



Selections from the Nevada Arts Council's Artist Fellowship Program

**pan-o-ram-a** /ˌpænəˈræmə,-ˈrämə/  
noun: 1. An unbroken view of the  
whole region surrounding an observer.

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# PANORAMA: Selections from the Nevada Arts Council's Artist Fellowship Program

**Essay by Richard Hooker, Exhibit Curator**

*PANORAMA: Selections from the Nevada Arts Council's Artist Fellowship Program* presents twelve Nevada Arts Council fellowship artists in a topographical vista of artworks created in a range of media from street photography to stitched textiles to cast bronze sculptures. The exhibition is a visual sweep, a wide angle view across artistic and geographic terrain. *PANORAMA* is a call to viewers to seriously look at the art works in the exhibition and respond.

In curating the exhibition and in my studio visits or conversations, I was drawn to works that seemed to balance and engage intellect, passion and sense of self while celebrating the skilled and interrogating hand of the artist. Indeed, *PANORAMA* is fundamentally a celebration of object making and a deliberate demonstration of aesthetic investigation that challenges the boundaries of familiar and discrete art forms. Six of the participating artists are photographers and most of those have been working at a time when film photography was eclipsed by digital technology. Several continue to work in both film and digital formats; others have completely embraced the new technology. Other exhibiting artists work in mixed media, painting, printmaking, and sculpture. All continue to push at the margins of technique, materiality and content.

*PANORAMA* embodies a host of common threads including biography, memory, attachment, storytelling and the artist's inclination to invest objects with power. Art as (auto) biography surfaced early on as a persuasive current in my conversations with artists. It emerged and submerged often in a narrative of personal history or as a story of origin, attachment or belonging.

The idea of inspiration was consistently present and it seemed to come from everywhere, from complex theoretical constructs to the more mundane. I was struck in knowing that these works have been inspired by the most ordinary of objects: a studio chair, a garden flower, an old camera, a dented can, a stitched flag, a simple robot figure, or a kitchen utensil. As a whole, such sensibilities reveal these artists to have mature and generous views of themselves and the world they inhabit.

The concept of place arose as a potent if not always discernible theme. It is easy for place to get mixed into the idea and the reality of landscape, especially out in the West. To be sure landscape and geography (both urban and rural) loom large for many artists, especially photographers. Here, place seemed to be both a corporeal and intangible construct, hovering sometimes between a symmetry of the eye and the mind.



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In looking at place, I was reminded of Lucy Lippard's statement that "space defines landscape but space combined with memory defines place." That led me consider **Catherine Borg**, whose photo and video installations often explore mutable landscapes and off kilter spaces invested with cultural currency and suspect memories. Her conceptually layered, appropriated photographs function as anti-iconic sign posts marking the most ordinary of places; they create a disquieting montage of Las Vegas as both a make believe abstraction and a hyper-real place.

In my studio visit with **Dean Burton**, we reviewed his photographs that mapped the ever-present lines in the landscape, images as calibrated layers of geography formatted into neat vertical landscapes. In contrast, his series of dramatic cloud images reminded me of a passage in *The Faraway Nearby*, by activist writer Rebecca Solnit, in which she talks about both physical and psychic geography as functions of place. The cloud images seemed to nuance the idea of landscape, and as our visit concluded, the artist walked to his front window to point out where these clouds once passed over his house. That was "the faraway nearby."

My visit with **Shan Michael Evans** and his virtual laptop studio on a coffee shop table revealed a digital pantheon of playful robotic figures inspired by popular culture. But these are adult robots subtly amplified to differentiate personality and purpose. In the end, I sensed that the artist has spun a tale about robots who are really here to help mankind.

The textile flags of **Stephen Hendee** are anchored in a fantasy of post-apocalyptic fiction. They are stitched anthems of human survival invested with political, historical, and cultural meanings. As telegraphic emblems of order and survival they ebb at the margins of fear and desire. Yet the artist's dire story retrieves a hopeful message: that in spite of a catastrophic future we can, after all, start over.

**Zoltan Janvary's** works are a synthesis of growing up in a world that was teetering between a new order and the romance of antiquity. His images suggest the architectural schematics of classical culture or conceptual renderings for a movie set of epic proportions. Ultimately, his work is a testament to the pageantry of history and an affirmation of the enduring hand of a skilled artist.

Each of the sculptures by **Robert Morrison** features a bronze vessel topped by a peculiar head as a psychological hood ornament, which in turn sports an object that might be part of a vocabulary of liturgical forms. The artist has created a teatro grotesco—a chorus of characters, whimsical yet tortured, in a compelling allegory of private ritual.

**Candace Nicol's** life as a printmaking artist unfolded at the kitchen table in a living tableau of home, family, children, health and art. Her prints featuring a series of stylized male figures suggest "female gaze"—a refreshing rejoinder to the usual objectification of women. As a printmaker, she revels in the techniques and materials of her craft and her expressive hand gestures suggested the critical link from the eye of the artist to the printed object.

A visit to the studio of **Nolan Preece** revealed an elegant suite of photographic prints created out of a compelling marriage of place and biography. They illustrate with beautiful irony the harmful effects that humans can bring to the land. Ultimately, the artist establishes a pictorial equation that looks at environment as wilderness or as wasteland or perhaps the place we inhabit in between.

Visiting the studio of **Heather Protz** inspired the title for this exhibition. Her recent street photography sought gritty swatches of an urban downtown which she assembled into linear composites, each a spectral pastiche dominated by vivid graffiti florescence. They suggest an array of laboratory specimens in a color index where each tab might unfold into a larger narrative of place. The works are a graphic composite of transition, impermanence and change in both the underbelly and the heart of Las Vegas.

In a UNR studio visit with **Tamara Sronce**, we discussed the idea of pilgrimage as longing for a place that celebrates the other but ultimately leads to a discovery of self. She acknowledged at once her fierce interest in object making and we reviewed her suite of eight mixed media photographs of a studio chair, each taken on the hour in a serial sequence as it sat outside her studio as the sun arched over. Her wall sculpture, a plumb bob, hung nearby, an artist's instrument to remind us that seeing is plumbed with both artistic intent and cosmic order.

**Christine Siemens** establishes a forensic sense of place in her own home with a series of x-ray-like photographic scans of everyday objects that are stored in kitchen and bathroom drawers. She seems to have produced a series of skeletal-like diagrams and blueprints of domestic flora and fauna, tucked away in functional curiosity cabinets—collections of things that map utility, purpose, and the home life of an artist.

Painter **Mary Warner** provides us with the most beautiful of places, a habitat of glorious flowers. She affirms that painting has been the central calling in her life. Here I sensed a quiet provocateur of sorts as she offered up the ever familiar flower as a subject of high artistic contemplation. In reviewing the artist's portfolio, and pausing to look intently at one particular painting, I wondered for a moment if it might be a fictional place. But then I quickly surrendered to an experiential view of her spectacular garden.

*PANORAMA*, an exhibition offered by the Nevada Arts Council, is based on an arts program that is rare in America, the artist fellowship. Here, we are reminded that both the fellowship program and *PANORAMA*, the touring exhibition that unfolds across Nevada, are exquisite examples of cultural democracy in action.

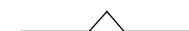


## CATHERINE BORG

**Artist Statement:** Our environment is a collaborative structure, altering our perceptions and values when closely examined. My projects investigate the evident traces and liminal space of American culture in transition through photo and video based works of art. My work often depicts architectural ghosts operating as conceptual *memento mori*.<sup>1</sup>

This can certainly be said of my current project *Scouted*. The photographs in this series document erased and altered places, photographed in 1994 and regarded as stand-in locations for a fictional narrative based on actual events. Like the shards of a fractured mirror, the archive of pictures that is my source material reflects the landscape where they were taken—a city that is at once “for the camera” and a 24/7 back-lot. Pictured are banal interiors of motel rooms and homes, perhaps evoking nostalgia for an earlier era of the simulation traded on by Las Vegas and tourism in general. These displaced artifacts from a cultural industry that has no place for them provide a vantage to consider many things. What captivates me most are the existential conditions their fractured constructions suggest—they remind me of *the condition of living in Las Vegas*. I am also fascinated by the way they have made me reconsider labor and ownership in relation to the commoditization of cultural products.

<sup>1</sup> *memento mori* – Latin phrase meaning “reminder of death;” mortality.  
(ARCHIVAL MATERIALS PICTURED COURTESY OF UNLV SPECIAL COLLECTIONS)



*Untitled*  
Chromogenic print between acrylic  
2013  
10”H x 14”W x ¾”D

*Untitled*  
Chromogenic print between acrylic  
2013  
10”H x 14”W x ¾”D





*Untitled*  
 Archival pigment print  
 2013  
 10 1/2"H x 24"W x 1"D



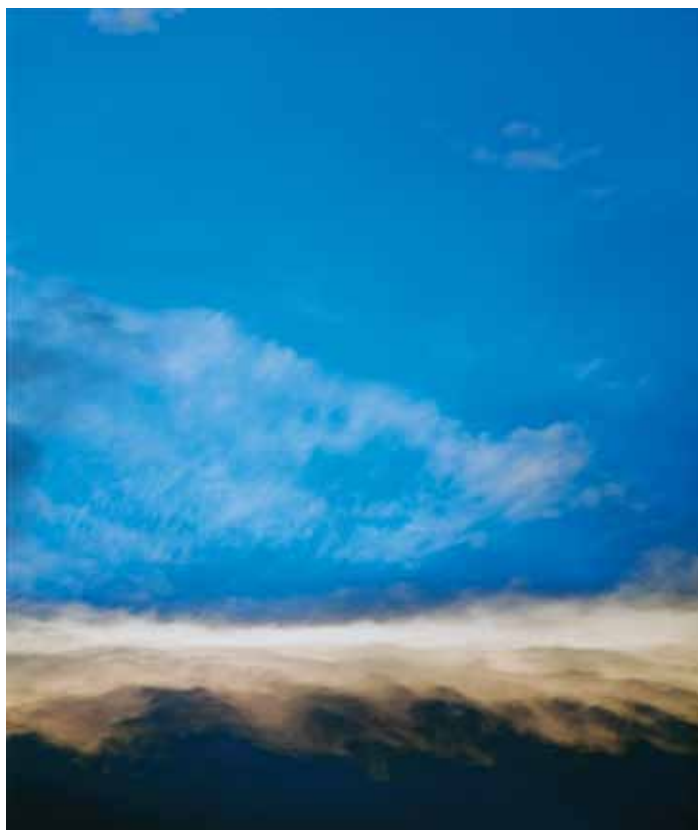
*Untitled*  
 Archival pigment print  
 2013  
 10 1/2"H x 24"W x 1"D

**Biography:** Catherine Borg is a visual artist who uses photography, video, installation and drawing to examine and reflect cultural narratives. Her work has been exhibited and screened nationally and internationally, and realized through public art commissions for the Southern Nevada RTC, the City of Las Vegas, and Scottsdale Public Art. Exhibition venues include *Galeria Grita Insam* in Vienna, Austria and the San Francisco Museum of Modern Art, as well as galleries in New York City, Los Angeles, Las Vegas, and Baltimore. Borg holds a BA in Radio/Television from San Francisco State University and an MFA in Visual Arts from Rutgers University. She has received fellowships from the Nevada Arts Council in 2006, the MacDowell Colony, and the Jentel Foundation. She currently lives and works in Baltimore, MD and is an Adjunct Professor at the Maryland Institute College of Art (MICA) and at Stevenson University.

## DEAN BURTON

**Artist Statement:** I am interested in engaging with the photographic medium by using a wide variety of processes and equipment in ways that are conceptually related to the images I make. These images tend toward abstraction and include such subjects as the landscape, architecture, and technology or “electronica.” With compositional strategies and stylistic manipulations, I have been able to produce a visual continuity across many of my projects.

The *Airscapes* are a part of a series titled *Linear*, which uses a composition of stacked horizon lines. Originally, I found this composition within my landscape photographs, and continued to seek it out within other subjects including architecture and constructions of found objects. The *Airscapes* were made by photographing the sky and clouds that pass over my home in the winter months. Using both black and white film and digital cameras, I manipulated the tonal range and contrast of the images. The resulting images are neither documentation nor fiction, but rather products of idealized photographic processes. In my work I attempt to bring together an eclectic range of subjects by visually uniting them through the photographic medium.



*Airscapes* #7336  
Archival pigment print  
2005  
24”H x 20”W x 1”D



*Airscapes* #3795  
Archival pigment print  
2007  
24”H x 20”W x 1”D



*Airscapes #9969*  
Archival pigment print  
2009  
24"H x 20"W x 1"D



*Airscapes #1634*  
Archival pigment print  
2006  
24"H x 20"W x 1"D

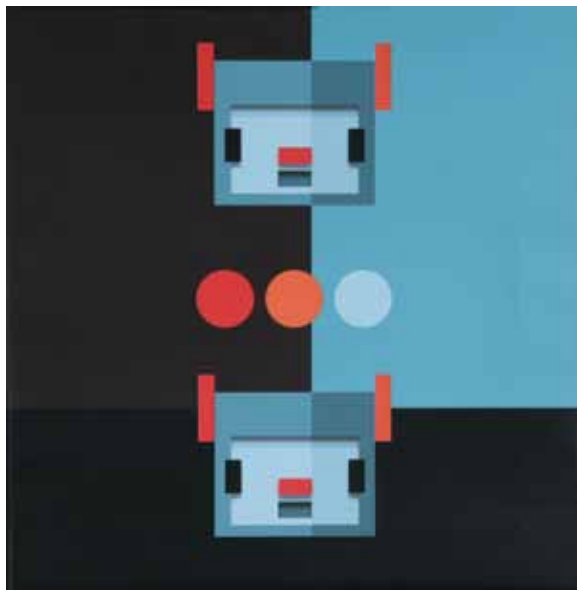
**Biography:** Born in Maine, Dean Burton moved to Nevada in 1998 after studies in art and photography at the University of Arizona and San Jose State University. He came to the area to work in the Art Department at UNR, and is now a Professor at Truckee Meadows Community College. He teaches a full spectrum of photography courses and takes students on regular field trips to the Black Rock Desert.

Burton's artwork has been widely exhibited and published. His work is part of the permanent collections of the Nevada Museum of Art (NMA) and the Crocker Art Museum and has been featured in major exhibitions at both, including *Altered Landscapes* at NMA, and *Brought to Light: Masterworks of Photography from the Crocker Art Museum*. He was awarded an Artist Fellowship from the Nevada Arts Council in 2005.

## SHAN MICHAEL EVANS

**Artist Statement:** I began working as an artist with layered compositions of flat paper cut-outs that comprised both abstraction and figures. Then I discovered computer graphics and synthesizers and moved from working with paper to creating digital renderings. These digital works were inspired by popular culture and images that surrounded me when I was growing up. I have created digital characters that are somewhat robotic in form but are, to me, life-like. They may look alike to the viewer, but on close inspection they reveal distinct personalities and feelings. I strive to give these digital characters an underlying spiritual sense that says something about their—or my—embrace of humanity.

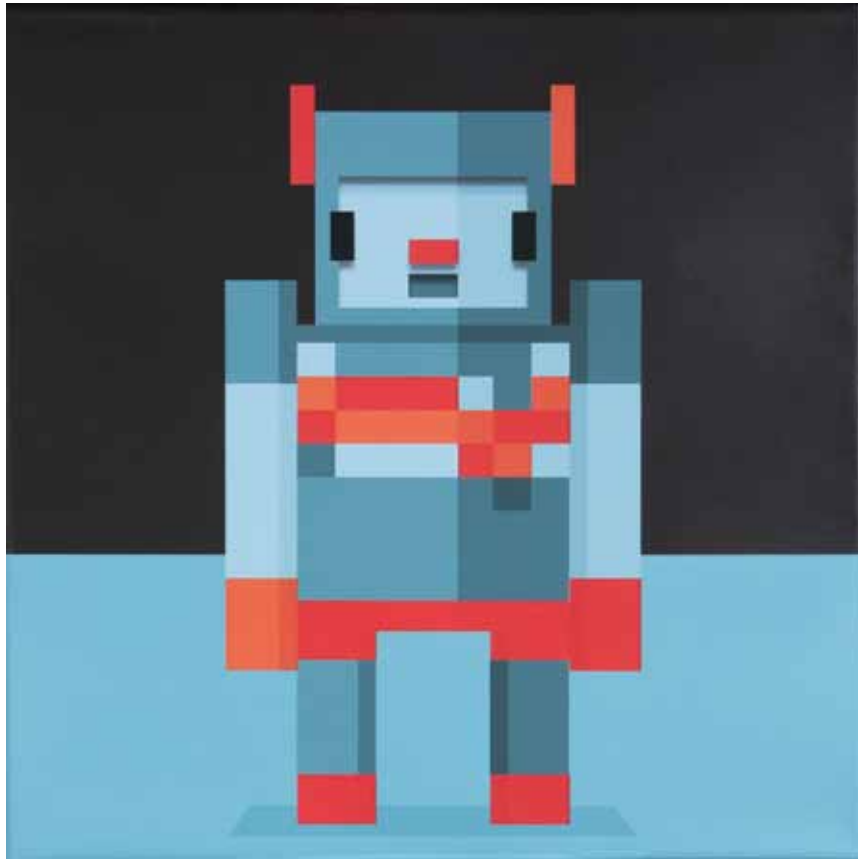
I am currently adding music to the world of these images and experimenting with animation so the characters may come to life and, perhaps, “star” in independent episodes. I rely on a basic dependable computer graphics program to compose these works. My passion is with simple lines and flat colors; simple stories without embellishment; a process of self-discovery through creation; and the joy of sharing my work with others.



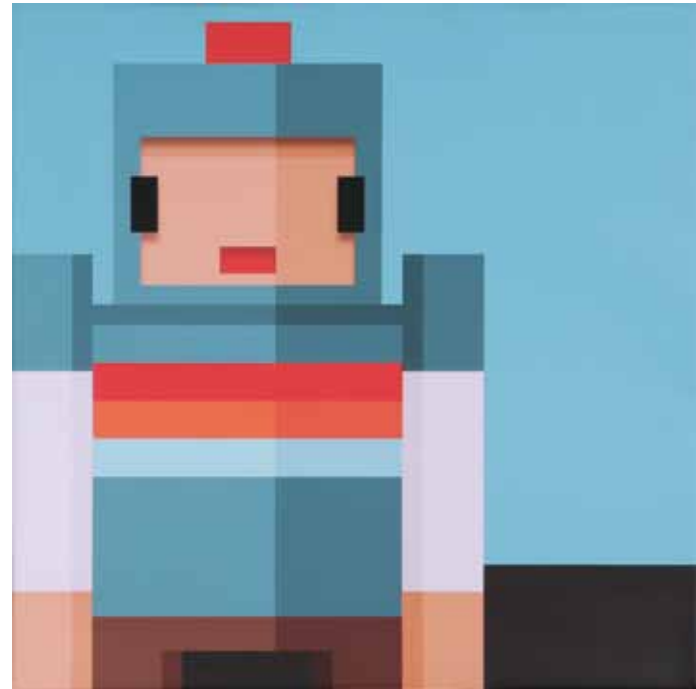
*Positive Art is Here to Help*  
Digital print on canvas  
2014  
24”H x 24”W x 2”D

*As Above, So Below*  
Digital print on canvas  
2014  
12”H x 12”W x 2”D

*Artist's Block*  
Digital print on canvas  
2014  
12"H x 12"W x 2"D



*Who Made Who*  
Digital print on canvas  
2014  
12"H x 12"W x 2"D



**Biography:** After traversing most of the globe throughout his youth, Shan Michael Evans lives in Las Vegas. Self-taught, he believed that he was destined to become an artist from an early age. His first Las Vegas exhibitions were held at the legendary Roma Café in the heart of the UNLV neighborhood. Those led to a variety of local public art endeavors including two Clark County ZAP! Projects in 2005 and 2008. He received a Nevada Arts Council Fellowship in 2008. His work has appeared in publications locally and internationally. His imagery is inspired by animation and toy design, especially the iconic robot forms that appear across cultures in contemporary media, fashion, and art. Embracing digital media as a means of self-expression and creative communication, Evans reflects a message of faith, hope, and love through the series of giclée prints featured in the current exhibition.

## STEPHEN HENDEE

**Artist Statement:** The pieces in this exhibit are part of a series entitled *The Ice Next Time: Textiles and Artifacts of Dark Age North America (2026-2280)*, an exhibition of fictional post-apocalypse textiles, clothing, and artifacts. *The Ice Next Time* subverts speculative representations of the apocalypse to highlight the dependence we have on digital media, which has augmented our collective memory and experience.

*North American Flag (Designs from 2030-2060)*  
Fabric  
2010-2014  
57"H x 30"W





*"Shut It Down" Warning Flag*  
(Late Period, 2100–2211)  
Fabric  
2008–2014  
60"H x 75"W

**Biography:** Sculptor Stephen Hendee builds objects inspired by digital culture, speculative fiction, and architecture. He received degrees in sculpture from the San Francisco Art Institute and Stanford University and is a full time faculty member at the Maryland Institute College of Art.

Hendee's most recent solo exhibit, *The Last People*, was shown at Site:LAB in Grand Rapids, Michigan in 2013. His work has been exhibited at PS.1 Contemporary Art Center, the New Museum, the Sculpture Center, and the Whitney Museum of American Art at Altria. Other national exhibitions include those at the Smart Museum, the St. Louis Art Museum, the New Britain Museum of American Art, and Rice University Art Gallery.

He has been recognized with grants from the Pollock Krasner Foundation, the Elizabeth Foundation, a New Jersey Council on the Arts Fellowship, and a 2007 Nevada Arts Council Artist Fellowship. Hendee has been awarded residencies at the Marie Walsh Sharpe Foundation (1997), the Headland Center for the Arts (2001), and the MacDowell Colony in 2008. His awards include a Louis Tiffany Comfort award and the Kirin Contemporary Art Award in Japan. Upcoming projects include a 2014 summer residency at Willipa Bay, Washington and a solo exhibition in the Silber Art Gallery at Goucher College from January to March 2015.

## ZOLTAN JANVARY

**Artist Statement:** From early childhood, I was surrounded by stories of the mystical history of my native country, Hungary. These stories fueled my imagination then and do so now. Images of prehistoric towers and monuments, as well as the human forms that populate them, came to me from the stories told by my multi-generational family. Technical training in printmaking, painting, and photography gave me the tools to represent these stories and images.

These different techniques have played different roles in my artistic life. The first phase consisted of printmaking methods such as engraving, etching, mezzotint, aquatint, lithography, and silkscreen printing. From there, I moved into larger scale color paintings—using first oil and then the more ancient encaustic technique. Painting not only gave me a chance to use color, but also allowed me to enlarge my visions. In the current phase, I am using photography to create images that are best expressed through this more realistic medium. Using all of these techniques, I continue to find ways to express the early themes that captivated me.



*Travel Notes II*  
Copper engraving, mezzotint, color  
pencil, white gouache  
2007  
12"H x 9"W



*Travel Notes IV*  
Copper engraving on paper  
2010  
9"H x 12"W

*Sacrifice*  
Crayon, color pencil, white gouache  
2006  
30"H x 22"W



*Travel Notes VII*  
Copper engraving on paper  
2012  
12"H x 9"W

**Biography:** Zoltan Janvary began his art and teaching career in the ancient Hungarian city of Budapest. In 1995, he relocated to the U.S., settling in Reno, Nevada. He is greatly influenced by his family's rich history as well as his country's literary and mythological traditions. These forces, blended with those of the new world, have created an individual, original style.

Janvary is of a generation that contributed several talented painters, sculptors and graphic artists to Hungarian contemporary art. During his classical training at the Hungarian Academy of Fine Arts, he won many national and international scholarships and prizes, allowing him extensive study and travel abroad. In 1991, he received his MFA and became not just an art professor but an artist well-known as a painter and printmaker. He currently teaches as a drawing and painting instructor at the Truckee Meadows Community College. His works are displayed in many American and international public and private collections, most recently at the National Taiwan Museum of Fine Arts; the Carburari Florean Museum, Baia Mare, Romania; and the Boston Printmakers' Collection. He was awarded an Artist Fellowship from the Nevada Arts Council in 2007.

## ROBERT MORRISON

**Artist Statement:** The pieces in this exhibit were part of a series entitled *Blood Artist in the Wilderness*. I considered this exhibition, which filled four rooms, to be a single artistic piece.

My process starts with a kind of seed which might be an odd fact, situation or whim that captures my attention. This begins the gathering of bits of information through a kind of mental meandering or idea grazing and collecting informational oddities that I find entertaining or amusing. I do not try to establish a narrative or a sequential story, but as I gather these bits and pieces, they ultimately combine to create the central theme of the work. I am not concerned with *why* I am interested in any particular idea or form, nor am I troubled by historical accuracy in this accrual process. In this body of work, for no discernible reason, I was taken with the form of a very traditionally shaped Asian bowl.

The next step in my thinking is to seek out potential connections between the oddities of my collecting. Once I have an idea of what meaning might be implied in the form, then I begin to gather a sermon of ideas and try to put them into the same work. In this case the bowl symbolized a number of things, ranging from the female form as it is symbolized in the Yoni to the chalice used in the communion sacrament in Christianity.

There is something that fascinates me about being alone in the studio, lab, or desert. The isolation of forty days in the wilderness led to a fictional collection of thoughts. My work often involves significant repetition. In this work, one aspect of repetition was a room filled with bowls with fools' heads. These heads derived from, or were influenced by, the paintings of Hieronymus Bosch.

*Blood Artist in the Wilderness (Big Cone Head)*  
Bronze  
2011  
5"H x 5"W x 5"D



*Blood Artist in the Wilderness (Small Tree Head)*  
Bronze  
2011  
5"H x 5"W x 5"D



*Blood Artist in the Wilderness (Funnel Head)*  
Bronze  
2011  
5"H x 5"W x 5"D



**Biography:** Born in Fresno, California, Robert Morrison graduated with a degree in Art from Fresno State College (now CSUF), received a masters degree from Stanford University, and did postgraduate work at the University of California-Davis. He lectured for two years at Davis before coming to the University of Nevada, Reno in 1968. For most of the last 45 years he primarily taught sculpture but recently changed to a concentration in drawing. Since the early 80s, his work has been predominantly sculptural installations involving sound and motion. He has received fellowships from the National Endowment for the Arts and two from the Nevada Arts Council in 1989 and 1995. Morrison has been reviewed in regional and national publications, and his work has been exhibited in New York, Dallas, San Francisco, San Antonio and Reno.

## CANDACE NICOL

**Artist Statement:** I grew up in Nevada, an environment of contradictions. At home, our familial bodies were objects of concealment, masses of possible shame that we hid from ourselves and each other. Our bodies, the flesh and substance of our beings, were not open for discussion or discovery. Yet in public, especially in the casinos where we often dined, scantily clad bodies (mostly female) were familiar territory, open to the public gaze. Our parents did not acknowledge this contrast or help us understand the mixed messages, hoping that the issues of nudity in Nevada would be invisible.

I use the male figure as a means of formulating a response to my experiences in Nevada's often contradictory landscapes of desire. My work is a fusion between printmaking, painting, and digital photography. As a result, my multilayered compositions posit engaging questions to viewers regarding relationships, social identities, and societal issues surrounding the female gaze. In this body of work, I'm beginning to posit floating bodies amid a network of ornamental shapes and silhouettes. Overall, I am exploring interactions, how men navigate through stereotypes and relationships; how they are trained to act, to play, to love.

The pieces in this exhibit are viscosity linocuts—a relief and intaglio combination process that allows for simultaneous color printing. The plate is designed like a relief print, but the negative space is carved with deliberate texturing. The plate is then inked up and wiped with intaglio ink, followed by rolling out 3 different viscosities of colored relief ink. Each layer repels the layer below allowing for 4 different colors to be printed at one time.

*ORNA – men6*  
Viscosity linoleum cut  
2013  
5"H x 7"W



*ORNA – men4*  
Viscosity linoleum cut  
2013  
7"H x 5"W



ORNA - men3  
 Viscosity linoleum cut  
 2013  
 7"H x 5"W



ORNA in B&W  
 Viscosity linoleum cut  
 2013  
 7"H x 5"W



ORNA  
 Viscosity linoleum cut  
 2012  
 8"H x 10"W

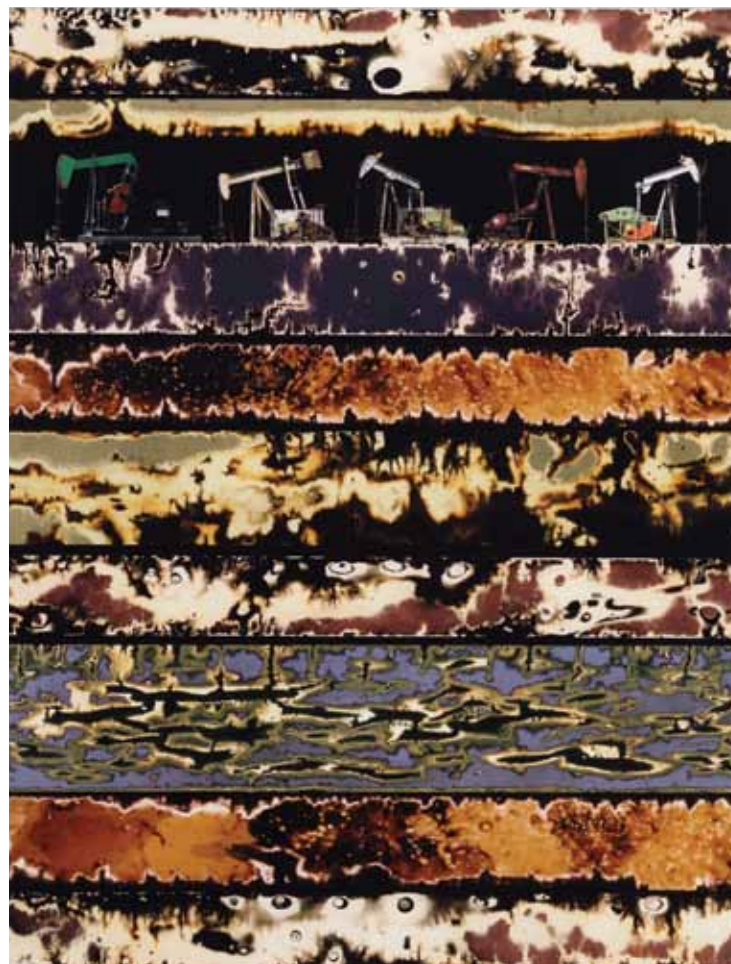
**Biography:** Candace Nicol is an artist, educator, and galleries curator at Truckee Meadows Community College, Reno, Nevada. Her work has been exhibited nationally and internationally, and occupies such prestigious permanent collections as the Boise Art Museum, Corcoran College of Art and Design, Rutgers Center for Innovative Print and Paper at Rutgers University, Southern Graphics Council Archives, the Kinsey Institute, National Taiwan Museum of Fine Arts, and the Painting and Sculpture Museum Association, Istanbul, Turkey. She has been awarded the Nevada Arts Council Artist Fellowship in 2009, and recently received an honorable mention in *Printmaking Today*. Her work has been recognized at the Dedalo Center for Contemporary Art, and the Castle of Castiglione Museum, Abruzzo, Italy. Nicol's work can also be seen in *100 Artists of the Male Figure* by E. Gibbons.

## NOLAN PREECE

**Artist Statement:** Throughout the years I have been on a personal journey into invention with chemistry and a search for the aesthetic in experimental photography. Photographers try to capture what they see and feel, but at times only out of spontaneity and a series of small serendipities is the path ahead made clear. Photography lends itself to producing a multiplicity of effects difficult to obtain otherwise. It can be the most direct means of self-expression within time limitations, since the image can rapidly be produced once a concept is in mind. Although process and concept in a photograph have an integral relationship and there is a delicate balance between the two, it is easy to overwhelm the concept with technical prowess thus making process the subject of the work. Experimentation is everything to photography, both conceptually and technically.

In 1981, I developed a process that uses thiourea and sodium hydroxide to produce silver sulfide stains on gelatin silver photographic paper in conjunction with a printed image. I called the resulting prints *chemograms*. I have been in contact with Pierre Cordier of Brussels, inventor of the *chemigram* (1956), and I have agreed to change the technical name of my prints to *chemigram* for consistency.

I try to bring attention to topics such as climate change, the oil industry, chemical effects on the environment, and social behavior. I bring realism into play through the effective infusion of photographs, fragments juxtaposed with chemical effects. This method of working can create whimsical, yet sarcastic images that at times may appear inappropriate or unconventional.

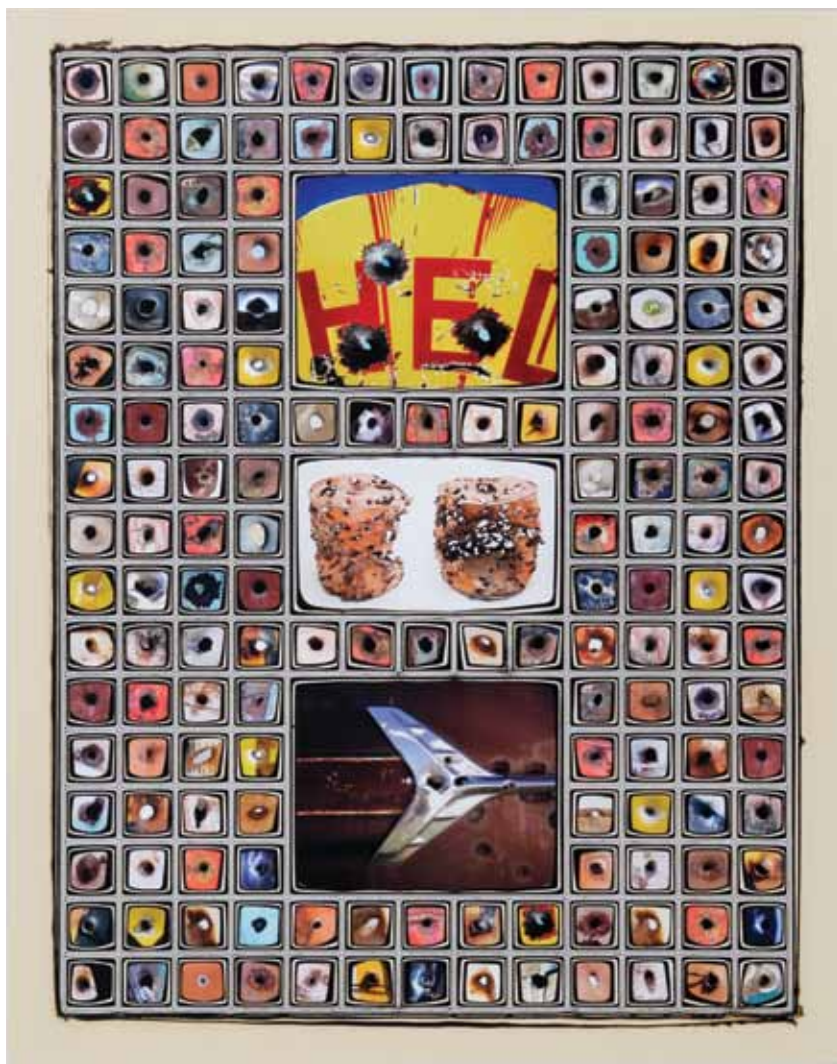


*Climate Change Hummingbird  
Trap*  
Chemigram hybrid  
2012  
25 1/2"H x 29 1/2"W x 1 1/2"D



*Big Oil Finds Its Page in Time*  
Chemigram hybrid  
2012  
31"H x 25 1/2"W x 1 1/2"D

*A Bullet Hole Compendium of the Western U.S.*  
Chemigram hybrid  
2013  
29 1/2"H x 25 1/2"W x 1 3/4"D



*Climate Change House of Cards*  
Chemigram hybrid  
2013  
29 1/2"H x 25 1/2"W x 1 1/2"D



**Biography:** Nolan Preece received his MFA in photography and printmaking from Utah State University in 1980. Working in a range of media including photography and intaglio printmaking, his landscape portfolios of the United States and the West, as well as his Great Basin wall series, are now documents of a changing environment that is rapidly disappearing. His portfolios include platinum, silver gelatin, chromogenic, cibachrome, and digital prints. His work has appeared in more than 100 juried, invitational and solo exhibitions throughout the country and is included in 34 permanent collections including those of the Utah Museum of Fine Art; Western Illinois University; Nevada Museum of Art; Nora Eccles Harrison Museum of Art; Print Club of Albany; and Southern Graphics Council Archives. Preece is an emeritus photography professor and former gallery director at Truckee Meadows Community College in Reno. He was awarded the Nevada Arts Council Artist Fellowship in 2007.

## HEATHER PROTZ

**Artist Statement:** These works started as a simple documentation of houses in Las Vegas that had graffiti painted on them. From the original images I asked, "How is this mine?" It wasn't.

Each time I was in the neighborhood to photograph the houses, they changed. I photographed them for over a year, documenting color, texture, and the juxtaposition of these stand-alone works of art in the neighborhood.

When driving home one afternoon, as I was looking at the distant landscape, I experienced the mountains, the beauty of the sky dancing at the peaks. Sometimes we forget where we live. I live in the Las Vegas Valley.

For the past few years I have been creating panoramic photographs of cities and places. I took the format and concept of mountains and valleys, and revisited the graffiti houses, photographing the corners of the structures. From there I created valleys and mountains undulating into a panoramic metaphor of the ups and downs of a city.



*Pink Stripe*  
Pigment ink on paper, sintra mount  
2012–2013  
22 1/4"H x 56 1/2" x 3/4"D



*Blue Orange*  
Pigment ink on paper, sintra mount  
2012–2013  
22 1/4"H x 56 1/2" x 3/4"D

*Wire and Green*  
Pigment ink on paper, sintra mount  
2012–2013  
22 ¼"H x 56 ½" x ¾"D



*Red Crown*  
Pigment ink on paper, sintra mount  
2012–2013  
22 ¼"H x 56 ½" x ¾"D

**Biography:** Heather Protz is an artist, educator, and explorer living in Las Vegas, Nevada and Santa Fe, New Mexico. Her art ranges from documentary work to large scale conceptual pieces. Protz begins all of her work on location, photographing with any available device, from a toy camera to cell phone camera to high end digital cameras. Her vision adapts to the device and locations encountered. Recent work includes explorations of graffiti, walls, corners and fences—redefined in composite panoramas, becoming undulating rhythmic colorful wallscapes.

Protz has a BFA from The University of Akron and an MFA from Ohio University. She has shown her photography nationally and received an Ohio Arts Council Fellowship in 2001 and a Nevada Arts Council Artist Fellowship in 2009. Currently, Protz is a professor of photography at the College of Southern Nevada.

## TAMARA SCRONCE

**Artist Statement:** Stemming from a belief in art as a way of interpreting and understanding life, my artwork is an extension of the things I live. In an essay entitled *Symbol and Metaphor in the Transformation of Reality into Art*, theorist John Hagopian writes, “Art is man’s way, his only way, of making models of value-charged experiences for contemplation.” This idea rings true for me. The art objects, images, and installations I create begin in personal experience. My personal references are never meant to be direct; they are merely a place to begin. The work is not intended to be illustrative or narrative—it is not intended to be a *representation* of an idea, but rather the *experience* of an idea.

Ultimately, I consider myself an object maker. I have come to think that my Northern European ancestry instills in me a need to labor, to work and feel productive. Making things makes sense at my very core. Equal with my desire to make things is my desire to be thoughtfully, seriously, and intellectually engaged. Art fulfills all of that. And sometimes, I just need to *make* things because I want to *see* them.



*Empty Chair: Casting Shadows*  
Archival pigment print, wood, beeswax,  
damar resin  
2012  
Sequence of Eight (8) - 8”H x 8”W x 2”D panels



*True: Plumb Bob*  
Poplar wood, aluminum, steel cable and bracket  
2004  
4" diameter x 24"H. Bracket: 24"H x 10"W x 1"D



**Biography:** Tamara Scronce attended graduate school at the University of Illinois, Chicago and the University of Nevada, Las Vegas, completing her MFA at UNLV in 1997. Following graduate school, Scronce moved home to Reno to join the faculty at the University of Nevada, Reno. She earned tenure and was promoted to Associate Professor of Art in 2006 and honored with a college of Liberal Arts teaching excellence award in 2007.

As an artist and a teacher, Scronce strives to be involved in her community on campus and off. In addition to directing the sculpture program and teaching various classes in sculpture, she teaches multiple MFA, and BFA course offerings, and serves as the MFA Graduate Director recruiting and advising graduate students. Off campus, she has served on the City of Reno's Public Art Committee, and just completed a second three-year term as a City Arts and Culture Commissioner. She steadfastly holds the belief that art and culture are the foundation of a vital community.

Scronce has displayed her artwork in solo, group, and juried exhibitions predominantly in the western United States including Kaneko Gallery, American River College; Richmond Art Center; Robert V. Fullerton Museum of Art; and the Nevada Museum of Art. She has been honored with awards in juried exhibitions and has received grants in support of her work including the Nevada Arts Council Artist Fellowship in 2006, and the Sierra Arts Foundation Endowment Grant.

## CHRISTINE SIEMENS

**Artist Statement:** My *Inventory* series consists of photographic artworks that document sets of artifacts from various domestic areas of my life. They are both a forensic form of self-portraiture, and at the same time, an array of commonplace items that offer a playful narrative interaction to the viewer, inviting them to identify the objects. These images can be seen as visually sumptuous, but also contain a slightly disturbing layer, and they have an unsettling association with the x-ray scanners which perform similar operations for airport checkpoint inspections, which increasingly erode private space in the name of security and safety.

This series of contemplative stock-taking is the most autobiographical and pictorial series to date, and fits into a larger vision of work that demonstrates a personal view of culture perpetually rising out of nature and crumbling back into it, leaving behind minimalist stained-glass windows from the Church of Everyday Life.



*Bathroom Inventory*  
Giclée print on aluminum  
2003  
32"H x 45"W x 1"D

*Kitchen Inventory*  
Giclée print on aluminum  
2003  
40"H x 57"W x 1"D



*Tool Inventory*  
Giclée print on aluminum  
2012  
24"H x 30"W x 1"D



**Biography:** Born in Winnipeg, Canada, Christine Siemens is an artistic chameleon, working in painting, drawing, photography, sculpture, installation, performance, video, and print. Her work has been exhibited nationally and internationally at galleries in New York, Los Angeles, Las Vegas, Winnipeg, and Paris; and reviewed in *Art in America*, *Los Angeles Times*, *Flash Art* and other publications. She has also written reviews and essays for *Art Issues Magazine*. She holds degrees in Art History and Design from University of Winnipeg and University of Manitoba respectively, and has studied at CalArts and UNLV in their MFA programs. She has received fellowships from the Manitoba Arts Council and the Nevada Arts Council in 1998. She currently lives and works in Portland, Oregon as an artist and educator.

## MARY WARNER

**Artist Statement:** *I paint what I want to see.* In the work 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. For example, in the chrysanthemum painting I employ different vocabularies within the same piece—silhouette combined with detailed rendering, photography and flat stylized description—a poem in many languages.

*Zinnias*  
Oil, chalk, pastel on oil paper  
2014  
29”H x 37”W x 3”D





*Disco Garden*  
Oil on canvas  
2013  
72"H x 36"W x 1 3/4"D

**Biography:** Mary Warner is a visual artist, educator and curator. Born and raised in northern California, she has lived in Chicago and New York City. She has taught at the University of Montana, Oklahoma State University, and University of Texas San Antonio before finally settling in Las Vegas in 1989. She retired from her position as head of painting in the Art Department at UNLV in 2011 and is now Professor Emeritus. She has received fellowships from the National Endowment for the Arts, Mid America Arts Alliance, and in 1993 and 2009, two from the Nevada Arts Council, as well as numerous smaller grants and awards. She is the recipient of the 2011 Governor's Arts Award for Excellence in the Arts. She has shown her work nationally and internationally. Warner's work has been featured in forty-three solo exhibitions nationally and she has participated in fifty-five exhibitions across the state. Her work has been exhibited widely including the Whitney Museum, The Drawing Center, Sandy Carson Gallery and the Louis K. Meisel Gallery. In California she has shown with Sherry Frumkin Gallery; Wenger, Zara and Limn Gallery; and JAYJAY Gallery. Her work has been included in a number of group exhibitions in Italy and the United Kingdom.

## Richard Hooker Biography



Cultural practitioner Richard Hooker has worked as an artist, cultural planner, and public art programmer for the past 25 years. He grew up in Santa Fe and worked for the Santa Fe Arts Council and the New Mexico Arts Division. In 1998, he moved to Nevada to take a position with the Nevada Arts Council and later spent 15 years as the Urban Arts Coordinator for the City of Las Vegas until his retirement in 2013. He has worked on a range of cultural projects that contributed to making the arts a part of downtown Las Vegas, including the Neon Museum, 18 b Arts District, the Cultural Corridor, First Friday, Las Vegas Boulevard Scenic Byway, Vegas Valley Book Festival, and City of 100 Murals. His professional career has spanned over 100 community driven projects and events and a hallmark has been his direct collaboration with artists and cultural organizations - as curator, promoter, and planner. His own work as a visual artist extends over two decades. He is currently at work on a series of mixed media works integrating text and neon. He graduated from the University of Oregon and studied at *l'Institut Catholique de Paris*.

The Artist Fellowship Program was created in 1989 by the Nevada Arts Council to encourage the pursuit of artistic excellence by providing financial support to outstanding artists. Fellowship grants go to contemporary artists living in Nevada in the literary, performing, and visual arts (including media arts), and may be awarded at any stage of the artists' career development. By recognizing and rewarding artistic accomplishment, the Fellowship Program promotes public awareness and appreciation of the role of the artist in our society.

An open peer review panel process is used for Fellowship selection. Out-of-state panelists for each category are selected for their expertise, training, and ability to assess works of widely differing styles and media. The evaluation process is "blind," panelists assess critically and respond to artists' work samples without knowing the identities or work histories of the candidates. This provides an impartial review environment.

## PAST FELLOWSHIP RECIPIENTS (LISTED BELOW BY YEAR IN REVERSE CHRONOLOGICAL ORDER.)

### 2015 FELLOWS

Jared Stanley—Poetry  
 Laura Wetherington—Poetry  
 Chariell Smith—Music Performance/  
 Singer, Songwriter  
 Shanna Tucker—Music Performance/  
 Cellist, Vocalist  
 Sarah Lillegard—Mixed Media  
 Pasha Rafat—Sculpture

### 2014 FELLOWS

Natalia Cortes-Chaffin—Creative Fiction  
 Robert Leonard Reid—Creative Fiction  
 Peter Epstein—Performance/Alto  
 Saxophone  
 Nate Kimball—Music Composition  
 Linda Alterwitz—Digital Photography  
 Robin Stark—Sculpture/Ceramics

### 2013 FELLOWS

Tracy McQuay—Prose/Fiction  
 Steve Gehrke—Poetry  
 Jennifer Grim—Music Performance/  
 Flute  
 Grace Hutchinson—Music  
 Performance/Voice  
 Chris Bauder—Sculpture  
 Orlando Montenegro-Cruz—Painting

### 2012 FELLOWS

Joshua Galarza—Prose/Non-fiction  
 Carrie Ann Lahain—Prose/Fiction  
 Paul Roth—Performance/Saxophone  
 Maythinee Alisa Washington—Theatre  
 Performance  
 Ahren Hertel—Painting  
 Brent Sommerhauser—Sculpture

### 2011 FELLOWS

Matthew O'Brien—Prose/Non-fiction  
 Jay Udall—Poetry/Short Stories  
 Quaela Clancy—Dance Performance  
 Eugene Shapiro—Music Composition  
 Darren Johnson—Painting  
 Nickolaus Larsen—Mixed Media

### 2010 FELLOWS

William Cowee—Poetry  
 Robert Leonard Reid—Prose/Non-fiction  
 Christopher Wrede—Dance  
 Performance  
 Elaine Parks—Sculpture  
 Miguel Rodriguez—Sculpture

### 2009 FELLOWS

Constance Ford—Prose/Fiction  
 Jacqueline Lyons—Prose/Non-fiction  
 George Perreault—Poetry  
 Rosine Bena—Dance Performance  
 Joshua Jessup—Theatre Performance  
 Aaron Pellegrini—Music Composition  
 Candace Nicol—Mixed Media  
 Heather Protz—Photography  
 Mary Warner—Painting

### 2008 FELLOWS

Cindie Geddes—Prose/Fiction  
 Matthew O'Brien—Prose/Non-fiction  
 Benjamin S. Rogers—Prose/Fiction  
 Karen Haid—Performance/Flute  
 Barnard J. Jackson—Dance  
 Performance  
 Cristina Natsuko Paulos—Theatre  
 Performance  
 Rebekah Bogard—Sculpture  
 Shan Michael Evans—Media Arts  
 Erik Lauritzen—Photography

### 2007 FELLOWS

Krista Benjamin—Prose/Fiction  
 Tara Bray—Poetry  
 Terese Breeden—Poetry  
 Jorge Grossman—Music Composition  
 Seth Horan—Performance/Bass Guitar  
 Richard Soule—Performance/Flute  
 Stephen Hendee—Sculpture  
 Zoltan Janvary—Printmaking  
 Nolan Preece—Photography

### 2006 FELLOWS

Adam Henry Carriere—Poetry  
 Shawn Overton—Playwriting  
 Gretchen Skivington—Prose/Fiction  
 Margot Mink Colbert—Dance

Chad Twedt—Music Composition  
 Catherine Cotter—Music Performance:  
 Voice  
 Catherine Borg—Interdisciplinary/  
 Performance  
 Dean Burton—Photography  
 Tamara Scronce—Sculpture

### 2005 FELLOWS

Gregory Crosby—Poetry  
 Annie Reed—Prose/Fiction  
 Eugene Shapiro—Music Performance  
 Choreography  
 Kelly Roth—Dance Choreography  
 Rebekah Bogard—Sculpture  
 Philippe Mazaud—Photography

### 2004 FELLOWS

Lilace Mellin Guignard—Poetry  
 Brad Summerhill—Prose: Fiction  
 Cameron Crain—Theatre Direction  
 Daniel Rosen—Music Composition  
 Cara Cole—Photography  
 Elaine Parks—Sculpture

### 2003 FELLOWS

Janet Koenen—Poetry  
 Donald Revell—Poetry  
 Steven Caplan—Music Performance  
 Nils Stefan Karlsson—Music  
 Performance  
 Ben Parks—Sculpture  
 Michael Sarich—Mixed Media

### 2002 FELLOWS

Roy A. Chavez Alvarado—Poetry  
 Dayvid Figler—Poetry  
 Joanna Frueth—Prose/Non-fiction  
 Cathy Allen—Dance Choreography  
 Virko Baley—Music Composition  
 Robert Beckmann—Painting  
 Diane Bush—Photography/New Genre

### 2001 FELLOWS

Bill Stobb—Poetry  
 Karenmary Penn—Prose/Fiction  
 Gary Short—Poetry  
 Bill Bernatis—Music Performance

Maggie Winn-Jones—Theatre  
 Performance  
 James Winn—Music Composition  
 Catherine Angel—Photography  
 Russell Dudley—Sculpture  
 Wayne Littlejohn—Sculpture

### 2000 FELLOWS

Marybeth Goddard—Prose/Fiction  
 Larry Oliver—Poetry  
 Barbara Wies—Prose/Non-fiction  
 Walter Blanton—Music Composition  
 Stephen Caplan—Music Performance  
 Joseph DeLappe—Digital Media  
 Fred Reid—Sculpture  
 Chad Simmons—Film/Video

### 1999 FELLOWS

Charlie Buck—Prose/Fiction  
 Dorris Lenadams—Poetry  
 Nick Rissman—Music Performance  
 Daniel Rosen—Theatre Performance  
 Suzanne Kanatsiz—Sculpture  
 Christine Karkow—Painting

### 1998 FELLOWS

William Cowee—Poetry  
 Kelli Nicolato—Prose/Fiction  
 Victoria Dale—Dance Choreography  
 Dayvid Figler—Performance Art  
 Dennis Angel—Painting  
 Christine Siemens—Sculpture

### 1997 FELLOWS

Erica Vital—Prose/Fiction  
 Gary Short—Poetry  
 Virko Baley—Music Composition  
 Ralph Perkins—Dance Choreography  
 Paul Ford—Crafts  
 Joanne Peden—Film/Video

### 1996 FELLOWS

Charlie Buck—Prose/Fiction  
 Cathy Allen—Dance Choreography  
 Walter Blanton—Music Composition  
 Philip Argent—Painting  
 Joseph DeLappe—Digital Media

### 1995 FELLOWS

Teresa Jordan—Prose/Non-fiction  
 Catherine Angel—Photography  
 David Anderson—Painting  
 Robert Morrison—Sculpture

### 1994 FELLOWS

Virko Baley—Music Composition  
 Stephen Caplan—Music Performance  
 Carl Fontana—Music Performance  
 Vassili Sulich—Dance Performance  
 L. Martina Young—Dance Performance

### 1993 FELLOWS

Gailmarie Pahmeier—Poetry  
 Gary Short—Poetry  
 Tom Holder—Painting  
 Erik Lauritzen—Photography  
 Mary Warner—Painting

### 1992 FELLOWS

Jerry Crawford—Theatre Playwriting  
 Carol Kimball—Music Performance  
 Richard Soule—Music

### 1991 FELLOWS

Patricia McConnell—Prose/Fiction  
 Sam Michel—Prose/Fiction  
 Robert Beckmann—Painting  
 Jose Bellver—Painting

### 1990 FELLOWS

Virko Baley—Music Composition  
 Beth Mehocic—Music Performance  
 Paul "Red" Shuttleworth—Playwriting  
 Brian Strom—Theatre Direction  
 L. Martina Young—Dance Performance

### 1989 FELLOWS

Mary Ann Bonjomi—Painting  
 Peter Goin—Photography  
 Walter McNamara—Sculpture  
 Robert Morrison—Sculpture

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# PANORAMA



**pan-o-ram-a** /ˌpænəˈræmə,-ˈrämə/  
noun: 1. An unbroken view of the  
whole region surrounding an observer.