Still Here Now
ABOUT THE CURATOR

Stephanie Gibson is a writer and arts administrator from Ottawa, Canada. She holds an M.A. in Art History from Concordia University in Montreal and a B.A. in Art and Culture from Western University in London, Ontario. Her graduate work focused on contemporary photography and specifically, the work of Jeff Wall and his compelling claim to be a painter of modern life. She has written reviews and essays for publications including Muse, Ciel Variable, Magenta Magazine, and for Churchill Arts Council. She has worked in varying capacities of exhibition management at institutions including the Art Gallery of Ontario, the National Gallery of Canada, and the Aga Khan Museum in Toronto. She recently curated Terma, Images from the Ear or Groin or Somewhere, featuring the work of Sameer Farooq and Jared Stanley, for the John and Geraldine Lilley Museum of Art at the University of Nevada, Reno.

EXHIBITION ARTIST WEBSITES

Linda Alterwitz: lindaalterwitz.com
Chris Bauder: chrisbauder.com
Ahren Hertel: ahrenhertelart.com
Darren Johnson: sites.google.com/site/darrenjohnsonart
Orlando Javier Montenegro-Cruz: spilloverheaven.tumblr.com
Elaine Parks: behance.net/elaineparks
Brent Sommerhauser: brentsommerhauser.com
Robin Stark: robinstarkstudio.net
# Still Here Now

*Still Here Now* by Stephanie Gibson, curator

## Exhibition Artists

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Location</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linda Alterwitz</td>
<td>LAS VEGAS</td>
<td>6</td>
</tr>
<tr>
<td>Chris Bauder</td>
<td>LAS VEGAS</td>
<td>8</td>
</tr>
<tr>
<td>Ahren Hertel</td>
<td>RENO</td>
<td>10</td>
</tr>
<tr>
<td>Darren Johnson</td>
<td>LAS VEGAS</td>
<td>12</td>
</tr>
<tr>
<td>Orlando Javier Montenegro-Cruz</td>
<td>LAS VEGAS</td>
<td>14</td>
</tr>
<tr>
<td>Elaine Parks</td>
<td>TUSCARORA</td>
<td>16</td>
</tr>
<tr>
<td>Robin Stark</td>
<td>LAS VEGAS</td>
<td>18</td>
</tr>
<tr>
<td>Brent Sommerhauser</td>
<td>LAS VEGAS</td>
<td>20</td>
</tr>
</tbody>
</table>

Curator Biography: inside front cover
Exhibition Artist Websites: inside front cover
Acknowledgments: back cover
Past Fellowship Recipients: back cover
All existence makes me anxious, from the smallest fly to the mysteries of the Incarnation; the whole thing is inexplicable, I most of all; to me all existence is infected, I most of all. My distress is enormous, boundless; no one knows it except God in heaven, and he will not console me...”

—SØREN KIERKEGAARD

The poetry of the Nevada landscape—with its deserts and mountain ranges, hidden hot springs and alpine lakes—has inspired artists to paint, draw, and photograph the many nuances of this remote place. Indeed, illustrating the land, and its flora and fauna, has been a main interest for artists in Nevada for generations. Still Here Now features the works of a selection of 2010–2014 recipients of the Nevada Arts Council’s Artist Fellowship program and the selected works reflect the deep breadth of artistic expertise supported by the Nevada Arts Council’s fellowship grants. The pieces in this show often reference or portray landscape and place, but their stories do not reside there. Beyond the depiction of land and nature, the presence of people is paramount. Bodies, psyches, and emotional connections inhabit the forefront of examination for the artists. The experience of landscape is only as important as our own fixed experience in space; these eight artists reflect on notions of rootedness, permanence, anxiety, and survival in their work.

Hands, bodies, and faces permeate the pieces in this show, never entirely abstracted, yet never completely revealed. Each artist demonstrates a commitment to the investigation of a given medium, be it textile, paint, wood, or found objects, as their work presents a perspective on the psyche and anxiety of being human. Still Here Now provokes thought on art, our bodies, and the environment, and our uneasy place within this paradigm.

Ahren Hertel’s models stand resolutely, like totems, in front of a Nevada landscape. The artist employs symbols such as camouflage or misplaced objects throughout his work to suggest conflict and impending death. The photorealism used to depict the figures in his work is contrasted by a more muted and flattened background; the landscape is secondary to the prominence of the figure. Do we stand in solidarity with the environment, or in violence against it? Darren Johnson’s figures look equally stoic in front of flat plains of color. The backgrounds of his work are swaths of dark brown, beige, and other benign hues that erase settings and other important contexts. Johnson’s Conversation Paintings are all about declarative statements, miscommunication, eavesdropping, and the dilemma of being heard improperly. The artist paints portraits of people in mundane situations with speech bubbles above their heads, uttering nonsensical phrases. His models include the janitors he worked alongside at a part-time job during his undergraduate training, old friends, and family. Like the figures in his work, we are left in suspended animation wondering awkwardly what it all means.

Our move into a modern age, according to Hannah Arendt, is the point of transition from exploring and colonizing planet earth to attempts to, as Arendt puts it, “consider the nature of the earth from the viewpoint of the universe,” or, roughly, when Marco Polo and Columbus give way to Galileo and Copernicus. Reveling in the age and expanse of the night sky is of the utmost concern to artist Elaine Parks.
Since 2012, Parks has been working with bones, roofing tar, and other nontraditional materials. Star Skin (2015) and Star Hide (2016) are burned animal hides, painted and adorned with crushed pearls, creating remarkable tableaus that resemble constellations and starry nights. Stars are so far away, the artist has noted, that by the time their light reaches Earth, they may no longer exist. They are history; the past. Meanwhile, constellations are human constructions, composed to structure the mysteries of the cosmos. Parks’ work fluctuates between these two certainties, that we are encompassed by our past, and that we oversee charting our own course forward.

In her ongoing series Just Breathe (2013-), Linda Alterwitz also revels in our connection to the night sky, with each photograph made by resting her camera on a participant’s chest, the lens pointed upwards. The participant’s subtle movement helps capture the oscillation of the stars as they are instructed to “just breathe.” Installed in a large grid, the project is a series of portraits that emphasize both the individuality and universality of our shared experience in the cosmos. Another dichotomy is visible in her work—the duality of what is visible and what remains hidden. Her complex photographs incorporate medical diagnostic imagery (x-rays, sonograms, thermal imaging) superimposed with abstracted black and white portraits, blurring the distinction between the external skin of the human form and the veins, tendons, arteries, and organs nestled beneath. The viewer may notice black specks scattered across a torso, or a dark mass where a lung sits, and mentally assume the role of diagnostician, searching for clues and explanations for an unknowable, mysterious condition. When examining her work, one cannot help but reflect on her use of medium. In discussing the photograph, French theorist Roland Barthes always likens the photographic experience to a death itself, and describes a shudder, “over a catastrophe which has already occurred. Whether or not the subject is already dead, every photograph is this catastrophe.” Alterwitz’s images ask us to contemplate this inevitable finitude, reminding us that our bodies are imperfect vessels. She does so poetically, however, challenging the viewer to reflect on what we are made of—our thoughts and experiences or our veins, bones, and internal cavities. The photograph, after all, is an object of memory, of something past that also inexhaustibly renews itself. As Barthes opines, “photography has something to do with resurrection.”

“The nitrogen in our DNA, the calcium in our teeth, the iron in our blood, the carbon in our apple pies were made in the interiors of collapsing stars. We are made of star stuff.” —CARL SAGAN

3 Barthes, 82.
The cavities of the body are indeed unearthed in Orlando Montenegro-Cruz’s Every Molecule in my Body (2013). This monochromatic acrylic painting on paper consists of a multitude of tiny circles, crowded one next to another, row after row. Inevitably failing in its attempt to illustrate the precise number of molecules in the human body, its suggestive quest mirrors the minimalist painter’s work (of say, Frank Stella, Sol Lewitt, or Agnes Martin) who sought the essence of the material and form of painting by reducing an artwork to its most reductive elements—planes of color, geometric shapes and forms. But can an essence of a person be unearthed by reducing ourselves to the smallest of things, the imperceptible molecules that make us whole? There is a sense of finitude in Montenegro-Cruz’s work, as well. The radiating circles in Centered (2016) denote earthquakes, movement, and the literal insecurity of the ground beneath our feet. Nestled within this large-scale painting are sections of a figure, parts of a body. Contours of a human form are hidden using fretwork and scattered brushstrokes. This frantic work reminds us that we are not ever secure, but always in a state of imminent danger.  

If a fragmented image of the body is present in Alterwitz’s work, and shown only abstractly in Montenegro-Cruz’s, Brent Sommerhauser deals with the body in an even more detached way. The Las Vegas artist uses machines and tools as substitutes for bodily functions. For simple work done by hand, such as writing or drawing, he employs a machine or tool in the hands’ stead. Extensions on his body create the drawings, sculptures, and marks that make up his work. He uses a vacuum cleaner, for example, to propel pencils around a paper-wrapped canister, creating foggy, atmospheric images in Halved Work (2010). In Holding (2008), the gentle oscillation of a fan brushes graphite to paper, creating the smooth marks normally made by the human hand. This disassociation between the body and the mark is also evident in Table Describing Itself (2007). The artist made this work shortly after his grandmother was diagnosed with dementia.  

Chris Bauder puts paint to work in his fantastical and evocative sculptures. The artist paints hardware latex on sheets of glass, covering layer upon layer until a thick, plastic coating is created. He then peels off the malleable coating and molds the skin into new shapes and forms. What was once a two-dimensional surface becomes the membrane of a sculpture, and the latex material becomes the casing for arms, gloves, breasts, aprons, and some unidentifiable appendages. These surreal disembodied vestiges look equally playful, erotic, and confusing in their dual familiarity and otherworldliness. Hidden Agenda (2017) is a minimalist painting come to life, with latex paint stretched over a frame and an unidentifiable object stuffed underneath, pushing its way out. It is met with both a sense of allure and anxiety. Dr. Dealgood (2017) presents two black latex gloves, fingers entwined, clasping a wilted cigarette. The clasped hands look ready to make a deal, if you are.
Inspired by unusual things found in nature, the genesis for Robin Stark’s ceramic sculpture series *Black and White Tower* comes from the artist’s interest in walking. She spent a lot of time hiking through the open fields in Las Vegas, observing the grasses, the skies, and pointedly, the powerlines suspended overhead and the robust tower structures supporting them. With a wide, solid base and cross-arm beams that support conductors, their grandeur pushed her to the studio to interpret them in clay. Stark originally intended the ceramic works to be tall symmetrical figures representing the towers themselves, but they quickly took on more figurative forms, representational of people in her life. Her aging parents, of whom she was the primary caretaker, were the support structure—the lifeline—of the family, and *Black and White Tower I* and *III* illustrates this metaphor. The unusual angles of the sculpture, torqued in unusual ways, references her father’s gradual decline and eventual death.

Stark started out as a painter. She was inspired by the cubist movement, whose artists attempted to illustrate scenes from every possible viewpoint simultaneously. Stark’s sculptures encapsulate a similar ambition. The twisting and tilting shapes in her *Tower* series provide not only vibrant perspectives regardless of the direction from which one views the work, but the slanting contours and contrasting patterns also create the appearance of movement. The resulting sculptures denote a vocabulary of forms associated with the representation of the body: a squat base, outstretched appendages, a shape at the apex signifying a head. Like Picasso and his contemporaries, Stark relies on signs and signifiers to illustrate a larger story. The multitude of colors, textures, and shapes throughout the pieces illustrate the different states of mind or emotions that we grapple with in a relationship. Experiences and emotions are each assigned a texture or color, coded together to tell a fuller story. The different sorts of conditions and emotions that are present in a moment - fear and love, or trust and vulnerability, meld together in a common language. In *Black and White Tower I* and *III*, they tell a story of love and loss, and try to document a moment of transition in a relationship.

This exhibition highlights the distinctive practice of each artist while reflecting on a larger theme of an embodied presence in a place. How does one navigate and survive in the wilderness? How are we to thrive in an ominous time with an unpredictable and changing climate? How do we assert ourselves? How is our presence relational to the night sky? These are the deliberations of *Still Here Now*. Each artist presents work with a unique point of view, offering a compelling narrative about the unsettled feeling and contemporary anxiety of residing in an environment we don’t entirely grasp.

*Paint it Black*
Latex paint, mesh screen, wood hanger 2011
*work not included in traveling exhibition

**Stephanie Gibson**
CURATOR, NTI–*STILL HERE NOW*
Linda Alterwitz

My work embraces science and technology with art and nature by pushing their boundaries in content and execution. I combine the visual languages of art and science to create dreamscapes of the invisible body. I choose elements that originate as medical imagery, selected for both their visual and scientific value, and revisit them with alternate imaging cameras. Combined with personal experience and technical explorations, the resulting works reveal information attained from the human bodies that is not visible without the aid of cutting-edge technology. By weaving together images of the human body with images of the natural environment (and in some cases, fabric) ethereal figures are revealed and concealed in a raw and vulnerable state. While I Am Still invites the viewer to explore a disquieting escape of the mind amidst challenging times in one’s life. Literally, this “escape of the mind” could refer to the physical body’s subjugation of testing inside a diagnostic imaging machine, or in a less literal sense, it could reflect physical or emotional turmoil. The mind, wrestling with sadness, fear, and hope, retreats to a safe refuge. Through these photographs, I hope to bring insight and awareness to the struggles and the resulting withdrawal of the inner mind.

Linda Alterwitz is an interdisciplinary artist with diverse interests in the fields of medical research and the natural environment. Her work encourages an awakening of the senses toward a subtle shift of consciousness, suggesting a connection with the unseen. Inspired by experimentation with diverse materials and processes, and motivated by cutting edge technology, she captures data driven images derived from state-of-the-art medical diagnostic and thermal imaging. In 2015, Alterwitz was the recipient of the Nevada Arts Council’s Visual Arts Fellowship. Her work has been published in Smithsonian Magazine, Orion, New Statesman, Musée Magazine among others. She has exhibited her work in both traditional exhibitions and site-specific installations in the United States, United Kingdom, Japan, China, Spain, Israel, Greece, and Poland. Alterwitz lives and works in Las Vegas, Nevada.
Untitled #24
Archival pigment print
31" x 31" x 1 1/2"
2009

Untitled #15
Archival pigment print
41" x 41" x 2 3/4"
2014
My work addresses ideas of time, preservation, and the fragility of the human body. Color, textures, display and the use of light are a large visual presence in my sculptures. I seek to attain a certain warmth and familiarity in my work without relinquishing the narrative so quickly. Ideas stemming from self-discovery and developing relationships around rituals are major conceptual components working with my perceptions about life expectancies and the ideas of ephemera. I work with a variety of materials alongside my traditional process of sculpting latex paint, including those that visually represent disease, growth, skin, the aging process, and deterioration, and those that manipulate the viewer’s need to touch and desire to get closer. Molding latex paint into shapes satisfies two desires: providing abundance and accessibility of color while exploring new possibilities for the manipulation of form. Pushing objects into material and the covering of found objects are both equally important to my understanding of preservation—preservation of memory and the relationships I had as a child with symbols, images, and forms.

Chris Bauder was born in Las Vegas, Nevada. After earning an Associate in Arts degree in 1998, Bauder transferred to the University of Nevada, Reno. He was encouraged to focus on sculpture and ceramics and, for the next several years, remained devoted to studio art, completing a Bachelor’s of Fine Arts degree in 2004. Bauder earned his Master of Fine Arts degree with an emphasis in sculpture at the University of Nevada, Las Vegas in 2008. His work has been shown throughout the western United States. He received the Nevada Arts Council’s Visual Arts Fellowship in 2013. Bauder lives in Las Vegas and teaches Sculpture and 3D Design at the College of Southern Nevada.
Hidden Agenda
Latex paint, pillow stuffing and found material over wood
38” x 30” x 11”
2017

Dr. Dealgood
Latex paint, pillow stuffing
6” x 15” x 17”
2017
Ahren Hertel

The narratives in my work depict acts of destruction, attempts at preservation, and quiet interactions between people and the natural environment. The portraits are hopeful, and speak to a closeness that we have with our landscape. Whether that is the sweet and ultimately absurd thought of saving a few small pieces of sage from a fire, or wrapping oneself in a depiction of the land to feel a bit more attached.

Ahren Hertel was born in Fort Collins, Colorado. His father’s job as an exploration geologist transported the family between Chile, Bolivia, and Nevada. Hertel attended the Savannah College of Art and Design in Georgia, where he earned a Bachelor of Fine Arts degree in illustration in 2002. He earned a Master of Fine Arts from the University of Nevada, Reno in 2009. Interested largely in environmental issues, his work consists of both landscape and figurative work. His paintings have been featured in solo and group exhibitions across the United States, most recently in *Tilting the Basin: Contemporary Art of Nevada* at the Nevada Museum of Art (2017), and in Italy. He received the Nevada Arts Council’s Visual Arts Fellowship in 2012. He is currently an adjunct professor in the Department of Art at the University of Nevada, Reno, and a working artist.
As the Land
Oil on panel
25” x 19” x 2”
2016

Saving Sage
Oil on panel
25” x 19” x 2”
2016
The pieces in this exhibit are part of two different painting series continuing in my effort to document a contemporary American narrative likely to be otherwise overlooked due to its perceived dull and unflattering qualities. This narrative is told via my personal experiences.

Hurry is from a larger body of work titled *Important Conversations in Midwestern Brown*, which focuses on common practices of (mis)communication. This painting series uses awkward compositions and disruptive speech bubbles to frame overheard conversations stemming from larger, underlying issues. *A Day with Carol and Julia: Panel 6* is a single panel from an eight panel configuration serving as a visual record of a day spent with two former coworkers. Prior to enrolling in my alma mater’s MFA program, I had worked at the same university for five years as a custodian. Struck by the cultural divide between the two departments, I created the series *In Position* seeking to reconnect, bridge, highlight, and share.

Born in Kankakee, Illinois, Darren Johnson is the manager of the Las Vegas-Clark County Library District’s 14 art galleries. He holds a Bachelor of Arts from Cardinal Stritch University and a Master of Fine Arts from Bowling Green State University. He received the Nevada Arts Council’s Visual Arts Fellowship in 2011. His work has been exhibited across the United States in galleries and institutions including the Toledo Museum of Art, the University of Chicago, Triton Museum of Art, Indiana University-Purdue University Indianapolis, and most recently in *Birds of NV* at Priscilla Fowler Gallery in Las Vegas.
A Day with Carol and Julia, Panel 6
Oil and charcoal on panel
33” x 24” x 1 1/2”
2008

HURRY
Oil on canvas
40” x 30” x 1 1/2”
2006
I see works of art as systems that communicate a quality or state of being about a subject. My paintings and drawings contend with the body and landscape. Sometimes shape and line reference the contours of the body, which are merged or disassembled. Other times, pathways are created which are like streams or veins, and combined with color, paint puddles, drips, or patterns. Elements can be loose and random, or intentional and controlled. Many of my paintings function like maps or topography with motifs accumulating or scattering like dust or swarms. I am interested in the disfiguration and fragmentation of the body through abstraction in order to explore humanity’s relationship to its environment, or nature. My goal is to create paintings that are beautiful, chaotic, harmonious, or sinuous.

Orlando Montenegro-Cruz was born in Central America in the early 1980s. The first artwork he remembers making was a chalk drawing of a horse that he drew on the floor after watching Ben-Hur. His parents immigrated to the United States at the end of the decade, leaving Montenegro-Cruz and his brothers with their grandmother. During this time, the artist’s uncle painted a wall black for the young artist to draw on. Montenegro-Cruz attended the University of Nevada, Las Vegas and completed graduate school at the University of Arizona in Tucson. He currently teaches at the College of Southern Nevada in North Las Vegas.
Every Molecule in My Body
Acrylic on paper
24” x 18” x 1¼”
2016

Centered
Painting on paper
42” x 32” x 1¼”
2017
In Tuscarora, and places like it, the past culture heaves up in the form of little artifacts from the ground every thaw, offering constant reminders of the people who were here before us. Imagining how people lived in the past is a part of being in a remote unpopulated area, for me. I like to think about how one’s sense of place in a place that’s very dark—in the past and present—has been influenced by a feeling of awe in the enormity of the night sky. I ask the viewer to read my work as a cross-generational artifact, and a connection between people across time, experiencing the phenomenon of the night sky. The choice of materials becomes important in conveying a sense of the past, and I use both natural materials and items from my personal history—in this case a goat hide, with burned drawings, and an old family blanket treated to look like a hide, with crushed pearls indicating star points. Drawings of the constellations are a combination of our familiar western system of figures as well as images from a 7th century star chart from Dunhuang, China. I overlay the celestial representations of people and animals projected onto the night sky onto materials that are earthbound. Even though modern people have in general lost an authentic connection with living in nature, there is still a kind of comforting continuity that comes from the perspective of being a human on earth looking up at the night sky.

A native of Los Angeles, Elaine Parks earned her Master of Fine Arts from California State University, Los Angeles in 1999. Feeling the need for a very different life experience, she relocated to rural Nevada, where she could soak in the quiet and grand vistas. During a decade in Nevada, she exhibited at the Nevada Museum of Art, Oats Park Art Center, the Marjorie Barrick Museum of Art, and Holland Project. Parks taught at Great Basin College for seven years and twice received the Nevada Arts Council’s Visual Arts Fellowship in 2004 and 2010. She returned to Los Angeles in 2009 to care for elder parents, showing locally with Antebellum Gallery, Angels Gate Cultural Center, Art Share L.A. and participated in several events with NewTown and the Pasadena Art Alliance. In 2010, Parks curated a two-month pop-up exhibition with 24 artists, music, and performance events called pLayLAnd in her father’s overfull warehouse, where artists and performers were offered use of the space and some of the more interesting contents for their projects. Parks currently splits her time between Tuscarora and Los Angeles.
Star Hide
Burned goat hide
33 ½” x 51”
2016

Star Skin
Blanket, paint, crushed pearls
42” x 31”
2015
There are thin, quiet places where invisible forces and visible material collide. The surface of an empty page approached by a pencil and a thought, or a little wind meeting the world; nudging, persuading, diverting.

I believe there is a potency there, at that barrier. Where, saddled with fuzzy lucidity, you might still lasso a daydream or tug at moments each afloat in its own way.

There and not there, everythings and nothings. Both, at once.

A “tangle of matter and ghost,” as Leonard Cohen mentioned a time or two.

In my work, I often use familiar and practical objects to merge two types of memory—the subtle mental process and that familiar record left upon physical material.

I consider this to be preserving a glimpse and as a prop to experience. In coercing material to bend to both memory and structure, the imagined is made tangible while romancing the real.

Originally from south central Kansas, Brent Sommerhauser earned a Master of Fine Arts from The Ohio State University and Bachelor’s degrees (in fine arts and psychology) from Emporia State University, Kansas. He has taught at the College for Creative Studies, Hastings College, the Kansas City Art Institute, Pilchuck Glass School, St. Mary’s College of California, and recently as an assistant professor at the University of Nevada, Las Vegas. He is a member of the Telegraph artist collective originating in Detroit, Michigan in 2004, comprising seven members with diverse disciplinary backgrounds. Sommerhauser’s work has been shown both nationally and internationally, most recently in Tilting the Basin: Contemporary Art of Nevada at the Nevada Museum of Art in Reno (2017) and including the Windsor Biennial in Ontario, Canada (2004). His work is featured in the book, International Glass Art (2003) and in New Glass Review 26, the Corning Museum of Glass’ journal highlighting innovative works in glass. He actively pursues a range of adventures in addition to his art making and teaching career, such as working as a technical consultant on the island of Murano, and his current position as a props technician for Cirque du Soleil in Las Vegas.
Halved Mound
Graphite on Rides BFK
24" x 66" x 1 ¼"
2010

Table Describing Itself
Altered wood table
30" x 36" x 33"
2005
create sculptural forms and vessels, which are a fusion of observations of things around me. Fascination and inspiration can be found in the texture or color of another ceramic piece, the movement or posturing of the human figure, the complexity yet simplicity of the natural environment, or the engineering and arrangement of architectural structure. The ceramic forms ultimately transform into an expression of an emotion or idea and become a visual metaphor animated through form, color, and texture.

Born in San Diego, Robin Stark earned her Bachelor of Arts from the University of California at Davis. Looking to experience artistic influences beyond the west coast, she pursued her Master of Fine Arts at the Pennsylvania State University in State College, Pennsylvania. Stark established a career as a freelance ceramic artist, marketing a body of work at wholesale markets on the east coast through the American Craft Council and the Rosen Agency. A move to Nevada in the 1990s refocused her creative interest to making one-of-a-kind pieces, while at the same time working at an architectural firm coordinating public art and producing graphic design. A desire to return to an early passion for art education brought Stark to the College of Southern Nevada, Las Vegas where she leads the ceramics program in the Fine Arts Department. Throughout her career, Stark’s ceramic art pieces have been featured in solo and juried national exhibits as well as local public art projects. Her work has also been awarded an Artist Fellowship, an Artist Fellowship Honorable Mention, and three Jackpot Grants from the Nevada Arts Council.
The Nevada Arts Council is a division of the Nevada Department of Tourism and Cultural Affairs and is funded by the State of Nevada and the National Endowment for the Arts.

Steve Sisolak
GOVERNOR, STATE OF NEVADA

Tony Manfredi
EXECUTIVE DIRECTOR, NEVADA ARTS COUNCIL

Fran Morrow
ARTIST SERVICES SPECIALIST, NEVADA ARTS COUNCIL

Stephen Reid
ARTIST SERVICES SPECIALIST/ART INSTALLER, NEVADA ARTS COUNCIL

Patricia A. Atkinson
FOLKLIFE SPECIALIST, NEVADA ARTS COUNCIL

GALLERY NOTES

Essay written by Stephanie Gibson
Editors: Fran Morrow, Stephen Reid and Patricia A. Atkinson
Publication design: Lori Kunder, Kunder Design Studio

The Artist Fellowship Program was created in 1989 by the Nevada Arts Council (NAC) 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, craft, visual arts (including media arts), and may be awarded at any stage of the artist’s career and 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 panels 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)

2019 FELLOWS
Arianna Carillo—Painting
Mark Mannard—Fiction
Sherry Rosenhall—Fiction
Lindsay Wilson—Painting
Jennifer Grimm—Music Performance/Flute
Troy Heard—Theater Director
Ann Marie Pereth—Theater Director
Mysaela Sugar—Music Performance/Flute

2018 FELLOWS
Matthew Cooper—Painting
Andrea Donahue—Mixed Media
Bobbie Anne Howard—Drawing
Paul Baker Prindle—Photography

2017 FELLOWS
Brittany Branson—Creative Nonfiction
Cynthia Dufault—Choreography
Tobin Gang—Music Performance/Multimedia
Hans Hart—Music Performer, Bassist
Ann Karston—Poetry
Eric Neunfeudt—Creative Fiction
Myakia Brooks—Music Performance/Piano
Pianist Music Performer, Pianist
Laura Wathering—Poetry

2016 FELLOWS
Eric Burch—Painting
Jim Delpo—Painting
Justin Pavell—Sculpture
David Rapp—Performance

2015 FELLOWS
Jared Stanley—Poetry
Laura Wathering—Poetry
Chanel Lavaic—Music Performance/Singer, Songwriter
Shanna Tucker—Music Performance/Cello, Vocalist
Sarah Lillogard—Mixed Media
Paola Rafaei—Sculpture

2014 FELLOWS
Natalia Correa-Chaffin—Creative Fiction
Robert Leonard Reid—Creative Fiction
Peter Eisten—Performance/Alto Saxophone
Nate Kimball—Music Composition/Orchestra
Linda Alterowitz—Digital Photography
Robin Stark—Sculpture/Ceramics

2013 FELLOWS
Tracy McClure—Prose/Fiction
Steve Gehra—Poetry
Jennifer Grim—Music Performance/Flute
Grace Hutchinson—Music Performance/Drums
Chris Bauder—Sculpture
Orlando Montenegro-Cruz—Painting

2012 FELLOWS
Joshua Galore—Prose/Non-fiction
Carmi Ann Lahan—Prose/Fiction
Paul Roth—Performance/Photography/Orchestra
Stefan Alisa Washington—Theater Performance
Ahnert Hurl—Painting
Brent Sommerhauser—Sculpture

2011 FELLOWS
Matthew O’Brien—Prose/Non-Fiction
Jay Udel—Poetry/Short Stories
Quela Clancy—Dance Performance
Eugene Shapiro—Music Composition
David Lux—Music Performance
Nicklaus larvae—Mixed Media

2010 FELLOWS
William Cowee—Poetry
Robert Leonard Reid—Prose/Non-Fiction
Christopher Wedge—Dance Performance
Elaine Parks—Sculpture
Miguel Rodriguez—Sculpture

2009 FELLOWS
Constance Ford—Prose/Fiction
Jacqueline Lyons—Prose/Non-Fiction
Georgia Perreault—Poetry
Rosena Bera—Dance Performance
Joshua Martin—Theater Performance
Aron Paterson—Music Composition
Candace Nicol—Mixed Media
Heather Pratt—Photography
Mary Warner—Painting

2008 FELLOWS
Cindie Geddes—Prose/Fiction
Mathew O’Brien—Prose/Non-Fiction
Benjamin Z. Rogers—Prose/Fiction
Kendra Hard—Dance Performance/Flute
Barnard J. Dance—Dance Performance
Cristina Natsuko Paulos—Theater Performance
Rebekah Bogard—Sculpture
Shan Michael Evans—Media Arts
Erik Lauterstein—Photography

2007 FELLOWS
Krista Benjamin—Prose/Fiction
Tara Bray—Poetry
Teresa Breedan—Poetry
Joe Germano—Music Composition
Seth Horan—Music/Performance/Bass Guitar
Richard Soule—Performance/Flute
Stephen Hendoe—Sculpture
Zoltan January—Printmaking
Nolan Pearce—Digital Photography

2006 FELLOWS
Adam Henry Carrie—Poetry
Shawn Overton—Playwriting
Gretchen Skivington—Prose/Fiction
Margot Mink Colbert—Dance Performance/Voice
Catherine Cotter—Music Performance/Voice
Catherine Bong—Interdisciplinary/Performance
Dean Burton—Photography
Tamara Scione—Sculpture

2005 FELLOWS
Gregory Crosby—Poetry
Annie Reid—Prose/Fiction
Eugene Shaprio—Music Performance
Choreography
Kelly Roth—Dance Choreography
Rebekah Bogard—Sculpture
Philipe Mazadu—Photography

2004 FELLOWS
Lilace Milton—Poetry
Brad Summerhill—Prose: Fiction
Cameron Crain—Theater Direction
Daniel Rosen—Music Composition
Cara Cole—Photography
Elaine Parks—Sculpture

2003 FELLOWS
Jailan Koener—Poetry
Donald Revel—Poetry
Steven Caplan—Music Performance
Nils Stefan Karlsson—Music Performance
Ben Parks—Sculpture
Michael Sarchi—Mixed Media

2002 FELLOWS
Roy A. Chavez—Artistic Directors
Dayvid Figher—Poetry
Joanna Frueh—Prose/Non-Fiction
Cathy Allan—Music Choreography
Vikro Baby—Music Composition
Robert Beckmann—Painting
Diana Bush—Photography/New Genre

2001 FELLOWS
Bill Stoeb—Poetry
Kareemey Penn—Prose/Fiction
Gary Short—Poetry
Bill Bernadis—Music Performance
Maggie Wines-Jones—Theater Performance
James Wynn—Music Composition
Catherine Angell—Photography
Russel Dudley—Sculpture
Wayne Littlejohn—Sculpture

2000 FELLOWS
Mary Beth Goodall—Poetry
Larry Silver—Music Composition
Shara Wiss—Prose/Non-Fiction
Walter Blanton—Music Composition
Robert Beckmann—Painting
Joseph DeLaPpe—Digital Media
Fried Reid—Sculpture
Chad Simmons—Film/Video

1999 FELLOWS
Charlie Buchanan—Prose/Fiction
Doris Lenamadis—Poetry
Nick Rissman—Music Performance
Kim Russell—Theater Performance
Susana Kanatos—Sculpture
Christine Kielkowsky—Painting

1998 FELLOWS
William Cowee—Poetry
Kelli Nicodimo—Prose/Fiction
Victoria Dake—Dance Choreography
Dayvid Figher—Performance Art
Dennis Angel—Painting
Christine Sanchez—Sculpture

1997 FELLOWS
Erica Vital—Prose/Fiction
Larry Short—Poetry
Vikro Baby—Music Composition
Ralph Perkins—Dance Choreography
Paul Ford—Crafts
Joanne Peden—Film/Video

1996 FELLOWS
Chad Twedt—Music Composition
Cathy Allen—Dance Choreography
Walter Blanton—Music Composition
Philipe Mazadu—Film/Video

1995 FELLOWS
Teresa Jordan—Prose/Non-Fiction
Catherine Angel—Photography
David Anderson—Painting
Robert Morrison—Sculpture

1994 FELLOWS
Vikro Baby—Music Composition
Stephen Caplan—Music Performance
Carl Forska—Music Performance
Yassli Sulich—Dance Performance
L. Munya Young—Dance Performance

1993 FELLOWS
Salimane Pahmeier—Poetry
Gary Short—Poetry
Toni Holder—Painting
Erik Lauterstein—Photography
Mary Warner—Painting

1992 FELLOWS
Jerry Crawford—Theater Playwriting
Carol Kimball—Music Performance
Richie Soulick—Music

1991 FELLOWS
Patricia McConnell—Prose/Fiction
Sam Micheli—Prose/Fiction
Robert Beckmann—Painting
Jose Bellver—Painting

1990 FELLOWS
Vikro Baby—Music Composition
Beth Mahoric—Music Performance
Paul “Red” Shutttleworth— Playwriting
Brian Storm—Theater Direction
L. Munya Young—Dance Performance

1989 FELLOWS
Salimane Pahmeier—Poetry
Mary Ann Bonjorni—Painting
Peter Gorn—Photography
Walter McNamara—Sculpture
Robert Morrison—Sculpture

The Artist Fellowship Program was created in 1989 by the Nevada Arts Council (NAC) 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, craft, visual arts (including media arts), and may be awarded at any stage of the artists’ career and development. By recognizing and rewarding artistic accomplishment, the Fellowship Program promotes public awareness and appreciation of the role of the artist in our society.