known for their western and wildlife art. The rise of this art is part of a new self-confidence in a growing region of the country that is beginning to come of age. Jackson Hole, Wyoming; Santa Fe, New Mexico; and Scottsdale, Arizona, are significant centers of the American art market. The West, with its landscape, people, and animals, has become the wellspring of American mythology, and because many LDS people live in the West and have experienced much of the western heroic experience, western art has been a natural area of interest for them. Some of the leading LDS artists in this genre are Michael Coleman (b. 1946), Robert Duncan (b. 1941), Valoy Eaton (b. 1938), and Jim Norton (b. 1953), from Utah; Nancy Glazier (b. 1947) and Gary Carter (b. 1939), living in Montana; and Jim Wilcox (b. 1941), Harold Hopkinson (b. 1918), and Mel Fillerup (b. 1924), from Wyoming. Most paint in either a realist or an impressionist manner. In theme and intention, they are philosophical descendants of the early British and Scandinavian LDS immigrant artists who came west and were awed by the land but held to the epic tradition of which they were a part.

The geographical and cultural diversity of the LDS people has brought aesthetic variety to the LDS art tradition. The artists' shared religious faith and values have constantly infused that tradition with meaning.

Many works by LDS artists are displayed in the Museum of Church History and Art in Salt Lake City, which plays an important role in sharing LDS art with the world.

[See also Art in Mormonism; Musicians; Sculptors.]

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RICHARD G. OMAN

ART IN MORMONISM

From the earliest days of the Church, its leaders have recognized the significant role art plays in enlightening and inspiring Church members. For this reason, the First Presidency encouraged a group of young artists to study in France in the 1880s. They brought back both new artistic skills and an enthusiasm for the art they had seen in Europe. The many temple murals and other paintings done by these artists continue to educate, encourage, and inspire generations of Latter-day Saints. Because Mormon art has been primarily oriented toward service in the Church, much of it has been didactic. Artworks have been used to help teach gospel principles. Images illustrating 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.

The Church has supported the production of art vocally by pronouncement from the pulpit and financially by purchasing artwork for most of its buildings other than meetinghouses. It has established a Church art museum, which provides exhibition space for past and present LDS artists. Additionally, it sponsors an annual art competition. Many of its leaders, especially President Spencer W. Kimball (1972–1975), have challenged Church members to develop their artistic talents so that they can tell the story of the Church in art. Many LDS artists have accepted the challenge and are trying to create art that is both instructive and spiritually inspiring. Consequently, much LDS art has to do with things peculiar to the heritage of the Church and the LDS experience.

The purposes of inspiration and encourage-
ment are equally important to the purpose of instruction in LDS art. Whether it is conveyed through a painted landscape or a sculpted human figure in solitary prayer, the spirit of LDS art is essentially the same: it evokes a sense of the goodness of God and of a belief in his eternal plan for mankind. It is this overarching philosophy, this spiritual perspective, that binds LDS artists together.

Even though LDS artists have been aware of contemporary trends in art, they have generally chosen not to follow the current avant-garde fashion. They have tried to relate their art in a pervasive, eternal sense to concerns that continually affect mankind. Their quest consists of the attempt to translate their religious ideals into their various mediums. Their search thus takes them on a different path from that of many other artists and attempts to lead them to the spiritual sources of their beliefs. Feeling that they will reach their goals only through direct access to this spiritual source, LDS artists seek inspiration as a means of attaining this quality in their art. For them, painting or sculpting is a private activity imbued with purpose that affects more than their artistic lives. By conducting their lives with a sense of truth and integrity, they hope to be brought closer to this spiritual core.

Much discussion about a "Mormon aesthetic" has taken place in recent years, but it seems that the very personal nature of this spiritual artistic quest prevents the attainment of a prevalent aesthetic. LDS artists are now found in many parts of the world, and their diverse cultures are providing the input of a wide variety of heritages. While LDS art is characterized by stylistic diversity, it also shows certain common features because of the shared faith of the artists.

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MARTHA MOFFIT PEACOCK

ASIA, THE CHURCH IN

[This entry is made up of two articles:

Asia, East
Asia, South and Southeast

Asia, East discusses the growth and development of the Church in China, Japan, South Korea, Hong Kong, and Taiwan. Asia, South and Southeast discusses Church growth in the Philippines, Thailand, Singapore, Indonesia, Vietnam, India, and Sri Lanka.]

ASIA, EAST

EARLY LDS MISSIONARY ATTEMPTS IN CHINA AND JAPAN. President Brigham Young sent Hosea Stout, James Lewis, and Chapman Duncan to China in August 1852. They reached Hong Kong on April 28, 1853. Although they preached the gospel to the people, they could not gain a foothold in

Latter-day Saints in Osaka, Japan, in 1917, where missionaries taught an English Bible class every Tuesday evening. Photographer: Joseph H. Stimpson.