ART IN CONTEXT FALL 2018:
SELECTIONS FROM THE UNLV MARJORIE BARRICK MUSEUM OF ART COLLECTION

August 27-September 14, 2018

This exhibition has been produced in partnership with Professor Wendy Kveck and her course Art In Context (ART 434 & 722), which emphasizes the creative and active role that contemporary art plays in engaging audiences and communities to experience, consider, and interact with the world around them in new and meaningful ways. Artists’ practices are increasingly interdisciplinary and their research and art reflective of personal biographies and a shifting and globally influenced cultural landscape at large. In this course, students will develop and hone research skills, mining history and art history, popular culture, the socio-political landscape, psychology, science and other disciplines in order to better understand the context of select works of contemporary art. Student research will be presented in multiple formats: the interview, the essay, and new media formats such as the podcast, blog, and TED Talk. Art in Context students have a unique opportunity to study and engage with diverse works from the collection of UNLV's Marjorie Barrick Museum of Art, which encompasses a growing range of contemporary art in various media including painting, drawing, sculpture, and photography, with a special emphasis on work that considers different aspects of life in Las Vegas and Southern Nevada. Students from all disciplines welcome.
Chicago-based painter and mixed media artist Audrey Barcio explores notions of metaphysics, work, labor, action, and their relation to the human condition. A graduate of UNLV (MFA, 2016), she has exhibited at the Donna Beam Fine Art Gallery, Las Vegas, NV; Random Access, NY; Tube Factory Artspace, IN; and GLAMFA, UC Long Beach, CA. Her work has been published in *New American Paintings* and is held in private collections in Las Vegas and New York.

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**Audrey Barcio**  
*Beautiful Nothing #19, 2014*  
Polystyrene foam, hydrocal, spray paint and faux fur  
UNLV Marjorie Barrick Museum of Art Collection  
Gift of the artist.  
Photo | UNLV Creative Services/ R. Marsh Starks
Lynda Benglis grew up in Lake Charles, Louisiana. She received her MFA in 1964 from Newcomb College, New Orleans. By the end of the 1960s she had moved to New York City, where the bright colors of her dripped and poured sculptures stood out in a period of quiet-toned minimalism. While teaching at the University of Rochester she was introduced to the school’s video equipment and in 1972 she began a series of pioneering video pieces. Some of her recent work has focused on metals and ceramics. “Benglis’s willingness to mix up gendered tropes (e.g., heroic scale and sparkly finishes) and to laugh at credos of every ideological stripe set her apart from both the orthodoxies of feminism and the sexism of the mainstream art world,” reported Art in America during a traveling retrospective in 2009. “Looking back now, we see that her work, for all its variety, always remains grounded in process and materials.” The Guggenheim Museum has her work in its collection, as does the Museum of Modern Art, NYC, the Tate Modern, the Whitney Museum, and the National Gallery of Art. Benglis has received a Guggenheim Fellowship and two National Endowment of the Arts grants.
Claudia DeMonte

*Untitled (Claudia Watching TV)*, 1986

Papier-mâché (celluclay), acrylic and glue

The Dorothy & Herbert Vogel Collection: 50 Works for 50

Claudia DeMonte was born and raised in Queens, New York. She received her BA in Art History from the College of Notre Dame, MD, and her MFA from the Catholic University of America in Washington, D.C. She attributes the form of her work – her subject matter and the materials she uses – in part to her contact with 1970s feminism. "It looks that you just see this bright, colorful stuff, but to me there are all kinds of other connections and the feminist one is a big one," she said in 1991. "I wouldn't be where I was, I wouldn't be in this job if it wasn't for the women's movement. I came along at the time when we were in college and this whole thing hit and it was a huge help to me." Outsider art, folk art, and children's art are some of the "other connections" she cites. "There's something so pure about that untrained eye that don't do things wrong," she said in the same interview. Her work has been exhibited in Asia, Europe, and the Americas, with shows at the Tucson Museum of Art, AZ; Queens Museum, NY; Contemporary Arts Museum Huston, TX; Gerduberg Cultural Center, Reykjavik, Iceland; and Silpakorn University, Bangkok, Thailand.

www.unlv.edu/barrickmuseum
Chris Duncan’s interdisciplinary practice uses sound, light, and three-dimensional materials to explore the effects of time and other natural forces. He co-runs an artist book press and record label named LAND AND SEA. Based in Oakland, CA, he has a BFA from the California College of Arts and Crafts, and a MFA from Stanford University. Duncan’s work has been exhibited in Halsey McKay Gallery, NY; Museum of Modern Art, NY; Berkeley Art Museum, CA; V1 Gallery, Copenhagen, Denmark; and Cooper Cole Gallery, Toronto, Canada. It is held in the collections of the Kemper Art Museum, CO, and Berkeley Art Museum, CA.

Chris Duncan
Red Beam (Winter-Summer 2014), 2015
Direct sunlight and acrylic on fabric
UNLV Marjorie Barrick Museum of Art Collection
Gift of the artist.
Photo | UNLV Creative Services/R. Marsh Starks
A native Las Vegas, Justin Favela creates sculptures, installations, and performance works that address ideas about culture, nostalgia, and self-identification. Favela's work has been exhibited at Denver Art Museum, CO; New Mexico Museum of Art, NM; Crystal Bridges Museum of American Art, AR; the MAC Belfast, U.K.; and the Nevada Museum of Art in Reno. Along with his co-host, Emmanuel Ortega, he is the founder of the popular podcast, Latinos Who Lunch.

Favela's background as a native Las Vegas artist of working class Mexican and Guatemalan heritage is asserted in this piece, which transforms the landmark sign of the city's historic—now imploded—Stardust casino into an expression of vernacular pronunciation and thrifty materials.
Born in Knoxville, Tennessee, Jenna Gribbon graduated with a BFA from the University of Georgia and moved to New York City where she currently lives and works. Gribbon has spoken about the role of the viewer in her paintings, emphasising her desire for an intimate gaze and questioning the legacy of the male perspective in painting. “I feel like a recognizable mark is a very masculine idea,” she said in 2018. Gribbon has exhibited her work at Zevitas Marcus Gallery, CA; Kunsthalle Emden, Emden, Germany; and Sargent’s Daughters, NYC.
Brooklyn-based painter Clarity Haynes works from life, creating portraits that honor the details of specific, individual bodies. Her work has been exhibited at the Smithsonian's National Portrait Gallery, Washington D.C.; Tacoma Art Museum, Tacoma, WA; Art Museum of South Texas, Corpus Christi, TX; and the Kemper Museum of Contemporary Art, MO. It is included in collections at Pennsylvania Academy of the Fine Arts, PA; and Leslie Lohman Museum of Lesbian and Gay Art, NY.

*Ria* is part of Haynes’ *Breast Portrait Project*, a series she has been developing since the 1990s. Painted and drawn from life, these works direct our attention away from the site where we expect to find identity—the face—and invite us to look for it in a region of the body that is often hidden from view.
Born and raised in St Louis, Missouri, Kelly majored in theater art, set design and studio arts before coming to UNLV where she graduated with an MFA in 2007. She was the first executive director of the Neon Museum, resigning from the position in July 2015. The three soft sculptures known as *Blanket* “had” she writes, “several iterations over a 3-year period, beginning with roughly 30 pieces constructed for a 3-part installation/performance in 2009 at the Las Vegas CAC […] with roughly 70 (including the original 30) as part of a week long installation and series of performances at the 2010 PICA TBA Festival in Portland, OR; and finally a selection of 12 pieces installed at the Clark County Government Center in 2011.” The sculptures were designed so that her collaborators were able to physically manipulate them during performances.

**Danielle Kelly**  
*Blanket*, 2009 - 2011  
Mixed media  
UNLV Marjorie Barrick Museum of Art Collection  
Gift of the artist.
Sanchez is a multidisciplinary artist whose work is meant to raise questions about the nature of human presence, both physical and digital. His installations have incorporated a range of media: Youtube videos, bullet casings, flowers, mirrors, and photographs. Several of his works have focused on the mass abduction of students that took place in Iguala, Mexico, on September 26th, 2014. Interviewed by Kristen Petersen for the Las Vegas Weekly, he explained that the crime had a particular resonance for him. “I see myself as one of the students. I have my Mexico roots. I feel like I needed to do something.” Sanchez obtained his BFA from the University of Nevada, Las Vegas in 2012 and his MFA from SUNY Buffalo in 2018.

www.unlv.edu/barrickmuseum
Nicolas Shake is based in Los Angeles, California. An interdisciplinary artist who works primarily with sculpture and photography, he draws inspiration from the ambiguous, detritus-littered territory where the city's suburbs meet the desert. For a piece like *Untitled* he uses a plastic that becomes malleable at low temperatures, enabling it to be easily manipulated and molded by hand. Shake is a graduate of the Rhode Island School of Design (BFA, 2008) and Claremont Graduate University (MFA, 2011). His work has been featured in solo exhibitions at ARVIA, Los Angeles, CA; VAST Space Projects, Las Vegas, NV; and Western Project, Culver City, CA.
Analyzing cultural signifiers through sculpture, 3D animation and other media, Australian multidisciplinary artist Laurens Tan explores the ways in which language negotiates transformations in a globalizing world. Working out of studios in Las Vegas, Beijing, and Sydney, Tan has participated in residencies and exhibitions at the Museum of Art Seoul National University, S. Korea; University of Chicago (Beijing Center), China; the Murray Art Museum, NSW, Australia; and the City of Sydney’s Chinese Lunar Lanterns Festival, NSW, Australia.

“Beng Beng” is the colloquial name for a three-wheeled taxi common in Beijing. By highlighting the everyday culture of his adopted city, Tan reflects on the stubborn uniqueness of place in the face of global homogenization.
Las Vegas photographer and installation artist Mikayla Whitmore uses the phantom realism of the photographic image to explore the elusiveness of place, time, and human memory. A Resident Artist at both the Cosmopolitan (2015) and the Neon Museum (2016), her work has appeared at Torrence Art Museum, CA; Humble Arts Foundation, NY; and in galleries and other venues across Las Vegas. UNLV BFA 2010.
This checklist is based on Art in Context Fall 2018, an installation at the UNLV Marjorie Barrick Museum of Art. The exhibition ran from Aug. 27 - Sept. 14, 2018.

LeiAnn Huddleston, 1st editor
Paige Bockman, 2nd editor
D.K. Sole, writer

The installation was curated by Wendy Kveck with the assistance of Paige Bockman, Alisha Kerlin, and D.K. Sole.
The artworks were installed by Paige Bockman, LeiAnn Huddleston, Zully Mejia, Javier Sanchez, D.K. Sole, and Catie Swift, with the assistance of Alisha Kerlin.