 2017.

https://history.lds.org/article/international-art-competitions?lang=eng&_r=1.

70. Hurtado, 2017.

71. "About Contemporary Art." *The J. Paul Getty Museum (Education at the Getty)*. Accessed July 21, 2017.

http://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html.

72. "Church History", 2017

73. Ibid.

non-representational and abstract art go up in recent competitions gives me a glimmer of hope for the possibility that more of this art will be seen in Church facilities in the future.

Tradition and Change

When I asked Hurtado her opinion on why the art in the most recent competition includes more non-representational art than in the past, she said it is because of the different panel of judges for the show.⁷⁴ Oman was the creator of the international art competition and its curator for 30 years. With the best of his ability, and the little funds he had, he picked the panel and was part of the panel for each show, up until the last show in which Hurtado oversaw the panel. The two curators, Oman and Hurtado, come from very different art backgrounds. Oman studied on the West coast, which involved a lot of Native American art. This gave him a very rich understanding of traditional art at an international level, which he used to expand the competition's criteria for submissions to include basket weaving, quilt making, and many other forms of art which made the competition truly international. But it also limited his views on non-traditional forms of art.

Hurtado, on the other hand, though she had studied traditional art history, fell in love with non-representational art and became a curator for the Museum of Contemporary Art in Salt Lake City, Utah before she came to the Church History museum. Her interest and understanding of nonrepresentational or abstract art allowed the art competition to have a different view.⁷⁵ As discussed above, the Church set a standard for the art used to occupy facilities for worship and teaching materials, but the point of the competition is not to change the standard that the Church

74. Hurtado, 2017.

75. Oman, 2017.

set, but to expand the diversity in the Church History museum and make the members of the Church familiar with cultures and Church history other than their own.

Everything changes with time. Even though the Church has set a standard for official Church art, can there not be room for expansion in that standard? In the early twentieth century, it was popular for artists to migrate from the western United States to the East Coast and Europe to study new art movements that were beginning to emerge, such as abstract expressionism and

impressionism.⁷⁶ Utah artists were fascinated with new art forms and styles, and they were enthusiastic to bring their new findings back to the West. While studying, the artists discovered expressionism and freedom with their artistic abilities using color, line, and new



Figure 9: George S. Dibble, *Cedar Breaks 2*, Watercolor on Paper, 1952.

perspective in a way not known to them before, this was considered

the modern art of the time. When the Utah artists brought back their new-found love for modern art to Utah, they faced the challenge of convincing a conservative society, such as Utah, of the value of modern art.⁷⁷ Although there were many people and even institutions that were

76. See Figure 6.

77. Sarah Dibble. "George Dibble and the struggle for modern art in Utah". (2012) *All Theses and Dissertations*, Brigham Young University.

becoming supportive of the progressive art forms, traditional art never went out of style, and both modern and traditional art is shown in the Church International Art Competition today.⁷⁸

As Oman stated, “The Church history international art show began because there are far more members of the church outside of Utah than in Utah. This is the Church museum, not the Utah museum.”⁷⁹ With the Church of Jesus Christ of Latter-day Saints’ exponential growth throughout the world, there began to be a loss of connection between the members of the Church through language, location, and even cultural differences. The Church has vast resources throughout the world that allow for all its members to participate and worship in their own location and language.⁸⁰ But there was still a disconnection between the members of the Church. The International Church art show has been explained as, “A giant fast and testimony meeting of visual language.”⁸¹ Fast and testimony meetings are meetings where faith and progress is expressed by individual members of the Church, it is not a place to express doubts, or other dulling thoughts about the faith, and neither is the International Church competition.⁸²

While the Church art competition might have brought the members of the Church closer together through a visual language, the art show also revealed limitations to Mormon art, such as size limitation, the limitation of funds of the church going into the arts, and a small selected jury. The International Art Competition was a great way to involve members of the Church on an

78. See Figure 7.

79. Oman, 2017.

80. “An LDS fast and testimony meeting is normally held on the first Sunday of each month where faithful members of the Church are invited to bear a verbal witness of their feeling of the gospel of Jesus Christ. The meeting usually follows a fast by the members, usually from at least two consecutive meals and from liquids also.” Mary Jolley “Art in Mormonism”- *the Encyclopedia of Mormonism*.” Published 1992.

81. Oman, 2017.

82. Jolley, 1992.

international level, along with celebrating the diversity of the Church through art, but it did not change the Church's standard on visual art. The competition has been going on for 30 years, bringing amazing artists and art into the Mormon art world, but the art created has not replaced Fribergs' Book of Mormon series or C.C.A Christensen's Pioneer paintings in Church facilities, missionary pass-along cards, and illustrations in the printed Book of Mormon. Yes, the winner of the art competition is published in Church magazines, such as the *Ensign* or the *Children's Friend*, along with being displayed in the Church History Museum, but no winners of the competition in the past 30 years have gained a name such as Arnold Friberg, Minerva Teichert, and C.C. A. Christensen had. But, gaining a name, making a profit, and changing the standard of Mormon art was not the intention of the creators of the show. The intention was to bring the members of the cultures of the Church closer together through art. The Church only wants to hang didactic art in their buildings, "easily recognizable gospel principles," and most of the new abstract or non-representational art along with lots of new representational art does not meet that criterion.⁸³ When first researching about the International Church art competition, I thought it would be the answer to the dulling art experience happening in Church facilities, but it's not. The International Church art competitions focus is not to find new art, or even find quality art. It is to provide a common ground in which members of the Church can express themselves under strict rules and artistic limitations, attempting to support art that is not the official Church Standard.

The International Art Competition is not the only motivation to create art that the members of the Church have received. Much like Brigham Young, President Spencer W. Kimball encouraged the imagination, creation and perfection of skills and talents. In a 1967 speech titled *Education for Eternity*, later adapted to be *The Gospel Vision of the Arts*, President

83. Church Facilities Artwork Catalog, 2017.

Kimball discusses past masters such as Verdi, Bach, and Enrico Caruso and their accomplishments. Over all, the speech is very inspirational, telling of some of the most talented people in history, and then saying, “the best has not yet been composed nor produced.” He then asks, “Can there be another Michelangelo?”⁸⁴ Michelangelo was one of the most known, talented artists in history, and he is challenging the members of the Church to surpass Michelangelo and his talents. But, in reality that is not possible. According to J. Kirk Richards, we cannot have another Michelangelo because we do not have the same circumstances as he did. For instance, “the Catholic church is responsible for funding the Sistine Chapel. The LDS church does not have the same history of funding art. The art it does fund is underpaid and squeezed by layers of committees.”⁸⁵

If the Church does not fund the arts the same way that it did in Brigham Young’s time, and if it does it takes many layers of committees and boards to be selected, then why are artists continuing to produce Mormon themed art? The closing paragraph of Kimball’s talk gives an answer to this question, “Real craftsmanship, regardless of the skill involved, reflects real caring, and real caring reflects our attitude about ourselves, about our fellowmen and about life.”⁸⁶ Because art in any religion, culture, or community is a way that allows people to express their feelings, Mormon art is still being created. Artists care about their art, about subjects, and about the gospel -- even if the Church doesn’t support it because it doesn’t fit the standard of official Church art.

Conclusion

84. Kimball, 1967.

85. Richards, 2012.

86. Kimball, 1967.

In conclusion, art is a visual language, and Mormon artists use this visual language to communicate their love for the gospel, doubts, ambiguity, and spiritual enlightenment. Yet, the Church will not hang any art expressing doubt or question of faith in their buildings. The Church of Jesus Christ of Latter-day Saints uses art as a didactic tool to better understand the stories of the scriptures, and to inspire and invite the spirit into meeting houses, temples, and homes of the members of the Church.

The Church has a bright yet very selective history when it comes to religious art. From the very beginning of the newly established Church, beauty in their temples was important, and because of Brigham young's great love for the arts the Church and its members helped build the artistic community that Utah is today. The excitement of art died down in the Church, even with leaders such as Kimball encouraging members to be creative there were more important things to focus on. The church had commissioned all the art they needed for the time to fulfill their vision to use the art for educational purposes, and as the Church grew and became more established, art, with the exception of temple murals, was no longer a priority; missionary work, service, and building temples came before art.⁸⁷ The temples today more than ever are following the revelation given to Joseph Smith about what a temple should look like, which says:

And send ye swift messengers, yea, chosen messengers, and say unto them: come ye, with all your gold, and your silver, and your precious stones, and with all your antiquities; and with all who have knowledge of antiquities, that will come, my come, and bring the box- tree and the fir tree, and the pine-tree, together with all the precious trees of the earth. And with iron, with copper, and with brass, and with zinc, and with all your precious things of the earth; and build a house to my name, for the Most High to dwell therein.⁸⁸

87. Hurtado, 2017.

88. D&C 124:26-27.

And just in the past decade the Church has been renovating temples to follow this scripture more closely. The scripture says that a temple needs to be built with good material, and needs to be beautiful enough for the Most High to dwell in, but it also says that it should be built with knowledge of antiquities.⁸⁹ The LDS temples should be built with antiquities in mind, which is why all LDS temples are not identical, while they all serve identical purposes and perform the same ceremonies inside, each temple is unique to its environment and culture now including more original works of art than ever before.⁹⁰ This scripture also inspired Richard Oman to create an international art competition for the members of the Church, which has led to new art full of antiquities of the artists and cultures from which the art comes.

Mormons love the gospel and want others to love it too, so artists use art as a way to express their love, feelings of doubt, and stories through their art. Art also allows for feelings and emotions to be expressed that cannot be explained in words, art is a giant fast and testimony meeting through a visual language.⁹¹ In the Doctrine and Covenants it says that the gospel will be preached to all the world, and that everyone will hear it in their own language; “For it shall come to pass in that day, that every man shall hear the fullness of the gospel in his own tongue, and in his own language, through those who are ordained unto this power, by the administration of the Comforter, shed forth upon for the revelation of Jesus Christ.”⁹² There are Mormons in almost every country of the world, all speaking their own languages. The Church has done its best in translating and teaching missionary’s languages and cultures so that the people can hear the gospel in their own language but, there is a universal language, and that is art.

89. Ibid.

90. Oman, 2017.

91. Ibid.

92. D&C 90:11.

With all this added diversity in the Church what does this mean for Mormon art? In spite of the fact that the same artworks are always used in LDS Churches, I love the efforts that the Church and Church History museum have put into the Church art competition. Its people like Laura Alread Hurtado, who saw a need for change and worked hard to fulfill that in the Church by selecting a more diverse panel of judges and not elected herself as a judge. Unlike Richard Oman, Hurtado did not want to contaminate the judge panel with bias. And yet with all the efforts that have been put into the international art competition, and the inspiration to create Mormon themed art, there still has been no change in the select paintings allowed in Church facilities.

Even though there hasn't been a change, and though the official art of Mormonism has been called bland, in ways it can be considered nostalgic, and such images can trigger memories of gospel learning and testimony.⁹³ Even with President Kimball's encouragement to create, there still was no change in chapel art. As boring as looking at the same picture of Captain Moroni on the wall each Sunday is, it still doesn't change the fact that that picture does hold a special place in my heart and testimony. With the technology that we have today there are plenty of opportunities for Mormon art to gain recognition, and inspire both members and non-members of the Church. Change is always happening, it is sometimes good and sometimes bad, and most of the time change isn't happening where some would like it to, like the art of LDS Church buildings. I embrace the innovations that are coming to the Mormon art world, and applaud those who keep trying to make new art because they want to inspire and want the world

93. Kimberly Winston. "Mormon 'gospel art': Kitsch or classic?" *Religion News Service*. March 17, 2016. <http://religionnews.com/2016/03/17/mormons-kitsch-art-classic/>.

to feel as they do. But it will not change the fact that there is an imposed standard of art that is allowed to be hung in Church facilities, and I doubt there will be a major change in that anytime soon. But, I hope that the artists will still be inspired to create Mormon themed art, and express their faith, doubts, and testimony in their works. Because, seeing new works of art that can enlighten and inspire me the same if not more as the testimony gained from official Church art is what I am looking for, and that is something that doesn't have to have a size limitation, or need to be approved through a committee, a panel of judges, or selected from a catalog. It is approved by me and for me.

Bibliography

- "About Contemporary Art." *The J. Paul Getty Museum (Education at the Getty)*. Accessed July 21, 2017.
http://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html.
- "Antiquity." *Dictionary.com*. Accessed July 18, 2017.
<http://www.dictionary.com/browse/antiquity>.
- Barrett, Robert T. and Black, Susan Easton "Setting a Standard in LDS Art: Four Illustrators of the Mid-Twentieth Century," (2005) *BYU Studies Quarterly*: Vol. 44: Iss. 2, Article 3.
- Biggart, Eric. "Study for the Salt Lake Temple Garden of Eden Room." *Anthony's Fine Art (web log)*, October 02, 2016. <https://anthonysfineart.com/blogs/blog/study-for-the-salt-lake-temple-garden-of-eden-room-by-john-hafen>.
- Bradshaw, Merrill K. "Reflections on the Nature of Mormon Art," (1969) *BYU Studies Quarterly*: Vol. 9: Iss. 1, Article 4. <http://scholarsarchive.byu.edu/byusq/vol9/iss1/4>.
- Bradshaw, Merrill K. "Toward a Mormon Aesthetic," (1981) *BYU Studies Quarterly*: Vol. 21: Iss. 1, Article 6. Available at: <http://scholarsarchive.byu.edu/byusq/vol21/iss1/6>.
- Burton, Erica, Lauren Malner, Sam Bigelow, and Joshua Ellis. "C.C.A. Christensen's 'Moving Pictures' Come to Museum of Art." *The Daily Universe*. June 15, 2015.
<http://universe.byu.edu/2015/06/15/c-c-a-christensens-moving-pictures-come-to-museum-of-art/>.
- Christensen, C. C. A. *Handcart Pioneers*, 1900. Church Art Work catalog.
<https://www.lds.org/media-library/images/Handcart-Pioneers-39658?lang=eng>.
- "Church Facilities Artwork Catalog." *The Church of Jesus Christ of Latter-Day Saints*. Accessed February 21, 2017. <https://churchfacilitiesartwork.ldschurch.org/guidelines>.
- "Church History." *International Art Competitions*. Accessed June 27, 2017.
<https://history.lds.org/article/international-art-competitions?lang=eng&r=1>.
- Dant, Doris R. "Minerva Teichert's Manti Temple Murals." *BYU Studies Quarterly* 38, no. 3 (1999): 7-28.
- Dibble, George S. *Cedar Breaks* 2, 1952. Watercolor on paper, 15" x 22". Private Collection.
- Dibble, Sarah. "George Dibble and the Struggle for Modern Art in Utah." (2012) *All Theses and Dissertations*, Brigham Young University.

- "Fine Art." *Merriam-Webster*. Accessed June 05, 2017. <https://www.merriam-webster.com/dictionary/fine%20art>.
- Fletcher Stack, Peggy. "LDS Artistic Mission: Enhancing the Temple Experience." *The Salt Lake Tribune*. August 14, 2009. http://archive.sltrib.com/story.php?ref=%2Flds%2Fci_13055494.
- Florence, Giles H. Jr. "Harvesting the Light: The 1890 Paris Art Mission" *LDS.org*, October 1988. <https://www.lds.org/ensign/1988/10/harvesting-the-light-the-1890-paris-art-mission?lang=eng>.
- Friberg, Arnold. *Captain Moroni and the Title of Liberty*. 1951. Oil on Canvas. In LDS Media Library. <https://www.lds.org/media-library/images/captain-moroni-title-liberty-39658?lang=eng>.
- "General Primary Presidency." *Roles and Responsibilities in Primary*. Accessed June 26, 2017. <https://www.lds.org/callings/primary/getting-started/roles-and-responsibilities/presidency?lang=eng>.
- Haseltine, James L. "Mormons and the Visual Arts." *Dialogue: A Journal of Mormon Thought*, Vol. 1 No. 2 (1966): 17–34.
- Hinton, Wayne K. "Mahonri Young and the Church: A View of Mormonism and Art." *American Art Journal* 2, no. 1 (1970): 81. doi:10.2307/1593868.
- "Hong Kong China Temple". LDS Temples. *Edited by LDS Church*. <https://www.lds.org/church/temples/hong-kong-china?lang=eng>. 2014.
- "How Vision, Courage & Art Brought Forth an Inspiring Series of Paintings." *Book of Mormon Classics*. Accessed July 22, 2017. <https://bookofmormonclassics.com/commission/>.
- "Inside the Temple." *Inside the LDS Temple | Baptismal Font - Ordinance Rooms*. 2014. <https://www.lds.org/church/temples/why-we-build-temples/inside-the-temple?lang=eng>.
- Jolley, Mary. "Fast and Testimony Meeting". *The Encyclopedia of Mormonism*" 2016. http://eom.byu.edu/index.php/Fast_and_Testimony_Meeting
- Kimball, Spencer W, Pres. "The Gospel Vision of the Arts." *Ensign*, July 1977. <https://www.lds.org/ensign/1977/07/the-gospel-vision-of-the-arts?lang=eng>.
- "LDS Statistics and Church Facts | Total Church Membership." *The Mormon News Room*. April 03, 2017. <http://www.mormonnewsroom.org/facts-and-statistics>.

- Martin, Claudia. "The intimate Relationship between Art and Religion." *The Torch Magazine. Peer-Reviewed Quality Controlled Publication*, n.d. Web. Spring 2014.
<http://www.ncsociety.org/torchmagazine/v873/martin.html>.
- Major, Jill C. "William Warner Major Utah Pioneer Artist." 2015, *Biography*.
<https://sites.google.com/site/jkmajor/>.
- "Mormon Art Portrays History, Doctrine and Beliefs of Church." *The Mormon News Room*. N.p., 27 Mar. 2009. Web. 18 Jan. 2017. <http://www.mormonnewsroom.org/article/mormon-art-portrays-history--doctrine-and-beliefs-of-church>.
- Peacock, Martha Moffit, "Art in Mormonism". *The Encyclopedia of Mormonism*. Published 1992. http://eom.byu.edu/index.php/Art_in_Mormonism.
- Richards, J. Kirk. "My Thoughts on Spencer W. Kimball's Gospel Vision of the Arts." *J. Kirk Richards fine art blog (web log)*, May 27, 2012.
<https://jkirkrichards.wordpress.com/2012/05/27/my-thoughts-on-spencer-w-kimballs-gospel-vision-of-the-arts/>.
- Rossiter, Shawn. "Persecution Paradigm: C.C.A. Christensen's Mormon Panorama at the BYU Museum of Art." *Artists of Utah 15 Bytes*. Accessed August 02, 2017.
<http://artistsofutah.org/15Bytes/index.php/persecution-paradigm-c-c-a-christensens-mormon-panorama-at-the-byu-museum-of-art/>.
- "Rose Datoc Dall Fine Art." *Fine art (web page)* Accessed February 16, 2017.
<http://www.rosedatocdall.com/>.
- Scott, David W., and Daniel A. Stout. "Communicating Jesus: The Encoding and Decoding Practices of Re-Presenting Jesus for LDS (Mormon) Audiences at a BYU Art Museum." *Dialogue: A Journal of Mormon Thought* 46, no. 2 (2013): 55-82.
<http://search.proquest.com/docview/1531043466>.
- Taylor, Scott. "Construction of Mormon Temples Boomed in Past 30 years." *DeseretNews.com*. May 28, 2010. <http://www.deseretnews.com/article/700035836/Construction-of-Mormon-temples-boomed-in-past-30-years.html>.
- Teachings: Brigham Young*. Chapter 1: The ministry of Brigham Young. Accessed September 06, 2017. <https://www.lds.org/manual/teachings-brigham-young/chapter-1?lang=eng>.
- The Doctrine and Covenants of The Church of Jesus Christ of Latter-day Saints*. Accessed July 19, 2017. Book of Doctrine and Covenants 124:26-27. Print.
- "The Sale and Burning of the Nauvoo Temple." *Burning of the Nauvoo Temple*. Accessed August 04, 2017. http://www.strangite.org/Temple.htm#N_59_.

- "Through the Eyes of Pioneer Artists," *Pioneer Experiences*. Accessed June 13, 2017, <https://history.lds.org/exhibit/pioneer-painters?lang=eng>.
- Warner, William. *Charles Coulson Rich*. 1845. Oil on Canvas. Portrait. In *14 Nauvoo Temple Portraits 1845-1846*. <https://sites.google.com/site/jkmajor/14nauvoofalltowinter1845>.
- Winston, Kimberly. "Mormon 'gospel art': Kitsch or classic?" *Religion News Service*, March 17, 2016. <http://religionnews.com/2016/03/17/mormons-kitsch-art-classic/>.