

GALLERY NOTES

BASIN and RANGE

Co-curated by Checko Salgado and Jerry Schefcik Based on the exhibition organized by the Donna Beam Gallery, University of Nevada Las Vegas

- SPECIAL THANKS TO -

William L. Fox, Director, Center for Art + Environment, for his essay on Michael Heizer.

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The Conservation Lands Foundation for facilitating a visit to the Basin and Range Providence for a group of exhibition artists.

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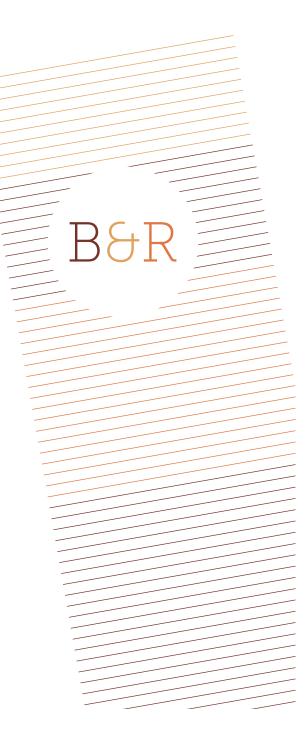


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Basin and Range, the Exhibition

he Basin and Range exhibition was conceived in 2014 as a group show featuring Southern Nevada artists who were to be invited to create artwork that honored world-renowned artist Michael Heizer's iconic land art piece *Double Negative*. The artists included in the project had connections to Southern Nevada, maintained active studio practices, were interested in Heizer's work, and expressed a desire to participate. After further discussions, the exhibition's focus was expanded to encompass a larger geographic area, the Basin and Range Province, which includes another of Heizer's works, the massive *City.* With the help of Emmanuel Ortega, Melissa Petersen, and Sierra Slentz, additional artists were identified and added to the group.

Each of the eighteen artists was encouraged to produce a piece inspired in some fashion by their Basin and Range experiences: the landscape, travel through the region, events that occur therein, or features located within it. Angel Peña of the Conservation Lands Foundation facilitated a visit to the area for a group of artists, who heard talks by Jim Boone, an ecologist with expert knowledge of the area and its exciting history. For many of the artists, this was their first Basin and Range excursion. Suddenly the Basin and Range Province came to life. From this experience, a body of work emerged and the exhibition, *Basin and Range*, was born. The exhibit featured paintings, prints, photographs, sculpture, ceramics, installations, and performance pieces by eighteen artists from the Las Vegas valley. Robert Beckmann, Mark Brandvik, Natalie Delgado, Brent Holmes, Christopher Jones, Jennifer Kleven, Rebecca Pugh, and Krystal Ramirez focused their work on *Double Negative* with painting, photography, and printmaking. Greg Higgins in collaboration with Checko Salgado, Julian Kilker, Javier Sanchez, Sierra Slentz, Cristian Torres and Mikayla Whitmore concentrated on aspects of the Basin and Range Province. Another three artists—David Sanchez Burr, Justin Favela, and Elvis Lederer—were invited to develop performance pieces at *Double Negative*, which were recorded on site, in part by a drone mounted camera. The *Basin and Range* exhibition debuted at the Donna Beam Gallery, University of Nevada Las Vegas in 2015.

The purpose of the exhibition was for artists to respond to and demonstrate their interest in and support of a tract of Nevada land covering over 700,000 acres, now identified as the Basin and Range National Monument. This area not only includes amazing wildlife and incredible desert landscapes and formations, but also ancient and contemporary artwork: hundreds of petroglyphs carved an estimated 4,000 years ago, and Michael Heizer's mile-long *City*. As most Nevadans know, there is a great deal more to our state than casinos and Area 51. The *Basin and Range* exhibition is evidence of that.

-Checko Salgado BASIN AND RANGE CURATOR



Double Negative Checko Salgado Photography 2015

Michael Heizer: Excavating the Basin

n early 1965, Michael Heizer was still a Bay Area figurative painter, his studio on the third floor of a building in San Francisco. The fourth floor was occupied by sculptor Charles Ross, an older artist who would wake up after having dreamt about prisms, haul all his wooden sculptures to the dump, and reinvent himself as an artist working with light. He would later devote the majority of his life to building *Star Axis*, a monumental naked-eye observatory in the high desert just south of Las Vegas, New Mexico. Heizer would soon have his own revelation that would lead him to start a massive sculpture in 1972 in the high desert north of Las Vegas, Nevada.

Both men moved to New York in 1966. Heizer had started painting large geometric canvases surrounding empty spaces, and late that year was showing his new friend Walter De Maria a set of four tabletop geometric solids, models for spaces he wanted to excavate in the ground. Other artists Heizer was hanging out with at Max's Kansas City nightclub and restaurant were also making negative artworks. De Maria, for example, had conceived of performing an excavation as early as 1959, and Claes Oldenburg dug a hole in Central Park in 1967—but Heizer was the first to develop voids as a systematic artistic practice at scale. In the winter of 1967 he made his first negative sculptures in the Sierra Nevada, *North*, a four-foot cube excavated then lined with plywood, at the bottom of which was inset a smaller negative cube; and *South*, an inverted cone lined with galvanized steel.

In 1968, Heizer started going to the deserts of Nevada and California to make large ground drawings, paintings, and excavations, and in 1969 he dug a fifty-two-feet-long zigzag trench in the surface of Jean Dry Lake with Robert Smithson and Nancy Holt. Rift was one of the Nine Nevada Depressions that stretched out 520 miles across the state. Las Vegas pilot and businessman Guido Deiro flew a New York art collector out to see Rift that year, and after meeting with Deiro afterwards, Heizer asked him to find land for a large work. Deiro located a site on the edge of Mormon Mesa east of Overton and above the Virgin River, a long semicircular bay embracing empty air that he bought for \$17.50 an acre. Heizer set to dynamiting and bulldozing a trench on each side of the property, two deep cuts facing one another across a negative space. He displaced 240,000 tons of earth, which created a fan of dirt and rock below each cut. The two voids formed a single unit with matching positive displacements. Heizer had created a great work of art and one of the great titles of all time, and Double Negative was immediately understood to be the first definitive, large-scale earthwork around which the term "Land Art" would coalesce.

Heizer wanted to drop a huge granite slab down a mountainside. His attempts to locate a suitable cliff in Switzerland had failed, so Deiro flew around the American West scouting for a site. Heizer was also seeking a place where he could build a solid form arising from an excavation. They never did locate a cliff with the structural properties to create a vertical displacement, but Deiro was able to buy 1,600 acres in Garden Valley about fifty miles northeast of the Nevada Test Site. It took years of living frugally in a forty-foot trailer, but Heizer built a house, planted trees, fenced in a chicken coop, and the Feds stuck a radiation monitor in the front yard. He was in business.



And what a business it was, an earthen berm 23' 6" x 140' x 110' from which projected steel-and-concrete curbs and beams. From afar they framed a perfect rectangle around the bunker shape, which was designed as if to survive a nuclear blast. *Complex One* was elegant yet primeval, the first stage of the *City* project that Heizer has been building ever since. This mile-and-a-third-long series of complexes was set into a trench twenty feet deep with twenty-foot-high berms, all of it displacing an estimated six million tons of dirt. It has consumed his life and health, and along the way become the most sought-after art destination in the world, one from which almost everyone is barred from visiting.

City is a dialogue between the geometric solids of Europe and the more anthropomorphic forms of Mesoamerica, a demonstration of how a fresh sculptural vocabulary could be developed for the New World. Heizer has always proudly acknowledged the influence of his father, the archaeologist Dr. Robert Heizer, and their visits to the ceremonial plazas of Chichen Itza, the Olmec ball courts of La Venta, and the earliest Egyptian pyramids.

Double Negative Checko Salgado Photography 2015

City is the largest single sculptural entity in the world, but it won't last forever. Ironically, deserts are pluvial environments where rain, despite all efforts to the contrary, will eventually wash away all traces of human activity.

The two most powerful geomorphological forces on the planet are rain and humans. A thousand years ago, people were displacing more dirt than rain, but over future eons rain will prevail at *City*, as it already has at *Double Negative*.

Eventually, *City* will open to the public. You'll stand in the middle of the sculpture surrounded by rounded Mesoamerican forms looking at *Complex One* to the east, and the monumental concrete triangles of 45° 90° 180° to the west—the two western geometries separated by more than a mile. City is a formal dialogue meant to advance the conjoined histories of art and architecture, and our understanding of space, time, and entropy. Despite Heizer once saying he could just as well have created *City* in New Jersey, the Great Basin is one of the few places on earth where one could imagine, much less actually construct, such a conversation into being.

—William L. Fox

DIRECTOR OF THE CENTER FOR ART + ENVIRONMENT, NEVADA MUSEUM OF ART, RENO

Exhibition Artists

ROBERT BECKMANN

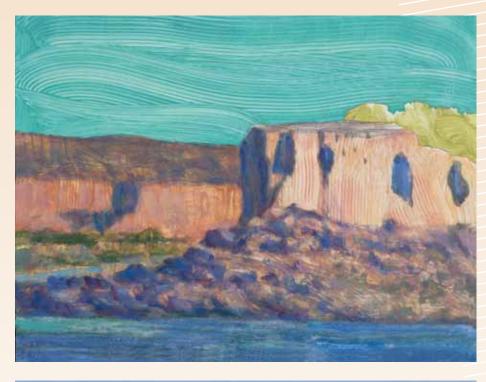
y art has always centered on the environment. Edmund Burke's *Philosophical Enquiry into the Origin Of Our Ideas of the Sublime and Beautiful*, written in 1759, predicated "the beautiful" on parameters or closure that enabled (!) a relationship of constituent parts, namely, harmony. His "sublime" was dangerous or terrifying or produced anxiety, because it had no easily discernible frame. In the early eighties I began to paint images that acknowledged three Vegas "Sublimes:" the landscape, the Nevada Nuclear Test Site, and the casino. I contrasted Vegas' big gamble, nuclear testing, with the little one of casino gambling (via slot machine symbols).

The landscape of the Great Basin is inherently sublime, vast, seemingly without (discernible) limits, but recent effects of global warming have generated another scary and dangerous (sublime) aspect: drought. My work here focuses on the receding level of the water in Lake Mead: H²omg!

-Robert Beckmann

Robert Beckmann's artwork has been exhibited internationally in museums from Finland to Moscow and Scotland to Canada. Nationally, his art has soloed in museum and gallery shows from New York City to L.A. His *Body of a House* series, eight 6' x 8' paintings of a two- story house destroyed in 2.3 seconds by a nuclear blast at the Nevada Test Site, a memorial to Hiroshima, toured to 18 museums in this country. A variant soloed in The Artists' Necropolis in Saint Petersburg, Russia. Beckmann is also a prolific and accomplished muralist. He has completed over 250 projects throughout the country including six murals for the United States Botanic Garden in Washington, D.C.





Las Vegas Wash, Entrance to Lake Mead in 2019 Oil on panel 15" x 20" x 1" 2015



Las Vegas Wash, Entrance to Lake Mead Oil on panel 15" x 20" x 1" 2015

MARK BRANDVIK

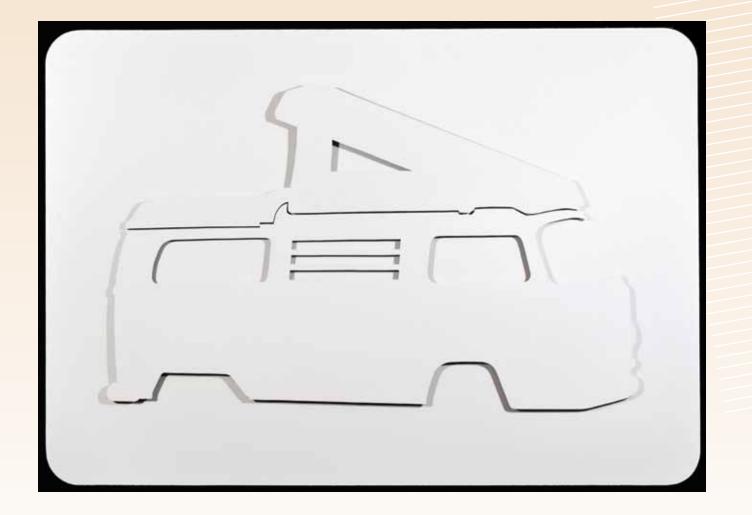
y art has always dealt with an implicit or explicit narrative or allegorical thread. "Place" is an important notion that stages explorations in formal, conceptual, and material concerns. The figure/ground, palette, and imagery of many of the works reflect my perspective on the elusiveness of time and history, the temporality of dreamlike cityscapes of places like Las Vegas, and the light and space of the American West. They often reference memory, isolation, sacred or secular spaces, postcard romanticism, and 45 mph drive-bys.

My current work continues an engagement in painting, drawing, and sculpture. I am interested in bringing in conventions and traditions from other disciplines including architecture and photography, sign and commercial design, large-scale mural painting, and carpentry/construction.

Westy, 2015 comes out of this body of work. It references universal ideas of travel and mobility as well as my personal history of exploration. Its structure has a formal relationship to drawing and contour and can be seen as a permanent or an elusive shelter in the landscape.

-Mark Brandvik

Mark Brandvik was born in Las Vegas, Nevada, received his BFA from the University of Nevada Las Vegas in 1996, and his MFA from the University of North Carolina at Chapel Hill in 1998. He has been featured in solo and group exhibitions throughout the United States, Canada, and Europe. Included in *New American Paintings*, recognized in *Las Vegas Weekly* as Best of 2014 and the recipient of several grants, commissions, and residencies, his work is found in private, public, and corporate collections. Brandvik has taught art at the UNC at Chapel Hill, University of Nevada Las Vegas, and the College of Southern Nevada. The artist lives and maintains a studio in downtown Las Vegas.



MARK B **JDVIK**

Westy Eggshell enamel on hand cut panel 28 ¼" x 48 ¾" x ¾" 2015

NATALIE DELGADO

s an artist I tend to focus on the human figure and the transparency of emotions reflected on the face and in body language. The tilt of a head, the shrug of a shoulder, and the furrow of a brow all seem to synchronize their efforts in order to manifest a person's true feelings.

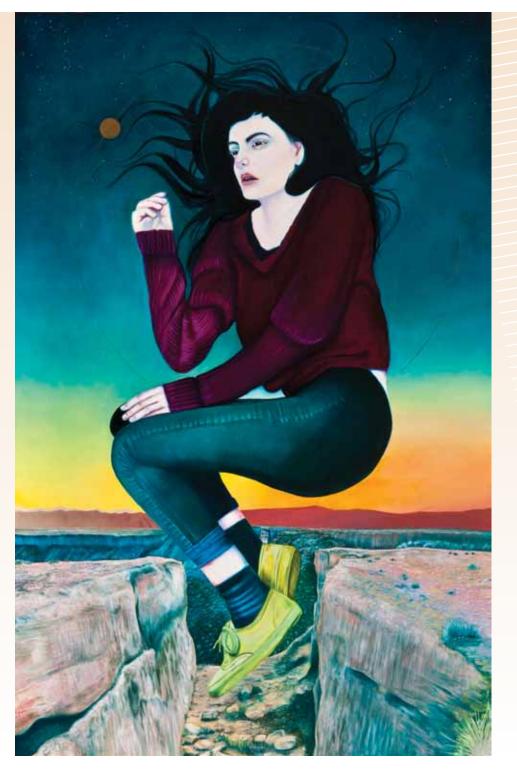
Within this piece, my intent was to convey my personal and initial reaction to Michael Heizer's *Double Negative*. The figure portrayed embodies and transmits the sense of quiet tranquility, self-reflection, and overwhelming reverence I felt while first walking through Heizer's towering trenches of rhyolite and sandstone.

As the sun set over this vast landscape, my hyper-awareness of colors and textures expanded conjointly with my feelings of isolation, insignificance, and motherly protectiveness.

As you stand before this piece, I hope you are pulled into this magical environment and ultimately take pleasure in finding solace in a place that fosters careful introspection.

-Natalie Delgado

Natalie Delgado is a painter, born and raised in Las Vegas, NV. Graduating from University of Nevada Las Vegas with a BS in Biological Sciences and Art Education, Delgado currently teaches drawing and painting at the Las Vegas Academy of the Arts. Working primarily in oils and colored pencil, her paintings often explore realistically rendered females placed in isolated or ambiguous surroundings. Her subjects typically carry expressions of subtle sadness and often project a sense of loneliness, which aim to evoke feelings of misgiving, uncertainty, and foreboding.



NATALIE

-

Elemental Transposition Oil on panel 44" x 28" x 1 ¾" 2015

BRENT HOLMES

alse Positive is a direct response to the artist's experiences in the Basin and Range and Mormon Mesa areas of southern Nevada. The photographs taken at both locations, connected by 2,500 feet of thread, represent the physical experience of going to such places. The large painting to which they are connected becomes an amalgam of the memories accumulated during these experiences but less stayed and more malleable, much like the rift between actual experience and the far less reliable act of remembering.

—Brent Holmes

Brent Holmes is a multi-disciplinary artist living and working in the Las Vegas Valley. His subject matter tends towards the historical with an eye towards the contemporary. With focuses on both photography and mark-making, he mixes representational and abstract sensibilities to express ideas about culture, time, and space.



False Positive (Box) Mixed Media, paper, Polaroid, wood, paint 10 ½" x 17 ½" x 3 ¾" 2015



BRENT I OLMES

CHRISTOPHER A. JONES

sing a variety of media and a conceptual approach, my work examines the ambiguity of origination via repetitions and variations. I approach a diverse range of subjects by physically and metaphorically layering imagery and type. The intention is to question the conditions and appearance of combined imagery through the lens of contemporary visual culture in which representations function. Exposure and entropy are common methods and themes in all of my work.

I am directly affected by my environment, and I respond with the use of found materials. Often these materials are framed instances that go unnoticed in context, but find new life after re-appropriation. This is certainly the case with the prints in *Basin and Range*, where soils and plant matter were converted into primitive inks and dyes. Then they were applied with ancient printing techniques using equipment I built myself. Although a variety of materials are employed, the methodology is consistent—time becomes an instrument.

-Christopher A. Jones

With a long history in Las Vegas and national creative industries, Christopher Jones spent his formative years at Greenspun Media Group working on publications such as *Las Vegas Weekly* and *Vegas Magazine*. After leaving Greenspun, CBS hired him to direct a \$5 million museum-quality exhibit at the MGM Grand called *CSI: The Experience*. Seeking a challenge, Jones decided to open a gallery/studio called *Innerviews* in the Emergency Arts Collective in downtown Las Vegas. When another opportunity arose, Jones accepted, spending four years as the Art Director of *Vegas Seven Magazine*.



Horst & Graben I Primitive inks on acid-free cotton paper 32 ¼ " x 25 ½" x 1 ¾" 2015 Horst & Graben II Primitive inks on acid-free cotton paper 32" x 25" x 2" 2015



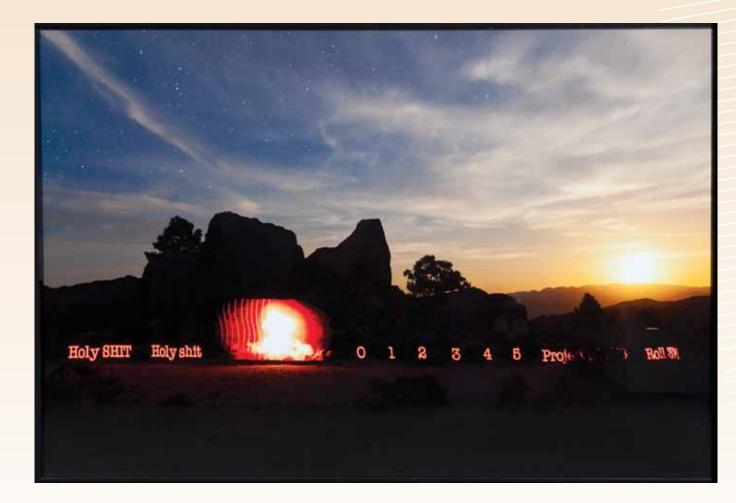
JULIAN KILKER

nnie and the Shaman links two contexts with complicated data histories existing in close proximity. Transcriptions of recordings from Nevada Test Site Area 3 are light painted at Shaman Knob, part of the recently-protected Basin and Range National Monument. Area 3, about 80 kilometers from this location, was used for aboveground tests of atomic weapons during the Cold War. In all, 288 denotations took place there, more than at any other area of the Test Site.

This "provocative artifact" emphasizes that even in an apparently remote area, data collection and analysis have played important and complex roles. The photograph appears artificially composited, but is not. Instead, it documents Shaman Knob while it was light-painted during a long exposure, raising questions relevant to the increasing prominence of data collection and interpretation in our daily lives. In reuniting data with location, it asks: What is the relationship is between a location and its abstraction through data? What data is left out or leaves few traces for us to explore? How much contextual information is necessary for people to understand a topic?

-Julian Kilker

Julian Kilker's experience bridges the humanities and science. He earned his doctorate from Cornell University, taught science courses as a Peace Corps Volunteer in Kenya, and worked in technical fields in Switzerland, Washington, D.C., and Oregon. He focuses on media technologies and innovation as an Associate Professor in University of Nevada Las Vegas' School of Journalism and Media Studies and in the University of Nevada Las Vegas Honors College. Kilker has published in academic journals including *Visual Communication Quarterly, Social Identities, Convergence, IEEE Journals,* and *The Public Historian*, and held solo photography exhibits in Switzerland, California, and Nevada.



Annie and the Shaman Photo and audio 24 ½" x 36 ¾" x 1" 2015

To listen to the audio tracks on your device, link to: kilker.com/annie

JENNIFER KLEVEN

he misrepresentation of the natural world has always interested me, particularly in landscapes. While the comfort of nature is nearly impossible in an urban environment, we continue to design ways for nature to be consistent in our lives. Through photography and mixed media, I try to meld flora and fauna with the city, sometimes through a single image, but I often use additions and mark making to enhance the physical print. My experience as a Las Vegas native has influenced my work by highlighting the lengths people will go through to achieve perfect unrealities and false identities.

—Jennifer Klevin

Jennifer Kleven was born and raised in Las Vegas and received her BFA from University of Nevada Las Vegas in 2009. She operated a contemporary art space in downtown Las Vegas from December 2010 through March 2013. She has shown in Donna Beam Fine Art Gallery and the Jesse Metcalf Gallery at University of Nevada Las Vegas, Trifecta, and CounterSpace Gallery. Currently, she works at the Las Vegas Neon Museum and splits her artistic time between photography and succulents.



Urban Naturalism Inkjet print, correction fluid 24 ¼" x 29 ½" x 1" 2015

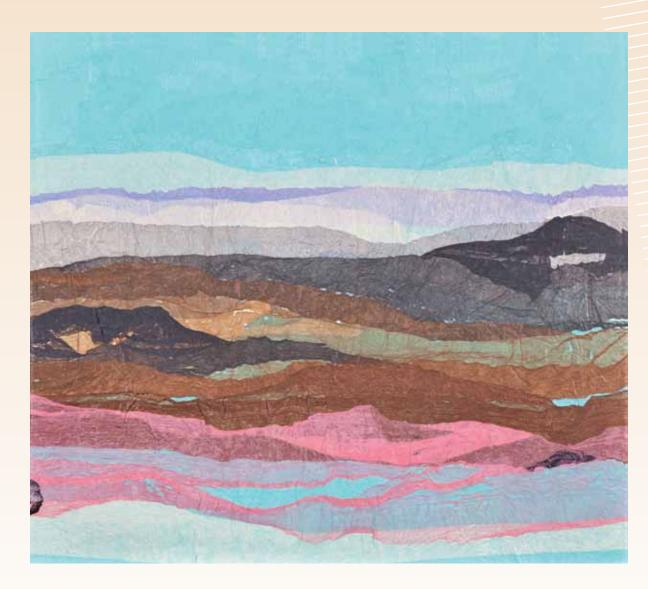
REBECCA PUGH

epetition of line and color found in the landscape translate into formal choices within my work. Patterns observed in nature, including horizontal lines from rock strata and receding landscapes, inspire my use of repeated color to emphasize similarities between the foreground, middle ground, and background. Conventional art supplies are replaced by non-traditional materials selected for conceptual ties to my relationship with the landscape

Similar to geologic strata, this artwork is the result of material layering. I fabricated it by molding layers of plastic party tablecloths and shopping bags over a wooden stretcher. Single-use plastic objects are transformed into a fragile yet permanent form that contradicts the product's disposable purpose. In addition, the unstructured nature of these thin, loose plastics becomes orderly in a tight, geometric form, and in opposition to their otherwise entropic features. I created this artwork by referencing my memory of visiting Mormon Mesa. The imagery depicts a landscape free of human imprint, but is selectively portrayed with heavily used human conveniences.

-Rebecca Pugh

Rebecca Pugh received her MFA from the University of Nevada Las Vegas in 2015. She also holds Honours Bachelor of Fine Arts and Bachelor of Education degrees from Lakehead University in Ontario, Canada. Through her artwork, she explores her relationship to nature, landscape, and geographic locations. Pugh works with a variety of art disciplines and materials. Some of her recent artworks are site specific and based on the dimensions of utilitarian objects such as beds that stand vertically throughout gallery spaces. She has received numerous awards and grants for her artwork and has exhibited both nationally and internationally.



Untitled Plastics on wooden stretcher 18" x 20" x 1 ½" 2015

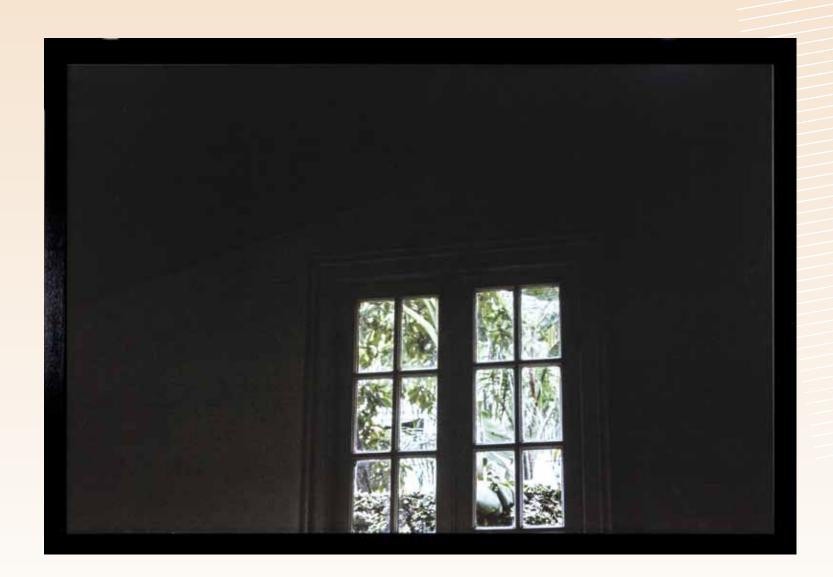
KRYSTAL RAMIREZ

laying off and aesthetically inspired by Michael Heizer's *Double Negative* (located in the Basin and Range Providence), I've created a minimalist photograph with strong linear symmetry. The minimal use of color and light lends to a visual deprivation which evokes a pseudo architectural order. Conceptually, I am interested in the manner in which Heizer highlights natural spaces that have been displaced. He experiments in bringing attention to what is "negative" or missing; what *was* versus what currently is.

Similarly, I wish to highlight the displacement of what occurs naturally in our everyday lives (humans as mammals trying to survive) vs. the ideas and emotions with which we choose to preoccupy our lives—our visual surroundings as a constant reflection of our inner ontology. What do you see when you look out the window?

—Krystal Ramirez

Krystal Ramirez is a multidisciplinary artist living and working in Las Vegas, NV. Her practice moves between drawing, sculpture, installation, and photography as informal snapshots and iconic compositions that contain a staged theatricality. Her work is an ongoing exploration of fear—one's own fears and the fears of others. Ramirez received a BFA from the University of Nevada Las Vegas in 2009. She is currently a staff photographer for *Vegas Seven Magazine*. She has exhibited at venues including the Winchester Cultural Center, Contemporary Arts Center, the Marjorie Barrick Museum, and the Jessie Metcalf Gallery.



KRYSTAL RAMIRE

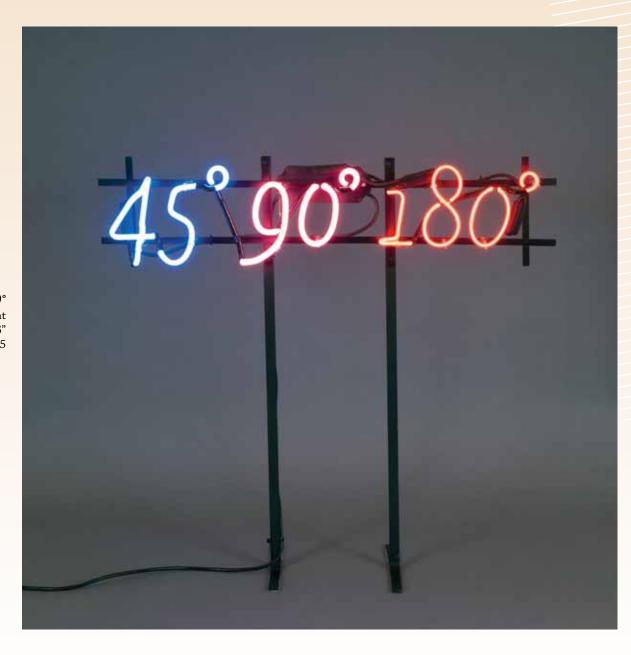
Another Wonderful Thing that Led to Nothing Permanent marker, ink, archival inkjet print 26 ¾" x 38 ¼" x ¾" 2015

JAVIER SANCHEZ

his piece is inspired by Michael Heizer's emphasis on elemental vocabularies of form and gesture as key in his work. The numbers 45°, 90°, 180°, are the way he denotes his ongoing *City* project in the Nevada desert. The title, 45°, 90°, 180°, also describes another essential truth of three-dimensional sculptures where any object can stand, lean, or lie in relationship to a horizontal and a vertical plane. Similarly the title *North, East, South, West* defines the cardinal points of the compass as well as describing in total the 360° plane of the floor or ground.

—Javier Sanchez

Born in the suburbs of Mexico City and now living in the United States, Javier Sanchez was a resident of Nevada for ten years. Sanchez is a multidisciplinary artist who now lives and works in Buffalo, NY. He incorporates sculpture, video, photography, sound, nature, light, performance, and the community into his art practice.



45°, 90°, 180° Neon light, steel, enamel paint 36" x 42" x 6" 2015

SIERRA SLENTZ

 \mathbf{M}

y current body of work explores structures and cycles in nature and the persistence of human intervention. My work is informed by time spent in the desert, geological features, and the history of man's unintentional mark on the world.

In this triptych, the natural colored clay forms are reminiscent of the variations of sandstone and rocks found throughout the Mojave Desert. The stacks reference cairns^{*} but at the same time, remind us of the exposed layers (strata) that become visible after mining or through natural erosion. These ceramic rock forms are balanced without any internal structure or adhesive to remind us of the fragility of nature and the potential dangers of our land use.

*A *cairn* is a stack of rocks that are placed along trails to note possible dangers, to help point travelers in the right direction, or to signify a scenic or historical point.

-Sierra Slentz

Sierra Slentz has lived and worked in downtown Las Vegas, NV since 2004. She earned her BFA at Sierra Nevada College in 1997 and her MFA from University of Nevada Las Vegas in 2001. She has been teaching art classes and workshops for nearly 20 years and is presently teaching ceramics and 3D design at the Las Vegas Academy. Her local public artworks can be seen at the Winchester Cultural Center and The Cosmopolitan of Las Vegas. She is working now on small-scale interactive installations in the Mojave Desert.



Cairn 3 Ceramic, stoneware, plaster, porcelain 22" x 14" x 12" 2015

Cairn 2 Ceramic, stoneware, plaster, porcelain 23 ½" x 14" x 12" 2015

Cairn 1 Ceramic, stoneware, plaster, porcelain 22" x 14" x 12" 2015

CRISTIAN TORRES

prepared for the *Basin and Range* series by abandoning light-polluted Las Vegas for the clear skies over desert locales like White River Narrows and Mount Irish, shooting every new moon for nearly six months, posted up outside the Basin and Range area as the days grew nearer to the exhibition. I've spent many nights camping on the dirt to capture long exposures with my Sinar 4x5 (as I used for this show), while simultaneously shooting time-lapse images of circumpolar celestial objects.

I made the foray into aerial photography with my drone three months prior to the exhibition, experimenting with several flyovers of the Basin and Range site, and suffering through a shameful number of crash landings. As sure as the memory of those bird's-eye views are embedded in my brain, and the bruises and scrapes from rolling around in the sand are etched into my flesh, the majestic Basin and Range has been engrained in my heart.

-Cristian Torres

Cristian Torres was born in Jinotepe, Nicaragua. Relocating to the United States as a young boy, he earned his stripes on the streets of northwest Las Vegas, NV. His passion for photography blossomed in his twenties and his talents quickly progressed into visually archiving the underground nightlife music community for the better part of the last decade. With his subjects ranging from fine dining to line dancing, from hard rocking to Red Rock hiking, his work has been featured in every major publication in Southern Nevada. In his spare time he practices crashing his GoPro drone every chance he gets.



Mount Irish Photographic print 41" x 34 ¾" x ¾" 2015 White River Narrows Photographic print 41" x 34 %" x %" 2015



MIKAYLA WHITMORE

very day our minds record and catalogue new information and experiences; at the same time old memories start to fade, corrupt, and blend. Images today act as palimpsests, where memory and identity are constantly being lost. I used family footage taken in Gold Butte, NV from 1993. Every spring break my parents would load up a truck with supplies, my sister and me, and our four cousins. We would explore every grain of sand in the desert and end our nights talking amongst the stars. I was mesmerized by the solitude. I distort the video by projecting it through a display of mirrors, creating voids throughout the moving image and corrupting the memory of a place that no longer exists as I once knew it.

-Mikayla Whitmore

Mikayla Whitmore was born and raised in Las Vegas, NV. She received her BFA from the University of Nevada Las Vegas in 2010. She has exhibited and curated exhibits at multiple venues including the Winchester Cultural Center, Contemporary Arts Center, and the Marjorie Barrick Museum. Her work explores the potential of the photographic image, combining multiple photos into a single image in an attempt to explore the way memory works as in her exhibition, *Forever No More*, and by pairing images with hand-stitched text in another series, for which she was awarded a 2012 NAC Jackpot grant. Whitmore held a solo residency at P3Studios at The Cosmopolitan of Las Vegas in November, 2015. She balances her studio practice with work as a staff photographer for Greenspun Media Group, researching dinosaur species, and planting succulents.



Spring Break Projector, mirror, home video taken in 1993 at Gold Butte, NV Dimensions vary 2015



Artists Featured in Exhibition Videos

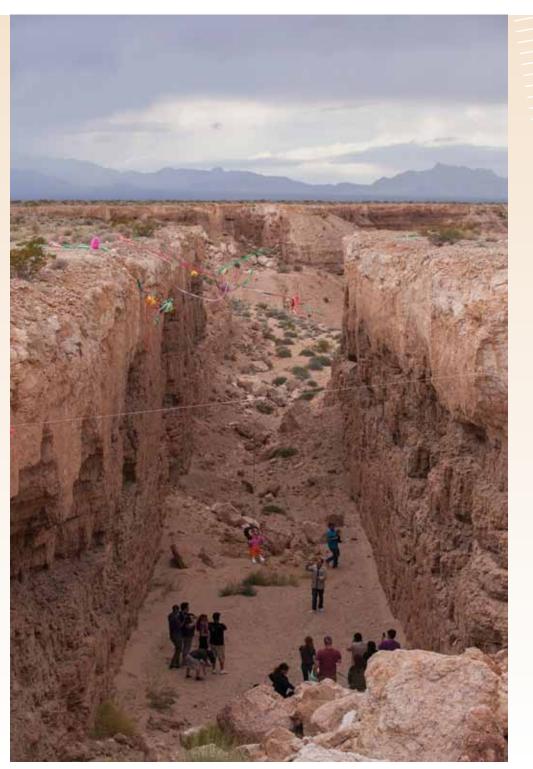
JUSTIN FAVELA

amily Fiesta brings together the elements of family, food, drink, and music in an outdoor setting. In this performance, the public is encouraged to participate in the celebration by engaging in our games, dances, music, cuisine, and piñata time. In *Family Fiesta*, the event is taken out of its traditional context (a cookout in a backyard or a park) and to unconventional locations, seeking to highlight people's expectations of "fiesta," and at the same time, dismantling notions of location and institutional inclusion.

Given its historical and institutional significance, Michael Heizer's *Double Negative* was the perfect location for *Family Fiesta*. It is a man-made, outdoor location with plenty of shade, places to sit, and great acoustics for *Banda* music that begged for a party. Re-contextualizing this space made *Family Fiesta: Double Negative* a celebration to remember—or forget.

-Justin Favela

Justin Favela is a Las Vegas native working in the mediums of painting, sculpture, and performance. He received his Bachelor of Fine Arts degree in Studio Arts from University of Nevada Las Vegas. His work draws from art history, popular culture, and his heritage. It has been exhibited across the United States and in Las Vegas venues such as the Contemporary Arts Center, Trifecta Gallery, and Donna Beam Fine Art Gallery. Recently he completed residencies at The Cosmopolitan's P3 Studio and Arquetopia in Puebla, Mexico. Favela's artwork was also featured in the group exhibition, *State of the Art: Discovering America Now*, at Crystal Bridges Museum of American Art in Bentonville, AR.



Family Fiesta Performances at *Double Negative*, with family and piñata 2015

Photo credit: Checko Salgado

JUSTIN FAVELA

ELVIS LEDERER

he two trenches at *Double Negative* reminded me of a counterpoint, each side echoing the other! Therefore, I used the modern device of a delay to create a Bach-like canon/fugue to depict the juxtaposition of the symmetrically contradicting nature, by making logical sense for random reasons.

The 2nd piece is called *Wasser* (German for "water"). The music is a time-lapse approach depicting erosion—the rare monsoon downpours, the wind, the sun over the years. I squeezed them into a moment of static tonality with rapid movement, bending space and time.

-Elvis Lederer

Elvis Lederer studied classical guitar beginning at age 8 with various teachers affiliated with the Richard Strauss Conservatory in Munich and for four years at Berklee College of Music. He is an established studio guitarist who has performed with the German band Ignant Oil (out of Munich), and is a regular performer with Sandra (Michael Cretu/Enigma). Lederer received Berklee College of Music's Stephen de Holland Award for outstanding ability as a guitarist. He worked as a member of Blue Man Group for nine years in New York, Boston, Chicago, and Las Vegas. Lederer performed on, and created music for, the Grammy nominated album *Audio and The Complex* by Blue Man Group. He composed music for Sundance Film Festival award winner *The Waitress*. Lederer serves as music director for *Hedwig and the Angry Inch* for the Nevada Theatre Company. He is currently assistant music director for Cirque du Soleil and guitarist in the Criss Angel show "Believe." He has been featured on NPR's "State of The Union" nationwide with his band, Überschall.



Canon and Wasser Performances on Guitar at *Double Negative* 2015

Photo credit: Cristian Torres

DAVID SANCHEZ BURR BURR

ften site specific, collaborative, and participatory, my work encourages discussions on the democratic process and our experiences within the widespread and authoritative early 21st Century global economic system. The artwork reveals methods to re-think, catalyze, and affect the dynamics of social and environmental processes happening around us. With the intention to instigate awareness and possible re-examination, the artistic efforts result in performances, installation, sculpture, video and sound.

—David Sanchez Burr

David Sanchez Burr is a mixed-media artist and assistant professor of media arts and technology at New Mexico Highlands University. Born in Madrid, Spain, Burr began his experimental sound and visual work in Richmond, VA while studying at Virginia Commonwealth University. He has exhibited and performed his work nationally and internationally at art centers, museums, and cultural spaces including Black Mountain College, the International Symposium for Electronic Arts, Yerba Buena Center for The Arts (San Francisco), UC Santa Cruz Intervene: Interrupt conference on new practices, Stanford University, In-Light at the 1708 Gallery in Richmond (VA), Brattleboro Museum (VT), The Memphis Social, and Apex Art Franchise Exhibit. Along with his art practice and teaching, Burr's curatorial experience includes *The Wildlife Divide; Multiplexer*, a project exclusive to video art; and Ansurbana, a project involving sound, sculpture and video. He is a published recording artist and has received recent awards from the Nevada Arts Council, the Media Arts Platform, ISEA, the Art Production Fund, and the National Endowment for the Arts. David received his MFA degree from the University of Nevada Las Vegas in 2009.



Oscillations Performance at *Double Negative*, with audio equipment and theremin 2015

Photo credit: Checko Salgado

Collaboration Artists

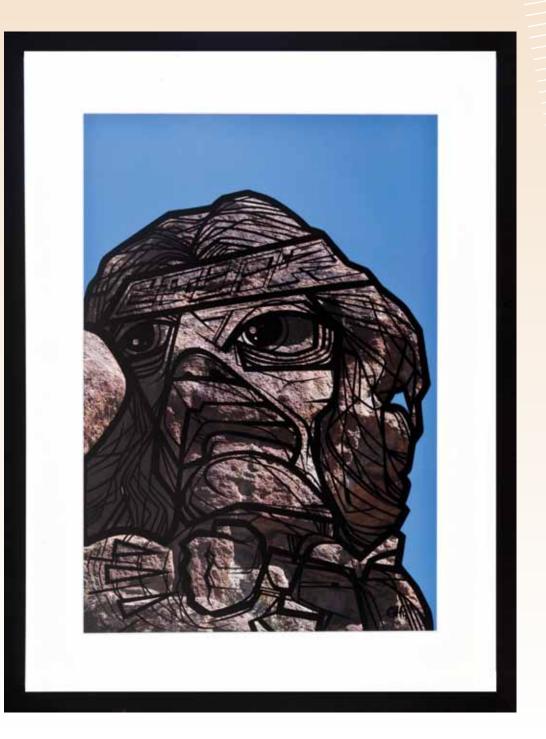
GREG HIGGINS

hile working on these pieces, I drew my inspiration from my childhood. We always looked for faces in the rocks and clouds, whiling away our days playing in the desert. When not outside, we'd play with our "rock 'em, sock 'em" boxing game, pitting ourselves against one another, assuming the roles of conqueror vs. conquered. I imagined that those who had been there before us were still there, playing along in spirit.

In the years that followed, I learned about the fates of many native peoples. My perspective was broadened to embrace the notion that perhaps the spirits I imagined in my youth were now ghosts, wandering about their lands, frustrated, and staking their rightful claims. My pieces in *Basin and Range* combine those ideas: sometimes we play whimsical visual games, finding faces in the sky and landscape, yet we also see the ghosts in the terrain, staring back at us, asking that we look upon them with the respect they deserve.

-Greg Higgins

Greg Higgins was born and raised on BMX, skateboards, and Punk Rock in fabulous 1970s-80s Las Vegas, and now calls Portland home. Caricature bordering on portraiture is a common theme in his work, as are improvisation, documentary, the play of wit and humor in the face of adversity, dark humor, and absurdity. A self-taught practitioner in multimedia, he currently works primarily in illustration, graphic design, pin-striping, sign painting, and murals. Greg has enjoyed publication in *Freestylin'*, *GO*, *BMX Plus*, and *Big Brother* among others, and has had solo and group exhibitions in Los Angeles, Las Vegas, Osaka, and Tokyo. He has made art for the likes of Street Plant Brand, S&M bikes, Very Small Records, Prana, Starlingear, Homeless Bikes, New Deal, and The Lazy Ox Canteen. He travels frequently to custom paint, pinstripe, and make murals. Higgins is a lifelong devotee of the adage, "Have tools; will travel."



EOK

The Elder Checko Salgado, Greg Higgins Photography, enamel, acetate 46" x 34 ½" x 1 ½" 2015

CHECKO SALGADO

y photography and video work are done in collaboration with friends who feel the same as I do. In the photo, *The Elder*, which is in collaboration with painter Greg Higgins, my goal is to invite the viewer to reimagine rock formations found within the Basin and Range National Monument. It is the same as seeing familiar shapes in cloud formations. Where I might have seen the profile of an older elder, Higgins saw an indigenous elder. Both interpretations are valid.

In the *Double Negative* video series, I worked with Cristian Torres and Rakitha Perera. We filmed Michael Heizer's *Double Negative* with ground cameras as well as dronemounted cameras. Three performance artists—Justin Favela, Elvis Lederer, and David Sanchez Burr—were invited to create a piece based on the stimuli they felt at the site.

-Checko Salgado

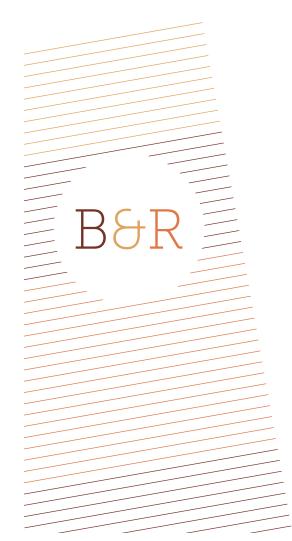
Sergio "Checko" Salgado, born and raised in Las Vegas, NV, attended University of Nevada, Reno, and University of Nevada Las Vegas where he received his BA in Art History. Salgado's first exhibition featured Polaroid transfers of neon signs from downtown Las Vegas. He received an NAC Jackpot Grant to travel to Oaxaca, Mexico to document the Day of the Dead ceremonies. The resulting photography was shown at The Arts Factory in Las Vegas. He has work published in *The Chicago Tribune, Washington Post* and *Die Zeit*. As a member of Nevadans Organized to Better Address Diversity, he hosted a weekly film series at the Clark County Library through another NAC Jackpot Grant. Salgado serves as adjunct photography instructor at University of Nevada Las Vegas and College of Southern Nevada. He maintains a professional photography practice and runs the Basin and Range Artist Collective to introduce artists to our newest national monument.



(L to R) Checko Salgado, Amey Evaluna, Kevin Scuiller, Angel Peña, Sierra Slentz, Ron Mader, Maureen Halligan, Rebecca Pugh, Lisa Rock, Christopher A. Jones, David Marure, Cristian Torres. Visiting the Great Basin Providence, a tour led by Angel Peña of the Conservation Lands Foundation, 2015.

JERRY SCHEFCIK

Exhibition Orgranizer & Co-curator



erry Schefcik has been a Las Vegan since 1961 when his father moved the family from Nebraska. His college career took him to Brigham Young University where he earned his BA in Art and Design and on to the University of Denver for a MA in Art History and Museum Training. He worked as Curator of Visual Arts for the Sangre de Cristo Arts Center in Pueblo, CO, and then moved to the Amarillo Art Center, Amarillo, TX, as Curator of Art. From Amarillo he returned to Las Vegas. Schefcik joined the University of Nevada Las Vegas in 1989, first as Curator of the Donna Beam Fine Art Gallery and then promoted to Director in 1991. He concurrently served as Exhibitions Curator for Nevada Institute for Contemporary Art for over a decade and curator for the McCarran International Airport Arts Advisory Sub-Committee for five years.

Now, as Director of Galleries, Schefcik oversees the Donna Beam Gallery and five satellite galleries throughout the University of Nevada Las Vegas campus; teaches the three-part Gallery Practices series; and supervises the gallery internship program. In addition to his responsibilities at University of Nevada Las Vegas, he serves as a commissioner for the City of Las Vegas Arts Commission and as a board member on the Nevada Arts Council. A central figure within the ever-growing Las Vegas art scene, Schefcik demonstrates his dedication to past, present, and future art endeavors of this city by contributing much of his time as an advisor, juror, and mentor to numerous arts organizations in Las Vegas and the western region.

im Boone attended Humboldt State University (BS in Wildlife Management, 1987) and the University of Georgia (Ph.D. in Ecology, 1995). His dissertation involved the morphology and genetics of rapid evolution field mice, which required months of time camping in southeastern hardwood swamps. JIM BOONE Exhibition Consultant

Arriving in Las Vegas in 1995, Boone conducted ecological research on the Nevada Test Site. He spent 11 years specifically researching the ecology of the Yucca Mountain Nuclear Waste Project. In 2002, he began building BirdAndHike.com, a website intended to introduce public lands around Las Vegas to people who might not otherwise explore them. The hope is that those people will find peace and solitude in wild places and be willing to help protect public lands for future generations.

WEBSITE & CONTACT INFORMATION FOR BASIN AND RANGE ARTISTS

Robert Beckmann Mark Brandvick Natalie Delgado Justin Favela **Greg Higgins Brent Holmes Christopher Jones** Julian Kilker Jennifer Kleven **Elvis Lederer Rebecca Pugh Krystal Ramirez Checko Salgado David Sanchez Burr Javier Sanchez** Sierra Slentz **Cristian Torres Mikayla Whitmore**

beckmannstudio.com markbrandvik.com natalieirisdelgado.com justinfavela.net greghigginsart.com artistbrentholmes.com christopherajonesad.com kilker.com jenniferkleven.blogspot.com uberschallvegas.com rebecca-pugh.com krystalramirez.com basinandrangeart.org davidsanchezburr.com javiersancheznv.com sierramarydesigns.com catascophoto.com mikaylawhitmore.com

OTHER RESOURCES

The Conservation Lands Foundation was founded in 2007 on the belief that our public lands are best protected when there is a national network of local advocates working to advance a common conservation vision. As the only non-profit in the country dedicated solely to safeguarding the National Conservation Lands, our mission is to protect, restore and expand these lands through education, advocacy and partnerships.

conservationlands.org



NEVADA ARTS COUNCIL

716 NORTH CARSON ST., SUITE A, CARSON CITY, NEVADA 89701 775.687.6680 | NAC.NEVADACULTURE.ORG

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Brian Sandoval governor, state of nevada

Claudia Vecchio Director, department of tourism and cultural Affairs

Susan Boskoff executive director, nevada arts council

Fran Morrow Artist services program coordinator

Patricia A. Atkinson folklife program coordinator

Megan Kay Nevada touring initiative associate & installer

GALLERY NOTES

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BASEN AND BANG

Organized by the Nevada Arts Council and co-curated by Checko Salgado and Jerry Schefcik, *Basin and Range* is part of the Nevada Touring Initiative – Traveling Exhibition Program.