

Making a Mark



GALLERY NOTES

Making a Mark



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TABLE OF CONTENTS

Making A Mark by Paul Baker Prindle3

EXHIBITION ARTISTS

Dennis Parks (*Tuscarora*)10

Sidne Teske (*Tuscarora*)12

Dennis Angel (*Las Vegas*)14

Miya Hannan (*Reno*)16

Eunkang Koh (*Reno*)18

Gig Depio (*Las Vegas*)20

Galen Brown (*Carson City*)22

Acknowledgmentsback cover

Making a Mark

by Paul Baker Prindle

“Drawing is like making an expressive gesture with the advantage of permanence.”

—HENRI MATISSE

Creating an exhibition about drawing is difficult, as no exhibition could fully tell the story of the practice of drawing. The rich history of making creative marks extends at least 38,000 years into the past. Yet certain trends, methods, images, and ideas are common among those who draw and it seems entirely fair to speak to the history and practice of drawing by narrowing in, as the parts can tell the story of the whole. *Making A Mark* presents the work of seven Nevada artists as a means for examining the larger tradition and practice of drawing. Their work speaks not only for the respective artists, but also for the practice of drawing itself. The variety of works in this exhibition sometimes overlap through shared strategies for representing space, similar types of marks, consonant interests in art history, or common interests in contemporary life. Most importantly, the mark is a foundation for all the practices represented in this exhibition.

At its simplest, the human-made mark is an index of humans’ ability to leave a trace with purpose. To make or create with purpose is not limited to humans: birds build nests, dogs dig holes, and chimpanzees make tools. Humans are among the very few animals that communicate expressively through visual means.

Increasingly, artists and those who talk about art, speak about mark-making. They often do so with regard to art objects that look nothing like what many would call “drawing.” Conversations about mark-making hinge on the essence of marking, which means to create something somewhere in two- or three-dimensional space where it was not before. Drawing is a focused and disciplined effort to make an artful mark; it is one type of mark-making. Drawing often involves producing things that are literal or traditional iterations of mark-marking—made with pen and ink, pencil, chalk, or pastel. Farther afield types of mark-making such as prints, performance art, photographs, or sculpture may explore what falls inside and outside a line created in space.

The earliest records of drawing are found in caves in the rural areas of Spain and France as well as in Indonesia. Paleolithic artists used powdered pigments to create images that incorporate both the drawn mark and in-painting techniques. The oldest example of these is an image of a pig found in a cave on the Indonesian island of Sulawesi, dating to at least 38,000 years ago.

As early humans developed, so too did their drawing. The development of the human mind and its capacity for engaging in social behaviors, achieving intellectual growth, and employing progressively complex technologies, went hand in hand with the development of activities we identify as cultural, including drawing. Through the ages, the diversification of peoples and their behaviors continued to develop their ability to express themselves in visual terms.

With the invention of paper in China over 2,000 years ago,¹ and the use of the material for writing in pictographic script, drawing was committed to paper for the first time. As paper became more readily available—first in the Islamic world and then in Western Europe a millennium after its invention—people began to make increasingly sophisticated drawings. For many, the naturalistic representational mode of the High Renaissance has shaped our reception of all drawings since in the Western world. Artists like Dennis Angel, whose work is included in this exhibition, make work that clearly references Renaissance artists like Leonardo and Michelangelo. By applying a critical lens that sees drawing as focused mark-making, it is easy to see Angel's drawings—as well as those by other artists in *Making a Mark*—within a Western context and as efforts that connect with an ancient genealogy that extends back to the Paleolithic era.

Defining contemporary drawing is challenging. The words “contemporary” and “art” mean different things to different people. Most art historians would agree that the shift toward personal expression among artists working in 14th century Europe was important in the history of art. We generally trace the nascent moments in this shift to the careers of Giotto di Bondone and his circle, which famously introduced idiosyncratic representations of

biblical figures by drawing the faces of models and friends onto the realistically modeled bodies of their subjects². This was a ground-breaking expression of personality and individualism following a Byzantine approach to drawing by often unnamed artists who created easily recognized generic representations of biblical figures. As a known author, Giotto—along with the earlier painters Duccio, Cimabue, and others—is among the earliest artists we know by name today. It is especially true in the West that contemporary art discourse seems to favor connecting the maker with the mark in ways that are actually rooted in Renaissance Italy.

While we can recognize that earlier artists, including cave painters, had identifiably individualized marks, it wasn't until after the 13th century that artists like Giotto were widely recognized by name in the art historical record. Though they illustrate authorship and individuality, the authors of the pre-historic cave images are unknown to us and may have been unknown within their prehistoric communities. It is possible that only a few prehistoric individuals ever saw cave paintings. This model of production, one where both the author and the product are not known to a wide audience, widely confounds our conception of what art is. Today, viewers are awed by the drawings at the same time they are frustrated by the mysteries they indicate. This frustration is indicative of how thoroughly entrenched visual modes of communication have become in our contemporary world. We are desperate to know what the cave paintings say because we've come to understand that the mark is creative and communicative and that most artists direct their mark-making efforts to capture the attention of an audience.

The artists included in this exhibition are not the only Nevada artists working with the mark. As defined here

most, if not all, of the artists working in Nevada could be said to “make marks.” The group of talented artists whose work is included is an intentionally incomplete group. *Making A Mark* is an introduction, a meditation, and an entreaty to think about drawing, to get excited about drawing, and to learn more about drawings and those who make them.

Artists **Sidne Teske** and **Dennis Parks**, both based in Tuscarora, explore drawing in ways that illustrate the importance of even the simplest marks. Parks, whose work with clay has distinguished him internationally, often uses the creation of three-dimensional objects as an opportunity to explore the mark. On the plate (on page 11), made in 1986, Parks in-paints the drawn outline of his hand using ground mineral pigment—a technique that would seem familiar to the earliest cave-drawers. The image of Parks’ hand—replicating the actual hand that

worked with the other to fashion and draw upon the plate—functions as a symbol for artistry and mark-making. With this plate, Parks connects with an ancient genealogy of artists while also embracing another lithic (stone) technology through making kiln-fired ceramic objects.

Teske’s pastel drawings are built up with hundreds and hundreds of thick and thin hashes. A self-identified *plein air*³ artist, Teske alternates

DETAIL:
Blue Eyes
Sidne Teske
Soft pastel on paper
2017
27 1/2" x 33"



between landscape drawings made outdoors and figurative work made in her studio. These bodies of work overlap, inform each other, and are recognizable of her hand. It is not only her subject matter or the ways each expressive drawing vibrates energetically, but her mark that appears as specific and “Teskesque.” With clear influences from the Divisionist school, including Georges Seurat and Camille Pissarro among others, Teske renders scenes as though she has the superpower to see into the structure of light. She recognizes and paints the myriad tints and shades in light that are normally unified through a neural conversation between our eye and brain.

The two drawings by Teske included in this exhibition translate her impression of light, time, and space into an expressive rendering of a solitary figure in an unanchored space. The quiet solace of her ordered landscapes is amplified to a point of near uneasiness in these drawings. While working within the four walls of her studio space, Teske explores more personal content. Here, in *Blue Eyes* and *Bête Noir*., the expressive capacity of small, repetitive mark-making expands to offer the viewer an opportunity to consider loneliness, despair, time, and identity.

In contrast to Teske’s work, the marks made by **Dennis Angel** (Las Vegas) are slow, smooth, and illusory. Angel builds



Study for “A Sunday on La Grande Jatte”
Georges Seurat
Oil on wood
1884
6 1/8" x 9 1/2"
Credit: Robert Lehman Collection,
1975
(NOT PART OF THE EXHIBIT)

DETAIL:
Homage to Leonardo
 Dennis Angel
 24K gold and soft
 silver on primed
 paper
 33" x 23"



upon familiar visual tropes but introduces something new by composing still-life arrangements with a twist. Rendered in unimpeachable verisimilitude that brings to mind the work of European masters, Angel's luminous still-life scenes include objects plucked from Home Depot, the clothesline, or a beach. The unusual assemblies are a fresh viewpoint on a tried-and-true visual story. Among contemporary artists who are exploring new territory in representation, Angel doubles his commitment by drawing in metal point. Made by dragging a metal stylus over primed paper, this ancient drawing technique is labor-intensive and challenging; its results are enhanced over time as the metallic marks age and oxidize.

Angel's embrace of an antique process is both a tactic in an art politics familiar to artists and art historians and a move that welcomes lay persons into the art world. When the term "anti-art" was coined by the French artist Marcel Duchamp around 1913, a family of art movements largely uninterested in skill—from the Fluxus to Young British Artists (YBA)—was founded. Any contemporary art museum will include examples of work by Duchamp's disciples. This type of art mystifies many, yet this area of contemporary art is balanced by schools that have recommitted to the development and expression of skill. Dennis Angel's work is similar to that of artists like Hiroshi Sugimoto or Robert Therrien, exploring skillful and faithful representation to introduce his own perspective on the world around us.

Angel's embrace of an antique process is both a tactic in an art politics familiar to artists and art historians and a move that welcomes lay persons into the art world. When the term "anti-art" was coined by the French artist Marcel Duchamp around 1913, a family of art movements largely uninterested in skill—from the Fluxus to Young British Artists

Angel's turn to the everyday objects he finds around him results in sumptuous drawings that nurture a sense that there is more beauty to be found around us than we acknowledge. The attention he gives to bolts, pipes, and ductwork, might seem jarring at first, but these everyday objects are not unlike those quotidian objects familiar to northern Renaissance draftsmen who created images of table settings and desk work. Might the 15th century Netherlandish painter Petrus Christus have included a Milwaukee drill bit or Dewalt electric screwdriver in *A Goldsmith in his Shop*⁴ were he painting today?

Miya Hannan (Reno) has drawn upon Japanese attitudes about death, Buddhist philosophy, and her history as a medical professional to develop her own theory of the contemporary. Hannan remarked, "I am interested in creating the unity of opposites that constitutes our world. Scientific and nonscientific, silent and communicative, still and active—these are the dichotomies that inform my work."⁵ Working in both two and three dimensions, her *Linking the Unlinked* series, (examples of which are included on page 16) are representations of how she envisions these dichotomies. Watery floes of red and blue intermingle among drably colored shapes with irregular outlines and square dots, resembling houses in a satellite photo. Different in energy, appearance, and feel, these two contrasting visual tropes are unified by grids of white lines. Like a mesh that grafts the "unlinked," these lines



A Goldsmith in His Shop
 Petrus Christus
 Oil on oak panel
 1449
 38 5/8" x 33 1/2"
 Credit: Robert Lehman Collection,
 1975
 (NOT PART OF THE EXHIBIT)

are map-like in appearance and in function. By overlaying her images with a coordinated grid of long marks, Hannan maps “unlinkables” in real space, thereby bringing them into the realm of the known and discovered.

A Cartesian sleight of hand physically locates and conjoins the binaries the artist sees as disharmonious and in need of unification. Philosophical and spiritual, all of Hannan’s work offers an alternative vision of the contemporary. As Angel presses against fashion and trend while exploring notions of the contemporary, so too does Hannan. The artist not only imagines the unimaginable but also records her vision of the world that rejects and solves commonly held beliefs about how the world works. To forge a link between two opposites causes a system of meaning and thought based on good/bad, dark/light, and old/young to implode. It also introduces the prospect of limitless possibility.

Some theories for why ancient cave-dwellers painted center on hypothesized Paleolithic spiritual philosophies and cosmologies that feel unfamiliar today. Perhaps Paleolithic peoples created art that mixed spirituality and ritual with everyday needs. Miya Hannan’s artworks perform their social function by linking spirituality and the everyday. **Eunkang Koh’s** (Reno) careful observation and clever commentary on quotidian activities and familiar personalities also match art practice with the everyday. Her *What I Eat Drawings* are pictures she made in gouache and ink of the meals she took each day. Koh’s idiosyncratic, gestural black line drawings outline and give structure to the areas of opaque color she lays down on the paper to create the images of food she consumed. The artist shared the drawings on her Instagram page, simultaneously critiquing and joining in the “food porn” culture on social media.

“Food images...communicate where we are, our social class, our taste, what gives us pleasure, and what we think gives others pleasure,” says Koh.⁶ Perhaps in the same ways the Indonesian cave drawings on Sulawesi or Dutch still life and genre paintings indicate some truths about the historic everyday, Koh’s drawings engage with what we know on a banal level while exploring the deeper meaning of our daily activities. What might the viewer guess about Koh through her drawings included in *Making a Mark*? Within the series, items from Trader Joe’s, international restaurants, and cruise-ship bars indicate something altogether different about the life situation of the artist when compared to the living conditions of cave drawers.

Gig Depio (Las Vegas) addresses contemporary social issues and attitudes in his work. Biting and satirical, Depio’s finished paintings begin as large drawing studies, two of which are included in this exhibition.

Like the 18th century French artist and political cartoonist Honoré Daumier and 17th century essayist Jonathan Swift,⁷ Depio is part of a long lineage of artists who leverage technical skill in support of satire. His large-scale, heavily impastoed⁸ canvasses feature highly corporeal figures, both alone and in seething groups squeezed into the foreground. Depio’s paintings are simultaneously physically and respectfully confrontational while humorous and disarming.



DETAIL:
Giardini
Gig Depio
Oil on panel
2017
42" x 42"

Even if the subject matter raises the hackles of the viewer, one can't help but smile and chuckle at a windswept President Franklin D. Roosevelt with General Douglas MacArthur holding a Jeff Koons balloon dog while passing in front of the Delano Hotel in a convertible. Or at notorious self-promoter and revolutionary Pancho Villa



Leonidas at Thermopylae
Jacques Louis David
Black chalk, squared in black chalk
ca. 1814
16" x 21 5/8"
Credit: Rogers Fund, 1963

standing alongside President Donald Trump whose *luchador* mask is being wig-snatched while he wields a limp pool-toy.

Employing an Impressionistic manner of mark-making similar to Sidne Teske's, Depio also owes a debt to the grand history

painters of Imperial France who also feared not to tread in the waters of political commentary. However, unlike Jacques-Louis David, Depio does not aim to support the regime in power but to add levity to serious political conversations.

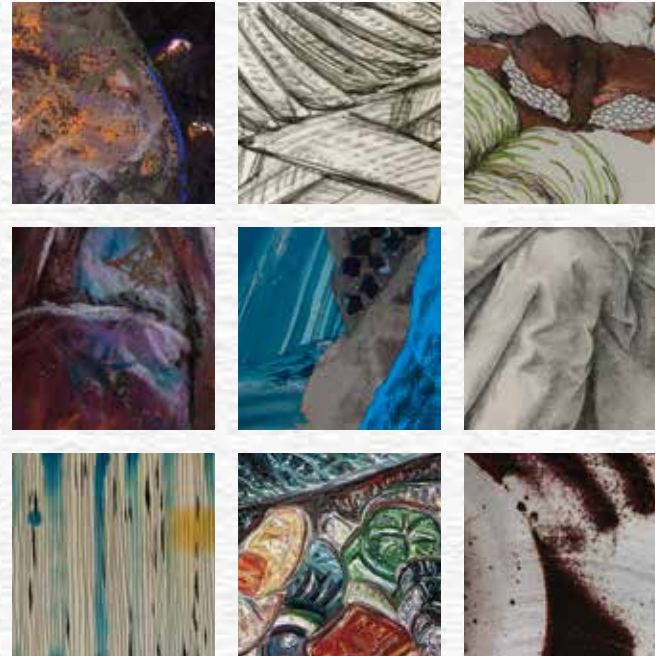
Carson City artist **Galen Brown**'s drawings are representative of an artist's quest to know. Just as our prehistoric ancestors took to mark-making as a means for making sense of their world, the included works by Brown are marks that record and interpret wave-action in an effort to understand science from an artist's perspective. Made in San Francisco at Crown Point Press by the artist,

these prints are visualizations of sound waves. The etchings are made by drawing on a specially treated metal plate which is then acid-bathed, inked, paired with fine paper, and sent through a printing press.

During a recent studio visit, Brown recalled his childhood experiences at Lake Tahoe, where his family owned a small business. Brown's impressions of the lake waves and the sound of his family's seaplane were fixed in his memory and have formed part of his visual language. Appearing like a waveform on a sound equalizer's digital screen, Brown's images illustrate how he "sees" sound. As a translator acts as an intermediary between languages or a shaman works between worlds, artists like Brown communicate between different areas of knowledge, producing something new and synthetic that melds the known with original ideas and explores relationships between phenomena, facts, and experiences. Brown's mark-making creates alchemic images that transform sound to sight; what is for the ear is transformed into something for the eye.

Visual artists Dennis Angel, Sidne Teske, Dennis Parks, Miya Hannan, Eunkang Koh, Gig Depio, and Galen Brown offer images built from an arrangement of recorded gestures for viewers to regard and consider. From the making of marks to create politically charged paintings to the simple tracing of a hand outline, drawing is foundational to artists in this exhibition, as it is to most artists working today. From Cecily Brown's refocus on drawing in a recent exhibition at New York City's Drawing Center to Werner Herzog's new documentary about the Chauvet Cave paintings, the evidence is everywhere: the urge to make a mark, to communicate with others through visual means, is as old as humanity and as enduring as the stars.

Paul Baker Prindle is Director of University Galleries, the museum of art at the University of Nevada, Reno. The breadth of his curatorial work includes specialized attention to contemporary photography, LGBTQ art practice, contemporary art made by Indigenous Americans, and art by self-taught artists. Baker Prindle is an authority on the work of Ernest Hüpeden, an itinerant artist who worked in the Midwest in the early 1900s. He participates in numerous collaborative art initiatives including a recurring curatorial project at the Venice Biennale. As a faculty member of the Department of Art at UNR, he facilitates the development of student exhibition practices, teaches undergraduate and graduate courses, and fosters connections between Nevada students and communities beyond campus. Baker Prindle is also a practicing artist and graduated from the University of Wisconsin–Madison with an MFA in printmaking and photography.



Endnotes

1. Hunter, Dard. *Papermaking: The History and Technique of an Ancient Craft*. New York: Dover Publications, 2011.
2. Giotto's paintings in the Scrovegni Chapel in Padova, Italy completed in 1305 C.E. and his *Stefaneschi Tryptich* from sometime between 1300 and 1320 C.E. are excellent examples of the artist's work.
3. See an example of a historical antecedent to Teske as well as an explanation of the technique here: http://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire_id/harvest-16850.html?tx_commentaire_pi1%5BpidLi%5D=509&tx_commentaire_pi1%5Bfrom%5D=841&cHash=ee13aa47a4
4. <http://www.metmuseum.org/art/collection/search/459052>
5. <http://miyahannan.com/statement.html>
6. <http://www.eunkangkoh.net/100-day-of-drawings.html>
7. Swift, Jonathan. *A Modest Proposal: For Preventing the Children of Poor People in Ireland From Being a Burden to their Parents or Country, and for Making them Beneficial to the Public*.
8. http://www.gutenberg.org/ebooks/1080?msg=welcome_stranger
9. From the Italian for "paste" or "dough." <https://www.nationalgallery.org.uk/paintings/glossary/impasto>



Dennis Parks

| TUSCARORA |

tuscarorapottery.com

BIOGRAPHY

Dennis Parks founded the ceramics and sculpture departments at Knox College (IL) and Pitzer College (CA). He has conducted workshops and lectures throughout the U.S. and abroad, including Australia, Belgium, Great Britain, Hungary, Poland, Russia, and the Czech Republic. Technical and critical articles by and about him have appeared over the past 35 years in numerous ceramics magazines. His book, *A Potter's Guide to Raw Glazing and Oil Firing*, was published by Scribners (NYC) and Pitman (London) in 1980, and a memoir of settling in Tuscarora and establishing the pottery school—*Living in the Country Growing Weird*—was published by the University of Nevada Press in 2001. He has served as curriculum chair for the National Council on Education in the Ceramic Arts (NCECA). In 1983, he was elected to membership in the International Academy of Ceramics, and in 1990 he was honored with the Governor's Arts Award in the state of Nevada.

STATEMENT

Paint peeling pollution
Canvas raveling floods
Wood rotting insects
Bronze melting wars
Paper burning bright.
As marble crumbles
Clay awaits fire or ice.

Clay anticipates.

Making
a
Mark



On The Manner of Addressing Clouds
Stoneware
22 ³/₄ x 2"
1986

Sidne Teske

| TUSCARORA |

sidneteske.com

BIOGRAPHY

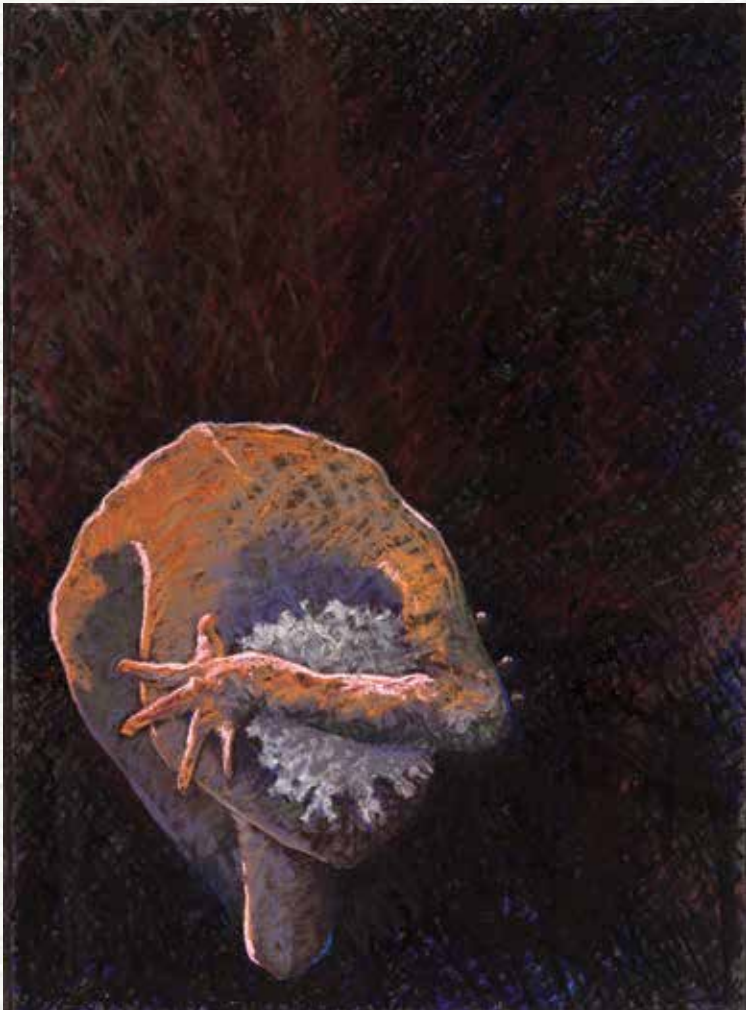
Primarily working with soft pastels, Sidne Teske paints on location (*en plein air*), depicting landscape with vibrant energy. When weather makes it too difficult to explore the outdoors, Teske turns to her studio easel to create large expressive works that feature the human figure. Although she has taken a few workshops over the span of her career, Teske is largely self-taught.

Teske has received many awards and honors, most recently a commission by the Nevada Arts Council to make three works to be awarded to the Governor, the Nevada State Assembly and the Nevada State Senate in recognition of their part in creating the Nevada Arts Council 50 years ago (1967). In 2014, Nevada Humanities commissioned Teske to make 14 pieces for presentation to organizations and individuals who had made a difference in the arts in Nevada. Also in 2014, she was awarded a mentorship by the Nevada Chapter of the Society of Children's Book Writers and Illustrators to study under Caldecott Award-winning illustrator David Diaz. She was the State of Nevada representative at the Folklife Festival on the Mall for the Smithsonian Institution in 2005. She created the Nevada Governor's Arts awards that were presented in 2004 and a poster she designed for the Bureau of Land Management and Nevada Rock Art Association won first place at the National Competition of the Society of American Archaeologists in 2003.

STATEMENT

These pieces are ruminations on death. The death of parents, of children, death by cancer, fear of the unknown.

Making
a
Mark



Bête Noir:
Soft pastel on paper
39 1/2" x 31 1/4"
2017



Blue Eyes
Soft pastel on paper
27 3/4" x 33 1/8"
2017

DennisAngel

| LAS VEGAS |

dennisangel.com

BIOGRAPHY

Dennis Angel has been an artist and art educator for over 25 years. His work has been included in over 200 national and international exhibitions and is represented in numerous private and corporate collections. His drawings have been published in *Drawing* magazine and will appear in an upcoming issue of *Studio Visit*. Most recently, his work has been exhibited at the Sandra Lee Gallery in San Francisco, the Salmagundi Club in New York, and was featured in a solo exhibition at the Miami University Museum of Art. His drawings were included in an invitational exhibition at the Marbury Gallery in NYC in May of 2017. His book *Perceptual Drawing: Concepts, Methods and Materials* was published by Kendall-Hunt in 2015 and re-released in a 2nd edition this year.

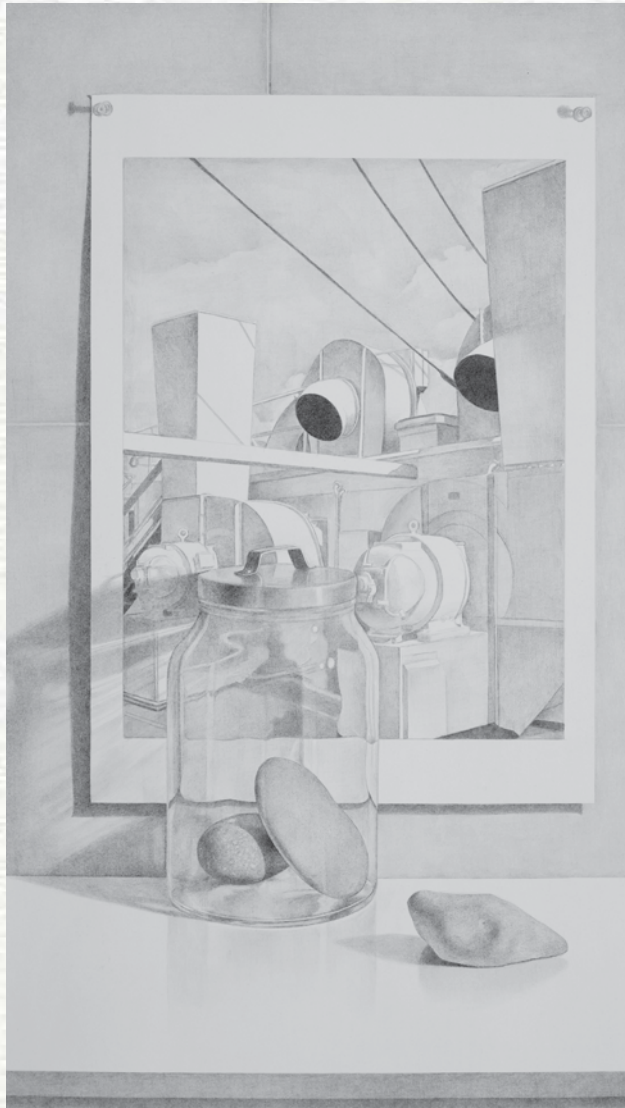
STATEMENT

Drawing allows me to examine and to understand the world. Whether it's a spectacular cloud formation, the nuance of a delicate surface or the subtle beauty of a cast shadow, the act of observation informs all of my work.

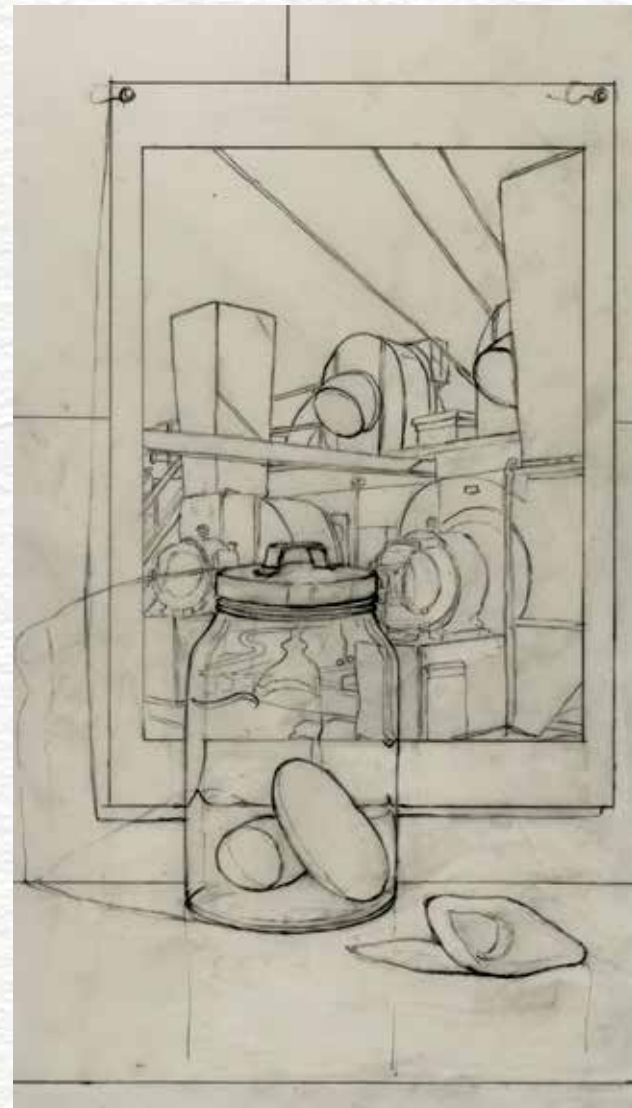
I have chosen two particular mediums for my work. When working in black and white, I use the metal point process. This delicate, antique process allows a level of nuance and luminosity unattainable in other graphic media. When working in color, I use Verithin colored pencils. With a razor-sharp point, the colored pencil allows me to carefully apply thin, transparent layers of color much like a glaze functions in oil painting.

My work represents the belief that skill, craftsmanship, and beauty still have an important place in the contemporary art world. Amid the loud clatter of the 21st century with technology moving forward at a frantic pace, the contemplative and tender act of drawing remains one of our most human activities.

Making
a
Mark



Rocks, Glass Jar with Sheeler
24K gold and soft silver on primed
paper
31" x 22"
2016



Rocks, Glass Jar with Sheeler
(preparatory drawing)
Graphite on mylar
31" x 22"
2016

MiyaHannan

| RENO |

miyahannan.com

BIOGRAPHY

Miya Hannan's two-dimensional works, sculptures, and installations show her view of a world constructed by the layers and linkages of human lives and histories that are etched, trapped, and stratified in the soil of the Earth. Her work is influenced by Asian rituals and philosophy, as well as by her scientific education. Hannan is represented by R.B. Stevenson Gallery, La Jolla. Recent exhibitions include the solo shows *Layers* and *Missing Links* at R.B. Stevenson Gallery, San Diego, *Transitory Elements* at the Japanese Garden Exhibition Hall, Balboa Park, San Diego, and a group exhibition at Sonoma Valley Museum of Art, Sonoma. Hannan was also commissioned by TEDxSanDiego to create the *Critical Mass* installation for their 2012 meeting.

She was awarded an M.F.A. Fellowship from San Francisco Art Institute where she received her M.F.A. in 2007. She received her B.A., graduating *summa cum laude*, from San Diego State University in 2004. Before coming to the United States, she received a bachelor's degree in medical technology from the School of Health Sciences, Kyushu University and worked in a hospital for seven years in her native country, Japan. She is an assistant professor at the University of Nevada, Reno.

STATEMENT

Our society values youth more than age and progress more than tradition, resulting in death being treated as taboo. The source of my art practice goes back to my experiences working within the medical field in Japan. Interacting with patients during my seven years as a medical professional, I was left with many unanswered questions about the connections between birth and death. Over time, I came to view the world as layers and linkages. My work, influenced by archaeology and Buddhist philosophy, as well as my scientific knowledge, represents my understanding of the importance of accepting death on a larger level. I employ repeating anatomical, figurative, and genetic references in my

Making
a
Mark

work, and incorporate names taken from telephone directories. This suggests how human lives exist within the cycle of history. I like to use materials such as bone ash, paper, fabric, branches, and roots, to echo the temporal and fragile nature of physical bodies. Some of these materials and images represent Japanese rituals.

Combining processes of repetition, layering, sanding, and assembling, my work reflects the idea of human lives, layered history, decay, weathering, and the constructed world. The focus of my latest body of work derives from my understanding of the histories that are etched, trapped, and stratified in the soil of the Earth. I developed the prospective that our world is made with the linkages of accumulated histories, which is what I mean by layers and linkages. Millions of creatures and human beings have come and gone over time, becoming a part of the layers of the land.

Scientists believe that all the strata are linked, telling us the stories of who we are and where we are from. It is this belief that makes the chain of our histories complete. I am interested in this relationship between humanity and how information is trapped in nature. For example, in my collage series *Linking the Unlinked*, I layer paper that has landscape drawings and phone book pages and sand the surface down, exposing the layers and information underneath. The geometric shapes represent human and scientists' interactions with the landscape. The series is about the imprint of human histories.

Japanese people believe that the souls of the dead keep living, the spirits of nature exist, and land retains its destiny. People inherit the histories of the land where they live. In order for their families to have healthy and happy lives, they respect vengeful souls and worship the spirits. Growing up in the Japanese culture, these superstitions flash through my mind whenever I see the earth of my backyard. I wonder what happened, what kinds of people lived here, and what things are buried underneath my feet.

I was a scientist in a country with many superstitions, giving me the ability to perceive the world from contrasting perspectives. In my artwork, I am interested in creating the unity of opposites that constitutes our world. Scientific and nonscientific, silent and communicative, still and active—these are the dichotomies that inform my work. I present my view of death as another form of being alive.



Linking the Unlinked 4
Collage and ink on board
33 3/4" x 47 3/4"
2015



Linking the Unlinked 5
Collage and ink on board
33 3/4" x 47 3/4"
2015

EunkangKoh

| RENO |

eunkangkoh.net

BIOGRAPHY

Eunkang Koh received her B.F.A. from Hong-Ik University in Seoul, South Korea and M.F.A. from California State University, Long Beach, California. The relationship between humans and the society in which they live is the main source of inspiration in her artwork. She works in various media—printmaking, bookart, drawing, and installation—to address social phenomena in our contemporary consumerist society.

Eunkang has shown her devotion to art and the art-making process. She has had significant solo exhibitions that include Main Gallery, The Society of Northern Alberta Print-Artists in Edmonton, Alberta, Canada; La Taller in Bilbao, Spain; The Lab; and Varnish Fine Art in San Francisco. Koh also has participated in national and international group exhibitions, such as *Centro Civico Pati Limona* in Barcelona, Spain; Art Space Jungmiso in Seoul, South Korea; Mei Lun Gallery at Huan Fine Art Institute in Changsha, China; and Central Booking in New York City, New York.

Koh has been invited to artist-in-residencies including Seacourt, Bangor, Northern Ireland; Frans Masereel Centrum in Kasterlee, Belgium; Gualan Original Printmaking Base in Shenzhen, China; Chhaap Printmaking Studio in Baroda, India; and Kala Art Institute in Berkeley, California.

Koh is an Associate Professor in the Art Department at the University of Nevada, Reno, teaching printmaking and drawing.

Making
a
Mark

STATEMENT

These food images reveal not just what we eat from day to day, but also communicate where we are, our social class, our taste, what gives us pleasure, and what we think gives others pleasure. Images of food now flood contemporary visual culture in many ways: through magazines; shows on cooking channels; images and videos of people eating and cooking on YouTube, writing on blogs; and as daily documentation on social media outlets, such as Facebook and Instagram. Even the *New York Times* now has a food section on their website to showcase delicious-looking food. Food itself can be a celebrity and also create celebrities. The appeal of food is obvious—it's our sustenance—but why did we start caring so much about the way our food, and that of others, looks?



Untitled (Sushi)
Micron pen, watercolor,
gouache on BFK paper
19 3/4" x 27"
2016



Untitled (Oysters)
Micron pen, watercolor,
gouache on BFK paper
19 3/4" x 27"
2016



GigDepio

| LAS VEGAS |

gigdepio.com

BIOGRAPHY

Gig Depio is a painter and an advocate for public art in Las Vegas, Nevada. He was awarded the 2016 Fellowship Grant in Painting by the Nevada Arts Council (NAC), and has worked on various exhibitions and projects with the Nevada Museum of Art (Reno), Nevada Arts Council OXS Gallery, UNLV Marjorie Barrick Museum, UNLV Donna Beam Fine Arts, Clark County Winchester Cultural Center Gallery, Clark County Library Galleries, the City of Las Vegas Galleries, the Nevada State College Galleries, and with curator Dr. Robert Tracy at the UNLV Healy Hayes Gallery. Depio has also participated in and volunteered at non-profit organizations such as the Las Vegas Arts Guild, Guerrilla Artz Foundation, Tiagon Filipino Artists Group, Blackbird Studios, the Las Vegas Contemporary Arts Center (CAC), and the Nevada Humanities. Depio graduated from Ateneo de Manila University in the Philippines, and worked for several years as an apprentice to his father, Prof. Gig C. De Pio, Sr.

STATEMENT

I believe that art is a mirror that reflects who we are, the way we interact with and perceive the world, and its meaning is encrypted by culture, hidden into the form or the mark itself.

I see painting as a self-correcting, continually revising endeavor, sometimes expanding or contracting, depending on who's looking and when, and maybe an enterprise forever tied to experience. Maybe there is a primal part of it, but the entire practice including the involvement of a community suggests that it is a product of cultural participation. A sensitivity to culture is, therefore, key to understanding art, its meaning unfolding itself willingly in its own way to the viewer.

What I seek by choosing to participate in the art world is authenticity, a genuine engagement with the community, to engage with myself first, my thoughts, my

ideas, my history; and then sharing this self with others, encouraging engagement with the openness and exchange of a dialogue.

Art is ultimately, and will always be, about people, the lives we live and the tensions between our relationships, a never ending negotiation of ideas that begins at the personal level, between my imagination and the physical limits of my materials; and the progression and realization towards a much wider macroscopic perspective, wherein communities negotiate their cultures between the forces of economics and politics, or between the resistance of the status quo and the inevitability of change as we move forward to the future.

To be honest, I don't consciously think about these things while painting, and that everything I write and say is mostly an afterthought of experience. Just like the Anasazi people inscribing the petroglyphs in the Valley of Fire, I guess art is an expression of our encounter with life. It is a natural, unrehearsed, spontaneous need to communicate with others through culture—our culture being a collective social consciousness.



Giardini
Oil on panel
42" x 42"
2017



Giardini (preparatory drawing)
Pencil on paper
16 1/2" x 16 1/2"
2016

Galen Brown

| CARSON CITY |

BIOGRAPHY

Galen Brown grew up in a Lake Tahoe Beach house looking out at the lake, watching weather and the water changing constantly. This experience influenced his process by recording the moods and the repetition of nature's waves. Galen also competed as a junior skier, spending many hours/years training. Making repeated runs; making small adjustments each time to find a faster way, a smoother way, a more aggressive way. It is his attempt to put this energy mixed with time into his work.

STATEMENT

I work with various media—building drawings from the inside out or crushing rock and gluing small pieces into formal shapes. My art practice includes making sculpture from accumulated materials that are produced in my community and my life. I use printmaking and photography to help discover, explore, and refine my simple forms and surfaces. I use welding steel to build the support structures.

My primary focus has been to transform the familiar. Since the late 1980s, I have been creating a forest of upside-down trees by repurposing discarded Christmas trees left by the side of the road after the holidays. Drilling, staining, wrapping, and poking, and using various materials such as nails, wire, copper, silver, string and toothpicks, this is how I collaborate with the individual tree, and the group of trees, making a forest of newly hewn metaphors. Over time, rhythms emerge, while responding to the cracks in the trees or the distance between the branches. It is my hope that this body of work will begin to resonate a presence and trigger the viewer's memory to enhance their experience.

With the three prints from 2005, I was exploring the idea of silent visual sound through layering tone, sub-beats, sharp-beats, rhythms and reintroducing color to my work.

Making
a
Mark



DETAIL:
Untitled TP1, B (Color)
Etching, hardground, aquatint
15" x 44"
2005



DETAIL:
Untitled TP1, C (Black)
Etching, hardground, aquatint
15" x 44"
2005

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Making
a
Mark