



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



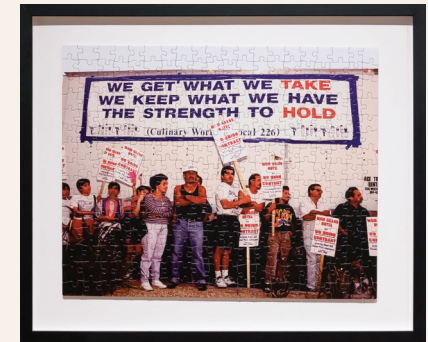
Seven Years of
Bad Luck
2019
by Mikayla Whitmore
Archival metallic
inkjet print
29.875 x 19.75 in



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

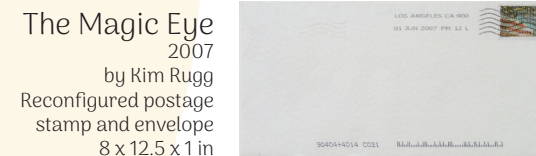


Protest Puzzle, Untitled #2
2020
by Krystal Ramirez
Paperboard, adhesive,
printed reproduction
of a photograph
16 x 20 in

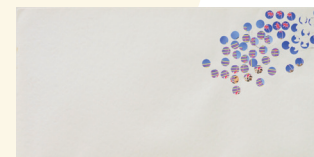


Decoration 1
1993
by Lucio Pozzi
Watercolor and ink
on paper
18.875 x 14 x 1.75 in

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