



BARRICK  
MUSEUM  
OF ART

Meaning is always here

**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 Vegan — 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.

Should we draw attention to history? Krystal Ramirez, whose family has benefitted from the work of Las Vegas' Culinary Union, chose a photograph from UNLV's Special Collections archive documenting the Culinary protests that took place on the Las Vegas Strip in the 1990s. Candice Lin remakes a different kind of history with her body-object, a conflation of a medical diagram, and a talisman, an imaginary relic. Mary Cady Johnson's prints; record a day in the early 1970s when UNLV hosted a dance event on campus. She was an artist, an arts educator, and a foundational member of local arts organizations. Like Daido, she records a public vision that was open to everyone, but available in *this way* only to her.

The works by Stephan Antonakos and Lucio Pozzi are here because it seemed important to include something from the Vogel 50 x 50. The Vogel collection is based at the National Gallery of Art in Washington, D.C., but the Vogels decided to share it with the nation by sending fifty works to every state. We're the caretakers of Nevada's portion. (You can see the rest in our online archive.) Antonakos' decision to use a stamp in his collage directs me onwards to Kim Rugg's altered envelopes. Rugg, like Alexander Calder, realized that the U.S. flag (sliced vertically in her *Magic Eye*) is a design that can't be made purely indirect or even historical: a meaning is always here, now.

*Meaning is always here...*I think about the artworks that couldn't be included in this traveling show for reasons of size or fragility. That artwork awaits you at the Barrick Museum of Art. Visit and see.

—Deanna Sole

### SPECIAL THANKS

*The Marjorie Barrick Museum of Art is pleased to loan this artwork from our permanent collection to the Nevada Arts Council. Our goal is to help broaden the Museum's message that everyone deserves access to art that challenges our understanding of the present and inspires us to create a future that holds space for us all.*

### NEVADA ARTS COUNCIL

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The Nevada Arts Council is a division of the Nevada Department of Tourism and Cultural Affairs.

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### ARTISTS

Lucio Pozzi	Krystal Ramirez
Chase R. McCurdy	Candice Lin
Alexander Calder	Mikayla Whitmore
Tomoko Daido	Stephen Antonakos
Kim Rugg	Marshall Scheuttle
Mary Cady Johnson	

### SPECIAL THANKS

Alisha Kerlin • Chloe Bernardo • Deanne Sole • Paige Bockman  
Emmanuel Munoz • LeiAnn Huddleston

### NEVADA TOURING INITIATIVE

Meaning  
is  
always  
here





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



Untitled Travel Collage, Athens,  
January 6, 1989 M  
1989  
by Stephen Antonakos  
Mixed media collage  
10.125 x 9.625 x 2 in



Wind Song  
1972  
by Mary Cady Johnson  
Serigraph  
26.75 x 20.5 x 0.75 in



Hoover  
2013  
by Tomoko Daido  
Black and white  
photograph  
7 x 7 in



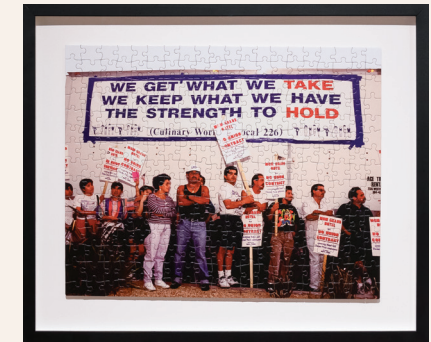
Seven Years of  
Bad Luck  
2019  
by Mikayla Whitmore  
Archival metallic  
inkjet print  
29.875 x 19.75 in



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



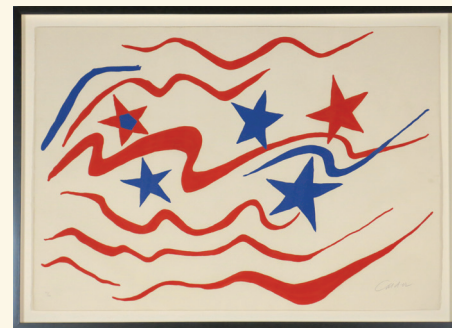
Opres  
1972  
by Mary Cady Johnson  
Serigraph  
26.25 x 20.25 x 0.75 in



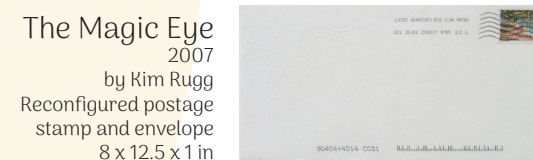
Protest Puzzle, Untitled #2  
2020  
by Krystal Ramirez  
Paperboard, adhesive,  
printed reproduction  
of a photograph  
16 x 20 in



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



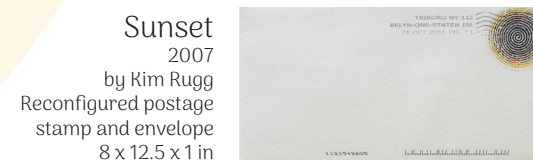
Flying Colors  
1976  
by Alexander Calder  
Lithograph on paper  
28.5 x 39.125 x 1.25 in



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