

# Petah Coyne

## Untitled #1205, (Virgil)

1997-2008

Silk flowers, taxidermy animals, fabricated tree branches, fabricated curly willow, feathers, silk/rayon velvet, specially formulated wax, cable, cable nuts, fabricated steel, acrylic paint, black spray paint, pearl-headed hat pins, wood, plywood, felt, vinyl, pigment, wire, metal hardware, chicken-wire fencing, and thread

Collection of the Nevada Museum of Art  
Museum Purchase with funds provided by the  
Louise A. Tarble Foundation, Dorothy Lemelson,  
and Marion Gruden in memory of Shim Gruden

Using unconventional materials such as fabricated tree branches, taxidermy, silk flower petals, and chicken-wire fencing, New York-based artist Petah Coyne explores the relationship between polarities: life and death, vulnerability and aggression, opulence and simplicity. With amorphous and organic forms, Coyne's work expresses the tension inherent in these juxtapositions. Her painstaking detail and craftsmanship utilizes an intuitive process to create sculptures imbued with psychological and personal metaphor, deriving her inspiration from diverse sources of literature, film, world cultures and the natural environment.

In this case, Coyne was inspired by Dante Alighieri's 14<sup>th</sup> century narrative poem *The Divine Comedy*. In Coyne's *Untitled #1205 (Virgil)*, a bobcat—signifying bravery and leadership—represents Virgil, who guides Dante through the underworld. The bobcat also symbolizes the artist's father, an influential and indomitable figure in her life.

Español:

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marque 775.546.1464 y presione 807#



# Franklin Evans

## arabesquedesign

2017

Acrylic on canvas

Collection of the Nevada Museum of Art  
Gift of the artist and Miles McEnery Gallery

Some have described the work of Reno-born, New York-based artist Franklin Evans as “brain space,” which is an apt reflection of the complex visual information and pathways his work navigates. In an age of social media and digital information, Evans demonstrates a concern for the potential loss of meaningful engagement with the past. The artist once stated,

*I embrace the digital in my handmade art.  
I am cognizant of the limitations of the  
image and its fragmentary narrative as  
well as the power of accumulated images—  
and the context in which they are presented—  
to alter the meaning of the image.*

With a focus on the visual history of art, and largely of 19<sup>th</sup>-20<sup>th</sup> century painting, Evans created *arabesquedesign*. The painting specifically refers to works by renowned artists throughout art history, such as Édouard Manet, Vincent van Gogh, Willem de Kooning, and Henri Matisse. Evans incorporates images of the signatures of these artists into the fabric of the work itself. The title *arabesquedesign* nods to the swooping, curvilinear designs at the bottom of the canvas, which are similar to the ornamental designs favored by Matisse.

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Marque 775.546.1464 y presione 822#



# Michael Heizer

## JFK 6.5

Circa 1960s

Steel

Collection of the Nevada Museum of Art  
Gift of Joan and G. Robert Deiro

Predominantly recognized for his contributions to the field of Land Art, Michael Heizer is known to disagree with his categorization as an Earth-works artist. “At any rate, I don’t consider myself an Earthworks artist. I never was. Look, in a lot of my work I use steel liners. They have nothing to do with Earthworks.” *JFK 6.5* is a conceptual steel sculpture that appears to depart from Heizer’s typical practice of making interventions in the landscape. However, in many ways the sculpture explores the relationship between positive and negative space much like his outdoor sculptures. Created as part of a series on violence, *JFK 6.5* alludes to the assassination of President John F. Kennedy. In the sculpture, the likeness of Kennedy’s profile, which appears on the half dollar, is pierced with a bullet hole close to the nape of his neck—where Kennedy was shot in 1963. The number 6.5 refers to the 6.5mm rifle reportedly used in the assassination.

Born in Berkeley, California, contemporary artist Heizer divides his time between Nevada and New York City. Born to a family deeply rooted in their geographical context, his father was a prominent anthropologist and professor at University of California, Berkeley, his grandfather a geologist. These familial influences would later inform his artistic practice.

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Marque 775.546.1464 y presione 810#



# Leo Villareal

## Particle Field (Triptych)

2017

OLED monitors, electrical hardware and custom software

Collection of the Nevada Museum of Art  
Museum purchase with funds from the  
Tarble Art Acquisition Fund

Leo Villareal conjures biological, lifelike behavior from simple mathematical algorithms. The essence of his art is computer code; light is its manifestation. The code that he writes is intentionally simple, yet the resulting patterns appear to pulse, swarm, and behave in complex and unpredictable ways.

A sensation of gravitational pull beckons visitors towards *Particle Field*, which features dense fields of light particles that radiate from the central panel of each Organic Light Emitting Diode (OLED) screen. With OLED technology, an extraordinary degree of complexity is possible, since each pixel provides its own illumination.

Villareal has attended Burning Man since 1995 and credits a visit to the playa as his inspiration for becoming a light artist. His work was the subject of a major solo exhibition at the Nevada Museum of Art in 2011. In 2013, he designed *Bay Lights*, a 1.8-mile-long light sculpture spanning a portion of the San Francisco Bay Bridge—it became a permanent feature of the Bay Bridge and is now illuminated every day from dusk to dawn. This appeared to be the artist's magnum opus until he was selected in 2016 as the lead artist for *Illuminated River*, a multi-site project designed to illuminate all of Central London's bridges across the River Thames. This project is currently underway.

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