



Education Guide

Nevada NOW II:
Selections from the Nevada Arts Council's Artist Fellowship Program

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Edited by Rachel Hartsough and Colin Robertson

Created to accompany
the Nevada Touring
Initiative's Traveling
Exhibition Program



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Nevada NOW II:

SELECTIONS FROM THE NEVADA ARTS COUNCIL'S ARTIST FELLOWSHIP PROGRAM

The Artist Fellowship Program was created in 1988 by the Nevada Arts Council to encourage the pursuit of artistic excellence by providing financial support to Nevada artists. These twelve-month fellowships provide artists with time, materials, and living expenses and may be awarded to artists at any stage of their career development. Since the program's inception, the Nevada Arts Council has recognized the work of 105 visual artists, actors, poets, playwrights, writers, choreographers, filmmakers, and videographers.

Nevada NOW II is the second in a series of exhibits showcasing the recipients of the Visual Arts Fellowships. This exhibition includes nine artists who were awarded fellowship grants between 1988 and 2005. The artists represent geographical diversity as well as artistic diversity in terms of media, style, and subject matter.

The exhibition highlights painting and works on paper by artists David Andersen (formerly of Reno), Mary Ann Bonjorni (formerly of Fallon), Paul Ford (Carson City), Tom Holder (Las Vegas), and Mary Warner (Las Vegas); photography by Philippe Mazaud (Reno) and Cara Cole (Las Vegas); sculpture by Rebekah Bogard (Reno); and media by Chad Simmons (Las Vegas). The Artist Fellowship Program continues to draw upon a wide range of Nevada artists each year.

The education materials accompanying this exhibit are designed to encourage viewers to delve deeper into the artworks in order to further explore the artistic process and the finished product. The materials include the artists' own words in an attempt to better inform the viewers' understanding and appreciation of the artwork. We hope that you will take the time to pause and explore each piece of the art in the exhibition, and to use the Looking and Questioning prompts to think about what makes these artworks unique and provocative.

Nevada NOW II is curated by the Nevada Museum of Art as part of the museum's mission to extend its public outreach. The museum curates exhibits from its collection to be included in the Nevada Arts Council's *Nevada Touring Initiative-Traveling Exhibition Program*. The program is design to increase assess to cultural experiences throughout Nevada particularly in communities that have been underserved. The Traveling Exhibition Program is supported by the National Endowment for the Arts Challenge America Program, and is a partnership project between the Nevada Arts Council and the Nevada Museum of Art.

If you have questions about this education packet and how to use it, contact Rachel Hartsough, Curator of Education at the Nevada Museum of Art. (775) 329-3333 ext. 253, or hartsough@nevadaart.org.



andersen

DAVID ANDERSEN



David Andersen says his rather fanciful-looking paintings are a way to “utilize, order, and attempt to make sense of” the paradoxes and absurdities of life. In this way, life refers to ideas drawn from the fields of physics, thermodynamics, and philosophy. For instance, the “philosophy of dumb logic” states that any idea pushed far enough will become its opposite. According to this progression, Andersen asserts, the “absurd becomes profound.” He hopes for his art, therefore, to impart deeper meaning even as it invokes laughter.

David Andersen received his MFA from Brigham Young University in Provo, Utah and went on to act as Director of Galleries and Assistant Professor of Art at the University of Nevada, Reno. From 1994-1995, he was Curator of Galleries and Studio Art Faculty at Sierra Nevada College in Incline Village, Nevada. Andersen received a Nevada Arts Council 1995 Artist Fellowship in painting. Since 1997, Andersen has served as Chair of the Department of Visual Art and Art History and taught painting and drawing at Clackamas Community College in Oregon City, Oregon. He was selected to act as a 2002 Artist in Residence at Imagery Estates Studio, Sonoma, California.

ARTIST STATEMENT

The three paintings shown are all sheets stretched over panel. They are from a series of 20-plus 18 x 24 inch paintings that can be hung in many different arrangements. The work is somewhat about the surfaces themselves... stay with me on this...a hospital in Reno used to donate clean but stained sheets to me. I would use the sheets to

wrap and protect work. One day I decided to use them as painting surfaces. I realized that the body fluid stains on these sheets were like fossils or residue of past experiences...experiences that I was not privy to but could slightly understand. The marks and stains were about serious events. I determined that people had actually died on these sheets. Families had stood in the hospital and watched their loved ones move on. If emotions could be left as physical residue these sheets would be loaded. I do not look at death as morbid. Scary perhaps, but also an incredible part of the journey of life. While thinking about death it occurred to me that many of the stains were also most likely the residue of birth...which seemed a bit lighter. Birth is possibility, death a door closing ...or opening depending upon your beliefs. Anyway, I began to paint on these sheets, each image about a life and death, residue, fossils, what is left, stories that I will never know and can only guess about—layers of paint over real marks and stains about the struggle of giving life and leaving it (and the occasional non threatening vomit, wound ooze, diarrhea and bloody nose). As you look at the paintings and know how they came about, your vision of them changes dramatically. This power of conceptual art coming thru in a formally painted image intrigues me greatly. It's strange that these sheets should find their way back to Reno knowing that they perhaps still contain DNA closely related to citizens that may actually view the paintings.

Note: It is interesting to observe that Andersen's father was a geneticist, so the artist seems to be drawn to the implications of a physical genetic trace being left behind.

look, imagine & discover



A



B



C

Look, Imagine & Discover

- >> What kind of a mood do David Andersen's paintings inspire?
- >> Why do you think the artist selected classical-style vases as a means to express himself?
- >> What do the objects in the images make you think about?
- >> What is the story that these paintings tell? What do you think the layers look like under the ones that you can see?

A *Salamander*, not dated. Acrylic painting and ink on canvas.
B *Chungian*, not dated. Acrylic painting and ink on canvas.
C *Typical Canoe*, not dated. Acrylic painting and ink on canvas.

rebekahBOGARD

Rebekah Bogard's ceramic sculptures might seem playful and innocent—curvilinear creatures of glossy pinks and pastel greens—but their gargantuan size gives them a more powerful presence.

Born in Casper, Wyoming, Rebekah spent the first twenty-seven years of her life immersed in the outdoors. She says her “love and awe of nature is an indispensable part of the work” that she created, yet her forms are, at the same time, quite fantastical. Drawing from the stereotypical girlish images Bogard loved as a child, these oversized creatures are an attempt to translate young femininity into mature dreams.

Rebekah Bogard currently works as an Associate Professor of Ceramics at the University of Nevada, Reno. She received a Nevada Arts Council 2005 Artist Fellowship in sculpture and has received numerous international awards and honors.

ARTIST STATEMENT

For the first time in my life I feel like I'm making the work I was destined to create. I have a deep connection to the natural world and have always been drawn to animals due to their lack of malevolence. They live a pure life free from the neurotic games humans play. It is this innate

quality I am exemplifying in my work through the visual language of girlish iconography: using hearts and butterflies with sweet color combinations such as pinks and purples to illustrate their cuteness. As a little girl I loved these stereotypical images but grew to hate them as an adolescent once I realized what they represented. They are part of a visual language that is used to typecast girls as weak, naive, cute and sweet which makes them vulnerable. By incorporating this stereotypical iconography with a large scale format (four to six feet) and a twist of sly sexuality, I am redefining the stereotype and using it in a positive and powerful way. The iconography is no longer weak, dismissive, or shallow as my creations have a dynamic sensibility. They are strong yet sweet, sexual yet innocent. I am building an imaginary world that I want to live in, both as a child and as an adult.

Modern Love explores the idea of cuteness and innocence juxtaposed with sexual curiosity. The concept of “cute” and “girly” and its exclusion from the serious art world is a topic I am profoundly interested in. It is vulnerable yet empowering and liberating through its use of humor and the absurd.

look, imagine & discover



Look, Imagine & Discover

- >> What is your first reaction to these creatures?
- >> What do you think the surfaces of the sculptures feel like?
- >> How much do you feel these creatures express the meaning the artist intends?
- >> Why do you think these sculptures might be based on real or imaginary creatures?

Modern Love, 2005. Earthenware sculpture.

bonjorni

maryannBONJORNI



Mary Ann Bonjorni says she has “literally and figuratively sweated out any romantic notions I once held about western-ness.” Having spent much of her life living in the remote “atmospheric expanse” of rural Nevada, Bonjorni created *Hearts, Clubs, Spades, and Diamonds* as a response to the opposing visual cacophony of populated and inhabited areas of the state. Much of her multi-media paint and sculpture constructions deal directly with the landscape; many even use found materials. She considers her drawings to be her most “immediate and raw” way of responding to conceptual ideas.

As a painting and drawing professor at the University of Montana, Missoula, and an instructor for their Wilderness Institute, Bonjorni attempts to engage her students in the discourse between humans and the surrounding wilderness. Bonjorni received a Nevada Arts Council 1989 Artist Fellowship in painting and her work is exhibited regularly throughout the West.

ARTIST STATEMENT

Drawing is one way I prospect for future projects. It is immediate and is not burdened with technical mumbo-jumbo, allowing for immediacy to explore ideas. I can draw anywhere, anytime, easily re-working and witnessing the emergence of visual and conceptual relationships.

The four drawings in this exhibition are reflections of Northern Nevada. Driving and watching the landscape unfold in a series of broken images and associations lends itself to a sort of compositional cacophony. Most, if not all the images are familiar, yet together these same images may allude to the complexities involving people and place.

look, imagine & discover



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D

Look, Imagine & Discover

- >> Mary Ann Bonjorni almost always works in series. How do these compositions function differently together as a series rather than as individual images?
- >> How does your eye travel around each painting? Do specific elements of the painting (such as lines, colors, or shapes) direct your eyes to move along a certain path? Do you think this was the intent of the artist?
- >> If you had to assign speed to different parts of the paintings, which parts are faster? And which slower?
- >> Bonjorni says that people think of cards when they think of Nevada. What other symbols can you think of that represent the state? Do you see any of these depicted in her paintings? Why do you think that she chose the images that she used in her paintings?

- A *Hearts*, 1998. Mixed media on paper.
B *Clubs*, 1998. Mixed media on paper.
C *Spades*, 1998. Mixed media on paper.
D *Diamonds*, 1998. Mixed media on paper.



caraCOLE

cole

Cara Cole's photographic juxtapositions are at once jarring and graceful. Poise and pain coalesce; death is bloody yet beautiful. These images are a form of photo documentation of global animal sacrifice; Cole has traveled extensively in order to study cross-cultural attitudes toward death and mortality. She presents her observations beside dramatic scenes—lines of blood and fur seamlessly connecting to the natural shape and texture of clouds.

Cole received her BFA in Photography from the Ontario College of Art & Design and her MFA from the University of Nevada, Las Vegas, where she is now teaching photography, graphic design, and digital imagery. She received a Nevada Arts Council 2004 Artist Fellowship in photography and was a 2003 Finalist for the Santa Fe Prize for Photography.

ARTIST STATEMENT

I am interested in the impact of time on both earthbound and celestial bodies. Time devastates flesh and rapidly consumes it. So, we humans and beasts have a finite arc of time—a brief interval between birth and death—in contrast to the relative eternity of the cosmos.

In performing dissections on dead beasts for this series, in peering intently at their viscera, I was struck by the grace and mystery inherent in the folds of brilliantly hued flesh, and fur and bone. This internal landscape is one of fearsome poetry. It echoes the immense and distant universe, a luminous arc of fur and darkness resembles a solar flare. Folds of flesh glow and stream like remote star fields.

I must admit I do not observe this phenomenon neutrally. I wish I could do more than simply dissect and expose the interior space, that secret rich place where memory and desire—a life—dwelled. I examine these interiors and wish I could perform my own miracles upon the flesh. I wish I could reverse the tide of time and bring the dead back to life: to make blood rush into the body instead of out, to inflate collapsed lungs with fresh breath, to seal gaping wounds neat and invisible like they were never there at all.

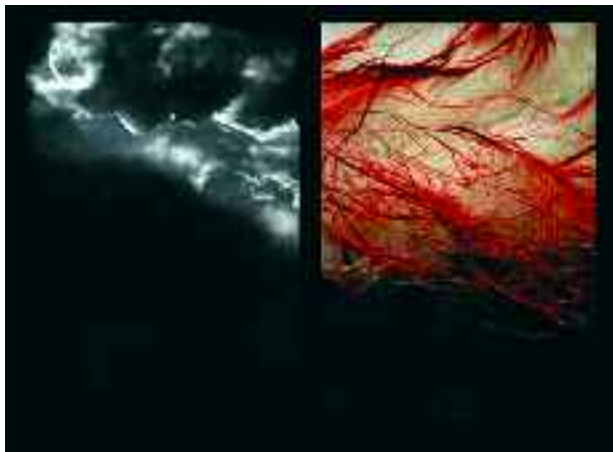
look, imagine & discover



A

Look, Imagine & Discover

- >> How would you describe your physical and emotional response to these works?
- >> Why do you think the artist chose to juxtapose these two images? How do they relate to one another?
- >> If you could change the point of view or perspective of these images, how would you zoom IN or OUT and where would you place your vantage point? What would you want to see?




B



C

- A *The Sky Above the Mud Below* #12, 2002. Inkjet photographic print.
B *The Sky Above the Mud Below* #11, 2002. Inkjet photographic print.
C *The Sky Above the Mud Below* #15, 2002. Inkjet photographic print.

paulFORD



Paul Ford considers himself personally responsible for preserving the natural environment—and translating its beauty into works of art for others to appreciate. During weekly walks, he collects soils and plant matter to incorporate into his art. These found materials are more than just his medium; Ford attempts to enhance the established beauty of each soil or plant, taking special care to respect the element's original dimension and texture.

Aside from working as a practicing artist, Ford has served as a well-respected and influential art teacher at Carson High School in Carson City, Nevada for over 20 years. He worked as an art therapist in the Northern Nevada Correctional Facility in 1985. In 1987, Ford was given the chance to enhance his teaching skills while serving on the Fulbright Exchange Teacher Program in Scotland, where he taught painting and art history. Ford received a Nevada Arts Council 1997 Artist Fellowship in crafts and the Governor's Art Award in 2005.

ARTIST STATEMENT

Both scree works are based upon land formations above 10,000 feet in the eastern Sierras near Tioga Pass, the entrance to Yosemite. Their shapes, particularly the tops, echo the weathered crests above the tree line where only lichen, stone and gravel (scree) exist in harmony with the sky and constantly changing weather.

The materials of both works consist of naturally-occurring soils from the Great Basin and the Sierra Mountains. The light gray and brown soils of both works were gathered on location at approximately 9,800 feet. The wood used to frame the works is recycled old gym bleachers from Carson City High School. The black edges of both works are magnetite granules collected with a hand-held magnet along the shores of Lake Tahoe.

look, imagine & discover



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Look, Imagine & Discover

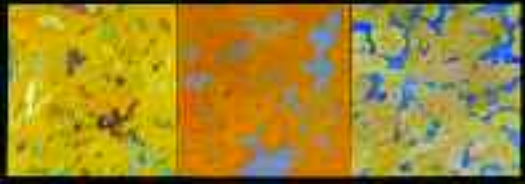
- >> Do these paintings look like scree (stone and gravel) to you?
- >> How can images tell a story or represent something when there are no recognizable or identifiable elements or images in the art work?
- >> Do these images have a narrative? What do think it is?
- >> What do you think of the idea of painting a landscape using actual bits of that environment?

A *Scree I*, 2004. Mixed media and indigenous soils on board.

B *Scree III*, 2004. Mixed media and indigenous soils on board.

tomHOLDER

holder



Tom Holder was never attracted to the desert—until he was forced to actually draw it himself. Once he moved to Nevada, Holder became captivated with the geological landscape of the desert. As an artist, he felt obligated and compelled to translate its voice into his work.

Holder is currently the Chair of the Art Department at the University of Nevada, Las Vegas, where he has taught painting since 1971. He received a Nevada Arts Council 1993 Artist Fellowship in painting and his work is exhibited in venues throughout the west. Holder received his BA in Art from San Diego State University and his MFA from the University of Washington.

ARTIST STATEMENT

I had always regarded the desert as a place one should drive through at night to avoid its heat, since there was nothing to see anyway. To imagine living in its arid vacuum would simply be out of the question. The Mojave, which has been called the definitive American desert, is hot, vast, dry and empty—not exactly what one would call endearing qualities. To appreciate it at any level we are forced to look. Looking is what artists do. Invariably it makes us change our minds.

look, imagine & discover



Look, Imagine & Discover

- >> Why do you think Holder named this piece "Desert Pavement"? Do you associate his image more with desert landscape, the pavement of an inhabited location, or something entirely different?
- >> What is your relationship to the desert? How would you portray it artistically?
- >> Would you think of the desert when looking at this painting if it weren't titled "Desert Pavement"? Reflect for a moment. How does the title of an artwork affect the way you view or think about it?
- >> Think for a moment about the qualities of desert light. How does light in the desert affect or change your perception of the physical environment? Do you have a specific memory of a place because of the qualities of the light at the time that you saw it?

Desert Pavement, 2004. Acrylic painting on canvas.

philippeMAZAUD



Philippe Mazaud views photography as ambivalent—and therefore captivating. At once “a trace and a transformation, a record and a construct,” a photograph is both staged and spontaneous. Mazaud’s night landscapes embody this fluctuation between theatricality and reality. Though they appear artificial, Mazaud’s scenes are in fact entirely natural—shot in available lighting, they are found moments in the dead of night.

Mazaud’s experience with photography is, in its own way, unusual. Though born and raised in New York, Mazaud finished his studies in Paris at the Sorbonne and the Ecole Nationale Supérieure des Beaux Arts. He returned to the United States to study at the New York Studio School of Drawing, Painting and Sculpture. Mazaud pursued a doctorate degree from the University of Michigan, Ann Arbor, in an entirely other field: mathematics. Mazaud received a Nevada Arts Council 2005 Artist Fellowship in photography. He is currently pursuing a Post-Doctoral fellowship in Mathematics (Geometric Topology) at the University of Nevada, Reno.

ARTIST STATEMENT

The three pieces included in *Nevada NOW II* are selected from a body of work that I initiated over a decade ago: pictures of deserted places at night. Most of these images have been taken within close distance from where I live, say a 50-mile radius or so: first in Ann Arbor, Michigan, but mostly in Southern Idaho, Northern Utah and now, Reno, Nevada.

From its inception, this work has been largely concerned with certain “dualities” that seem to me central to photography, in particular that of factual and imaginary, of document and fiction. In the early stages, this concern was tied up with underlying themes of science-fiction, manifested, for instance, in a lunar, “mock-cosmic” quality of empty parking lots. With my progressive turning from medium to large format (8 x 10” negatives) came changes, and though themes of emptiness or absence remained present, the sci-fi connotations receded. The newer pictures tend to involve set-like qualities; they point to a staged appearance that deserted places can take on at night. *Curtain (Fog)* and *Path* have a similar construction: a shallow, illuminated horizontal plane defining the foreground, against which the rest of the image is set. This might be suggestive of a theater stage with its backdrop (or front curtain?), both closing and opening up the space. The exposure time for *Curtain (Fog)*, shot from my living room window in Pocatello, Idaho, was well over two hours; that for *Solar Road* (shot in the dead of summer, east of Wendover) lasted more than an hour. Mostly however, my exposures are on the order of 30 to 45 minutes long, as was the case for *Path* (in which Nevadans might recognize a small portion of the Reno skyline).

look, imagine & discover



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Look, Imagine & Discover

- >> Why do you think people take photographs?
- >> Can you imagine yourself into one of these scenes— or do they appear as empty “stage sets”?
- >> What attracts your eye in Mazaud’s “Solar Road” photograph? What do you look at first? What path does your eye follow around the image?
- >> We often forget to pause and linger over the familiar. What does Mazaud’s photography do to encourage you to pause, focus, and examine a familiar sight?
- >> Is there evidence of human presence in these photographs? Where?
- >> What moods do the photographs prompt?

A *Curtain (Fog)*, 2005. Gelatin silver print photograph.
B *Solar Road*, 2005. Gelatin silver print photograph.
C *Path*, 2005. Gelatin silver print photograph.



chadSIMMONS

Chad Simmons works in film and digital imagery—modes of expression generally associated with press and commercial media. Yet his work questions these mainline public messages, probing audiences to examine their socio-cultural assumptions. In this manner, Simmons inverts media expectations. He described his input to Part-Time Whore as that of an articulate clown. He helped to establish the non-profit arts organization Nevadans Organized To Better Address Diversity (NOTBAD) and continues to create short animation and live action film/video projects. Simmons received a Nevada Arts Council 2000 Artist Fellowship in film. He currently lives in Portland, Oregon. In “Home,” Chad Simmons collaborates with the other musicians in Part-Time Whore to produce an album typical of his socio-politically challenging work.

ARTIST STATEMENT

As a group we like to think that we raised more questions than we answered. Coming from the Las Vegas punk scene and releasing a vinyl record with backing from the state only adds to the debate. The subsequent inclusion of this album to this traveling exhibition will hopefully continue to provoke thought about what our songs were about and the role of art and artists in the community. Thank you for listening.

Part-Time Whore was a music/performance art group based in Las Vegas, Nevada. Formed in the Fall of 1997, the group was comprised of Rob Nelson on the drums, Nathan Robards on guitar, Chad Simmons as singer/lyricist, and Judd Lang on bass guitar.

Due to the different backgrounds of each of the participants the band was hard to classify according to genre. They were inspired, at least in part, by the likes of numerous bands to be lumped under the heading of Hardcore Punk, as well as numerous hardcore Las Vegas bands such as Schizoid, F.S.P., Leap Frog Society, and the Heroines.

The live shows consisted of bouts of bad improvised poetry, somewhat amateurish theatrics, and occasionally tight aggressive musical performances. Although Part-Time Whore only played about three dozen live shows during their time together, they left an indelible mark on the Las Vegas Hardcore scene with the release of the long playing record “Home.” The album includes a selection of original songs marked by a unique songwriting style which retained the drive of hardcore punk; lyrics dealing with social, political, and philosophical issues still relevant today.

The idea to release this album only on vinyl and not on CD followed the same reasoning of many underground bands at the time. Many bands today continue to release vinyl records. Not only do records look and sound better than CD’s but the decision to support vinyl as opposed to CD’s is a direct affront the music industry.

Unfortunately the group was to disband shortly after the release of the record in the Summer of 1999. Only 500 copies of this hand screen-printed record were pressed. In all likelihood this album will never be re-released. You can download the songs for free as mp3 files at www.notbad.org.

look, imagine & discover



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Look, Imagine & Discover

- >> Do you think you would normally view this piece as a “work of art”? If you found it in a music store, how would you approach it differently?
- >> How does the fact that these pieces are framed and hung as visual art objects affect their significance as works of musical art?
- >> Does the presentation make you look more at the packaging and label information on the music than you normally would? Why? Does it make you want to listen to the music they contain?
- >> Why do you think Chad Simmons would choose to record a vinyl record instead of a CD? How do you think the older medium contributes to the message the artists are trying to convey?
- >> What do these objects convey about the elements or meanings of punk identity? How does this artwork suggest such resistance to consumerism and advertising that informs punk culture?
- >> Given the clearly controversial content of this album, how does it make you feel about the freedom of expression in connection with artistic production?

- A *Home*, 1999. Vinyl record. *Part-Time Whore*: Nathan Robards, guitar; Rob Nelson, drums; Judd Lange, vocals; Chad Simmons, vocals and lyrics; recording engineered by Rob Nelson.
- B *Home*, 1999. Record cover. Record cover designed by Chad Simmons; back cover artwork by Matthew Bowker; front cover photograph courtesy of UNLV Library Special Collections.
- C *Home*, 1999. Record cover inner sleeve. Inner sleeve designed by Chad Simmons; artwork by Diedre Luzwick and Karl Jessen.

maryWARNER



Mary Warner believes “in the elevated status of detailed rendering.” Taking up the over-portrayed and often-clichéd subject of the flower, Warner compels her audiences to examine—again and anew—this simple yet exquisite object. Flowers are universal symbols of beauty; and cultural currency used to promote healing, love, and celebration. Floral artistic renderings, however, are often denigrated or overlooked.

For this reason, Warner attempts to rejuvenate the flower, playfully naming a recent show, “Avant Garden”—the ultimate application of the term “avant garde.” By inviting viewers to look at representations of flowers, Warner bestows upon the art form a regained credibility. Not only the subject—but also its artistic translation—invites attention and awareness.

Warner’s work has been focused on the floral theme since the 1990’s. She received a Nevada Arts Council 1993 Artist Fellowship in painting. Her art is widely exhibited throughout the United States. Though she considers painting to be a central calling in her life, Mary Warner also draws significant meaning and inspiration from teaching. She currently serves on the art faculty at the University of Nevada, Las Vegas. She completed her own education at California State University, Sacramento, where she received both a B.A. and an M.A. in painting.

ARTIST STATEMENT

The statement I have been using is ...”I paint what I want to see”.....I realize this is very brief but I am crazy about the whole statement idea....I feel my work is a statement and am more curious about the way other people see it.....In the work you chose for this exhibit, I am exploring a number of ideas....I am interested in the idea of the “study”....as a finished piece....the implied exploration and open-ended attitude that is present in a study and often missing in the final solution. In the small chrysanthemum painting I am employing different vocabularies within the same piece; silhouette combined with detailed rendering, photography and flat stylized description....a poem read in many languages.

look, imagine & discover

Look, Imagine & Discover



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- >> What is your personal relationship to flowers? How do you think flowers are used and perceived in our society?
- >> What makes Warner's works art objects for you? When looking at them, what kinds of things do they make you think about?
- >> One of these is a drawing; the others are paintings/pastels. How do you think the different media affect the works? Do you find one more effective than another? Why?
- >> In what ways do these images look like they are finished works of art as opposed to studies for a completed work? What might a study be able to express that the final concluding artwork might not? Can the study be considered a work of art in and of itself? Why or why not?
- >> Do you see parts of the images that contain very realistic elements, almost as if they were natural history illustrations? Are there also abstract elements in the depictions? What effect does each of these techniques create?
- >> Floral paintings like these record an ephemeral, passing moment. The picked flower is already dying, but appears beautiful for a short time before it withers and wilts. Why do artists try to capture that passing moment before the flower wilts? What do you think makes people paint and draw flowers?

A *Study*, 1998. Drawing, charcoal and gouache on paper.

B *Untitled*, 2004. Mixed media on paper.

C *Untitled*, 2004. Painting, pastel and gouache on paper.

B I O G R A P H I E S

Rachel Hartsough

Rachel is Curator of Education at the Nevada Museum of Art. She was a founding member of the Sage Ridge School faculty, and taught Visual Arts and Digital Media to K-12 students in Reno, NV for the past 7 years. Ms. Hartsough was a member of the Nevada Academic Standards Development Team; a body created by the Department of Education to write the state's Visual Arts Standards for grades K-12. She is active in the Nevada community as a member of the City of Reno Arts and Culture Commission. In 1991, she received B.A. degrees in Art History and Religious Studies from University of California, Berkeley, and her M.S. in Information Technology in Education through the Educational Psychology Department at University of Nevada, Reno in 1999.

When she is not at work, she loves to play with her daughter and husband, cook and eat, work in her garden, explore local mountain ranges, and go on road trips with her family. Rachel welcomes any excuse for an adventure to any corner of the globe.

Colin Robertson

Colin Robertson is Associate Curator of Education at the Nevada Museum of Art. In 1991, he earned his B.A. in English with a minor concentration in Studio Art from Saint John's University in Collegeville, Minnesota, and his M.A. in Literature and Environment from the University of Nevada, Reno in 2002. He joined the education staff of the Nevada Museum of Art in October 2005. He previously lectured in English composition and literature at the University of Nevada, Reno, and has written a number of essays on the teaching of composition, American literature, and modern American art.

When he's not working, Colin can frequently be found cooking, hiking, reading, and enjoying life with his wife in Reno. He enjoys photography and printmaking, conversation and general merriment.

Miriam Stanton

Miriam Stanton became Curatorial Assistant at the Nevada Museum of Art after graduating in 2005 with a B.A. in Art History from Grinnell College, Iowa. Born and raised in rural Portola, California, Miriam is dedicated to bringing the arts to rural areas. While at Grinnell, Miriam worked on campus as a docent and intern at Faulconer Gallery. She also facilitated Visual Thinking Skills (V.T.S.) sessions with students in local elementary schools. During the summer of 2003, Miriam developed and facilitated an art workshop program with guests at mountain resorts in Northern California.

When she isn't working at the Nevada Museum of Art, Miriam can be found running up and down flights of stairs to serve food and coffee at Deux Gros Nez, Nevada's oldest coffee house. She enjoys romping and reveling in the mountains, writing, and creating bizarre projects to send to friends in faraway places.

ARTIST FELLOWSHIP PROGRAM HISTORY

2005-2006

Literary Arts

Adam Henry Carriere, Las Vegas poetry
 Shawn Overton, Las Vegas playwriting
 Gretchen Skivington, Spring Creek fiction

Performing Arts

Margot Mink Colbert, Las Vegas choreography
 Chad Twedt, Reno composition
 Catherine Cotter, Reno performance/
 guitar & vocal

Visual Arts

Catherine Borg, Las Vegas interdisciplinary/
 performance art
 Dean Burton, Reno photography
 Tamara Scronce, Reno sculpture

2004-2005

Literary Arts

Gregory Crosby, Las Vegas poetry
 Annie Reed, Sparks fiction

Performing Arts

Kelly Roth, Las Vegas choreography
 Eugene Shapiro, Las Vegas jazz composition

Visual Arts

Rebekah Bogard, Las Vegas sculpture
 Philippe Mazaud, Reno photography

2003-2004

Literary Arts

Lilace Mellin Guignard, Reno poetry
 Brad Summerhill, Reno fiction

Performing Arts

Cameron Crain, Reno theater
 Daniel Rosen, Staterline music composition

Visual Arts

Cara Cole, Las Vegas photography
 Elaine Parks, Tuscarora mixed media

2002-2003

Literary Arts

Janet Koenen, Zephyr Cove poetry
 Donald Revell, Las Vegas poetry

Performing Arts

Stephen Caplan, Henderson music performance
 Nils Stefan Karlsson, Henderson music performance

Visual Arts

Ben Parks, Tuscarora ceramics
 Michael Sarich, Reno mixed media

2001-2002

Literary Arts

Roy A. Chavez Alvarado, Carson City poetry
 Dayvid Figler, Las Vegas poetry

(Funded by the Hilliard Endowment Fund)

Joanna Frueh, Reno non-fiction

Performing Arts

Cathy Allen, Las Vegas choreography
 Virko Baley, Las Vegas music composition

Visual Arts

Robert Beckmann, Henderson painter
 Diane Bush, Las Vegas photography/new genre

2000-2001

Literary Arts

Bill Stobb, Reno poetry
 Karenmary Penn, Las Vegas fiction
 Gary Short, Virginia City poetry

(funded by the Hilliard Endowment Foundation)

Performing Arts

Bill Bernatis, Las Vegas music performance
 Maggie Winn-Jones, Las Vegas theater
 James Winn, Las Vegas music composition

(funded by the Southern Nevada Community Foundation)

Visual Arts

Catherine Angel, Las Vegas photography
 Russell Dudley, Reno sculpture
 Wayne Littlejohn, Las Vegas sculpture

(funded by Mirage Resorts, Inc.)

1999-2000

Literary Arts

Marybeth Goddard, Reno fiction
 Larry Ollivier, Reno poetry

(funded by the Hilliard Endowment Foundation)

Barbara Wies, Carson City non-fiction

Performing Arts

Walter Blanton, Las Vegas music composition
 Steven Caplan, Las Vegas music performance

Visual Arts

Joseph DeLappe, Reno digital media

(funded by Mirage Resorts, Inc.)

Fred Reid, Reno sculpture
 Chad Simmons, Las Vegas film/video

1998-1999

Literary Arts

Charlie Buck, Reno fiction
 Lenadams Dorris, Las Vegas poetry

Performing Arts

Nick Rissman, Las Vegas music composition
 Kim Russell, Las Vegas theater

Visual Arts

Suzanne Kanatsiz, Reno sculpture
 Christine Karkow, Reno painting

1997-1998

Literary Arts

Bill Cowee, Carson City poetry
 Kelli Nicolato, Reno fiction

Performing Arts

Victoria Dale, Henderson choreography
 Dayvid Figler, Henderson performance art

Visual Arts

Dennis Angel, Henderson painting
 Christine Siemens, Las Vegas sculpture

1996-1997

Literary Arts

Gary Short, Virginia City poetry
 Erica Vital, Las Vegas fiction

Performing Arts

Virko Baley, Las Vegas music composition
 Ralph Perkins, Las Vegas choreography

Visual Arts

Paul Ford, Minden crafts
 Joanne Peden, Reno film/video

1995-1996

Literary Arts

Charlie Buck, Virginia City non-fiction

Performing Arts

Cathy Allen, Las Vegas choreography
 Walter Blanton, Las Vegas music composition

Visual Arts

Philip Argent, Las Vegas painting
 Joseph DeLappe, Reno digital media

1994-1995

Literary Arts

Teresa Jordan, Deeth non-fiction

Visual Arts

Catherine Angel, Las Vegas photography
 David Andersen, Reno painting
 Robert Morrison, Reno sculpture

1993-1994

Performing Arts

Virko Baley, Las Vegas music
 Steve Caplan, Las Vegas music
 Carl Fontana, Las Vegas music
 Vassili Sulich, Las Vegas dance
 L. Martina Young, Reno dance

1992-1993

Literary Arts

Gailmarie Pahmeier, Reno poetry
 Gary Short, Virginia City poetry

Visual Arts

Tom Holder, Henderson painting
 Erik Lauritzen, Reno photography
 Mary Warner, Las Vegas painting

1991-1992

Performing Arts

Jerry Crawford, Las Vegas playwright
 Carol Kimball, Las Vegas music
 Richard Soule, Las Vegas music

1990-1991

Literary Arts

Patricia McConnell, Las Vegas fiction
 Sam Michel, Reno fiction

Visual Arts

Robert Beckmann, Las Vegas painting
 Jose Bellver, Henderson painting

1989-1990

Performing Arts

Virko Baley, Las Vegas music
 Beth Mehocic, Las Vegas music composition
 Paul "Red" Shuttleworth, Las Vegas playwright
 Brian Strom, Las Vegas theater
 L. Martina Young, Reno dance

1988-1989

Literary Arts

Gailmarie Pahmeier, Reno poetry

Visual Arts

Mary Ann Bonjorni, Fallon painting
 Peter Goin, Reno photography
 Walter McNamara, Reno sculpture
 Robert Morrison, Reno sculpture

Web Resources

DAVID ANDERSEN

<http://depts.clackamas.edu/art/andersen.asp>

<http://www.sfcc.spokane.cc.wa.us/Academic/FineArt/DavidAndersen.htm>

REBEKAH BOGARD

<http://www.rebekahbogard.com>

<http://www.unr.edu/art/site/faculty/bogard.html>

MARY ANN BONJORNI

<http://www.umt.edu/art/faculty/bonjorn.htm>

<http://www.rgj.com/news/stories/html/2004/11/25/86151.php>

CARA COLE

<http://www.lasvegasm Mercury.com/2004/MERC-Jul-15-Thu-2004/24298899.html>

<http://www.citybeat.com/2003-12-03/lookhere.shtml>

PAUL FORD

<http://dmla.clan.lib.nv.us/docs/dca/press/2004/01-21b.htm>

<http://www.newsreview.com/issues/reno/2003-03-06/pulse.asp>

TOM HOLDER

<http://art.unlv.edu/Faculty/Studio/Holder/Tom.html>

<http://www.death-valley.us/article993.html>

PHILIPPE MAZAUD

http://www.galerieannebarrault.com/philippe_mazaud/expo_eng.html

http://www.foleygallery.com/artists/artist_ins.php3?artist=10

CHAD SIMMONS

<http://www.notbad.org/>

<http://dmla.clan.lib.nv.us/docs/arts/education/roster/simmons.html>

MARY WARNER

<http://www.sandycarsongallery.com/artists/warner/warner.html>

<http://art.unlv.edu/Faculty/Studio/Warner/Mary.html>