



# Still Here Now

GALLERY NOTES



## Still Here Now

Organized by the Nevada Art Council and curated by Stephanie Gibson, *Still Here Now* is part of The Nevada Touring Initiative (NTI)-Traveling Exhibition Program. The Nevada Arts Council (NAC) is a division of the Department of Tourism and Cultural Affairs, and NAC is funded by the National Endowment for the Arts and the State of Nevada.

### 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

<b>Linda Alterwitz:</b>	<a href="http://lindaalterwitz.com">lindaalterwitz.com</a>
<b>Chris Bauder:</b>	<a href="http://chrisbauder.com">chrisbauder.com</a>
<b>Ahren Hertel:</b>	<a href="http://ahrenhertelart.com">ahrenhertelart.com</a>
<b>Darren Johnson:</b>	<a href="http://sites.google.com/site/darrenjohnsonart">sites.google.com/site/darrenjohnsonart</a>
<b>Orlando Javier Montenegro-Cruz:</b>	<a href="http://spilloverheaven.tumblr.com">spilloverheaven.tumblr.com</a>
<b>Elaine Parks:</b>	<a href="http://behance.net/elaineparks">behance.net/elaineparks</a>
<b>Brent Sommerhauser:</b>	<a href="http://brentsommerhauser.com">brentsommerhauser.com</a>
<b>Robin Stark:</b>	<a href="http://robinstarkstudio.net">robinstarkstudio.net</a>

# Still Here Now

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*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.<sup>1</sup> Reveling in the age and expanse of the night sky is of the utmost concern to artist **Elaine Parks**.

*“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



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 tableaux 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.”<sup>2</sup> 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.*”<sup>3</sup>



*Just Breathe* (Installation)\*  
Linda Alterwitz  
2013-ongoing  
\*work not included in traveling exhibition

1 Hannah Arendt, *The Human Condition*, Chicago: University of Chicago Press, 1958, 248.

2 Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard, New York: Hill and Wang, 1981, 96.

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.



*Holding\**  
Brent Sommerhauser  
Writing desk, paper, carved pencils  
and fan  
2008  
\*work not included in traveling exhibition

The piece illustrates how things can essentially appear as they should, with some modification, while not actually behaving the way they ought to. The table lies tipped over on the ground, rolling around slowly. The object sounds like a heartbeat as it moves. It is in the subtle coercion of objects using kinetic

forces that the artist alludes to invisible forces in our universe, something beyond the materiality of a pencil, of a mark, or of a hand.

**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.



*Paint it Black\**

Latex paint, mesh screen, wood hanger  
2011

\*work not included in traveling exhibition

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 of 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.

*Stephanie Gibson*

CURATOR, NTI-STILL HERE NOW

# Linda Alterwitz

“

I combine the visual languages  
of art and science to create  
dreamscapes of the  
invisible body.

”

**M**y 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

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*Untitled #15*  
Archival pigment print  
41" x 41" x 2 1/4"  
2014

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Still  
Here  
Now



L A S V E G A S  
E X H I B I T I O N  
A R T I S T

## Chris Bauder

“

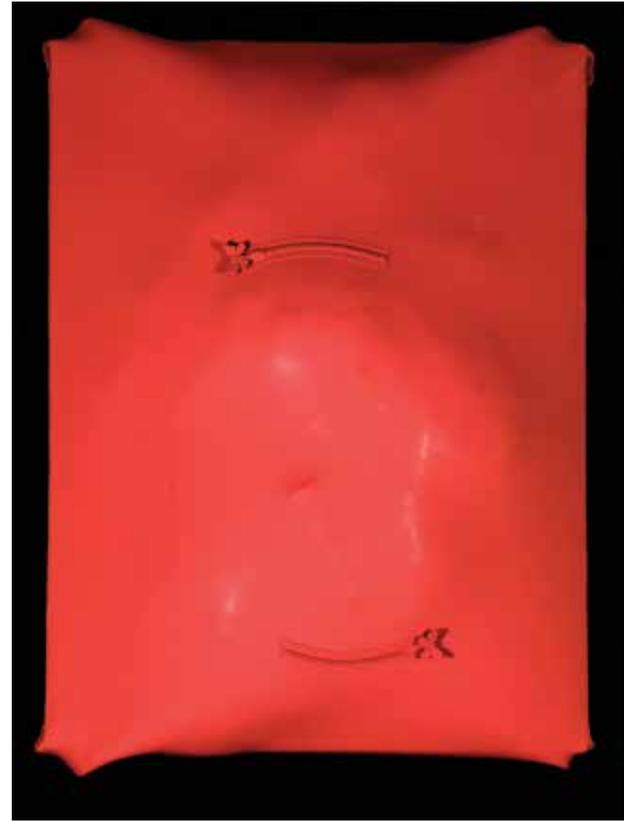
I seek to attain a certain  
warmth and familiarity in my  
work without relinquishing the  
narrative so quickly.

”

**M**y 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



Still  
Here  
Now

# Ahren Hertel

“

The portraits are hopeful, and  
speak to a closeness that we  
have with our landscape.

”

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

Still  
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# Darren Johnson

“

Struck by the cultural divide between the two departments, I created the series *In Position* seeking to reconnect, bridge, highlight, and share.

”

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 1½"  
2008

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*HURRY*  
Oil on canvas  
40" x 30" x 1½"  
2006

Still  
Here  
Now



# Orlando Javier Montenegro-Cruz

“

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.

”

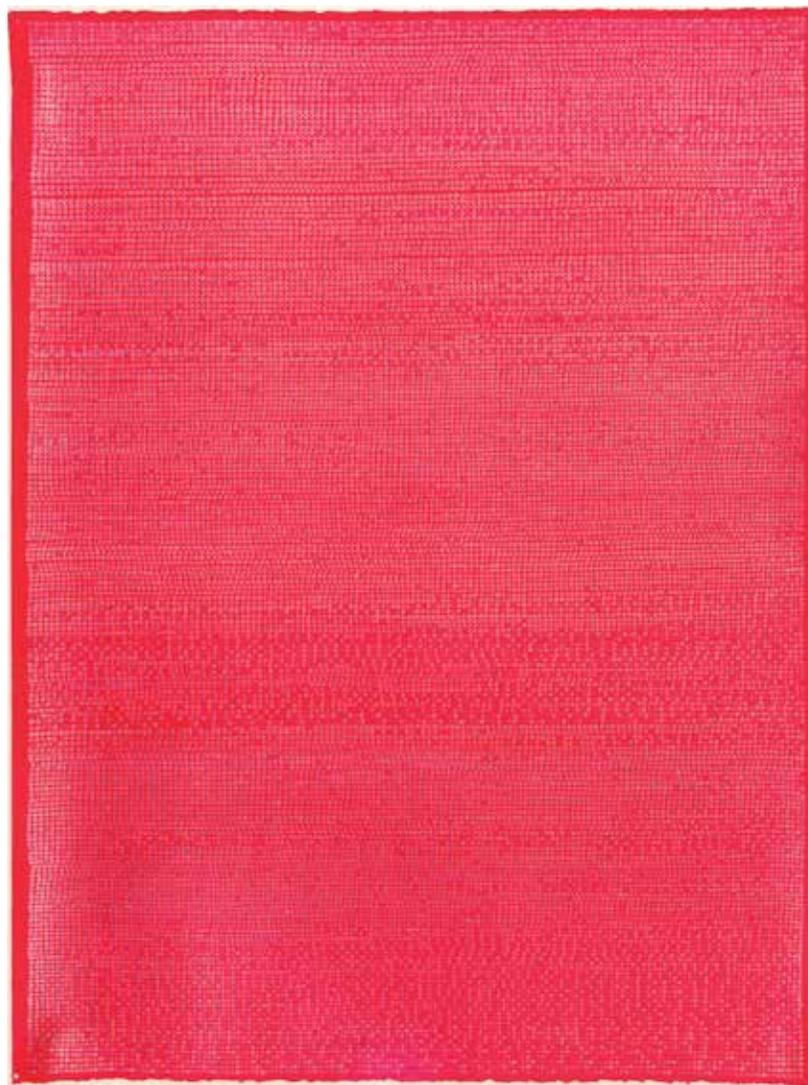
I see works of art as systems that communicate a quality or state of being about a subject. My paintings and drawings contend with the body and landscape. Sometimes shape and line reference the contours of the body, which are merged or disassembled. Other times, pathways are created which are like streams 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 1 1/4"  
2016



*Centered*  
Painting on paper  
42" x 32" x 1 1/4"  
2017



Still  
Here  
Now

# Elaine Parks

“

...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.

”

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 7<sup>th</sup> 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 1/2" x 51"  
2016



*Star Skin*  
Blanket, paint, crushed pearls  
42" x 31"  
2015

Still  
Here  
Now

# Brent Sommerhauser

“

In coercing material  
to bend to both memory  
and structure, the imagine  
is made tangible while  
romancing the real.

”

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.

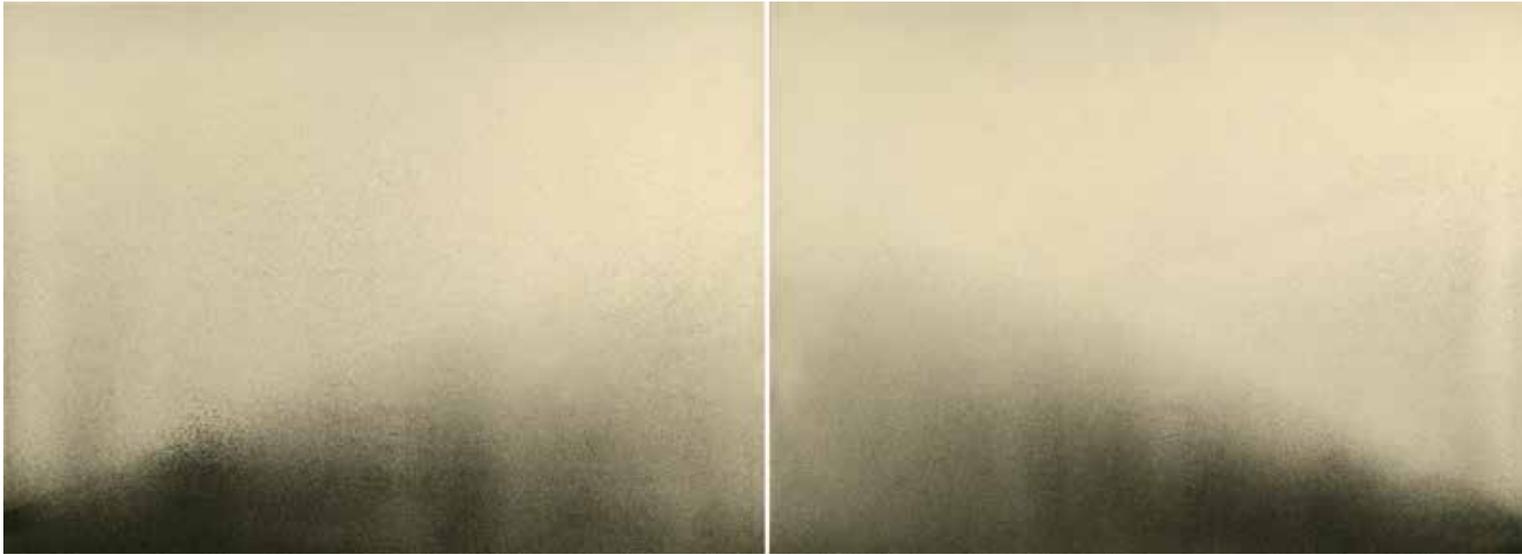
There and not there, everythings and nothings. Both, at once.

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.**



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*Halved Mound*  
Graphite on Rides BFK  
24" x 66" x 1 1/4"  
2010



*Table Describing Itself*  
Altered wood table  
30" x 36" x 33"  
2005



Still  
Here  
Now

# Robin Stark

“

The ceramic forms ultimately  
transform into an expression  
of an emotion or idea and  
become a visual metaphor  
animated through form,  
color, and texture.

”

I 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.**



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*Black and White Tower 1*  
Ceramic, Cone 6  
17" x 9" x 10"  
2015

*Black and White Tower 3*  
Ceramic, Cone 6  
13" x 10" x 12"  
2015

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## NEVADA ARTS COUNCIL

716 North Carson St., Suite A, Carson City, Nevada 89701  
775.687.6680 | [nvculture.org/nevadaartscouncil](http://nvculture.org/nevadaartscouncil)

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*Steve Sisolak*

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**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

## CONTRIBUTORS

Artwork photography: Gerald Lee Franzen

Exhibit crate fabrication: Sara Frantz

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ENDOWMENT for the **ARTS**  
arts.gov

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TOURISM & CULTURAL AFFAIRS

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, 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)*

#### 2019 FELLOWS

Ann Keniston—Poetry  
Mark Maynard—Fiction  
Sherry Rosenthal—Fiction  
Lindsay Wilson—Poetry  
Jennifer Grimm—Music Performer/  
Flute  
Troy Heard—Theater Director  
Ann Marie Pereth—Theater Director  
Mykola Suk—Music Performer/Piano

#### 2018 FELLOWS

Matthew Cooper—Painting  
Andreaa Donahue—Mixed Media  
Bobbie Ann Howell—Drawing  
Paul Baker Prindle—Photography

#### 2017 FELLOWS

Brittany Bronson—Creative  
Nonfiction  
Cynthia Dufault—Choreography  
Todd Green—Music Performer,  
Multi-Instruments  
Hans Halt—Music Performer, Bassist  
Ann Keniston—Poetry  
Eric Neuenfeldt—Creative Fiction  
Mykola Suk—Music Performer,  
Pianist Music Performer, Pianist  
Laura Wetherington—Poetry

#### 2016 FELLOWS

Erick Burke—Painting  
Gig Depio—Painting  
Justin Favela—Sculpture  
David Rowe—Sculpture

#### 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  
Maythee 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/  
Nonfiction  
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 Sronce—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 Frueh—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 Olliver—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  
Kim Russell—Theatre Performance  
Suzanne Kanatsiz—Sculpture  
Christine Karkow—Painting

#### 1998 FELLOWS

William Cowee—Poetry  
Kelli Nicolato—Prose/Fiction  
Victoria Dale—Dance Choreography  
Dayvid Figler—Painting 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 Meholic—Music Performance  
Paul "Red" Shuttleworth—  
Playwriting  
Brian Strom—Theatre Direction  
L. Martina Young—Dance  
Performance

#### 1989 FELLOWS

Gailmarie Pahmeier—Poetry  
Mary Ann Bonjorni—Painting  
Peter Goin—Photography  
Walter McNamara—Sculpture  
Robert Morrison—Sculpture