I STARTED THE CURATION OF
Meaning is always here by trying to imagine a persona the Marjorie Barrick Museum of Art might present to Nevadans that live far away and cannot reach us. We at the Museum think we have a good sense of who we are, but how do others perceive us? We shift. Our exhibitions change. Therefore, this exhibition should show that change with artists from different backgrounds and media. The works should reference the real world and represent a transformation through the artists’ decisions, so that we can see where they’re coming from.

Artists face the problem of self-interpretation every time they create work. Mikayla Whitmore, standing in the desert outside Las Vegas, dons a reflective blanket to illustrate an idea that has circulated through their practice for years: the tension between wanting to be known and the desire to maintain your privacy. How do you control what people see of you? Chase R. McCurdy — another Las Vegas — suggests his ideas through a meticulous symbolic vocabulary that differentiates him from the other Black artists in our collection. Like Whitmore, he concentrates on indirectness.

Should we draw attention to details that change us? Marshall Scheuttle looked at a motel in Reno and saw how the architectural grid was altered by the casual existences of people. Tomoko Daido, a New Yorker, visited the Hoover Dam and saw something weird in the monumental concrete, a vision around the shape of a ladder.

NEVADA ARTS COUNCIL
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Marjorie Barrick Museum of Art
EXHIBIT CRATE FABRICATION:
Sara Frantz

ARTISTS
Lucio Pozzi
Chase R. McCurdy
Alexander Calder
Tomoko Daido
Kim Rugg
Mary Cady Johnson

SPECIAL THANKS
Alisha Kerlin • Chloe Bernardo • Deanne Sole • Paige Bockman
Emmanuel Munoz • Lexus Huddleston

Meaning is always here
**Flying Colors**  
1976  
by Alexander Calder  
Lithograph on paper  
28.5 x 39.125 x 1.25 in

**Wonder Lodge**  
2015  
by Marshall Scheuttle  
Digital C-print  
17 x 21 in

**Don't Say I Didn't WARN You...**  
2018  
by Chase R. McCurdy  
Digital C-print  
17 x 21 in

**Decoration 1**  
1993  
by Lucio Pozzi  
Watercolor and ink on paper  
18.875 x 14 x 1.75 in

**Ogres**  
1972  
by Mary Cady Johnson  
Serigraph  
26.25 x 20.25 x 0.75 in

**Seven Years of Bad Luck**  
2019  
by Mikayla Whitmore  
Archival metallic inkjet print  
29.875 x 19.75 in

**The Magic Eye**  
2007  
by Kim Rugg  
Reconfigured postage stamp and envelope  
8 x 12.5 x 1 in

**Protest Puzzle, Untitled #2**  
2020  
by Krystal Ramirez  
Paperboard, adhesive, printed reproduction of a photograph  
16 x 20 in

**Punches**  
2007  
by Kim Rugg  
Reconfigured postage stamp and envelope  
8 x 12.5 x 1 in

**Sunset**  
2007  
by Kim Rugg  
Reconfigured postage stamp and envelope  
8 x 12.5 x 1 in

**Reflexology adornment**  
2004  
by Candice Lin  
Plastic, ink, chain, feather  
16 x 8.5 x 2.125 in

**Seven Years of Bad Luck**  
by Mikayla Whitmore  
Archival metallic inkjet print  
29.875 x 19.75 in

**Don't Say I Didn't WARN You...**  
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Digital C-print  
17 x 21 in

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