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 The Other Side of Paradise explores Las Vegas at the Barrick

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# The Other Side of Paradise explores Las Vegas at the Barrick

By **Liam Newberry** - March 1, 2020

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As one of the few art galleries in the city, the Barrick has long been filled with Las Vegas culture. Its location in the center of campus means that it often hosts Las Vegas-based artists and alumni from the school. “The Other Side of Paradise” is a fascinating exhibit— because it takes a magnifying glass to the Jewel of the Mojave, and rejoices and celebrates Las Vegas even as it criticizes it.

The works presented in “The Other Side of Paradise” are all permanent fixtures in the Barrick’s collection, from artists who hold a connection to Las Vegas.

David Sanchez Burr, Carol Caroompas, Justin Favela, Noel Garcia, James Gobel, Daniel Habegger, Tom Pfannerstill, Victoria Reynolds, J.K. Russ, Mikayla Whitmore, Yek, and Brian Zimmerman’s works are all displayed in the workshop installation section of the Marjorie Barrick, and each has a unique vision or statement about the city of Las Vegas.

From a collage featuring a scantily-clad woman with a flower for a face to a (nearly) featureless expanse of shifting hues of blue and green meant to represent the nature of Nevadan rainstorms, the piece can get a tad surreal, but the messages which each piece is attempting to convey is clear, in most cases.

For instance, the flattened, hand-painted box of Pabst Blue-Ribbon beer is ostensibly a statement on the disposable pleasure that Las Vegas is famous for, a visual symbol of the used-and-then-abandoned nature of lots of Sin City’s much-touted entertainment. Then there’s the picture of raw beef framed in Victorian Lace, indicating that the consumption of flesh—both visual consuming of flesh through many of the strip’s sexual outlets and the actual consuming of flesh in the form of meat dishes served in the city—is glamorized and made to look less horrific than it is.

One of the most interesting pieces in the gallery is a chair that has one leg that is shaved down to an almost comical stick of a thing and yet remains standing. The description of the piece offered the following interpretation: “The chair is fulfilling its necessary base function. It is supporting itself. It is only when we ask more of it, to support us, that it will fail” (this quote offered by the artist himself, Brian Zimmerman).

If the gallery offers a perspective on the city of Las Vegas with every piece, what then does this chair say of the city? It’s thought-provoking and asks viewers to form their own interpretation: one of the primary purposes of the Barrick’s curation, and frankly, of art itself.

“The Other Side of Paradise” will be hosted by the Barrick until March 14.

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**Liam Newberry**

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# DAVID

## Art in Vegas

### Doubling Down on the Creative Milieu

By Lissa Townsend Rodgers

Few cities have as profound a visual identity as Las Vegas. Even people who've never been here can "see" it, from the distinctive skyline, to the street-level neon signs and the cars and dice on the casino tables.

It's also been an inspiration for artists working in every format. Songs, stories, movies — every form of art has, at one time or another, embodied the Sin City image as both elemental inspiration and flamboyant flourish. And it includes the visual arts, from Annie Leibovitz photographing Sammy Davis Jr. in the desert, to the ubiquitous and anonymous "Welcome to Las Vegas" posters in gift shops.

"Our visual history is incredible, even off the Strip — there is literally art everywhere," says Krystal Ramirez, part of a local troop of artists.

Art about Las Vegas may be a known quantity, but what about art in Las Vegas?

"I think that being in Las Vegas definitely inspires my work," says lifelong Las Vegas resident and artist Justin Favela. "I pay attention a lot to the surface. ... That definitely correlates with Las Vegas and its design and its architecture." Neon has had a tremendous impact on local artists, both as a subject and as a medium. Jerry Misko depicts neon signs, while Richard Hooker uses neon tubing to create art. Hooker, artist and former Urban Arts Coordinator for the City's Office of Cultural Affairs notes that he is far from the only one to work in this medium: "Some important works are based on light: like the UNLV Flashlight, the Arts Commissioned works for the Fremont Canopy, the Cultural Corridor Bridge, the 18b paintbrushes and that sweet light work in the Fremont Garage that Mary Warner and Rayann Figler created for the Centennial."

The city's relationship with light goes beyond its synthetic forms. Photographer Ginger Bruner says that in the "East, things like humidity [create] a wonderful automatic filter that makes everything pretty. The light here is so hard ... that you either have to embrace it or learn how to mitigate it."

Las Vegas is a city of characters that invite observation. They can be as outrageous as a jump-suited Elvis impersonator riding a Rascal past a pawnshop billboard, or as subtle as the expression on a woman's face as she checks her watch. We imagine their backstories — Winner? Loser? Wedded? Divorced? Local? Tourist? "I really got inspired by lots of people out there. ... The nomadic quality of people moving in and out," says local artist Joseph Watson. "A lot of Vegas stories have influenced my work directly."

There's also the unique visual texture of our cityscape. "Before I moved here, I made paintings of broken-down neon," says Erin Stellmon. "But once I moved here, I started doing collages. Vegas is sort of a huge collage." After all, what is the Strip but a collision of fairy castles and pyramids, fonts and videos, shapes and colors flung together haphazardly into a harmonious whole?



# DAVID

The art community reflects the ever-changing nature, not just in what it depicts but how it behaves. “Las Vegas has a short memory of its history including its cultural past,” says Ricahrd Hooker, “It seems change-addicted, intent on looking for the next big thing and ready to topple over obstacles in the way – and that goes for art and culture.” Joseph Watson agrees: “If you ask anybody what the Vegas art scene is, nobody will have the same answer, because it’s constantly evolving. I think it’s the nature of this town too—things get imploded, things get built.”

The small town/big city dichotomy of Vegas is also in practice.

“It’s a smaller art community,” Favela says, “which is great because it’s a tighter-knit art community. Everybody supports each other, goes to each other’s shows and gives each other opportunities. But, then again, it’s a small town. So maybe after a year or two you run out of places to show, and there’s nobody to buy your art. So that is kind of the downside.”

Like the rest of Las Vegas, the arts community took a big hit during the recession. Seven years later, that blow still smarts. Michele Quinn of Michele Quinn Fine Art recalls moving back to Las Vegas in 2003. “We had a strong group of people that I felt were honestly working to bring something better and bigger here. And it was working. Until the market crashed.”

The recession hit personal and business budgets hard. Disposable income for purchasing pieces and donating to arts organizations vanished. And while Vegas has plenty of empty walls and fat wallets, serious collectors often head for Los Angeles or New York to make their purchases. “If they want to buy substantial art, they have a tendency to take themselves elsewhere to buy it,” says Bruner.

But if the arts community is still struggling, the Arts District is thriving, as empty storefronts and auto garages give way to antique shops and cocktail bars. It’s the fate of all boho neighborhoods. New York City’s SoHo has become so pricey that not even the Museum of Modern Art can afford the rent anymore; downtown Los Angeles’ artist-friendly spaces closed up as steampunk bars and Ace Hotels opened. While the 18b Arts District isn’t nearly that costly, it still creates another complication in the always-precarious business of showing and selling art.

“Artists understand that. We know that we’re the guinea pig for real estate people. But the rents in the Arts District are past the point of people being able to afford them,” says Stellmon. “The [Contemporary Arts Center] is an institution that has been here 26 years and they can’t afford a space downtown. You have an Arts District without contemporary art.”

To that point, there have been a number of gallery closings: Dust, VAST, Main Gallery and, most recently, the Trifecta Gallery. The Arts Factory, home to more than a dozen galleries (as well as a yoga studio, skate shop and bar/restaurant), is on the market. First Friday has moved from the side streets of Main Street and Casino Center to a more manageable space on the other side of Charleston – a spot better suited to pop-up art kiosks and food trucks.

But Las Vegas are nothing if not survivors, and artists are no exception. Even if no “whales” have come to drop a bankroll, these creative survivors have found a few allies. The city of Las Vegas has sponsored a variety of projects created by local artists – not only in the Arts District, but all over the Valley. The more visible endeavors include the Zap boxes in a number of neighborhoods, where local artists enliven blank, gray utilities with individualized artwork. Other projects have included bus shelters along Paradise Road and Main Street, and a series of art benches and a “signature sculpture” as part of the Main Street Improvement Project.

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“I do think that the county public art program will have a tremendous impact on Las Vegas and be as important as the creation of the 18b arts district downtown,” says Richard Hooker. “It will draw people into an arts experience and more importantly will provide artists opportunities to work.”

Less obviously, the city offers other options for artists trying to get their works seen by the public, particularly at a time when spaces to exhibit are becoming harder to find. “There’s not a lot of galleries to show at anymore,” says Favela, “so we’re showing at the government center. We’re showing at the community center. It’s very important and encouraging to artists.”

Casinos are also an unlikely ally. Steve Wynn has flaunted his art collection since the days when he hung up Monets and Picassos where the Desert Inn’s blackjack tables used to be. But newer casinos are integrating art into the property and the experience. “I think the casinos and large-scale properties started realizing that their clientele were more sophisticated than they were before, so fine art started making more and more sense,” says Quinn. “It was also evident that many pieces created a unique environment that could not be easily copied by any competitor.”

City Center made pieces by Henry Moore and Maya Lin essential to its design; Nancy Rubins’ Big Edge sculpture sits in the center of the entry, taking the idea of the Vegas casino neon sign or porte-cochere to the next level. The Cosmopolitan uses art displays as part of the property’s identity, from the Tracy Emin on the marquee to the Shepherd Fairey in the garage. There’s also room for up-and-comers at its P3Studio, where artists spend a month “in residence” in Las Vegas, and tourists can take a peek at the creative process through glass walls, much as they might watch a Bellagio fountain.

As Las Vegas looks to diversify its revenue stream with new attractions, art may be one of the ways to accomplish it. “Vegas visitor demographics are changing,” says Aurore Giguët, program director at UNLV’s Marjorie Barrick Museum. “It’s a younger crowd interested in experiences, post-able experiences — dining, clubs, music and art.” Without a casino-sized bankroll, local museums also are seeking new angles and new audiences. The Barrick and the Neon Museum have partnered for lectures, most recently with artist-in-residence and local David Sanchez Burr. The Barrick now offers lectures, film screenings, family projects and an “art bar” that allows visitors to create their own works. “The audience demands and requirements are changing in this generation,” Giguët says. “There are still people who come in and just like to see a white space, where it’s quiet — where they can just experience the art one-on-one. And then there’s others that like the hands-on (experience).”

“There isn’t an existing infrastructure to support a lot of organizations,” says Kelly. “Partnerships are essential.” When organizations work together, she says, art becomes “more accessible to different kinds of people. It allows for more interpretations. ... it makes it more dimensional in a way that, I think, is far more accurate to this city — something more open-ended and changeable.”

This sort of collaborative, flexible structure seems to be what many have in mind for a contemporary art museum in Las Vegas, an idea bandied about since before the Las Vegas Art Museum closed in 2009. Quinn encourages people “to think about an institution that could be unique to us specifically, something more interactive, that speaks more to our environment and the history of art in the community. Not just importing works for the sake of exhibition.” Giguët agrees that the traditional big space for a big collection might not be the ticket for getting a contemporary art museum in Las

# DAVID

Vegas. “Starting small, maybe a satellite of some other institution,” she offers. “Growing your audience, growing your supporters and then growing your facility.”

If the art scene is to continue to develop, its proponents may also need to think expansively and collaboratively. “If you want to be a serious artist in Las Vegas, you need to focus beyond the small gallery spaces here,” says Ramirez, noting the accessibility of public spaces and pop-up galleries. “More important than showing in a gallery is showing in the community, and getting them interested in your work.” Art in unusual places varies from James Turrell’s installations at Louis Vuitton in City Center to Favela’s repurposing of a North Las Vegas minimart. “There are simply more practicing artists, more of a critical mass having its own constituencies and many artists now are working more across experimental platforms as opposed to traditional forms like studio/exhibition spaces,” explains Richard Hooker.

Stellmon says that one “of the missions of (Contemporary Arts Center’s) reinvention is to bring art to more areas in Las Vegas. I think that’s something that’s potentially really important.”

Those efforts toward expanding both the social and geographical audience have included a recent talk with Las Vegas art sensei Dave Hickey at the Smith Center. One of Hickey’s chief topics was Michael Heizer’s “City,” a monumental art piece about 150 miles from Las Vegas on a parcel that an alliance of environmentalists and art lovers is attempting to have declared a National Historic Site. It’s the sort of cross-community support for a major project that can raise our city’s artistic profile. “They’re starting to recognize us on the map,” says Joseph Watson. But “I would like to see the Vegas Arts District make more of an impact on people outside of Vegas.”

“We don’t have the kinds of cultural institutions other cities have,” says Danielle Kelly, an artist and executive director at The Neon Museum. But “we have other things. The desert is incredibly vibrant, diverse and expansive. And I think the city is the same way. You have to check your assumptions at the door to open yourself up to what there is.”

The future of the Las Vegas arts scene may require embracing our city’s natural tendencies, not fighting them: Roll with the winning streak, change the headliner, build it up and tear it down. But also shake hands with the guy across the table and know when to split the pot.

## Best artist



David Sanchez Burr

Tough field — so many worthy artists — but in the end it had to be Sanchez Burr. His much-talked-about recent exhibits (New Citadel at the Cosmopolitan, Beyond Sunrise Mountain at the Clark County Government Center) have been innovative, daring and deeply thoughtful about such Vegas-relevant issues as transience, decay, randomness and the environment. Along the way, he has employed sculpture, sound and the creative labor of viewers. And his late, lamented Multiplexer gallery (it closed last year), which was devoted to cutting-edge video art, further attested to his readiness to lead the breaking of new ground. SD ([davidsanchezburr.com](http://davidsanchezburr.com))

## Best artist to begin collecting now

If I were a Medici contemplating my delicious 2014 art budget, I would fund one of Yasmina Chavez's edgy, weird and wonderful performative projects combining photography, sculpture, opera and Bhutto.

— Danielle Kelly

Alisha Kerlin's work is on the uptick in 2014. Grab one of her elegant and deceptively simple pieces at MCQ Gallery this spring — before they get out of your price range.

— Brent Holmes

There are so many. Gun to my head, I would say Matthew Couper. His work is consistent, beautiful, intellectual, and supremely executed, exploring themes of culture



# This festival aims to bridge the urban-rural political divide ‘in a time of rot’

Nov 2, 2018 6:20 PM EST

A food and arts festival in central Wisconsin has grand ambitions. “Fermentation Fest” celebrates art, farming and all things fermented. But in addition to serving up sauerkraut and kombucha, festival organizers also hope it provides an opportunity for people living in urban and rural areas to connect with each other. Jeffrey Brown reports.

## Read the Full Transcript

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**Judy Woodruff:**

Finally tonight, an unusual food and arts festival aimed at bridging the urban-rural divide in Central Wisconsin.

Jeffrey Brown reports from the city of Reedsburg. It's part of his American Creators series.

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**Jeffrey Brown:**

It's called Fermentation Fest, a celebration of Wisconsin rural life and all things fermented, cheese and beer, of course, but also, bread, kombucha, and kefir.

Fermentation involves the chemical breakdown of vegetables, fruits and other organic material to extend their use and create new tastes.

But this two-week gathering every fall, started seven years ago by husband-and-wife team Donna Neuwirth and Jay Salinas, also comes with a bigger idea.

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**Jay Salinas:**

The idea of fermentation as a metaphor, that it's controlled rot. When things break down, inevitably, but in the right circumstances, they turn into delicious products.

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**Donna Neuwirth:**

Yes, something that adds longer shelf life, dense nutrients.

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**Jay Salinas:**

Strong flavors

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**Mike St. John:**

Nobody talks to anybody.

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**Jeffrey Brown:**

Nobody talks to anybody?

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**Mike St. John:**

Yes. I'm often curious as to why a lot of people believe some things, but you can never talk to them and have a conversation about it, because they'd go off the handle.

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**Jeffrey Brown:**

So, what does America today sound like? Artist David Sanchez Burr took the cacophony and, here in a Wisconsin field, blended it into a strange soundscape he calls Nowhereradio.

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**David Sanchez Burr:**

The idea is to have people collaborate with me on projects, just inviting everyone to be a part of this audio experience.

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**Jeffrey Brown:**

Somewhere in here, the sounds of pigs, someone reading a poem about a failing family farm...

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**Man:**

The lights went out on the farm for the last time tonight, for, tomorrow, the cows will be gone.

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**David Sanchez Burr:**

If we train ourselves to speak to each other, this is a vehicle that could work for that. Can an artwork actually change something? Perhaps, perhaps not. But the effort is there to give people voice, and I think that that's something that's needed.

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**Jeffrey Brown:**

A fine thought in a county and country full of ferment.

For the "PBS NewsHour," I'm Jeffrey Brown in Nowhereradio, North Freedom, Wisconsin.

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**Judy Woodruff:**

All right. And we're not going to leave you there, Jeffrey. Please come back.

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*By* – **Jeffrey Brown**

Jeffrey Brown is a senior correspondent and chief arts correspondent for the PBS NewsHour.

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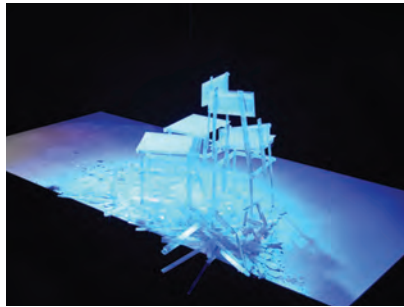
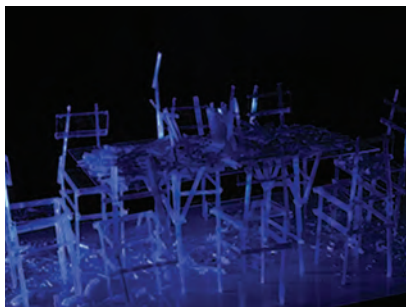
David Sanchez Burr

## MATERIALISM/ ANTAGONISM

*Video, Mixed Media and Electronics (2014)*

In this work a scale model of a luxurious dinner table built from crystal is deconstructed over time by the amplified sound frequencies of a vintage 70s organ. The work is intended as a critique of class inequality and focuses on how the intimate scale of relationships in our social systems are linked to the deterioration of democratic process.

David Sanchez Burr is a mixed-media artist living in Las Vegas, Nevada. Born in Madrid Spain, Burr began his experimental sound and visual work while studying at Virginia Commonwealth University. He has exhibited nationally at art centers and cultural spaces including the Yerba Buena Center for The Arts (San Francisco), Intervene:Interrupt conference (UC Santa Cruz), Performance Studies International (Stanford University), In-Light at 1708 Gallery (Richmond), and Memphis Social an Apex Art Franchise Exhibit. Burr received an Art Production Fund Award in 2013, and has received grants from the Nevada Arts Council and National Endowment for the Arts.



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Amelia Marzec

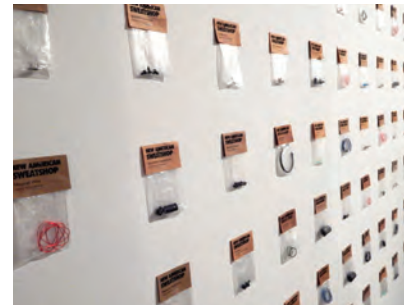
## NEW AMERICAN SWEATSHOP

*Mixed Media (2014)*

Imagine a future where the American dollar is worthless. To re-build the economy, citizens must use the only resource available: decades of post-consumer waste. With no way to afford expensive international electronics, but with a deep human desire to connect, they sift through obsolete products searching for working parts. The goal is to build a new communications infrastructure that is community-controlled and far from the prying eyes of any government. Amelia Marzec's New American Sweatshop manifests itself as an installation that models a functioning manufacturing plant. It relies on volunteer labor to hand-build semi-functioning prototypes of what our technology could look like in the future. All supplies, furniture and uniforms are created from local salvaged goods.

Amelia Marzec is a Brooklyn-based artist focused on enabling activist communities through innovative uses of technology. Her work has been exhibited at Flux Factory, NY Hall of Science, Governor's Island, MIT, SIGGRAPH,

DUMBO Arts Festival, and Rhizome ArtBase. She was a resident at Eyebeam Art and Technology Center, a fellow at A.I.R. Gallery, and a nominee for the World Technology Awards. Her work has been featured in Wired, Make, Hyperallergic, Neural Magazine, Metropolis Magazine, and the front page of Reddit. She holds an MFA from Parsons School of Design, and a BFA from Mason Gross School of the Arts.



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Jakob Torel

## A LITTLE GIRL WITH APPLES AND A FLICKERING BULB

*Video (2013)*

In this piece the artist layers multiple versions of a photograph from a night market in X'ian, China. Merged with the sampled sound of a flickering light bulb, the work attempts to create a sustained sense of experiential disruption.

Jakob Torel's practice deals mainly with the archival meaning of photographs and its capacity to examine the past. Torel has exhibited in several group shows in Israel, including Inga Gallery in Tel Aviv.





They're probing at a time when the bucolic Driftless Area has become a magnet for scholars and journalists trying to make sense of the rural voter.



**Cows along the Farm Art  
DTour route, near La Rue,  
Wisconsin. (Photo: Mary  
Louise Schumacher /  
Milwaukee Journal  
Sentinel)**

Democracy is on everyone's mind, says David Sanchez Burr, an artist who is bringing his "nowhere radio" project to a field outside of this town, complete with inflated weather balloons, a small stage, a microphone and an invitation for people to voice whatever opinions or stories they like. The platform is open to all, he says, and the collected audio stories will be blended into a solar-powered sound installation.

"I'm a very practical person," says Mark Shimniok, who owns a farm that is hosting "nowhere radio."

"The way I look at it, it doesn't hurt anything and it makes people happy."

Elaine Shimniok, Mark's wife, agrees: "I think it's nice that they come up with some of the ideas that they do."

# MAS, covered



It's Saturday, in the seam between afternoon and evening. On the pitted asphalt outside **VAST Space Projects**, you encounter Max Presneill, a motive force behind MAS Vegas, about which more in a minute. Around you, **arty types from Vegas and L.A.** chat and drink in the pre-dusk swelter, clustering beside the food truck out front, inside the art-crammed warehouse, by the performance-art BBQ in the back (*mmm, tasty brisket of art!*). Inside, the walls and floors are packed with such a disarray of paintings, sculpture, video and sound pieces, unclassifiable hybrids — all of it so **aesthetically and politically diverse** that no theme, scheme or meme could tie everything together — that you overheard two artists debating about which combination of drugs a viewer would need to properly experience it. (LSD

and meth, it seems.) There's enough work in there to render VAST's 5,000 square feet decidedly *unvast*.

Which brings us back to Max: An artist and a curator at the Torrence Art Museum in California, he presents as a convivial Brit, bouncy of demeanor, arriving a tad late, rumor has it, thanks to some footy on the telly. After a brief exchange, you say something innocuous — *I really enjoyed this exhibition* — and he gently stops you. Your casual use of "exhibition" suggests that you may have missed the point. The **fertile variety of the art**, the scrum-like *muchness* of it all, as well as the hey-let's-put-on-a-show style of presentation, is meant to be the very opposite of a curated, filtered, scholarly *exhibition*. Better phrasing: "**A social gathering with art.**" He nods approvingly. *Kick save at the net!*

The MAS in MAS Vegas stands for **Mutual Admiration Society**, and, as explained by artist Mike Dommermuth, onetime Las Vegas, longtime Angelo, it works like this: Max and the other L.A.-based organizers invite a few artists to participate; those artists invite a few more; and so on, until critical mass is achieved. Same thing happens in whichever target city MAS has chosen. Then, the two scenes converge for one night. Later, VAST owner Shannon McMackin will chose **10 of the Las Vegas artists** for a show called *MAS Attack*, in Torrence, in August.

Saturday represented a rather unprecedented **mingling** of the Vegas and L.A. art scenes, though not entirely out of keeping for VAST, which has repeatedly benefited from McMackin's connection to Los Angeles — 2013's stellar *Tenth Circle* exhibition being a great example among several. So it was a good exercise in a **bridge-building**, idea-exchange kind of way. But it also proposed a looser, event-driven way to display art, placing a premium on its **social dimension** without downplaying its importance. "Like First Friday," someone murmured. "In a good way," someone answered.

The art of MAS Vegas defies easy summary: on the floor, a grid of empty bullet shells (some of them kicked over as the evening wore on); a video of a sobbing woman; paintings of every imaginable description. Out back, at the **BBQ station**, artist (and Desert Companion designer) Brent Holmes served brisket, accompanied by a video that juxtaposed his own African-American family having a Texas cookout with Cliven Bundy's comments on "the Negro."

Two standout pieces utilized sound. Las Vegas **David Sanchez Burr** set up a miniature dining-room set, table and chairs, made of gypsum crystal, which would be rattled apart by noise from an adjacent speaker. Draw your own metaphors. Outside, an urgent industrial throb poured from a tiny alcove in the building's front wall. Within, artist Grant Tyler had set up a sound system to play a composition he began writing the day after Philip Seymour Hoffman died. Viewers were invited to tinker with the sound system — **plink on the keyboard**, twirl knobs on a sound mixer — to add permanent changes to the music. After a couple hours of this, it no longer resembled the initial composition. As the sun sets and the crowd thickens, Tyler tells you he was inspired by something Burr had once told him: "Art made by artists is boring; art made by people *using the artist's ideas* is interesting." And so it is.

"I loved being in the position of having no control," McMackin said afterward. "You can't and shouldn't choreograph inherent chaos." She plans to keep a selection of the MAS Vegas works on display for a few more weeks.





## Exhibition Reviews 1 and 2



December 12, 2016

Michael Villanueva

Exhibition Reviews 1 & 2

Art 451

12/11/16

In the first exhibition, I would like to talk about David Sanchez Burr and his work called New Citadel II. This is a mixed media and electronic installation that involves experimental sounds, visuals, and components of interactivity. The *New Citadel* is an ongoing project that speaks to theories of urbanism, the post-industrial landscape, and property of shelter as a perpetual social struggle. The work consisted of 5 towers that were spread throughout the room, each tower would spin at random times dropping pieces of wood to the ground. There is also connectivity between the towers as bridges have been built between them. There seems to be a divide as well because on one side there are three towers, the other two, but it could just be the artist construction of the city as a whole. Without the interactivity, which I didn't know at first, it was difficult to understand. At first impressions, it seemed to be a destruction of social powers, and people at higher classes, lower classes, or middle classes, can take a plunge at any moment, depending on how the system reacts. After knowing that it was interactive, and that sounds could be created through these rods at the side, my thoughts were completely changed. It showed that we had the power over this society, that we can control what sounds came from which pipes. The sounds were low and very bass heavy creating an uneasiness within the space. As people being in control of the art project, we can rebuild and restructure, or tear down and demolition this society as we please. It gives power to those in the space, so children, adults, students, were in equal power when in control of this society. This project shows the complexities of society, and also structural living conditions. It

also showed themes of power, capitalism in the sense that all people cannot live in luxury but rather, in very unsafe unmanaged slumps, and possibly a representation of slums and poor neighborhoods. Over time the piece grew on me and it was an enjoyable piece to interact with and see.

The second exhibition is a projection from two different angles. This is a work by Anthony McCall called "Swell." "A McCall solid light work is best understood as a sculptural object made of light, modified and shaped over time." The projector on the top right created an image that resembled an incomplete cone, and on the bottom left it projected an image of a line. These two images interacting with each other created a unique perceptual experience. It seemed like an optical illusion when looking at it head first, and there is a sense of interaction with it as well as you can disrupt the space by standing in way of the projection, but it could create a different image if there was someone there. At different angles the piece changes and that is something that is very effective. In such a large setting and in a dark space of silence, it made me think what the piece was about. This light sculpture was very interesting as it occupied the whole space, to get into the middle of the piece, you have to walk through it, disrupting the light and space of the projection. This concept of space plays a huge role in this as the projection itself has a lot of space. There is a strong use of negative space, and maybe a place in which people contemplate and ask questions about what is happening in the world around them. It is a visual experience as the image projected doesn't line up with our own idea of how it should work in our perception. This work is simplistic, yet effective in messing with the ways our eyes see things and overall successful the representation of the work.



Art 451

lectures and exhibitions



Enter your comment...

# 'Tilting the Basin' unites the state's art scenes in a glorious show of strength



***Tilting the Basin: Contemporary Art of Nevada*** Through May 14, Wednesday-Sunday, 10 a.m.-6 p.m.; Friday 10 a.m.-9 p.m.; free. 920 S. Commerce St., 702-201-4253.

Let's teleport *Tilting the Basin: Contemporary Art of Nevada* from Las Vegas to Manhattan. Better yet, clone the whole thing; put a copy in London, another in Sao Paulo, one in Shanghai. The international art world should know: Nevada is home to first-rate artists who can hold their own anywhere.

Displayed in a gorgeous 14,000-square-foot warehouse, *Basin* convincingly argues the relevance of artwork made by 34 artists living throughout the state. Given the pitfalls of geographical survey shows, this one is surprisingly coherent. Co-curators JoAnne Northrup (Nevada Museum of Art) and Michele C. Quinn (MCQ Art Advisory)

ensured mostly top-tier quality. Another unifying factor is the tendency toward tactile materials: embroidered fabric, stippled paper, clumps of wool, frozen tinsel, hand-blown glass, maybe even a household appliance or two.

Chief among the revelations is Galen Brown's "Trees" installation featuring a colorful flock of 27 salvaged Christmas trees hanging upside-down from the 14-foot ceiling. The trees are shorn of branches, sanded and transformed from disgraced symbols of holiday frenzy into animistic objects with

['Tilting the Basin' Las Vegas](#)



signature personalities. Some are erotic, some ridiculous, some are threatening, some short-haul spacecraft for mini E.T.s. Although impressive as a group, the fastidious workmanship lavished on each tree—copper cladding? toothpick belting?—merits careful inspection. “1989” offers a witty critique of consumer culture even as its totemic forms recall primal connections to nature.

Is there a tendency among Northern Nevada artists like Brown to link to the landscape? Katie Lewis’ alabaster topographic drawings and Jeffrey Erickson’s deserty dystopian archival print, among others, suggest so. The Southern group seems more attuned to the urban context of Las Vegas. Chris Bauder’s “Untitled (pink balloon box),” its disarming display cabinet vibrating with breast-like organs, dissects both the sex industry and genetic engineering. Krystal Ramirez’s delicate, ephemeral sculptures, based on the intimacy of handwriting and fragmented thought patterns, speak to issues of privacy in a city known for baring, if not blaring, all. Neon colors, too, correlate with the Southern group, appearing vividly in works by JW Caldwell, Gig Depio, Justin Favela, Brent Holmes, Wendy Kveck, JK Russ, Sean Slattery, David Ryan, Rachel Stiff and others.

Not every artist fits the Northern/Southern, nature/urban pattern. David Sanchez Burr’s interactive, multimedia installation combines and recombines sound and materials in an experiential work as spontaneous as it is engaging. Brent Sommerhauser’s numerous pieces—melting buckets, geysering wood flooring and mysterious silver and copper point drawings—also incorporate chance procedures in a materials-based aesthetic. Matthew Couper’s intricate painting reads like an ex voto coded for the Singularity.

*Tilting the Basin* does more than make the case for excellent art produced in-state. Sponsored by the Nevada Museum of Art and the Art Museum at Symphony Park—a group working to establish a future art museum in Las



# VIRTUAL ARTISTS COLLECTIVE

## THE SOMBRERO GALAXY



Aaron Rudolph

Aaron Rudolph's *The Sombrero Galaxy* is a book about honor: honor of family, honor of place, honor of food, honor of friendship, and the honor of work. These poems honor myriad cultural traditions with the gift of vigorous chiseled language plucked from stars as proof that sombreros are not for decoration. From the word “sombra” meaning shade, a sombrero is protection from the scalding sun, a protection that renders our world just dark enough to see ghosts, even in daylight. Aaron Rudolph's *The Sombrero Galaxy* honors the ghosts we crave to remember. -Gary Moody, author of *Hazards of Grace* (2013) and *Occoquan* (2015), Red Mountain Press, Santa Fe.

Aaron Rudolph's latest volume, *The Sombrero Galaxy*, levels surprising contrasts into how we are and are not part of nature, through both humorous and humanistic

embodiment, as if there were no borders between people and the natural world (...*wind slaps against weeds... like hope*). His astute self-observation reaches into details few would bother with, but which enhance the fullness of these perfectly crafted short poems. Without telling his reader what to think, Mr. Rudolph allows us, often through contrasting concepts, to understand his deep and gentle sensibility. -Debbi Brody, author of *Portraits in Poetry* (2006) and *In Everything Birds* (2015), Village Books Press, Oklahoma City.

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# DISPATCHES FROM THE B.A.D. > 5 REASONS TO ATTEND {RE}HAPPENING 2015

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Dawn Roe (/users/dawn-roe)

**Dawn Roe**, is an artist and educator. She divides her time between Asheville and Winter Park, Florida where she is an Associate Professor of Art at Rollins College. Her work...

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### 1. BMCM+AC and The Media Arts Project

This annual fundraiser supports future programming for **The Black Mountain College Museum + Art Center** (<http://www.blackmountaincollege.org/>) and **The Media Arts Project** (<http://www.themap.org/map/>), two organizations that work tirelessly to promote an appreciation and engagement with the arts in Asheville, and the greater WNC region. Held on the grounds of the former Black Mountain College (now Camp Rockmont at Lake Eden), **The {Re}HAPPENING** connects the rich history of the artists of **Black Mountain College** ([http://en.wikipedia.org/wiki/Black\\_Mountain\\_College](http://en.wikipedia.org/wiki/Black_Mountain_College)) to contemporary art practice. BMCM+AC and The Media Arts Project combine their areas of expertise to provide both attendees and participants with a program that traces the lineage of influence stemming from this seminal institution, which still very much persists today.



*David Burr, now her a d i o*

### 2. Award Winning Local and National Artists

Now in its sixth year, {Re}HAPPENING 2015 builds upon the momentum of past years, furthering the program's strength as a truly interdisciplinary event including 25 invited projects that relate directly to the experimental and rigorously conceptual history of Black Mountain College. Highlights of this year's program include a multi-media dance performance by Asheville artists **Adam Larsen** and **Janice Lancaster Larsen**; a live video/clarinet performance by Charlotte, NC based collaborators **Erik Waterkotte** and **Jessica Lindsay**; an interactive, sound sculpture by Las Vegas artist **David Sanchez Burr** encouraging the creation and broadcast of a community soundtrack; and an on-site sound and microscopy lab culminating in a projection and performance by featured artist, **Gene Felice**, faculty member of The University of Maine Intermedia MFA Program. Additional information on artists and projects can be found at [www.rehappening.com](http://www.rehappening.com/) (<http://rehappening.com/>)



*Gordon Monahan, Piano on Frozen Lake Nipissing*

### 3. The John Cage Room and Moog Music

A fortunate sequence of events this year led to the development "The John Cage Room", a performance space dedicated to the legendary artist-composer and Black Mountain College faculty member. Sponsored by **Moog Music, Inc.** (<http://www.moogmusic.com/>) and



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## ART

# BROADCASTING FROM THE NEON BONEYARD: ARTIST DAVID SANCHEZ BURR'S COMMUNITY RADIO



John Wherry creates sound using artist David Sanchez Burr's installation "nowhereradio: citizen speak" at the Neon Museum.

Bill Hughes

Kristen Peterson

Wed, Apr 22, 2015 (4:33 p.m.)

Well aware that an interactive radio broadcast based on a multi-instrument sound apparatus is not something the average person comes across, artist David Sanchez Burr found the Neon Museum Boneyard fitting for his target audience—those who might not frequent contemporary galleries or art institutions.

"I'm not interested in the usual art crowd," he says about citizen speak, an experimental project that includes a theremin, drums, guitar strings, tuned copper piping and a mixing board. "To keep complex ideas alive, critical thinking alive, you can't pander to the same people. If artists don't try to reach out to the masses [art] loses its meaning and becomes irrelevant."



Bill Hughes

Artist David Sanchez Burr with part of his installation "nowhereradio: citizen speak" at the Neon Museum.



By the afternoon of Saturday, April 18, when as many as 80 people had already participated in *citizen speak* (including kids from the Boys & Girls Club the day before), things were going swimmingly. They scored their own music on paper that ran through music boxes; broadcast imagined, first-person accounts in the characters of old hotels; ran sticks across beads and poked the screen on a tiny digital piano. The collective sound—timed to a one-second delay—played through transistor radios set about the museum’s north lot.

They were composing, performing and listening in real time with a contemporary art project that had just returned from (re)happening, a celebrated event in North Carolina at the site of the legendary and short-lived Black Mountain College. Sitting at the center of historic Las Vegas signage, citizen speak welcomed anyone who approached and wanted to participate.


The two-day event at the Neon Museum was part of the nonprofit organization’s first try at its artist-in-residence program, one of many events designed to engage the community beyond its collection of storied neon signs. Next, some of the instruments and audio recordings from the experience will be displayed at the Barrick Museum (April 27-May 20).

But for a few days, the live, experimental element at the Boneyard brought complex contemporary art into the hands of those not always likely to seek it out.

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Kristen Peterson joined the Las Vegas Sun in 1998 as a general assignment reporter. In 2003, she turned her focus ...

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Posted April 17, 2015 - 12:24pm

## Neon Museum invites families to join 'citizen speak'



Artist David Sanchez Burr with his "Citizen Speak" project at his home studio in downtown Las Vegas on Friday, April 10, 2015. His work which includes musical instruments and microphones attached to free-standing supports will be shown next weekend at the Neon Museum. (Jeff Scheid/Las Vegas Review-Journal) Follow Jeff Scheid on Twitter @jlscheid

By **CAROL CLING**  
**LAS VEGAS REVIEW-JOURNAL**

Everybody wants to get into the act. Which is exactly the idea behind — and the spirit of — “citizen speak.”

The Neon Museum’s first artist-in-residence project, presented in partnership with UNLV’s Barrick Museum, “citizen speak” gives parents and kids a chance to share in the creativity this weekend, thanks to artist David Sanchez Burr.

In the museum’s second boneyard (more formally known as the North Gallery), Burr will create a dozen sound panels, where participants young and old can play a variety of musical instruments or sound off via microphones; the sounds they generate will be processed through a mixing board.

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"It's participatory and it's fun," Burr says of the free project. "You get to play with all these instruments," setting the stage for "very interesting interactions that happen."

Even those who don't want to play or talk can listen in, via headphones, to the project's low-power, real-time FM radio transmission.

The setup is similar to installations the Las Vegas-based Burr has created elsewhere — first near California's Sequoia National Park and most recently in North Carolina, at an experimental art event near Asheville.

This weekend's Neon Museum "citizen speak" boasts "all-new instrumentation," featuring percussion and string instruments, along with "different things" from staplers to bed springs, that "create these different sounds," the artist says. "This will be the largest one" he's created so far.

"I think about the piece as a way to express democracy," Burr says. When

When: 10 a.m.-2 p.m.  
Saturday and Sunday

Where: Neon Museum, 770  
Las Vegas Blvd. North

Admission: Free (702-387-  
6366,  
[www.neonmuseum.org](http://www.neonmuseum.org))

The chance for parents and kids to share the creative experience also plays a primary role in the project, which Neon Museum executive director Danielle Kelly and Aurore Giguët, the Barrick Museum's program director, brainstormed following a convention last fall where "one of the big themes" was "inter-generational learning," Giguët recalls.

They thought, "Why don't we work with artists who are influenced by their kids?" Giguët adds.

"(Her) very specific idea was to bring in artists who also are parents," Kelly says.

Because the Neon Museum had never had an artist-in-residence, and had no funding for one, Burr emerged as a leading candidate to inaugurate the program, she notes.

That's partly because he's done several residencies and could offer some "do's and don'ts," Kelly says.

And that's partly because Burr and Kelly are husband and wife and "he would donate his services and basically be our guinea pig," Kelly says. "Saying no really wasn't an option."

After parents and kids create "citizen speak" this weekend at the Neon Museum, the project will live on, from April 27 to May 30, at the Barrick Museum. (An artist's reception will be from 1 to 3 p.m. May 2 at the Barrick to celebrate the exhibit, which will feature not only the sound panels but the soundtrack created at the Neon Museum this week.)

The museums have partnered previously for panel discussions and other presentations, "supporting each other and building a climate of collaboration," Giguët says.

The installation of the "sound piece created in residency" represents "a true partnership" with the Barrick, Kelly adds. "We love working with them."

Before "citizen speak" can move on to the UNLV museum, however, it's up to Neon Museum visitors to help create it.

"Come down, make music, make sounds, talk about what you love about the signs," Kelly says.

Overall, it's "inclusion, participation, performance" that "activate a group," and will activate "citizen speak," Burr says.

Without them, he says, "the artwork isn't complete."

For more stories from Carol Cling go to [bestoflasvegas.com](http://bestoflasvegas.com). Contact her at [ccling@reviewjournal.com](mailto:ccling@reviewjournal.com) and follow @CarolSCling on Twitter.


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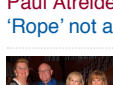
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Friday, Apr 17, 8:00 pm



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## ART

## FOLLOWING DAVID SANCHEZ BURR'S ITINERANT RADIO/ART EXPERIENCE



Image from Sanchez Burr's *Somebody Kill the Radio* exhibit at Kleven Contemporary in 2012.

Kristen Peterson

Wed, Mar 18, 2015 (5:38 p.m.)

In 2010 artist David Sanchez Burr launched a project based on the idea of a community broadcasting itself in real time, an art experience reliant on chance and audience participation. He provided the instruments and other sound devices, the audience interacted and the project evolved, moving from the foothills of Sequoia National Park to galleries and art spaces in Las Vegas and Tennessee.

Next month the itinerant radio station heads to *(re)happening*, a celebrated experimental art event in North Carolina at the site of the legendary and short-lived Black Mountain College, where in 1952 John Cage held what is considered to be the first Happening in the United States. As one of 80 participating artists from around



David Sanchez Burr

the world, Sanchez Burr will attach speakers playing the live broadcast to helium balloons released into the forest—a perfect fit for *(re)happening*, built on chance and observer participation.

Then it returns to Las Vegas, where on April 18 and 19 the artist will be the Neon Museum’s first artist in residence, installing portable radios in the museum’s second Boneyard for a live visitor-created field of sound that will broadcast through the facility in a low-frequency FM transmission. This time, the instruments will be accompanied by visitors talking about the museum’s historic signs using provided text or their own memories.

The family-friendly residency, titled *citizen speak*, is a collaboration between the Neon Museum and the Barrick Museum (which will later exhibit the instruments and audio recordings). The museums plan to make the residency program an annual event featuring artists who are parents and whose children influence or participate in their work. For Sanchez Burr, whose son Calixto, plays all the sound devices in the studio, it’s another opportunity to bring the community into art making in which the social dynamic, however it plays out, is a main ingredient.

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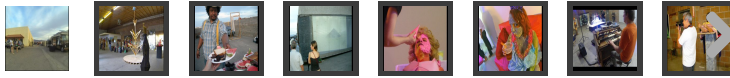
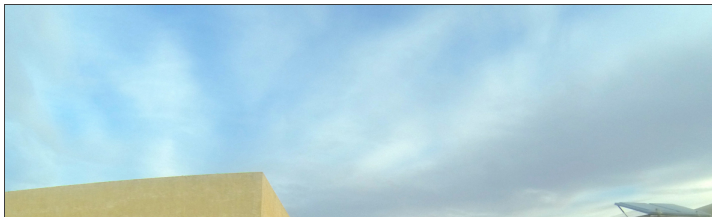


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A small cul-de-sac in the industrial area of Henderson may seem an unlikely place to encounter a large-scale contemporary art event, but Las Vegas can be full of surprises. As the sky begins to tinge with mauve on this mid-May Saturday evening, a stream of people enter the gates to a sprawling sand-colored warehouse. Through a raised roller door, large canvases can be glimpsed behind a towering wooden sculpture topped with a world globe encircled by small plastic canisters. This sculpture by UNLV graduate Mike 'Vegas' Dommermuth (<http://mikevegasart.com>), now residing in Los Angeles, is titled "Orbit".

In geographical art-centric terms, this sculpture could represent the cultural hub of Los Angeles at the center, with Las Vegas and other surrounding cities caught in its gravitational pull. But on this particular evening, Las Vegas is at the center of the universe, with nearly fifty artists having traveled from Los Angeles to install their work at Henderson's VAST Space Projects (<http://www.vastspaceprojects.com/>), in one of the largest ever collaborative ventures between Los Angeles artists and their Las Vegas counterparts.

The MAS Vegas event was conceived by Artra Curatorial (<http://www.artrala.org/>), an organization that aims to implement new modes of artist-centric community-building exhibitions. Previous MAS (Mutual Admiration Society) one-night events have been held at the Torrance Art Museum (<http://www.torranceartmuseum.com/>) in Torrance, CA and Studio 17 (<http://www.studio17sf.com/>) in San Francisco, CA. Artra selects half of the exhibiting artists and the venue curators select the other half, with the actual artworks shown being selected by the artists themselves.

Before investigating the interior, I head towards a small table covered by a red checkered tablecloth, piled high with barbecued brisket, beets, bread and freshly sliced watermelon. Artist Brent Holmes shares out this southern texas-style barbecue that replicates his experience at reunions on his family's cattle ranch in Egypt, Texas, which previous generations have owned and worked for almost 200 years. The video work projected on the container wall behind Holmes, juxtaposes idyllic family scenes on the ranch with a voice-over of Nevada rancher Cliven Bundy reciting his now notorious views on slavery.

As I enjoy the tender brisket, I'm greeted by a yellow and pink painted apparition wearing a blonde wig and red stilettos. I finally realize I know this person, and follow her into a room where body painting is taking place. Artist Wendy Kveck (<http://www.wendykveck.com/>) is bringing to life her colorful drawings of ravaged party princesses in collaboration with designer Jennifer Henry of Flock Flock Flock (<http://www.flockflockflock.com/>) who clothes the princesses in her signature style using repurposed materials. Over the course of the evening, the four princesses become even more tragic and smeared, with layers of painted frosting slowly dripping from their faces.

In the main warehouse space, paintings and video works line the brick walls, some balanced on paint cans and other paraphernalia, as befits the transitory style of the event. Although the artists and curators have brought the works together in only hours, there are also large-scale sculptures and complex installations in the center of the space. There is a raw energy present and an excitement level that is rarely found in traditional art institutions that by necessity are bound by administrative policies and slow-moving processes.

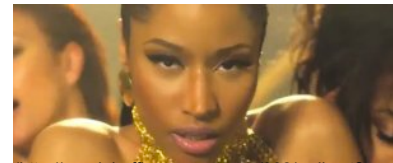
Artist David Sanchez Burr (<http://www.davidsanchezburr.com>) sits down at an electric organ and begins to play. As the music becomes louder and more strident, delicate structures on a light table before him begin to shake and slide as if in an



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## Nicki Minaj's 'Anaconda' Video Has All The Butts You Could Ever Want In A Music Video

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## Wednesday's Morning Email: ISIS Beheads American Photojournalist

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## Every Year Since 1974, This Artist Has Photographed Himself In Nothing But Her 'Birthday Suit'

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earthquake. Then as the sound reaches a crescendo, they finally topple over the edge and shatter on the floor below. This is pure experiential art.

Later I come across Brent Holmes, who having shared out all his barbecued, is now engaged in conversation with Los Angeles artist [Stephen Wolkoff](http://www.stevenwolkoff.com/) (<http://www.stevenwolkoff.com/>). They are standing around Wolkoff's work -- a large mirror on top of a plinth, supporting a pile of white material. Holmes holds out a small white object to me and jokes "He just gave me cocaine. Don't tell the police!" I now see that the object is a word and the white pile is made up of extruded acrylic paint spelling out 'cocaine' multiple times. Immediately I think of a [VICE article](http://www.vice.com/read/someones-trying-to-save-art-in-las-vegas) (<http://www.vice.com/read/someones-trying-to-save-art-in-las-vegas>) I read recently, which asserted people only come to Las Vegas for "Money, free drinks, cocaine, and those nudie flyers they hand out in the street." I ask Wolkoff for his impression of the MAS Vegas event. He replies "I haven't known of Las Vegas as an art city, but there is very cool work here".

VAST Space Projects director and co-curator of MAS Vegas, Shannon McMackin, describes her interest in hosting the event. "The programming of the gallery has focused heavily out of state, particularly LA, so this was a chance to reach out and meet new artists and finally work with the local ones I've forever wanted.... The BYOB spirit of MAS reminded me of the early LA art days of the '90s. This art stuff should always be fun".

At the end of the night I find Artra curator and artist Max Presneill elated by the conversations he witnesses going on around him. The potential of long-term relationship building has inspired him to develop the MAS events both nationally and overseas. He sums up the experience by tapping his chest above his heart. "I like it for this".

**MORE: [VAST Space Projects, Installation Art, Curator, Video Art, Performance Art, Photo Galleries, Las Vegas, Visual Art, Barbeque](#)**

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### ABC Apologizes For Robin Williams Gaffe

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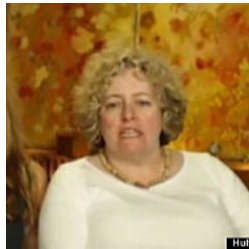
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### Cameron Diaz Abruptly Ends Interview After Insult

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### Jaclyn Smith: 'Charlie's Angels' Was Groundbreaking, Glamorous And Inn...

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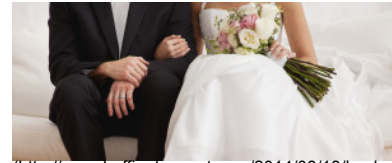
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### The Amazing Way This Woman Reacted When Her Husband Came Out As Gay

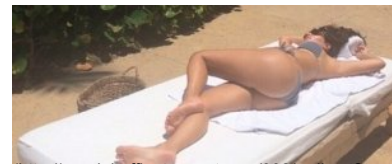
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### Kim Kardashian Is Back In A Bikini In Mexico Because Time Is A Flat Circle

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### New York Post Condemned For Outrageous James Foley Front Page

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## ART

# STRIP SPECTACLE, THE DESERT AND TUPAC'S DEATH—LAS VEGAS THROUGH THE ARTIST'S EYE



A piece of Erin Stellmon's "The Ogden," part of the *Reinventing the West* exhibit

Kristen Peterson

Thu, May 8, 2014 (midnight)

When you have a spectacle so outlandish, ridiculous, technologically advanced and unimaginable, people are naturally going to talk.

Feed the spectacle with money (lots of money), wild ideas, gimmicks, millions of gallons of alcohol and uncompromising demands on the environment; build castles to outdo the castles that outdid the previous castles, and suddenly you have a social study.

Las Vegas is nothing like anywhere else and everything like everywhere else. It's the great microcosm, the head-scratching experimental wonder of the world, and those of us who live here are gifted (or cursed) with front-row seats.

Discussions abound of unhinged capitalism, human arrogance, superficiality and philistinism. Artists, too, explore these concepts. How they respond to this environment recently caught the attention of Chad Alligood, assistant curator of the Crystal Bridges Museum of American Art in Arkansas, who along with museum president Don Bacigalupi, has been traveling the country, considering artists from each state for the museum's upcoming State of the Art exhibit, which looks at contemporary American culture through works by 100 artists from across the U.S.

Las Vegas, Alligood told the Huffington Post, “more than any other place, seemed to me to be really responsive to the local context.

“Las Vegas has such a rich visual and metaphorical terrain that artists can’t help, but respond,” he added. “So, they’re making things that are obsessed with surface, that are interested in the multiplication and duplication of imagery, that are interested in ideas of excess and ornament and decoration: impermanence, dynamic change.”

It’s a comment that brings to mind Laurenn McCubbin’s performance art on Las Vegas Boulevard, where she and her team passed out artist-designed sex worker cards to address the economic impact of sex work in a city that markets it but regulates against it. Or the replication in cardboard of CityCenter’s \$40 million art collection by artist Justin Favela, or Anthony Bondi’s collages that piece together imagery of Las Vegas with other places (the real Venice, for example) and historical eras to create the collaged incongruity that lives as one on the Strip and in its psyche.

Jennifer Kleven has likened her photography series of cellphone towers wearing “nature outfits” that present them as pine trees with that of the faux elsewhere of the Strip’s casinos.

Then there is Stephen Hendee’s angular steel mountain with future-past overtones that was placed atop a time capsule in Centennial Plaza to be opened in 2105.

Commissioned by the City of Las Vegas for its 100th anniversary, “Monument to the Simulacrum” (which is 12 feet high and 9 feet in diameter) represents the idea that Las Vegas beat the odds, that somehow this rest stop in the Mojave Desert became a city on steroids built by dreamers in an area of limited resources—an unchecked fantasyland.

Hendee topped it all off by dedicating the sculpture to late French philosopher Jean Baudrillard, known for his treatise on simulacra.

While not every artist here explores the idea of Las Vegas (more don’t than do), those who do rarely take the same approach, even if they share similar philosophies.

We spoke with artists Erin Stellmon, Justin Favela, Mark Brandvik and David Sanchez Burr about Las Vegas and how their work relates to the spectacle, the community surrounding it and the desert that serves as a constant backdrop.



David Sanchez Burr's *New Citadel*



Mark Brandvik's "Joe Williams"

**DAVID SANCHEZ BURR**

**ERIN STELLMON**

## The Larger Picture

Sound and video artist David Sanchez Burr grew up in Spain, living in the suburbs of Madrid surrounded by fields and orchards. When he returned 15 years after moving away, the landscape he remembered no longer existed—it had all been developed.

Urban encroachment on the environment (and its effects) is a story that exists nearly everywhere, but in Las Vegas, it seems to happen at hyper speed. Add to that the extreme juxtaposition of the desert against the development and you have an intensely visible example.



David Sanchez Burr with his *New Citadel* exhibit at P3Studio.

## Neon and Transformation

It seems inevitable that artist Erin Stellmon would land in Las Vegas.

A graduate of Parsons who grew up in Portland, Oregon, Stellmon had been obsessed with neon since childhood and with Vegas since her teens. Steeped in nostalgia, she documented the disappearance of neon in Portland for her BFA, then spent two years selling paintings of Portland-style neon in New York City and living as a very traditional representational



Photo: Christopher DeVarg,  
Erin Stellmon



climate and strange circumstances create a stark contrast.”



David Sanchez Burr's *New Citadel*.

For him, the Las Vegas area and its surroundings flag other global, social and psychological issues, representing growth and decay, urban and human impact on the natural world, economy and the democratic process.

His installations, sculptures and video works focus on the pace and occurrence of change, emphasizing the constant state of flux through artwork that is evolving, rather than static on the wall.

In advocating democracy in city building, the artist had visitors to Cosmopolitan's P3Studio create their own city sculptures that were destroyed by sound vibrations—a revolving cycle of urban renewal and decay. The lighting, materials and ideology screamed Las Vegas, but the idea extended beyond the Valley, demonstrating the role of a community in a city's development, as opposed to technocrats, who build in their image and have the power and wealth to make all the decisions.

The abandonment and dumping

against Portland's daytime gray skies no longer applied in the of Las Vegas neon. Nor did continuing to explore nostalgic the home, fairs, Coney Island and Americana.

“Las Vegas turned all of that around,” says Stellmon, who works at the Neon Museum. “There's something about Las Vegas that has a pioneer feel. The evolution of this city is so prevalent that it influences everything.”



Erin Stellmon's "Run to the Hills"

Soon she was reconfiguring neon of the past in futuristic mixed media works. In her *Reign of Glass* exhibit, Stellmon's composition commented on CityCenter as a planned city and community on Vegas Boulevard, while exploring the construction boom and transforming nature of Las Vegas. Made with craft materials (Stellmon built a futuristic city out of Shrinky Dinks), she placed CityCenter the idea of transformation within a timeline of hotel-casinos that preceded it. In one piece, a CityCenter structure was being demolished before workers finished building it.

In *Reinventing the West*, Stellmon revisited the pioneer spirit a

of objects in outlying areas here (the “Kuiper Belt” of Las Vegas) led Sanchez Burr to study decay of foreign elements in the desert. The open landscape became his studio; the art was the natural manipulation of the unnatural.



Part of David Sanchez Burr's *Future Homestead*.

“This city had a big impact on my artwork,” says the artist, who came to Las Vegas for UNLV’s MFA program. “As an artist practicing in ephemeral motion-based, time-based art, it opened my eyes a lot. It made it easier to flag my interests. There are brighter contrasts here that I drew from.”

He approaches art as a change agent and suggests that Las Vegas is a new. There’s always someone coming in and mixing stuff up e composite of the world that can offer solutions. It’s not, he says, a city few years. It encourages constant commentary. that lives in a bubble.

“The concept of Las Vegas is owned by the people who visit here and live outside of Las Vegas. They’re the ones who shape it. The weight

ideas of community, this time through Downtown redevelopment where the past and present clashed in charged works made fr patterned fabric, paper, glitter and plastic, creating futuristic landscapes of urban Las Vegas.

For her, the constant change of Las Vegas and locals’ hyper-awareness of their surroundings is inviting compared to living in the traditions, history and rules of New York City.

“This town adjusts so quickly to change,” she says. “There are always people trying something

“Every generation in Las Vegas has seen a completely different than the previous one.”



A piece of Erin Stellmon's "The Ogden," part of the *Reinventing West* exhibit

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Kristen Peterson joined the Las Vegas Sun in 1998 as a general assignment reporter. In 2003, she turned her focus ...

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A&amp;E

## P3 RESIDENT DAVID SANCHEZ BURR SPEEDS UP THE VEGAS LIFE CYCLE



David Sanchez Burr's residency at P3.

Photo: Steve Marcus

Dawn-Michelle Baude

Wed, Aug 28, 2013 (5:18 p.m.)



**David Sanchez Burr's New Citadel** *Through September 15, Wednesday-Sunday, 6-11 p.m. Cosmopolitan's P3Studio, 698-7000.*

David Sanchez Burr deliberately wrecks his art and invites others to do the same. For Burr, destruction is an aesthetic, a technique, an ethical position—and key to transformation. To hammer his point, Burr installed *New Citadel* at P3Studio inside the Cosmopolitan. Combining acoustics and architecture, urban planning and performance, *New Citadel* welcomes visitors to engage in the life cycle of a model city, from R&D through post-mortem documentation.

Collaborative, unpredictable and random, *New Citadel* is a mini, sped-up version of Las Vegas, complete with the jangling verve of spectacular excess and the engulfing regret of crippling decay. What takes years, or even decades, to occur in the Valley happens in minutes in the P3 manufacturing sequence. Entire “buildings” are constructed via glue gun and a few site-specific materials—locally grown gypsum crystals, tiny mirrors, neon casings. Next, the buildings find footprints on urban development podiums where the constant pummeling of runaway development brings the “Citadel” down, literally.

Punching irresistible buttons on unmarked soundboards, visitors trigger audio tracks recorded and/or performed by Burr. Some of the 128 tracks are purely instrumental; others feature vocals based on artist manifestos and gems of cultural theory. The sound vibrates the podiums via their woofer substrate, shaking the buildings until they slide off and break on the studio floor. The jittery effects of frequency on matter are recorded in macro videos. At the residency's end, Burr will collect, catalog and file the fragments in hanging archive boxes reminiscent of Joseph Cornell.

As process-based art, *New Citadel* is rich with intent and metaphor. The creation/destruction loop looms large, and with good reason: the second law of thermodynamics—roughly “everything decays”—is as true of the human body as it is of human constructs. Every passing tour bus vibrates the emerald green glass on the MGM Grand, every rainfall erodes the patina of Red Rock and every curious visitor to P3, pushing a button, delivers an acoustic wallop to the miniature city.

Connect the natural decay of matter with our species' inclination for annihilation, and the benign “Citadel” reads like a doomsday scenario. Burr's critique of consumer culture is as stoic as it is fatalistic. Like the hordes that applauded the implosion of the Stardust, the artist finds beauty in destruction. The videos capture the intimate frisson of demise; the archive boxes give new life to the broken bits. Faced with the inevitable end, opting for transformation is surely wise.

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## LAS VEGAS SUN

# Art draws hundreds to an old motel on Las Vegas Boulevard

By [Kristen Peterson](#) ([contact](#))

Wednesday, Dec. 11, 2013 | 4:21 p.m.

Inside a motel room at the corner of Charleston and Las Vegas boulevards, artist David Sanchez Burr is offering pickled herring and Aquavit to the stream of bundled yet frigid visitors who came to look at green-themed art in 20 motel rooms. “The whole idea of sustainability is a contradiction in itself,” he says, while serving up the Scandinavian snack and mocking “greenwashing.” “The reality is that these sustainable ideas are a marketing ploy. We can have anything we want at any given moment.”



Beneath Sanchez Burr is a lush lawn created by installing sod on the motel-room floor for a different seasonal experience. The artist’s message isn’t exactly what one group that walked away expected to hear, but it is part of the ongoing environmentally conscious—and therefore relevant—dialogue at the event titled Greetings From Las Vegas.

That there was actually a large audience there to hear the message at the Gateway Motel was likely more of a surprise. All the planning, preparations, announcements and invitations for Greetings could have been for naught, given the weather on the night of December 5. Las Vegas residents don’t do cold well, nor do they bust out of their neighborhoods en masse for art exhibits. But organizer Michael Litt was not so concerned the day of the event, nor was he completely shocked when 600 visitors (double the anticipated 300) attended.

With a background in community organizing, Litt, who came to Vegas from Austin, Texas, in January 2012 for Obama’s reelection campaign and decided to live here, is adept at getting out the message and bringing the crowds. Working with Green Jelly, he was able to raise more than \$4,000 to fund Greetings and had participants tap into their own networks. He worked with Las Vegas artist Justin Favela, arts advocate Brian “Paco” Alvarez and COLAB director Amy Finchem to select artists and curate the pop-up event.

Among the installations, exhibits and performances were Jennifer Henry’s reuse of plastic bags to create a life-size glam- and fantasy-themed diorama with models wearing dresses made out of crinkled cellophane. Joel Spencer refurbished an entire room out of found cardboard. Photographer Clint Jenkins displayed his haunting, minimalist black-and-white images of skulls from extinct or endangered animals. And Andrea Donahue created a site-specific installation referencing science fiction and desert survival while playing with the notion of a gateway.

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8:59 am - December 12, 2013 — Updated: 2:13 pm - December 19, 2013

## TURNING A GATEWAY TO ART

BY JASON DEFREITAS

*Greetings From Las Vegas* was a one-night-only multi-media, multi-artist event at the Gateway Motel on Dec. 5 where more than 30 artists filled 20 motel rooms with artistic, or informative, installations related to the theme of "sustainability in Las Vegas."

Hundreds of people braved the cold weather to come see what it was all about, and it was such a great experience that it inspired me to conjure up a bunch of silly categories and pretend to give away awards ...

**Best Use of Living Plants:** This prize goes to David Sánchez Burr and his cohorts Yasmina Chavez and Javier Sánchez from Multiplexer, whose multimedia room was carpeted with living grass and water jugs filled with tiny plastic babies. It was like some nightmare cloning center in Antarctica.

Meanwhile, host/artist Burr passed out pickled herring and Scandinavian Aquavit while expounding upon the way capitalist culture blurs the distinctive origins, pedigree, ethnicity and authenticity of the products we buy.

**Best Use of Cardboard:** This prize was won handily by Joel Spencer, whose room was plastered, from floor to ceiling, with various remnants of that most renowned of all recyclable materials: brown cardboard. The moist smell of it greeted you right at the threshold, so redolent of train tracks, airplane hangars, boats, automobiles and everything else related to shipping and receiving. Whimsical little details, like cardboard flowers on the wall, brought delight to every environmentally-aware inner child.

**Best Nude:** Mother Nature is all about being nude. But you can still slap some lipstick, high heels, eyeliner and rouge on her sometimes. Maybe even put a pink bow in her hair along with some Mickey Mouse ears. Looking a bit like sketches made by Egon Schiele while high on pixie dust (and that's not a bad thing), Cristina Natsuko Paulos' paintings of naked nymphettes walked off with this prize hands down (and posteriors elevated). In Mother Nature's eyes, we are all nude. Some nudes are just easier on the eye than others.



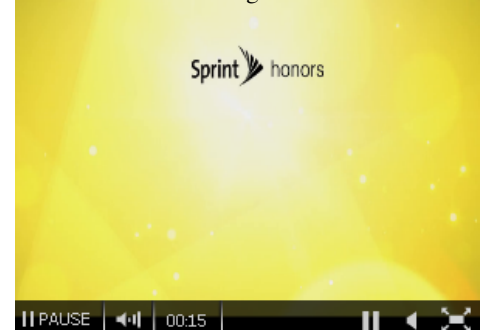
Jessica Penrod and Rosalind Brooks from the Great Basin Permaculture and Vegas Roots Community Garden focused on Vegas' past and future at the Gateway Motel.

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*Best Attention to Detail:* Hektor D. Esparza and Push Forward's recreation of a young skateboarder's life at home left no nook unturned or cranny undecorated. The wire-mesh dummy in skater clothing worked perfectly within this realistic environment, whether it was at the kitchen table reading a comic book, relaxing on the bed, or sitting on the crapper. The walls, tables, and bookshelves were covered with reams of interesting and esoteric items. I stopped dead in my tracks when I saw a book by G.I. Gurdjieff. (Editor's note: Esparza is a freelance columnist for *CityLife*, but that was not known by this freelance writer.)

*Best Use of Recycled Plastic:* Jennifer Henry's room featured two live female models lounging around in a small sea of repurposed plastic material crinkled up to resemble pom-poms or giant sea urchins. The whole scene looked to me like a cross between a Federico Fellini film and a dressing room at Jubilee. Many of the exhibits at this event could be viewed from outside the actual room, through the window. Jennifer capitalized on this distancing technique by blocking off the main doorway with a clear plastic sheet.

*Greetings From Las Vegas* appeared to be a huge success, thanks in no small measure to Michael Litt, Green Jelly, and the managers of the Gateway Motel, which is located on the corner of Las Vegas and Charleston boulevards. As someone who grew up with art, it doesn't always matter to me who really fronts the money or does the organizing for these events, just so long as they happen. One great way to strengthen the image of Downtown Las Vegas would be to host more community-driven interactions like this.

Almost anyone can have fun helping with a one-time event, and artistic collaborations of this type really do bring people together in all the right ways and with all the best of intentions.

In 1994 an artist named Pepón Osorio installed a temporary exhibit in my home county. It was a critique on Latin machismo that transformed a rundown barbershop into an amazing multi-media experience.

He chose to make it happen in one of the poorest neighborhoods around and he offered free haircuts to local children out front. When I remember this neighborhood, I don't automatically think of shootings, gang activity, drug addiction or poverty any more. I think about an art exhibit.

Every county in every state has its own unique culture, and sometimes it takes a handful of environmentalists shoving a bunch of artists into a lot of motel rooms to help remind me of that.

Oh, and there's also one final award:

*Best Evasion of Thematic Restraints:* This most important honor of all is bestowed upon Brian Henry.

His doorway-sized wall of LED light, with its rising and falling lines and roving colors, really had nothing at all to do with "sustainability in Las Vegas" as far as I could tell. You might say LED light saves on electricity, but I'm pretty sure that's just coincidental. Or is it?

Brian Henry programs light-emitting surfaces with computer technology in order to generate random patterns of movement, shape and color that never repeat themselves, ever.

Like a cross pollination between John Cage and James Turrell, this artist stands poised to bypass any imposed narrative structure whatsoever. So don't forget to include him in the next themed event, no matter what that theme turns out to be. **CL**



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## New Citadel

On September 19, 2013 0 Comments - **P3studio**




Dear "New Citadel",

You were simply an urban sci-fi variant of Burr's ongoing metasonic series adapted to the parameters of P3 studio - and you were excellent. The sound aspect of the installation was aggressive and alienating, yet your interactive element was fun, accessible, generous, and felt organic to the process (unlike forced attempts by most previous residents).

You were able to transform the gimmicky idea of interactive art into something unpretentious, transparent, and human. The studio space felt unrestrained and inspiring, but also rich with Burr's aesthetic - absorbing even tourists and children in the metasonic concept on its most essential, basic level - a triumph.

Most sincerely,  
C.C.

art, Art for Shopping Malls, David Sanchez Burr, installations in casinos, John Cage, Las Vegas, Las Vegas Art Criticism, Las Vegas arts, Metasonic, New Citadel, project space for extroverts



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Posted February 19, 2013 - 2:31am

## Sunrise Mountain serves as inspiration for art installation



F. ANDREW TAYLOR/VIEW

Wheeled sailboats and a dramatic black stage are part of the “Beyond Sunrise Mountain” art installation scheduled to be

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on display through March 22 at the Clark County Government Center.



By F. ANDREW TAYLOR  
VIEW STAFF WRITER

When artist David Sanchez Burr moved to Las Vegas six years ago he sought out a patch of desert he could study and explore. He found the stretch of land between Sunrise and Frenchman mountains and the Lake Mead National Recreation Area.

"I wanted a place that wouldn't take me too long to get to, and I wanted to study the area repeatedly," Burr said. "I wanted to go back to a specific area and see what changes occur and what people do there."

The exploration and study of that land is the inspiration for "Beyond Sunrise Mountain," an art installation scheduled to be on display through March 22 at the Clark County Government Center Rotunda Gallery, 500 S. Grand Central Parkway.

Burr studied and contemplated the area and used it to reflect on larger themes and meanings. His installations are designed to be discovered by others who came to the desert for reflection and recreation.

"The West is known in the art world as a place where there is land art," Burr said, citing the huge earthen artworks by Robert Smithson, who created the "Spiral Jetty" in the Great Salt Lake, and Michael Heizer, who created great trenches in the hills east of Overton to create "Double Negative," one of the earliest examples of land art. "I have the idea that you don't have to make enormous art to make an impact in a large place."

In "Beyond Sunrise Mountain," Burr brings the ideas he refined in the wild into the enclosed space of the government center where anyone can see it. The work covers a wide range of his reactions to the area.

In "Beyond Sunrise Mountain" he explores the valley's love of spectacle.

"It's a perpetual performance," Burr said. "There are two stages that oppose one another. If you walk through it, through the curtained area and to the other side, you've stepped on one stage just to end up in a different stage on the other side."

It's unusual for an art show to change over the course of an exhibition, but some of the pieces in "Beyond Sunrise Mountain" are designed to be an ever-changing study in carefully engineered entropy.

"It was a fun show to put in because the art is in part an exploration of failure," said Darren Johnson, the new curator for the Rotunda Gallery and the Winchester Cultural Center Gallery. "He is trying to create controlled failure and looking for the pieces to fall apart gradually."

A prime example is "Slowly Revealing Searchlights at Sunrise," which consists of a large panel over a wooden box. The surface of the panel is encrusted with a thick layer of earth.


"The earth on the panel is falling off little by little," Burr said. "It's about the transformation of the landscape. It's evolving all around us."

"Retractable Frontier Border and Horizon" looks at boundaries and limitations. Long spools of heavy nylon ribbon are labeled Frontier, Horizon and Border.

"The idea of the frontier is what brought a lot of people to the West," Burr said. "It was manifest destiny. It was the endless unlimited land that brought people from the East to the West. That promise kept people going until the land ran out."

Burr said the piece also reflected on the loss of the unknown.

"The horizon used to be something that was unknown," Burr said. "There is no unknown anymore. We started mapping and putting down boundaries so that now, with Google Maps, everything is completely mapped and



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delineated to the square meter.”

An artist's reception is scheduled from 6 to 8 p.m. Feb. 27 with an artist talk and presentation at 6:30 p.m. Among the things expected during that presentation is the destruction of several pieces by sound, causing the carefully arranged gypsum crystal arrangements to implode.

For more information, visit [clarkcountynv.gov](http://clarkcountynv.gov).

Array

Contact Sunrise/Whitney View reporter F. Andrew Taylor at [ataylor@viewnews.com](mailto:ataylor@viewnews.com) or 702-380-4532.

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## EVENTS

# It's Your Last Chance to Go *Beyond Sunrise Mountain*

By Heidi Kyser 3/02 3:03pm



David Sanchez Burr's [interactive art exhibit](#) at the Clark County Government Center in Symphony Park, "Beyond Sunrise Mountain," closes in just under three weeks. To motivate stragglers, Clark County—which is hosting the exhibit in the Government Center's Rotunda Gallery—invited the artist to take viewers on a journey through his thought process during a special reception this last February 17.

To demonstrate his intention, Burr brought his works of art to life.

Ramona Esparza danced flamenco on the stage of the piece "Performance in Perpetuity Illustrated by Form," as guitarist Ricardo Griego played a tango, rhumba and bolero, the roots of the dance form from Burr's native Spain. The performance evolved from a slow, pensive expression, to a burst of kicks and hand-claps.

"We perform every day, everywhere we are," the artist said, "but it's never the same."

For the piece, "Metasonic Series: Disassembling Tributes to Frontier, Dunes and Stardust,"

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Burr strummed dark chords repeatedly on a guitar. Feedback and reverberation pumped through speakers mounted underneath fragile sculptures representing the three imploded casino-hotels, causing them to shift and shake. The crowd waited ... as one does at an implosion.

“Nothing is static,” Burr said. “Everything is in perpetual change.”

Other pieces in the show bring to life prevailing themes of construction/deconstruction, decay, frontierism, and patience. The latter is not recommended for those planning to see the show, however. It ends March 22, and even without live flamenco and feedback, it’s a real feast of the senses.

IMAGE BY DAVID SANCHEZ BURR

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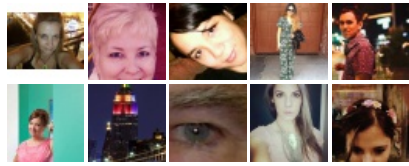
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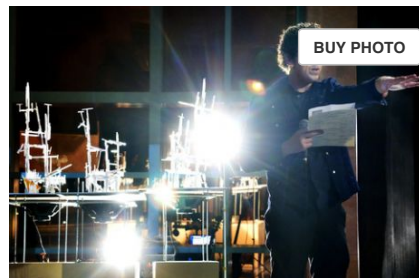
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# Artist David Sanchez Burr finds inspiration in Sunrise Mountain

Her movements are smooth, arms arching in sweeping arabesques, then dropping to gather her ruffled black skirt, revealing red velvet shoes vigorously stamping out a Spanish rhythm. A microphone aimed at the flamenco dancer's feet relays the sound to speakers installed beneath brittle crystalline structures quivering slightly from the vibrations. The dance and the crystal structures are part of the performance component taking place at the opening of David Sanchez-Burr's exhibit, *Beyond Sunrise Mountain*, which examines his ongoing conversation with the mountain 16 miles outside of Las Vegas.



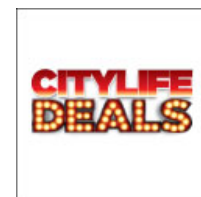
"Once I saw this man coming through ... he stood in front of it and started jumping up and down trying to make it fall," Sanchez-Burr says with laugh. "The futility of it was pretty astounding, but I love the fact

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that he tried. ... This thing is falling apart at the pace at which things fall apart; what this is referencing to, in a way, is patience. To have the patience to see this thing fall apart, I think that is a thing really missing from culture today."

From the elegance of the flamenco dancer paired with rising and dying helium and wheeled boats, to the slow, curious beauty of drying clay, this is an exhibit in a state of constant flux, demonstrating the artist's concept that life is a "performance in perpetuity."

As the dancer's movements come to a stand-still, Sanchez-Burr picks up an electric guitar and cranks up the bass, and the three crystal structures siting atop speaker-loaded platforms jump to life. The sculptures are constructed with pieces from the Pabco gypsum mine on Sunrise, each humorously named in tribute to an imploded casino: Frontier, Dunes and Stardust. They shiver and shimmy, delicate limbs starting to break off from the sonic vibrations. The buildings tap-dance tantalizingly close to the platform edge but, frustratingly, they refuse to fall or collapse into pieces. Was it too much glue? A stronger amp needed?

Or is it another lesson in patience?

BEYOND SUNRISE MOUNTAIN Through March 22; Clark County Government Center Rotunda Gallery

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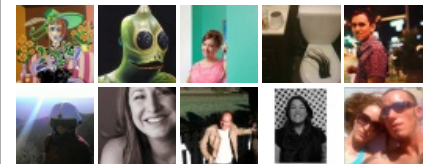
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# You Make It, You Break It

David Sanchez Burr encourages visitors to create, then destroy



Photo by Jon Estrada

By **Steve Bornfeld**

September 11th, 2013

If you build it ... it will crumble.

And if you come—just to see that concept rendered



advertisement



artistically and interactively—see David Sanchez Burr.

“I want people to think about their particular role in the whole concept of the cycles of creation—and their coming apart,” says Sanchez Burr, 42, a local mixed-media artist whose New Citadel exhibit at the Cosmopolitan’s P3 Studio examines the life cycle of the urban landscape from creation to ruination. “It’s about the things we do to build, and the things we let fall apart or destroy.”

Four thematic cornerstones—entropy, perpetual change, maintenance and decay in the cities we call home—give this sculpture-and-sound creation its

resonance. Think of Sanchez Burr as the gatekeeper of this mini-model city. Think of yourself as one of its architects. “It’s participatory, so the person can make the work that goes into the citadel,” Sanchez Burr says. “They can build their own visionary, utopian city.”

Then watch it succumb to inevitable decline—cleverly accelerated in this exhibit by music.

Visitors are invited to construct small structures in any configuration they choose, using materials supplied by Sanchez Burr, including gypsum crystals, plastic, wood, wire, tiny mirrors and LED lights, with assistance from a glue gun. Surrounding the work table to provide inspiration are architectural tomes including *Socialist Architecture: The Vanishing Act*; *Topologies: The Urban Utopia in France, 1960-70* and, most pointedly, *All That is Solid Melts into Air*.

“I put no pressure, whatever they build they build,” he says. “And there have been all sorts of references. There are Christian references, movable structures with wheels, references to shelters, solar panels, an oil derrick, even a pyramid.”

Once completed, the model buildings are placed on a platform and subjected to the sonic frequency of recorded pieces composed by Sanchez Burr and played through a midi controller as directed by the guest pushing buttons. Inspired by avant-garde musician John Cage, the dissonant music is written in a 5/4 time signature to distinguish it from the four-beats-to-the-bar standard. Reacting to the vibrations, the pieces often turn in circles, collapse in on themselves or fall to the floor, evoking the theme of inevitable shift or destruction.

Addressing the importance of documentation—of recording what we build to keep it alive as history even after it is gone—Sanchez Burr keeps a video archive, as well as placing the altered structures on a display shelf.

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Collectively, the effect is stark regarding the everything-changes-or-dies aesthetic, especially in Las Vegas, long the implosion capital of the world. Trace Sanchez Burr's interest in the subject to a trip he took to the National Gallery of Art in Washington, D.C., when he was a student at Virginia Commonwealth University in Richmond.

"I went to see the [Jackson] Pollock paintings and a professor had told me in advance that the Pollocks are actually crumbling down," Sanchez Burr recalls. "He didn't have the money for the best quality paints. His technique was more important to him than the quality of his materials, and he learned his technique from Navajo sand paintings, which were intended to disappear."

Though Sanchez Burr says he appreciates Pollock's artwork for its obvious beauty, he also gazes at the "crumbs" that fall from the pieces. "I thought there was something important to be discussed, when we see buildings crumble, when we see paint peeling, this entropy, the work of nature."

Exploring that theme through interactivity, he says, is crucial to his artwork. Art might imitate life, but that doesn't mean it has to do it frozen in place. "Interaction creates transformation," Sanchez Burr says. "If you are interacting with a piece, chances are you will modify it in some way. Art can't really imitate life if it's just static. It transforms over time, just as we do."

Creating an exhibit about inevitable destruction, Sanchez Burr takes a biblical cue, as expressed in Ecclesiastes:

To everything there is a season, and a time to every purpose under the heaven. A time to be born and a time to die.

### New Citadel at P3 Studio

*Cosmopolitan*, 6-11 p.m. through Sept. 15, free, 698-7000, [CosmopolitanLasVegas.com](http://CosmopolitanLasVegas.com).

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Los Angeles Times (online)  
August 30, 2013

# Los Angeles Times

Las Vegas: Cosmopolitan's fall artists use sound, sketches, sand



Using different media, David Sanchez Burr is turning the Cosmopolitan's P3 Studio into an ever-evolving work of art. (Irene Webber)

By Jay Jones

*August 30, 2013 7:00 a.m.*

Emerging artists are continuing to push boundaries and involve visitors in their work at the P3 Studio at the Cosmopolitan of Las Vegas. The studio's fall lineup highlights the diversity of its artists-in-residence.

Through Sept. 15, [David Sanchez Burr](#) is converting the public space into an experimental sound and interactive sculptural installation titled "New Citadel."

Sanchez Burr's website notes that his work "is based on the study of a material's physical response to natural processes such as decay, vibration [and] entropic forces and how human social systems often intervene and interrupt these processes." Visitors will be urged to participate in the continual modification of the space.

## **Los Angeles Times (online)**

### **August 30, 2013**

The calendar for the rest of the year includes further exhibitions that push the boundaries of what constitutes art:

Sept. 18-Oct. 13: [Dan Kopp](#), “Somehow, Our Mistakes...” Kopp will create hundreds of blocks that will be used not only for relief printing but also as pieces of a puzzle-like sculpture.

Oct. 16-Nov. 10: [Sean Mellyn](#), “Blind Contour.” Mellyn will engage visitors by asking them to make charcoal drawings of themselves while he sketches them. The artist will encourage guests to look for the fundamental similarities in the various works.

Nov. 13-Dec. 8: [Field Kallop](#), “A Sum of Harmonies.” The artist’s intent is to create a healing space by using swinging, sand-filled pendulums to create ever-changing sand paintings.

Dec. 11-Jan. 19: [Alisha Kerlin](#), “Marking Territory.” Visitors will be invited to participate as Kerlin turns the gallery into a collaborate landscape of rock forms, paintings and nocturnal lighting.

The gallery is open 6-11 p.m. Wednesdays to Sundays. Admission is free.

Las Vegas Weekly (online)  
August 28, 2013

# P3 RESIDENT DAVID SANCHEZ BURR SPEEDS UP THE VEGAS LIFE CYCLE



David Sanchez Burr's residency at P3.  
Photo: Steve Marcus

Dawn-Michelle Baude  
Wed, Aug 28, 2013 (5:18 p.m.)

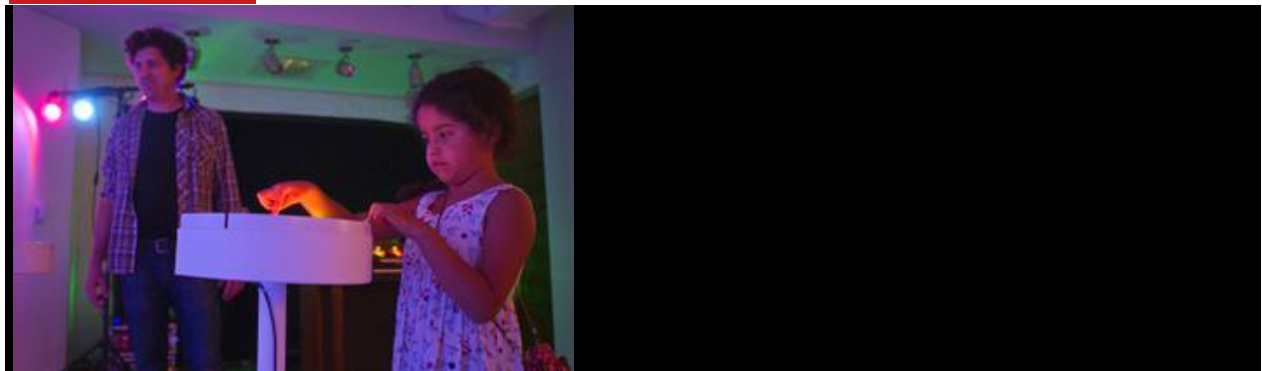


**Las Vegas Weekly (online)**  
**August 28, 2013**

**David Sanchez Burr's New Citadel, *through September 15, Wednesday-Sunday, 6-11 p.m. Cosmopolitan's P3Studio, 698-7000.***

David Sanchez Burr deliberately wrecks his art and invites others to do the same. For Burr, destruction is an aesthetic, a technique, an ethical position—and key to transformation. To hammer his point, Burr installed *New Citadel* at PS3Studio inside the Cosmopolitan. Combining acoustics and architecture, urban planning and performance, *New Citadel* welcomes visitors to engage in the life cycle of a model city, from R&D through post-mortem documentation.

**New Citadel at P3**





## Las Vegas Weekly (online)

### August 28, 2013



Collaborative, unpredictable and random, *New Citadel* is a mini, sped-up version of Las Vegas, complete with the jangling verve of spectacular excess and the engulfing regret of crippling decay. What takes years, or even decades, to occur in the Valley happens in minutes in the PS3 manufacturing sequence. Entire “buildings” are constructed via glue gun and a few site-specific materials—locally grown gypsum crystals, tiny mirrors, neon casings. Next, the buildings find footprints on urban development podiums where the constant pummeling of runaway development brings the “Citadel” down, literally.

Punching irresistible buttons on unmarked soundboards, visitors trigger audio tracks recorded and/or performed by Burr. Some of the 128 tracks are purely instrumental; others feature vocals based on artist manifestos and gems of cultural theory. The sound vibrates the podiums via their woofer substrate, shaking the buildings until they slide off and break on the studio floor. The jittery effects of frequency on matter are recorded in macro videos. At the residency’s end, Burr will collect, catalog and file the fragments in hanging archive boxes reminiscent of Joseph Cornell.

As process-based art, *New Citadel* is rich with intent and metaphor. The creation/destruction loop looms large, and with good reason: the second law of thermodynamics—roughly “everything decays”—is as true of the human body as it is of human constructs. Every passing tour bus vibrates the emerald green glass on the MGM Grand, every rainfall erodes the patina of Red Rock and every curious visitor to PS3, pushing a button, delivers an acoustic wallop to the miniature city.

**Las Vegas Weekly (online)**  
**August 28, 2013**

Connect the natural decay of matter with our species' inclination for annihilation, and the benign "Citadel" reads like a doomsday scenario. Burr's critique of consumer culture is as stoic as it is fatalistic. Like the hordes that applauded the implosion of the Stardust, the artist finds beauty in destruction. The videos capture the intimate frisson of demise; the archive boxes give new life to the broken bits. Faced with the inevitable end, opting for transformation is surely wise.

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on August 23, 2013



## DAVID SANCHEZ BURR: NEW CITADEL @ P3 Studio

[David Sanchez Burr's](#) "New Citadel" at [P3 Studio](#) builds on the concept of de-construction that was part of "Beyond Sunrise Mountain" earlier this year, and examines the cyclical nature of urban experience. The idea is folded into a process of building, destroying, collecting, and repurposing, where audience participation is encouraged.

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Patrons are invited to collaborate in building structures made with gypsum crystals. The architectonic pieces are then assembled as part of the citadel, where they are manipulated via low-frequency audio signals operated from two midi controllers.

This process is participatory on multiple levels, requiring input from a large sample to bring together the varied experiences that are part of a cityscape. Sanchez Burr collects the fragments and recontextualizes them into a larger sculpture to be preserved post-exhibition.

"Part of this installation is thinking about 'the city' in a basic, universal way, not just the idealism, but the cacophony."  
-David Sanchez Burr

The lasting allure of this exhibition is the fact that it's always in-flux. The result could look vastly different depending on the day, number of participants, and the effect of the sound installation.

The "New Citadel" exhibition open Wednesday–Sunday, 6-11 pm through September 15.

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ArtsVegas: Covering [Las Vegas Art](#) and culture since 2009.

**Written by David Hardy**



David Hardy grew up in suburban Baltimore. Most of his twenties were spent in [bands](#). He moved to Las Vegas when he lost a bet, but ended up loving it. He is a [graphic designer](#) and [teacher](#). He enjoys the many lowbrow activities that this city has to offer.

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# David Sanchez Burr presents Niew Citadel at P3 Studio

Today marks the debut of the Cosmopolitan's P3 Studio's newest artist-in-residence, David Sanchez Burr. During the course of his residency, David will convert P3Studio into an experimental sound and interactive sculptural installation called **New Citadel**.

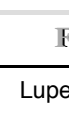
Spectators become participants as they activate sensors that set the sculpture in motion, pick up and move parts of the work, and use instrumentation to make it take new shapes. As a result, the citadel becomes a representation of the activity of the people within the space. The installation is ongoing until September 15.

**Date:** Wednesday, Aug. 21 - 6 pm

**Event Website:** [The Cosmopolitan](#)



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## Fine Art

### David Sanchez Burr's 'New Citadel' kicks off fall residencies at P3



David Sanchez Burr's "Metasonic Series: Disassembling tributes to Frontier, Dunes and Stardust," were displayed at the Clark County Government Center in February.

Photo: Steve Marcus

[Kristen Peterson](#)

Mon, Aug 19, 2013 (4:24 p.m.)

By now, locals are well in the habit of making pilgrimages to the Cosmopolitan's P3Studio to experience the interactive performance/installation works by artists in residence such as New York photographer Abby Robinson, who on Sunday concluded her month residency, "Body Imaging."

On Wednesday, August 21, Las Vegas-based artist David Sanchez Burr begins his experimental sound and interactive sculptural installation at P3, officially launching the residency program's fall and winter lineup. Titled "New Citadel," it continues the artist's sculptural explorations of entropy and change. Literature and film's science fiction and "futuristic architectural references" are the inspiration for the exhibit, which examines ideas of maintenance as well as decay. Also included are Sanchez Burr's experimental instruments, an endeavor into sculptural sound devices that visitors to Kleven Contemporary were able to experience in his "Somebody Kill the Radio" exhibit in April 2012.

The artist residency program began when the Cosmopolitan opened in 2010 and functions as a partnership between the Las Vegas Strip resort and the Art Production Fund in New York. It includes residencies by artists in and outside of Las Vegas.

Following Sanchez Burr will be Dan Kopp, September 18-Oct. 13; Sean Mellyn, October 16-Nov. 10; Field Kallop, November 13-December 8; and Alisha Kerlin, December 11- January 19.

**David Sanchez Burr, "New Citadel"** *Wednesdays–Sundays, 6-11 p.m., August 21-September 15, Cosmo’s P3Studio.*



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## Art on the Mountain

Wildlife Divide workshops bring art and nature together

By **Kurt Rice**

June 11th, 2013



Photo by Checko Salgado

The Mary Jane Falls Trailhead parking lot was packed on the first weekend of triple-digit temperatures this year. Most of the folks parked there were headed up the trail, but I was there for the second in a series of eight **Wildlife Divide** art workshops that will take place on Mount Charleston through the end of September. Local artists David Sanchez Burr and recent transplant Graham Wimbrow guided two other attendees and me through a few hours of hauling stones, fallen timber, wood chips and charcoal from dead, illicit campfires into a nearby wash. While arranging them into a pretty cool little installation, we sweated and talked and learned a few things about the mountains and about art.

Wildlife Divide is a series of free, art-in-nature workshops organized by the **Spring Mountains National Recreation Area** and sponsored by the **U.S. Forest Service**, **Great Basin Institute** and the Southern Nevada Conservancy. Sanchez, a Madrid native and UNLV alum, took on the job of the recreation area's art-education coordinator last year and initiated Wildlife Divide as soon as he came onboard. "We're really trying to get people outside

David Sanchez Burr and his mountain-top experience.

advertisement



## Wildlife Divide workshops

Various dates; all workshops are free and details are at [GoMtCharleston.com](http://GoMtCharleston.com) and through David Sanchez Burr at [Art@GoMtCharleston.com](mailto:Art@GoMtCharleston.com).

art front and center in their lives, people who have their own backgrounds. That's really where you're going to get the new ideas."

Attendees' level of art awareness is "pretty high," says Sanchez Burr, but I didn't feel at all self-conscious or out of place. My level of art awareness could politely be described as not very high, and Sanchez Burr and Wimbrow were more than cool with that. Sure, Sanchez Burr says a lot of people who come up "are actual artists, but there are also kids who show up, families, retirees; we've had a wide variety of people." In fact, he says, he finds the mixing of trained artists and curious amateurs catalyzes the whole process, "because you have artists that you can almost expect will be doing something that has this 'layer of art' over it whereas other people come in and they want to know more. I really get a kick out of people who come up here and have no preconception of what is going to happen. That's when the real excitement happens."

Sanchez Burr says the first workshop this year was well-attended and, based on last year's numbers, having only a few people show up made the event a little underpopulated. "We usually get six to 12

and connected with nature." Although getting "connected with nature" is presumably what the trail-walkers were also doing, Wildlife Divide has an additional purpose: to educate through participation in art-making.

Wimbrow, who graduated from the Maryland Institute College of Art in 2011 and is an AmeriCorps VISTA volunteer with the **Outside Las Vegas Foundation's** youth program, guided the day's workshop. "I want people to treat it almost as a moving meditation and [be] less focused on the output. We're going to be working in a wash, which means that anything that we do is going to eventually be removed; either someone comes around and kicks it over or water pushes through. My attitude toward interacting with this space in an artistic way is not

really about being able to come down off of the mountain with a piece of art in your hand, it's about trying to introduce people to the idea that this isn't the place where art has to stop or art has to exist. If you come up here and decide to stack a couple of stones, that's an artistic engagement you have with this space. It kind of broadens expectations about what art could be."

Wimbrow adds that this project might reciprocally inspire him as well. "It's an opportunity to interact with people who don't have that

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## 2013 Weekly Awards People

**Best Artist (Established): David Sanchez Burr**



David Sanchez Burr challenges Las Vegas with his multimedia works.

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The Wildlife Divide program began last year with a free public workshop that had locals photographing contemporary mass-produced objects against (or within) the natural environment  
David Sanchez Burr

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[Kristen Peterson](#)

Wed, Aug 7, 2013 (5:58 p.m.)

Shortly after the Carpenter 1 fire had cleared on Mount Charleston, a group of artists arrived there to document the condition of area flora. They made detailed drawings of botany both damaged and undamaged, turned them into postcards and mailed them into town from the mountaintop.

That the charred remains existed that day was a coincidence, an added element on a scheduled excursion by an art program (in its second summer) that has Las Vegas artists leading workshops on the mountain.

The program began last year with a free public workshop that had locals photographing contemporary mass-produced objects against (or within) the natural environment and has grown to include land art, video and sound art. More recently, participants made DIY lanterns, led by multimedia artist David Sanchez Burr, who heads up the Wildlife Divide program.

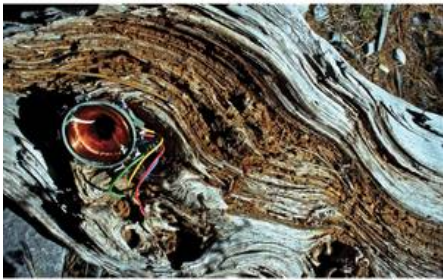


Photo: David Sanchez Burr

The Wildlife Divide program was designed to connect art, science and urban and natural environments.

The program, designed to connect art, science and urban and natural environments, falls under the U.S. Forest Service as a way to educate locals about the Spring Mountains National Recreation Area. Each workshop includes a talk by a naturalist or biologist.

Sanchez Burr says he looks for artists who have an open mind about what art is to lead the workshops. Participants need not have any art background. This weekend, visitors are invited to bring elements from their homes—furniture, stuffed animals, pots and pans, etc.—for a stop-motion photography workshop in Lee Meadows with Sanchez Burr and photographer Checko Salgado.

**Stop Motion Project** August 10, 11 a.m.-4 p.m., free. Lee Meadows, [wildlifedivide.wordpress.com](http://wildlifedivide.wordpress.com)



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## Best Art Show

*Beyond Sunrise Mountain*

July 25th, 2013

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David Sanchez Burr's *Beyond Sunrise Mountain* at Clark County Government Center Rotunda Gallery earlier this year was a thought-provoking autobiographical multimedia installation. At the show's reception, a flamenco dancer tangoed while a guitarist plucked nylon-stringed chords, a nod to Burr's Spanish roots. The artist himself strummed electric guitar—feedback emanating from speaker-housing sculptures of imploded Strip hotels. Black balloons, helium-sapped, fell. Billboards caked with red mud, dried and flaked off. Themes of beauty and decay, renewal and time's conquering momentum, the sun's rise and fall—and also man's. Dawn is the only consistent gift in a valley of eternal change.

[DavidSanchezBurr.com](http://DavidSanchezBurr.com).

Best Outdoor Gallery

14 of 18

Best Vegas Movie Moment



Jun. 19, 2009

## 'Off the Grid' in Goldwell

PVT

RHYOLITE, Nev. - The Goldwell Open Air Museum will present a program in keeping with "green" thinking at 6 p.m., June 27 with an installation and performance by its resident artists David Sanchez Burr, Craig Colorusso and Richard Vosseller.

As residents, the team's emphasis will be the use of renewable resources of solar power and wind propulsion to generate self-powered mechanisms that actively work.

Using renewable energy, they will demonstrate possibilities in works that are kinetic and illuminated, sonic and have their own power to communicate, and produce those works which lend themselves to interaction.

The artists are not just using creativity, but must rely on the science of math to create the exhibit.

"Off the Grid" will certainly be unique. It is free and open to the public.

Goldwell Open Air Museum is located about four miles west of Beatty near Rhyolite.

For more information go to [www.goldwellmuseum.org](http://www.goldwellmuseum.org) or call 702-870-9946.

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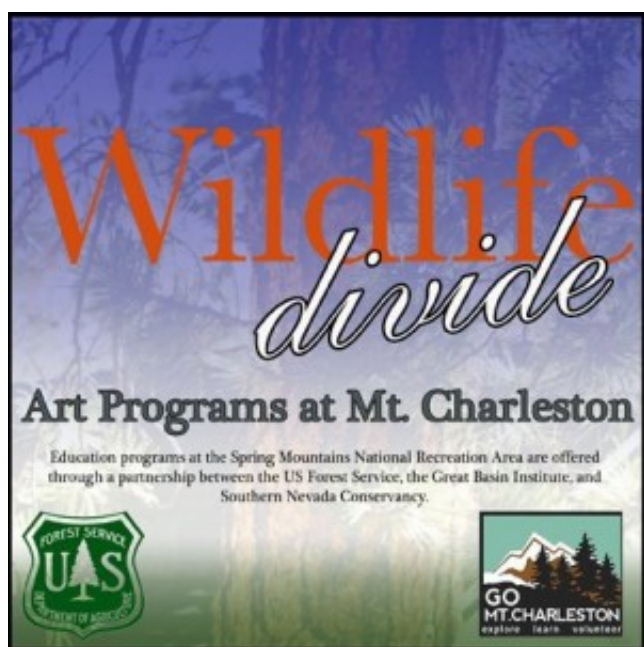




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## ART PROGRAM CONNECTS THE URBAN WITH THE WILD

JULY 22, 2012 BY [KIM SCHAEFER](#) [LEAVE A COMMENT](#)



A new program aims to utilize technology to connect our urban existence with the wildness of our natural surroundings through art. Local artist [David Sanchez Burr](#) has been tapped by the Southern Nevada Conservancy and US Forest Service to organize and curate the [Wildlife Divide Art Programs](#).

“I’ve been doing work outside of Las Vegas for some time now. I’ve been doing work out in the periphery, in that space between nature or the desert and Vegas. Somewhere in between is this space where humanity sort of leaves its trail, but

it doesn’t really exist there,” says Sanchez Burr. That artistic interest is very much in keeping with the planned events for Wildlife Divide, which will take place at Mt. Charleston in the Spring Mount National Recreation Area. As a site of plane crashes, mining operations, and Native American habitations, Mt. Charleston is itself a place on the periphery of our civilization, marked by the traces of the people who have passed through its wilderness landscape. The program will culminate with an exhibition of participants’ work to be held at [Emergency Arts](#) in Downtown Las Vegas. The Downtown exhibition will open on October 5th. An additional exhibition, yet to be scheduled, will take place at Mt. Charleston.

Says Sanchez Burr, “They [the US Forest Service] are trying to do something

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innovative.” The workshops will focus on artwork that can be produced by incorporating “the kinds of technology that people bring to the park. Without even knowing it, they could be doing something interesting with it, like a phone or anything that can record audio,” he explains.

The three workshops will all be guided by professional artists along with naturalists from the Spring Mountains National Recreation Area. The first will take place on July 29th, [a photography workshop lead by Stacey Torma](#), a photography instructor at the College of Southern Nevada. “The reason I chose Stacey was that she was doing some interesting work with surveillance cameras in the forest. She was using surveillance photo devices that were motion activated, and taking photos of wildlife as it passes. She was using it as a tool to make her artwork,” says Sanchez Burr. Participants in the photography workshop are asked to bring along a small object that is representative of urban living that will serve as the subject of their photographs in addition to the photographic device of their choosing.

The [second workshop](#) will be led by Sanchez Burr himself on August 4th and will focus on sound and video art. “There aren’t a whole lot of people who understand that video isn’t just for movies or commercial. It can actually be used as an experimental art form,” he says. For this workshop, participants are asked to bring along any video and/or recording device and headphones with the goal of the program to create a one minute video that contrasts urban and wildlife settings.

The [final program](#) will be led by Las Vegas artist Erin Stellmon who “has invested a lot into the sort of architecture of Las Vegas. She will really bring forth the contrast between architecture and the wild,” Sanchez Burr explains. The August 11th drawing and sculpture workshop will allow attendees to create their own drawings of temporary sculptures that will be placed within the natural surroundings of Mt. Charleston. Those wishing to attend are asked to bring along their drawing materials and a chair to sit in while creating their work.

All of the events will run from 10:30 a.m. to 4:00 p.m. and are free and open to the public. Registration can be completed by visiting [gomtcharleston.com](http://gomtcharleston.com). For all workshops, participants will meet at [gomtcharleston.com](#) and are asked to bring a small lunch and plenty of liquids. In addition, the organizers suggest wearing comfortable shoes and bringing along sunscreen, a wide-brimmed hat, snacks, a folding chair, a jacket, and umbrella. For more information, check out Wildlife Divide on [Facebook](#).



## Memphis Social

organized by **Tom McGlynn** for the Beautiful Fields collective

**May 10 - 18, 2013**

### On view:

**at multiple sites in Memphis, Tennessee:**

**Caritas Village, The Cotton Museum, Crosstown Arts, David Lusk Gallery, Earnestine and Hazel's Bar and Grill, Jack Robinson Editions, Leadership Memphis, Memphis College of Art, Marshall Arts, The Russian Cultural Center, and Tops Gallery**

### Opening receptions:

#### Friday, May 10

12-8 pm: South Main and Union Avenue art installations on view  
5-8 pm: Memphis Social opening reception, Hyde Gallery at Nesin Graduate School, Memphis College of Art

#### Saturday, May 11

5-7 pm: Exhibition and reception at Marshall Arts  
8-10 pm: U-Dig Dance Company Jookin' dance off and reception at Caritas Village

#### Sunday, May 12

4-6 pm: Drumline and band presentation at Marshall Arts



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#### Press:

*Commercial Appeal* review  
*Memphis Flyer* review

### Participating artists:

Merry Alpern, Ryo Arita, Doug Ashford, Joshua Azzarella, Will Boone, Suzanne Broughel, Bullet Space NYC, David Sanchez Burr, Dwayne Butcher, Jose Camacho, Brendan Carroll, Andrew Castrucci, Paul Castrucci, Closet Gallery Stockholm, Mike Cockrill, Lisa Dahl, Alex Dipple, Michelle Doll, Elizabeth Dorbad, William Eggleston, Brigitte Engler, Mitch Epstein, Rev. Howard Finster, Joe Fyfe, Joy Garnett, Matthew Garrison, Glen Garver, Lisa Gideonsson, Leon Golub, Max (Buck) Henri, Tyler Hildebrand, Stewart Home, Erin Jennings, Terri Jones, Jelle Kampen, Richard Kern, Eric Knoote, Alexandra Kostrubala, Scott Lawrence, Anthony Lee, Bachrun LoMele, Gustaf Londre, Jessica Lund, Norma Markley, Taylor Martin, Patrick McNicholas and One None Drums, Lester Merriweather, Christopher Miner, Tracey Moffatt, Haley Morris-Cafiero, Anthony Murrell, Greely Myatt, Laura Napier, Virginia Overton, Terri Phillips, Quimetta Perle, William Pope.L, Gunars Prande, Aviva Rahmani, Araya Rasdjarmrearnsook, Jack Robinson, Alexandra Rojas, Tim Rollins and K.O.S, Denis Romanovski, Kara L. Rooney, David Sandlin, Rob van der Schoor, Babette Shaw, Walter Sipser, Jared Small, Henry Speller, Nancy Spero, Mark Tribe and Chelsea Knight, Anton van Dalen, U-Dig Dance Company, Kara Walker, Martynka Wawrzyniak, Melvin Way, Aaron Williams, and Yurt City: Sheila Ross and Laura Ten Eyck.

A Franchise Program winning exhibition.

*Memphis Social* draws upon a “social turn” in contemporary art and performance that has influenced curatorial criteria for some time now. In her 2006 essay, “The Social Turn: Collaboration and its Discontents,” art historian Claire Bishop critiques contemporary, “socially engaged” practices as being philosophically based in a neo-Platonic idealism which proposes ideal solutions that don’t reflect contingent reality. She explains that this attitude generates, “homilies (that) unwittingly push us back towards a platonic regime where art is valued for its truthfulness and educational efficacy—not for inviting us to confront the more complicated considerations of our predicament.” Bishop observes how contemporary artists have responded to this tendency, writing, “Instead of extracting art from the ‘useless’ domain of the aesthetic and fusing it with social praxis, the most interesting art today exists between two vanishing points: “art becoming mere life or art becoming mere art.” While Bishop addresses artists’ strategies for making relevant work, the philosopher and cultural theorist Jacques Ranciere positions both artist *and* audience as “emancipated spectators” jointly escaping the hypnotic trap of the mediated spectacle. Ranciere suggests that we not merely react to what he calls “partitions of the sensible” that perpetuate a fractured sense of society, and that a refusal to do so might lead to a more profound experience of both aesthetics and ethics. *Memphis Social* seeks to combine, and critique, both of these ideas in an exhibition that examines how to present artwork that is truly socially engaged with its environment and audience. The project is a temporary intentional community of artists and cultural organizations gathered together to form a contingent society that addresses combined aesthetic and ethical concerns.

My experience curating *Memphis Social* has placed me unequivocally on the ground, tasked with negotiating both public and private concerns in presenting a show that mixes discrete works of art and social performance with community organizations in both institutional and non-institutional settings. This alternative model for an exhibition creates its own, often unpredictable, dynamic and I have needed to be ready with a contingency plan at every turn of events, often navigating the boundaries between the public and private. Maintaining this permeable grey area between private and public might be seen ineffective when attempting to initiate social movements or galvanize political change, but I have found it to be quite practical and humane in its open-ended and non-ideologically driven way of being. The risk of losing one’s private aesthetic stake is taken on the chance that its public enactment is integrally connected to its share, not in historical time, but in ethical contingency. The actual social can therefore be seen as differentiated *and* cohesive, not necessarily toward a historically determinist normalization, but toward an awareness of an organic continuum of both liminal and embodied agency.

While the balance between public and private has been important to my personal experience curating the show, it has also been a critical part of how the exhibition has come together in relation to its physical presentation. One of my goals in organizing *Memphis Social* has been to present a wide array of artists as a group ensemble in gallery spaces at the Memphis College of Art, and also individually in alternative locations and public spaces throughout the city. As curator I have worked to problematize “the partition of the sensible” head on by literally displacing many of the artists and their works to locations less ideologically determined than the typical institutional venues. These diverse locales include Marshall Arts, Caritas Village Community Center, and Crosstown Arts—an art center housed in an old Sears warehouse—and many of these locations feature new, site-specific work. Each of these organizations helps to focus social activity and serve communities in real need of coalescent civic centers. The curatorial intention behind presenting art, dance, and musical performance at these locations has been to augment what already takes place there and to offer an objective acknowledgement of their significance to the Memphis communities that they serve. In addition to these alternative spaces, the exhibition is also sited in specialized institutions such as The Cotton Museum, which was the location of the commodities exchange for the crop that defines the South in its agrarian economy and also links it, inescapably, to the history of slavery. The screening here of Kara Walker’s 2005 video *8 Possible Beginnings*, along with a collection intervention by the younger, Memphis artist Lester Merriweather, brings to the fore (in this institutional partition) the explicit and implicit national assumptions of economics, labor, and race.

Other participants in *Memphis Social* such as Tim Rollins and Doug Ashford, represent artists responsible for setting the standard of socially inclusive presentations of aesthetics and ethics in their work as respective members of Group Material (1979-1996). An older generation of artists in the exhibition—Leon Golub and Nancy Spero—extrapolated idiosyncratic imagery from their social experiences in addressing the Vietnam War, Central American death squads, and contemporary feminism. Their work draws attention to what Ranciere has called “allegories of inequality” in social perception. Singular individual vision in the ensemble is represented by the work of the pioneering photographer William Eggleston, who has created a lyrical documentation of the remnants of the Old South in and around his home in Memphis. Younger artists in

the show such as Mark Tribe and Chelsea Knight examine the contemporary social phenomena of militia groups in their collaborative work in progress, *Posse Comitatus*.

While rooted in Memphis, the exhibition brings together artists from such diverse backgrounds and experiences as Tracey Moffatt from Australia and Alexandra Kostubula from Sweden, and presents the work of artist collectives such as Bullet Space from Manhattan's Lower East Side. The nomadic nature of contemporary art is underscored by the inclusion of artists such as Virginia Overton, originally from Tennessee but currently situated in New York City, and William Pope L., born in New Jersey but now living and working in Chicago. For *Memphis Social* Overton is contributing a large site-specific work, which will be presented on a pair of outdoor billboards located across from Marshall Arts; a selection of Pope L.'s *Failure* drawings will be presented at the Hyde Gallery at the Memphis College of Art. Aviva Rahmani has charged her art with an environmental awareness in restoring wetlands habitats near her home in Maine. She brings this practice to bear in her participation in *Memphis Social* with a work that interprets the degradation of the Mississippi watershed. My own orientation in the Northeast has, to a certain degree, effected an itinerant defamiliarization and dislocation in my curatorial perspective in Memphis encounters. Artists based in Memphis such as Greeley Myatt, Dwayne Butcher, Anthony Lee, and Haley Morris-Cafiero each in their own way interpret both the universal and specific aspects of the life in the city. Myatt is known for his public works that draw upon the history of art and aspects of folk culture. His *Rockers* sculpture, presented in *Memphis Social* at the Hyde Gallery, employs a ubiquitous signifier of Southern culture, the rocking chair, in a way that both charms and undermines viewer expectations. Dwayne Butcher also references Southern social stereotypes in his rhetorically succinct paintings like *You Can't Be The Fat Redneck Forever*. Anthony Lee's work, *The Reclamation of Color*, addresses shades of perception in skin tone colloquially used in the Black community to designate social status. Morris-Cafiero's photographs such as *Swing Set*, also on view at the Hyde Gallery, examine the social dynamic of body image in contemporary culture. These artists' works speak to the broad aim of the exhibition because of their ability to draw from localized experience without being limited to it. This "de-territorialization" of a sense of place in individual and collective experience is also an important subtext of *Memphis Social*.

Memphis is a place, which, like many others, becomes universal in its specifics. The city is a locale, vicariously known and practically experienced. It is important to the world at large that Memphis is a birthplace of the Blues, yet more locally, the blues still lives there. Its being the location of Martin Luther King Jr.'s assassination is significant to the wider public, but in a local context, the struggle for racial and class equality continues. *Memphis Social* is not ostensibly about Memphis, but the city as a specific environment has proved fertile ground to explore socially engaged artwork. The site of "the social" is a moving target that can pop up in the most unpredictable places. Organizing *Memphis Social* has taught me to re-orient my own position in ways I couldn't have rightly mapped. The artists and cultural practitioners I have chosen as my guides to wend my curatorial way through *Memphis Social* play with sometimes blatant but often subtle relations of the aesthetic and ethical. The meaning of the exhibition is contained in their diverse experiences of these relations.

-Tom McGlynn (Beautiful Fields Collective) © 2013  
2012-2013 Franchise Program Winner

#### Many thanks to:

Dr. James Patterson, Dr. Rushton Patterson, Onie Johns, Tarrik Moore, Matt Ducklo and Tops Gallery, Jack Robinson Editions, Greeley Myatt, Earnestine Jenkins and Richard Lou of the University of Memphis Art Department, Anthony Lee, Jessica Lund, Taylor Martin, Ken Hall, Michel Allen, Tori Parker, Anna Terry, Lawrence Milleara, Emily Oppenheimer, Bill Doherty, Phil Woodard, Melissa Farris, Anna Mullins, Russell George, Janice Herbert, Jay Gorney/Mitchell-Innes & Nash, and Tyler Rollins/Tyler Rollins Fine Art. Special thanks to Pinkney Herbert and Katie Maish.

**Tom McGlynn** is an artist, writer, and independent curator based in the NYC area. His work is represented in many national and international collections including the permanent collections of the Whitney Museum, The Museum of Modern Art, and The Cooper-Hewitt National Design Museum of the Smithsonian. [beautifulfields.org](http://beautifulfields.org)

*Memphis Social* is supported, in part, by the Downtown Memphis Commission and Memphis College of Art.



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## Shrugging, Socially

—

Day two of Memphis Social is happening! There is art to see and some of it is good!

We tried to get into the space at 345 South Main, but it was locked. Maybe “Open through May 18th, Monday through Saturday 12 - 6 pm” doesn’t mean what we thought it did. Looked great through the window though!

We also tried to get into Tops gallery for the Terri Phillips show - which sounds amazing - but it was closed.

Why so hard to see art on a Saturday, Memphis?

Third time was a charm, as the 75 South Main space was open, and the artist was there to boot! David Sanchez-Burr kindly guided us through the experience he had set up - first pointing out the speakers with crumbling constructions on top of them, and then to the radio transmitter and booth they’re hooked up to. As visitor-made music (noise?) plays over the speakers, the wood and coal (?) sculptures crumble to the ground. The whole thing felt raw and exciting, although we wish there had been some contrast between the materials and the space. When the stuff that’s crumbling looks as unfinished and slap-dash as the storefront, the stakes are pretty low. Something more precious or precarious would have been welcome. The best part was seeing Griz fans wander in off the street and get hooked on the interactivity, arting without knowing it.

Then we walked down to 115 Union, where New York’s Bullet Space Collective is presenting a retrospective of sorts. Almost 70 pieces are on view, some dating back to the early 80’s.

There's a grab bag of techniques and styles and gestures, most dealing with social ills, some elegant and some...blunt. Although the energy and friction that the diversity creates is exciting, the overall effect in this presentation is a bit hollow, something like shrugging toward Guantanamo. That's probably an issue of context and audience. Do we (typical lefty art viewers) feel differently about homelessness now that we've seen some posters in a gallery? No. Could we imagine a lot of this work grabbing our (or someone less art-inclined's) attention on the street? Sure, why not.

Quimetta Perle's sculptural wall piece with integrated video, titled *Mona Lisa*, is a standout. For all it's glittery bombast, it's also mysterious and weird, which is a nice experience to have in the midst of other work that takes the standard lefty-artist stance and pretty much lays it all out there. It's also one of the most resolutely gallery-bound pieces - probably not a coincidence.

Keep 'em coming, Memphis Social! This is great. Has anyone else seen anything worth talking about? Are we shrugging toward the Pyramid here?



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**MARCH 2013**

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## Features

# Ones 2 watch: Jennifer Kleven

Story by Andrew Kiraly

**From her small downtown gallery, she inspires artists to take big risks**

The current incarnation of [Kleven Contemporary gallery](#) is a spaceship command console — a crisp vision in sterile white streamlines and geometric vents, interrupted only by a tidy bank of computer readouts. It’s something right out of “2001: A Space Odyssey” or “Alien,” an homage to the triumph of technophilic order. But look again: It’s made entirely of paper. On that crucial pivot point, the installation by artist Andreana Donahue, “It seemed like a good idea at the time,” turns into a commentary on false permanence and romantic illusions about technology. And it all happens in a gallery smaller than most walk-in closets.



“Having such a small space is difficult, but it’s exciting, too,” says Jennifer Kleven, whose tiny gallery (520 E. Fremont St. #186, [klevencontemporary.tumblr.com](#)) makes big waves in downtown’s Emergency Arts complex. “Because when you get an artist like Andreana who loves to work spatially, it can change the entire concept of what they want to do as an art show. The space definitely gets people thinking about making different types of artwork. It’s a great place to take risks.”

Perhaps 27-year-old Kleven is giving too much credit to the 70-square-foot space — and not enough to her unerring eye for artists who excel at both concept and craft. Since she launched Kleven Contemporary in December 2010, she’s consistently put on exhibits that are sometimes pointed, sometimes playful — but always rigorously intelligent. Kleven Contemporary has hosted everything from paintings of classically posed nudes in kitschy environs (“Life Room - Blue Screen” by Emily Scott) to an entire hands-on, jerry-rigged broadcasting operation (“Somebody Kill the Radio” by David Sanchez Burr).

“Jen’s got an amazing eye,” says Jennifer Cornthwaite, director of Emergency Arts. Cornthwaite noticed that eye when she and Kleven took art history classes together at UNLV. She eventually nudged her to open a gallery. “She’s like a stylist when it comes to art. I tell people who are interested in buying art to find a gallerist who has consistently good taste — Jen’s one of those people.”

“I love contemporary work that sparks good dialogue and asks pertinent questions,” says Kleven. “I want to show the kind of strong conceptual art you would hope to see in L.A. or New York.” Finding that strong art requires a gentle touch: She doesn’t have a heavy curatorial hand. Rather, Kleven instinctively chooses good artists — and then



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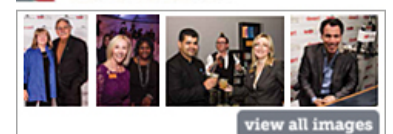
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So you want to be a runner: Your guide to lacing up in Sin City

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### Dining

At first bite: Gordon

Ramsay BurGR

Eat this now: Smoked Salmon Pizza at Red Square

Off the eaten path: Fat Choy offers Asian-American fare in an unlikely place

### Editor's Note

Great(ish) outdoors

### End Note

Let's talk about the weather

### Memoir

'Chaos, chaos, chaos!': Jim Morrison and me

### Sports

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### Take 5

Take 5: Cultural highlights this month

### Travel

Where things go bloom: A flowering in Ridgecrest, Calif.

## the guide

## upcoming events




**Take 5**  
Take 5: Cultural highlights this month

gets out of their way. "I have complete trust in the artist," she says. "With Andreana, I turned over the keys — literally — and let her go to work." Which makes Kleven the perfect pilot for this craft.

Read entire issue online: *Sept 2012 Issue*

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Posting as David Sanchez Burr  
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2:26 pm - January 03, 2013 — Updated: 2:45 pm - January 03, 2013

## Local art: Who to look for in 2013

by JENESSA KENWAY

So, what kind of art will we find in 2013? Looking at the tealeaves from 2012 offers up some direction on who to keep our eyes on this year.

**Matthew Couper** has been flirting with the Las Vegas art community for two years. A work or two will pop up here and there in local exhibits. And there was that one-night smorgasbord of paintings last September that were all shipped out to international exhibits the very next day. Perhaps 2013 will give us a solo Couper show, lasting longer than 24 hours, at a local gallery?

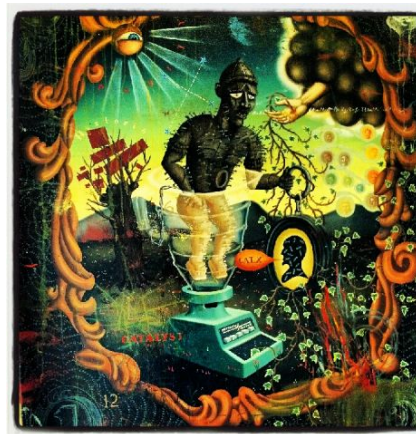
For the past year, **David Sanchez Burr** has exhibited video art from all over the globe at his gallery space **Multiplex**. This past December he announced the closing of the gallery. Instead, he plans to go mobile and pop up in unexpected places and situations. The intriguing concept of chance encounters with video art will have us treasure hunting for new genre experiences.

**Michael Barrett** recently completed the second installment of seven intensely physical performance art pieces transpiring at Trifecta Gallery. Spreading the performances out over 14 months is like being handed a puzzle piece of every couple months. How will they all fit together? After experiencing all seven acts, will there be a sense of completion? Will all the pieces coalesce into a final image?

The plan behind **Eri King's** "Orange Assembly" performance art piece was a sweatshop-esque assembly line of cutting, sewing and braiding recycled fabric, which produced a lengthy multi-colored cord. Unplanned was the spontaneous percussion music of the workers, banging tables, clanking bottles, stomping and clapping their hands in between tasks. The word on Facebook is King received a jackpot grant for 2013, so we'll be looking forward to the planned and serendipitous unfolding of her next textile performance art piece.

There was a sense of conceptual arrival in the bold visual language used by **Brent Holmes** in his recent exhibit *Crass Doesn't Sell*. Settled confidently into a mode of expression, we may find 2013 exploding with creativity from Holmes.

A couple other cool things to watch out for: An exhibit of **Andy Warhol's** work is coming to the **Bellagio**



"Prior Convictions," by Matthew Couper

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6:21 pm - August 08, 2012 — Updated: 4:21 pm - August 10, 2012

## David Sanchez Burr: Talking with the artist about urban, nature and what each has to do with the other

by JENESSA KENWAY

Seeking to bridge the gap between our urban existence and local landscapes, artist David Sanchez Burr invites urbanites out to Mt. Charleston to experience the creative side of nature. After accepting the position of Art Education Coordinator with the Spring Mountain National Recreational Area about a month ago, Sanchez Burr immediately began an ambitious new creative program called Wildlife Divide.



David Sanchez Burr

### Tell us a little about the goals and focus of Wildlife Divide ...

Wildlife Divide is about juxtaposing people's urban environments and their natural environment. The idea is to think about the two environments together. People go the mountains to escape, but this [program] is so they can go there to think, to be aware of this transition.

A typical project you might see in a recreational center like Spring Mountain is watercolors: [they're] simple, transportable ... I'm trying to create a program that addresses people's lives, that's a closer representation. People always have technology with them. With a cell phone you have a camera, sound recording, video editing; why not use what we have?

### What inspired you to start a program like this?

I've always been interested in the periphery of Las Vegas. Everything that is going on on the Strip is so amplified it sets the tone for the entire town. As an artist it's nice to get outside the city and diffuse some of that noise.

Many of the scheduled art activities involve the participants taking something from their daily routines — an object, a video clip — and bringing it into the natural environment. What is the creative objective with that?

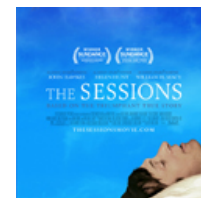
Viewing something in a natural setting that doesn't belong there really gets you thinking — like a toy

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mechanical dog on a mountain trail. Why is it there? How did it get there? It starts a narrative, and you don't have to be a trained artist to ask these questions.

#### What personal art projects are you working on? Any exhibits coming up?

Doing a show at the [Clark County] Government Center, Beyond Sunrise Mountain, that I've been working on since I got here. It's seven years of investigative projects and research done in the area beyond Sunrise Mountain. ... The projects range from sound art to kinetic sculpture to video, inspired by the geology, the history and traces left by human intervention. I'm also working on a series of sculptural work that transforms itself through sound and interactivity for Beautiful Fields Memphis Social [in Tennessee]. My work has to do with the expansion of definitions of time. ... We could be expanding our understanding of things simply noticing in detail what happens around us.

#### Your art very much echoes the sensibilities of the Wildlife Divide project. Where do you see the Las Vegas art scene going, or where would you like to see it go?

(Laughs) That's way too political for me. I think people will engage more in the art scene as they settle in and become more committed to the city. I don't want to say what I would do because it would just piss people off. I just do stuff. I'm filling spaces and doing things that interest me.

Register for Wildlife Divide events at [www.gomtcharleston.com/register.html](http://www.gomtcharleston.com/register.html). For more info, visit [www.facebook.com/wildlifedivide](http://www.facebook.com/wildlifedivide) and [www.davidsanchezburr.com](http://www.davidsanchezburr.com).

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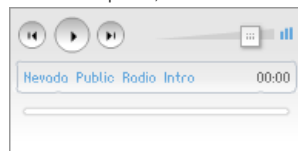
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## David Sanchez Burr Wants to Kill the Radio

AIR DATE: April 12, 2012



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David Sanchez Burr wants to kill the radio. Well, not really. But "Somebody Kill the Radio" is the title of his latest art exhibit: a collection of radios, guitars, and other instruments that encourage the audience to participate and make sound. The Spanish-born artist talks about what inspires his creations, why audience participation is so key, and about the time he made a pop-up radio station in the Sequoia Mountains.

Burr's exhibit, "Somebody Kill the Radio," opens April 14 at Kleven Contemporary inside Emergency Arts

GUEST:

**David Sanchez Burr, artist**

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## COMMENTS:

I dont mind the list of items that is needed for the class and my child. In fact I always send additional items when needed. Its not the schools responsibility to provide some of these additional items. It is their job to provide my child with the best possible education. This is where I have a problem. My child is not getting the best possible education. In fact my child is getting a mediocre education. I have a child that attends a magnet school and she still is receiving a less than standard education. I do not fault the teachers. Her teacher is excellent as I'm sure most of them are. The problem starts with the funding. Teachers are over worked and expected to deal with issues they should not have to. The class sizes are too big and most of the time the teachers are dealing with behavior issues as well as students that aren't at the same level of learning. In my daughters class her teacher has students that dont even meet the basic criteria to be in that grade. Her teacher teaches three different levels of learning. How can this be beneficial to the students? There needs to be more help in the class rooms and smaller class sizes. I also believe that if they want to continue to pass students along even if they are behind that they should test these children and have different levels for the grade, placing the children by learning level. Or they need to do a better job of having programs that work to bring these struggling students to the current level. When I went to school I was strong in all areas



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students to the current level. When I went to school I was strong in all areas except one, I went to special classes during the school day to help me. I dont see these in our current schools and it is due to funding. The other problem I see is that parent involvement is at a minimum. Parents are responsible for the childs education just as much as the state. The bottom line is Funding and parent involvement. I also think that there could be a streamlining of purchasing that would save money within the school and the district.

Blair -Apr 12, 2012 10:06:27 AM

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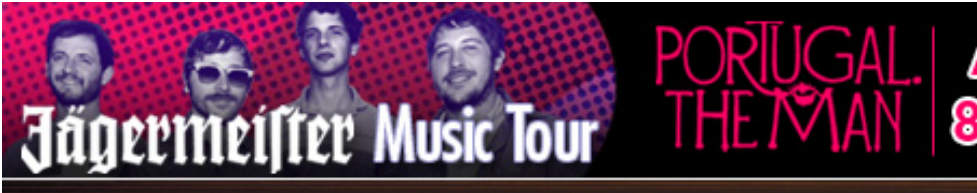
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## David Sanchez Burr's new Multiplexer brings video art to Las Vegas



Photo by Checko Salgado

Sanchez Burr

By **Jarret Keene**  
February 16th, 2012

David Sanchez Burr's new gallery, Multiplexer, is the culmination of years spent mining the intersection of

advertisement



Anné Klint's *If Only I Were as Beautiful as You Video*

Later, Sanchez Burr spent his teenage years and early 20s “being angry,” playing guitar in punk bands and touring the U.S. and Canada. But after using a Mac to digitize Super 8 reels shot by his grandfather—in 1999, an arduous project—he got the “video-as-art” bug. Still, video remained only part of his fine-arts education, which he began as an undergrad at Virginia Commonwealth University. Eventually, he decided to move to Las Vegas to earn a master of fine arts degree from UNLV.

“What got me interested in video as far as Multiplexer goes is the fact that in recent years technology has not only advanced but become incredibly affordable,” he says.

Affordability is certainly key for Sanchez Burr. For instance, the 22-inch LED screens that provide Multiplexer’s visual power are today sold for a song. After graduating from UNLV in ’09, he struggled to find work in a bad economy, settling for a job with a company that designed video-broadcasting software for the Mac—back where he started, really. In the course of working for that company, though, he tightened up and expanded his video-related knowledge and skills, which translated into Multiplexer.

“The idea behind Multiplexer is to offer a viewing setting that’s quiet, dark and unique—a contrast with what’s going on outside and around the corner at the Fremont Street Experience canopy, which is a crazy

art and technology, images and ideas, emotion and intellect. Now, in an elevator-size space that can barely hold a half-dozen people at one time, the artist hopes to legitimize video as an art form in Las Vegas.

“I’ve always been fascinated with technology in the arts,” he says over coffee at The Beat, adjacent to his gallery in Emergency Arts in the Fremont East Entertainment District. “Not just video, but automation, anything mechanical. I started flipping knobs and switches at a very early age.” His fascination goes back to a childhood spent in the outskirts of sunny Madrid, where he was born and raised by his mother (an IBM employee) and American father (a university professor). Weekend mornings, a young, Spanish-speaking Sanchez Burr donned giant, padded Sansui headphones and listened to shortwave radio and American pop stations broadcast from a nearby NATO base.

“I loved hearing different languages,” he says. “It’s how I started to learn English, listening to distant transmissions that technology made possible.”



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maelstrom of video. And the idea is to invite people in here see something entirely different. Maybe such a high-gear shift will break them away from the stereotypes they have of Vegas.”

Multiplexer’s debut show (*The First Show*, it’s simply called) unites nine international artists—including Germany’s Anné Klint and South Korea’s Sujin Lee—for a selection strictly culled from a call for videos that went out late last year. (After *The First Show*, Multiplexer moves toward theme-based curation.) Don’t expect cyber-centered postmodernism for postmodernism’s own sake, or any, as Sanchez Burr describes it, “over-explored, Web-based sensationalism.”

“When technology completely takes over an artist’s idea, the art that inevitably results is a high-minded form of jacking off,” Sanchez Burr says. “Technology isn’t supposed to be discussed; it’s the ideas that should merit a discussion.”

The central challenge with video as an art form is that video remains an eternal boogeyman of visual presentation. Sure, people can distinguish between watching CNN and looking at art. But because the same medium is being employed, confusion sets in. “Ultimately, what’s the difference?” many might ask.

Multiplexer videos will be limited to eight minutes. A catalog of digital links for each video (unless an artist doesn’t want his or her contribution to be viewed online) will be provided at Multiplexer’s website: [MultiplexerSpace.wordpress.com](http://MultiplexerSpace.wordpress.com).

If *The First Show* is any indication, the range of style and subject matter is wide, from representational drawings to stop-motion animation to effects manipulations. For example, Lydia Moyer’s three-minute *Desert Solitaire* serves as an otherworldly meditation on California’s high desert, a fractured landscape of Joshua Trees charged with powerful, psychedelic energies. Klint’s lovely *If Only I Were as Beautiful as You* uses Mayan myths to explain the creation of the hummingbird and explore animal/human relationships and man’s connection to the natural world.

“I’m not just looking for video artists, though,” Sanchez Burr says. “I’m also seeking out people who use the medium in a different way.”

*Multiplexer is in the Emergency Arts building (520 Fremont St.) and open noon-6 p.m. Tue-Fri. For info, e-mail [multiplexer@visualart-soundart.com](mailto:multiplexer@visualart-soundart.com) or call (415) 308-8799.*

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## Design Center hosts Governor's Arts Awards



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PHOTOS BY MARIAN UMHOEFER/LAS VEGAS REVIEW-JOURNAL

 David Sanchez Burr, from left, Firouzeh Forouzmand, Joan Lolmaugh and Walter Mason ([enlarge to view more photos](#)) » [Buy this photo](#)

 Posted: Apr. 11, 2010 | 12:00 a.m.  
 Updated: Nov. 29, 2010 | 10:24 a.m.

The 30th anniversary celebration of the Governor's Arts Awards was April 1 at the Las Vegas Design Center within the World Market Center. Through the years, the Nevada Arts Council and the governor's office have recognized 211 individuals, organizations and businesses for outstanding and enduring contributions to Nevada through achievements and service to the arts.

More than 400 art enthusiasts from across Nevada were greeted with bagpipe music played by members of the Desert Skye Pipes and Drums as they entered the Las Vegas Design Center.

The reception and dinner took place on the building's 16th floor, where all enjoyed music performed by Mariachi Nuevo de Las Vegas. Guests included Angie Wallin, Hal Weller, Thalia Dondero, Jane Fielden, Jill Fielden, Carol Johnson, Patrick Clary, Marilyn Gillespie, Denny Weddle, Myron Martin, Jenn Kratochwill, Joyce LaGrange, Robert Toda, Marie Ascolillo, Shakeh

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[Van Halen with... | Sun. 5/27 7:30 p.m.](#)

Ghoukasian, Mary McCarthy, Cam Ferenbach, David Sanchez Burr and Mary Simmons.

Elected officials in attendance were Lt. Gov. Brian Krolicki, County Commissioner Chris Giunchigliani, and state senators Steven Horsford, Mike Schneider, David Parks and Joyce Woodhouse, and assemblymen John Hambrick, Harry Mortenson, Mark Manendo, Tick Segerblom, Mo Denis and Paul Aizley.

The event's master of ceremonies was board chairman Tim Jones of Reno, with assistance from Susan Boskoff, executive director of the Nevada Arts Council in Reno. The Nevada School of the Arts violin ensemble opened the evening's program.

Gov. Jim Gibbons presented the Governor's Art Awards to the 2010 recipients: Author Ellen Hopkins of Carson City for Excellence in the Arts; Excellence in Folk and Traditional Arts to Supatra Chemprachum, founder of the Thai Cultural Association of Las Vegas; Leadership in Arts Education went to the Nevada School of the Arts -- Las Vegas. Individual award recipients were Patricia L. Lewis of Las Vegas for Leadership in the Arts; Distinguished Service to the Arts was awarded to Marcia Robinson, cultural director of the West Las Vegas Arts Center; the Leadership in the Arts Award went to the Contemporary Arts Center in Las Vegas; and NV Energy received the Patronage in the Arts Award.

Scott Hinton was the artist for the 2010 Governor's Arts Awards. Dinner was catered by the culinary program at The Art Institute of Las Vegas.

Couple hailed for community service at 'Diamonds' gala

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# Three art exhibits you've gotta check out this month

[Kristen Peterson](#)

## Defeat the Future

We all must grapple with life's agonizing promise of uncertainty and death. Fortunately there's always art, willing to transcend reality and even toy with inevitability. That's what makes *Defeat the Future*, at the Contemporary Arts Center, so much, dare we say, fun.

In it, five New York City artists contend with an imaginary monster, known as the future, using their own superhero powers, resulting in a multimedia fun house of really great art.

Curated by Yo Fukui, the show includes Fukui's vividly decorated guardian, sculpted to protect him from the "monster" lurking behind (or in) his other works in the exhibit.

Chad Stayrook's video, performance and sculpture piece, "An Event in Three Parts," plays with the futile significance we attach to things. And Antonio Serna's dinosaur paintings will have you wondering if they're in the past or the future, while his multimedia installation, created in Romania under the name vizKult, deals with CIA "black sites" and past and future tensions in that region.

Then there are Naoko Wowsugi's "Happy Birthday" photographs by college students she assigned to celebrate her birthday through performance and photography as a way to explore teacher/student boundaries, narcissism/vulnerability and the awkward concept of celebrating aging.

Richard A. Wager stays in the present after considering the dragon as a metaphor for internal struggle—a monster keeping you from living your life to the fullest. His works reflect daily rituals used to simplify his life (including wearing a uniform) so that he can focus on what's most important.

As Fukui says about this visually exhilarating exhibit, "This show is like an amusement park—you have to walk around. It makes you feel like you're in a dreamlike story."

*Through March 10; Tuesday-Saturday, noon-5 p.m.; free. Opening reception February 2, 6-8 p.m.*

## The Green Felt Jungle Gym

Don't let the fact that Mark Brandvik's installation at the Clark County Government Center isn't actually made from green felt keep you from stopping in to check out the oversized jungle gym built in the shape of hotel casinos—Stratosphere, Luxor, Wynn. Brandvik, an artist known for his minimal paintings of iconic Las Vegas architecture, plays off Ed Reid and Ovid Demaris' 1963 book *The Green Felt Jungle*—a juicy read about our adult playground's seedy underbelly during its Mob-run days.

Gymnastic rings, a swing and a slide, placed in the skeletons of our still-standing Strip landmarks, conjure thoughts of the incomplete and abandoned projects dotting the landscape.

*Through March 23; Monday-Friday, 8 a.m.-5 p.m.; free. Artist reception*



Photo: [Kristen Peterson](#)

A portion of Mark Brandvik's 'The Green Felt Jungle Gym' installation. Can you guess what Strip property this one is supposed to represent?



*February 3, 6-8 p.m.*

## **The First Show**

Artist David Sanchez Burr opens his new gallery, Multiplexer, this week inside Emergency Arts with the aptly titled exhibit, *The First Show*, featuring diverse approaches to the medium of video through the works of nine artists.

Ellen Lake's "Call + Response" places '30s- and '40s-era home movies next to like scenes made by contemporary digital video to explore ideas of technology and time. Authority Office's "Importance of Pen" uses a contemporary silent, black-and-white formula to depict the significant role of a writing tool in a town's daily life. Lydia Moyer's "Desert Solitaire" abstracts a Joshua tree in the desert to create mesmerizing forms and reflect desert solitude. And Sujin Lee creates a hand-drawn animation project, "Turtles Are Voiceless."

Other artists featured: Anne Klint, Bruce Tomb, Rebecca Loyche, Sophia Bruekner and Tessa Garland.

*Through February 28; Tuesday-Friday, noon-6 p.m.; free. First Friday opening February 3, 6 p.m.*

Wed, Nov 23, 2011 (2:51 p.m.)



“We Are Polar Bears” by Shark Toof

Shark Toof

Shark Toof

Fans of LA’s Shark Toof might want to check out Joseph Watson Collection to see what the artist, known for trademark shark images plastered throughout LA and other cities, does when not working the urban landscape.

Shark Toof shows his depth in *Ohhh...Nature*, an explosive collection of studio work that merges street and contemporary fine art, anchored by traditional representational imagery and graphic novel-style renderings. The wild animal muzzles—placed on human faces surrounded by aerosol graffiti fonts—create a tense dialogue between the wild and tame, the raw and composed. The message? We’re animals. We’re beastly. Our nature is intrinsic, so embrace it.

Other Shark Toof works in the exhibit portray our wildlife personified as soldiers, taking over their place in the hierarchy. Battles are set in richly colored, bright apocalyptic landscapes. In military gear, the animals fire submachine guns, wield knives and storm the beach in a maelstrom of color and illustration. His Hello Kitty works from the Small Gift Sanrio 50th anniversary show have the popular characters mischievously holding markers

and spray cans against grandmother's wallpaper, putting a dark, humorous dark twist on an adorably innocent pop culture icon.

This is the second Shark Toof show at the gallery, owned by Las Vegas artist Joseph Watson, who first met Shark Toof while both attended the Art Center College of Design in Pasadena. *Through December; Wednesday-Friday, 1-6 p.m.; Saturday, noon-6 p.m., 107 E. Charleston, Blvd., [josephwatsoncollection.com](http://josephwatsoncollection.com).*

### Decay

We're so warped into believing we can work against nature that the idea of letting nature take its course seems entirely radical, maybe even a little unbalanced. In *Maintenance and Decay* at CP Architect Studios in Emergency Arts, Las Vegas artist David Sanchez Burr has us wondering, what if?

His sculptural works, left to naturally decompose, highlight the ongoing state of things: change. Small sculptures submerged in containers filled with colored water show how the water lost (or is losing) pigment while algae builds new dimensions and the sculptural forms change. Multiple layers of plaster and sand were used to create architectural space based on erosion, and a streaming digital video shows a sculpture responding to sound vibrations.

"We work so hard to keep things perfect, but it's counter-intuitive. What's natural should be taken advantage of," Sanchez Burr says. "Peoples' obsession of keeping things as they are requires more time devoted to maintenance and less time devoted to innovation."

We could follow the artist's lead. Embrace the idea that everything is in a constant state of change and develop things that are allowed to transform naturally. *Through November 26, inside Emergency Arts, by appointment only, [info@davidsanchezburr.com](mailto:info@davidsanchezburr.com).*

### 5th Wall

Those who like a little avant-garde to go with their avant-garde can find heaping portions at 5th Wall, a new artist-owned Emergency Arts gallery, run by Yasmina Chavez, Eri King, Javier Sanchez and Marlene Siu. If its opening show is any kind of indicator, the space is, as promised, a home to the experimental in visual and contemporary art.


*Sonic Trichromacy*, a sound and object installation by Bay Area composer and percussionist Daniel Steffey (a UNLV grad), features a suspenseful and discordant composition of sound using a program that assigns musical parameters to color. Different sections of the resulting score, partly inspired by Occupy Oakland events, are played through CDs and reel-to-reel and cassette tapes, so that the elements vary according to your position in the small gallery. *Through, December 11, hours vary; closing reception December 10, 7 p.m.; 782-0713.*

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## Discussion:

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## Sounds like art

### Noise becomes art at the new 5th Wall Gallery

#### THE ART OF NOISE

Static and squeaks, things usually avoided in music, are written into the musical score by **sound installation artist and composer Daniel Steffey**. The Nov. 11 grand opening of 5th Wall Gallery, in Emergency Arts, featured a live performance by Steffey and Bay Area violinist **Christina Stanley** for the sound installation *Sonic Trichromacy*.

Eyes closed, Stanley rubbed and plucked the strings, producing sounds from delicate hums to aggressive rising chords. Steffey tweaked a synthesizer, producing vibrations and static, creating syncopated rhythms like the blades of helicopters -- thrumming punctuated by piercing stringed notes. Together, it was like a duet between video arcade and classical concert hall.

In the gallery, a series of recording devices, from a mini-tape cassette player to an old-school reel-to-reel tape deck, produce a droning, cacophonous symphony, each unit contributing to the score. Such objects as a tear-gas canister, a cassette tape and a punch card have been painted in a muddy mixture of red, green and blue, playing off the concept of digitally rendered color and trichromacy -- the normal ability to see colors. Translating mundane objects by assigning musical values to the colors painted on them connects the installation with the Dadaist and anti-bourgeois, nonconformist sentiments found in early sound poetry and performance. Works like a broken record titled "Free Speech" further the Dadaist concerns, and where words fall short, the exhibit conveys with pure sound the angst surrounding current social and economic struggles. JENESSA KENWAY

*5th Wall Gallery, in Emergency Arts, 520 Fremont St., 300-6268, through Dec. 11.*

#### DECAY BY DESIGN

Small glowing blue, red and yellow jars line a shelf like tiny aquariums filled with the nonsentient life of gently rusting clumps of nails. **Artist David Sanchez Burr**'s new exhibit at Architect Studio, *Maintenance & Decay*, explores experimental architectural design and the possible benefits of decay.

"Maintenance is a big part of design" Burr says. "It's 1 percent



Christina Stanley, left, and Daniel Steffey, at 5th Wall



creation and 99 percent maintenance. This exhibit explores the idea that natural processes such as gravitational decay, rust ... and neglect can be used as elements of design. To do that we have to anticipate the forces of nature."

Stacked marshmallow slabs of white plaster transition from smooth geometry to lumpy squares, demonstrating the formation of interior dwellings by erosion. A foreboding yet meditative hum emanates from a small monitor displaying a structure of wooden screens gradually vibrating to pieces. A soft plaster panel on the wall clustered with small thatches of wood and nails offers a time-based painting in which the forms and marks will ever-so-slowly succumb to gravity. JENESSA KENWAY

*Architect Studio, in Emergency Arts, 300-6268, through Nov. 30.*

### **CHEW WITH YOUR MOUTH SHUT, EYES OPEN**

Nestled on Sahara near the Village Square, Rainbow's End Natural Foods market and café represents a small oasis of healthy dining, retail and Wi-Fi in the midst of an unlikely urban business park. Now, the market plans to distinguish itself further by hosting the work of local artists every month.

The first, **Tom Bisesti**, is a painter known for his powerfully romantic murals. He's also been working in acrylics for 26 years. His canvas works appear strikingly vivid against the café's long, brightly colored partitions.

The gallery is the brainchild of Ali Burns, a cook at the restaurant who also holds a degree from The Art Institute of Portland. Bisesti saw her redecorating the walls as he was lunching one day. "I asked, 'Would you ever consider hanging an artist's work, and can I be the first guy?'" he says. An organic gallery space was born.

Works like "Flora, Roman Goddess of Flowers," selling for \$350, represent Bisesti's more traditional pieces, with lighting and motifs vaguely reminiscent of Frida Kahlo. Others have the hard lines and shadows one expects to find in a Dalí painting. "Horsing," which recently sold for \$250, features the animal evoked in a dark, mythical cubism.

Bisesti sold eight of 22 paintings on opening night in October -- quite a feat for a day that not only wasn't First Friday, but was in fact Las Vegas' traditionally very busy Saturday before Halloween. That kind of instant popularity, despite an unlikely venue and opening date, portends that the space might indeed thrive as an art spot amid a dining area. GIGI GENERAUX

*Rainbow's End, 1100 E. Sahara Ave., Suite 101, 737-1338, through November.*

*Last updated on Thursday, November 17, 2011 at 12:08 am*



COURTESY: ERI KING  
Tom Bisesti's "Horsing"

D

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## Plants, birds, minerals color Las Vegas beyond the flashy lights



By [Corey Levitan](#)  
LAS VEGAS REVIEW-JOURNAL

At first glance, Las Vegas is a dirt-brown moonscape broken by a single strip of overwhelming glare. But beautiful color is not hard to find off the Strip, if you're willing to look.

Every spring, wildflowers explode their ravishing hues across most of our valley's unpaved parcels. Some of the most common and spectacular are the violet *Phacelia crenulata*, the magenta Beavertail prickly pear and the orange desert globemallow.

According to Von Winkel, restoration ecologist with the Springs Preserve, wildflower "events" occur approximately two years every decade, depending on soil moisture content. (They start in mid-February in Death Valley and snake like dominoes up to our higher elevation by early March.) Thanks to nearly two inches of rainfall over 10 days last month, 2011 could be one of those years, Winkel says, if we get another rain or two.

If deep greens are more your thing, even the short hike up Mount Charleston is unnecessary. Trees and shrubs crowd like thirsty travelers above what's left of the springs that once gave Las Vegas its name ("the meadows," in Spanish).

While the Las Vegas Creek — which flowed from the Springs Preserve down to the Mormon Fort — was tapped dry by our predecessors, natural water still trickles under Floyd Lamb Park at Tule Springs, Sunset Park, Kyle Ranch Historic Site in North Las Vegas, and other man-preserved oases lush with Mesquite, cottonwood and catclaw acacia (trees and shrubs that also add bright yellow to the desert palate before dropping their leaves every fall).

And although the Las Vegas Wash is mostly artificial, according to Winkel, its Wetlands Park has become a de facto marine ecosystem with deep green and purple aquatic vegetation, as well as thirsty avian visitors including the scarlet ibis, yellow-headed blackbird and green heron.

Even our mountains themselves are not as monochromatic as they seem.

"You think that they're brown, but if you step out of your car, you can find an amazing amount of minerals that range in color from bright green to yellows to oranges," says Las Vegas sculptor and multimedia artist David Sanchez Burr, much of whose work is inspired by formations on Sunrise Mountain.

If the valley does suffer from a color monotony, it's not natural desert brown but man-made beige stucco and clay tile. Thankfully, we're emerging from that rut. (And no, this is not a reference to the pink 702-TRAFFIC house on Flamingo Road and Rainbow Boulevard.)

"One of the biggest changes that happened in the Las Vegas Valley to get us to be more color-directed is Summerlin," says interior designer Leslie Parraguirre of Colours Inc., who lauds mauve-walled Summerlin subdivisions such as Eagle Hills, The Trails and The Ridges for leading a tasteful deviation

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2 people recommend this.

Clark County Coroner's Gift Shop | Best of Las Vegas

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Facebook social plugin


from the Taco Bell template.

“So many homes, whether they’re tract or custom, go real deep with reds, periwinkle blues and other nature-based colors,” Parraguirre says.

“It’s more of a celebration of being in the desert than a denial of it.”

Contact reporter Corey Levitan at [clevitan@reviewjournal.com](mailto:clevitan@reviewjournal.com) or 702-383-0456.

---



☒ Post to Facebook      Posting as David Sanchez Burr ([Change](#))

Facebook social plugin

## One Response

**Tweets That Mention Plants, Birds, Minerals Color Las Vegas Beyond The Flashy Lights I Best Of Las Vegas -- Topsy.com** wrote on January 24, 2011 at 2:19 pm:

[...] This post was mentioned on Twitter by Erik Wunstell, Best Of Las Vegas. Best Of Las Vegas said: LOCAL COLOR: Neon signage has nothing on Mother Nature  
<http://fb.me/QmYPAjd9> [...]

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Las Vegas Sun

# Transforming environments

## Two new exhibits detail change from different perspectives

By [Kristen Peterson](#) ([contact](#))

Saturday, June 5, 2010 | 12:05 a.m.

In 2004, MGM Mirage announced that it would build a city, a fabulous city, created from scratch and erected right on the Strip. People would live there, hang out, take walks. It would be an instant community with all the amenities of an urban environment.

World-famous architects designed its buildings, sleek and elegant structures that could be anywhere in the world and eschew Las Vegas gimmickry. As the country's largest privately funded construction project changed our humble skyline, it promised jobs and hope.

Artist Erin Stellmon saw the immensity of the distant cranes and construction from her porch and took note of the weird dichotomy of this massive and magical pop-up city being built as people in the real city lost their homes to foreclosure.

In *Reign of Glass*, opening June 3 at Contemporary Arts Center, Stellmon explores and dissects the various ideas, concepts and questions of CityCenter through a mixed-medium installation that contemplates home, community, greed and economy.

"I thought about, 'What does it mean to build a city?'" Stellmon says. "Cities are organic, built over time of generations and memories, not just constructing with building blocks, but building blocks of people's lives."

Stellmon has worked in various mediums, contemplating place and transformation (particularly in Las Vegas); *Reign of Glass* might be her most ambitious endeavor. Though a solo exhibit, she invited other artists and community members to draw memories of Las Vegas for the segment, "If You Lived Here, You'd Be Home By Now," which includes more than 90 drawings on a wall near CityCenter's timeline.

It's her attempt to break down the massive concept into smaller pieces in the hopes of inspiring conversation: "It's a way of talking about what really builds a city, what visitors take away and the memories of people who grow up here. How reality and ridiculousness play off each other."

While Stellmon examines the monumental, seen by everyone, artist David Sanchez Burr examines the changes in time and space we don't always see.

Across the street at Brett Wesley Gallery, Sanchez Burr and Craig Colorusso present *Time-Remap Sessions*, a two-day video/audio installation that delves into the metamorphosis of decay, inspired by refuse abandoned in an area just outside Las Vegas.

The project continues Sanchez Burr's interest in time-based art and perpetual change, often through the unseen process of deteriorating material and its natural reconstruction. *Time-Remap Sessions* are 11 videos shot in an aquarium that emulate the environment, its dust storms and decay, in slow-moving, hypnotic and fluid imagery that evokes the visceral world of change in time. Things fall apart in front of us, moving like gaseous matter in



space in continuously looping videos played simultaneously on five projection screens to audio composed by Colorusso, with whom Sanchez Burr has collaborated since the mid-1990s. The audio was written and performed for each video and also intended to be played in unison. A live sound performance takes place June 4 at 7:30 p.m.

— Originally published on [Las Vegas Weekly](#)

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## Moodswinging west

by [Roni Sarig](#) | June 05, 2002

**Ansurbana -- an open-ended**, experimental audio/visual project involving members of local bands Hell Mach Four, Kid Boom Boom and others affiliated with Atlanta indie-rock label Moodswing Records -- took its multi-media show to San Francisco last month. The May 10 performance at the San Francisco Industrial Center was the third in the Riffest series spearheaded by Moodswing co-founder Russell Jackson and former Hell Mach Four guitarist David Sanchez-Burr, now an S.F.-based visual artist.

Like the two previous Riffests held in Atlanta, this one featured free improvisation from a motley crew of musicians, including Hell Mach Four/Clemente drummer Buffy Davis, former Rent Boys member Tom Cheshire, Erv Locket from Scout, and Moodswing boss Chuck Petrakopoulos on bouzouki. Titled "Rain Train Steel and Time," the performance featured four groups of musicians playing behind four projection screens, each depicting one of the themes.

"The audience leisurely walks around the room and visits the four themes while musicians with no previous rehearsal react to the visuals," Petrakopoulos says. "Sometimes all four screens have different themes playing, creating audible chaos. And other times there's just the sound of pouring rain and the clicking of time -- and maybe a train in the corner."

Ansurbana plans to re-create "Rain Train Steel and Time" in Atlanta in October, and hopefully stage the piece in other cities as well. "Ansurbana is something we all want to keep going as a yearly themed project that we can showcase," he says.

In the meantime, Moodswing recently released Ansurbana's *Riffest II: Dawn of a New Riff*, an audio CD of last year's Riffest. Recorded live in an Atlanta warehouse, Riffest II also featured musicians (14 in all) who improvise interpretations of projected visuals -- in this case, a collection of slides providing clues to a mystery the audience is asked to solve.

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## Viajes / Artículos

La otra cara de Sin City

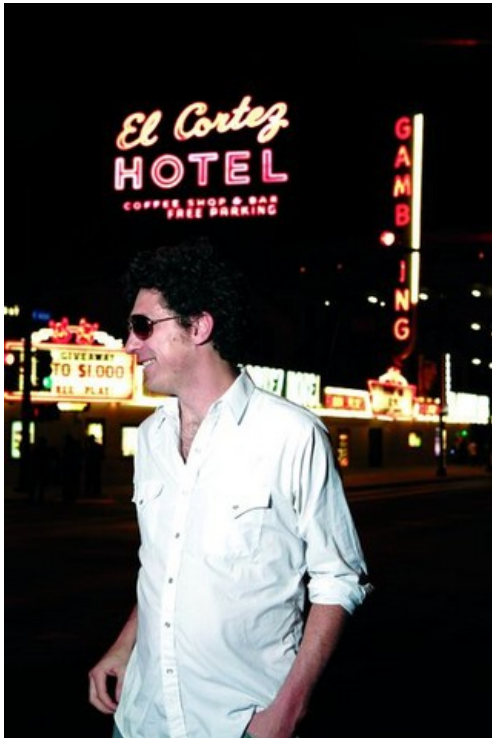
## Las calles con más arte

Fecha: 25/08/2011

Javier Casado

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El artista. David Sánchez Burr se dedica al Land Art

[La otra cara de Sin City](#)

varias obras por el desierto y que los interesados las busquen por sus coordenadas GPS) y me vine a vivir aquí". Eso nos recuerda algo que se olvida fácilmente tras 10 minutos dentro de un casino: Las Vegas está en medio de la nada en 200 km a la redonda, salvo una base militar, la otra gran fuente de ingresos de Nevada desde el famoso Proyecto Manhattan y sus experimentos atómicos.

David ha expuesto en varios países europeos, además de en Estados Unidos. Pero dice que su sueño sería poder hacerlo alguna vez en Madrid, algo que desde aquí parece muy lejano. "Es difícil tener relación con centros artísticos de otras ciudades, pero este sitio me da algo único, el desierto y el poder ver el espectáculo

Después de unos días sin salir de los casinos, refresca escapar del ambiente de Nochevieja perpetua del Strip. Un grupo toca punk ramplón, un hippie sopla un nadaswaram (un flautón indio), no hay máquinas tragaperras por ningún lado, ni chicas con vestidos chillones cargando cócteles de litro y medio en la mano. Si acaso, llevan latas de cerveza y las hay incluso con gafas de pasta.

Uno de los espacios de exposiciones más grandes de la zona es el Contemporary Arts Centre (101 East Charleston Boulevard), una institución privada abierta a finales de los 80 por profesores y estudiantes de Arte de la Universidad de Nevada que sobrevive gracias a donaciones de lo más variadas, desde la mítica Wells Fargo al Circo del Sol. Por dentro es un laberinto de salas con obras de artistas locales, mucho pop y mucha influencia callejera. Parece alguna de esas galerías underground de Berlín o Nueva York, con público treintañero de aspecto ilustrado apurando sus vasos de vino. Es todo lo que uno no se imagina cuando piensa en Las Vegas.

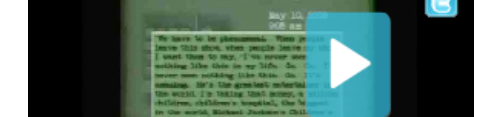
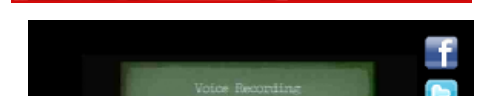
La fiesta de hoy es la primera que celebra el centro tras un cambio en la jefatura. El director saliente resulta ser un artista hijo de español y nacido en Madrid, aunque ha pasado toda su vida en Estados Unidos. Por aquello de la despedida y por alguna diferencia con su sucesor, no es el mejor día para David Sánchez Burr, pero está encantado de contarnos, nos ofrece unas latas de cerveza y nos salimos juntos a la calle a fumar y a sacarle información.

"Vivía en San Francisco. Pero necesitaba espacio, porque mi trabajo tiene que ver con los lugares abiertos (uno de sus proyectos consiste en esparcir

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Así sonaba la voz de Michael Jackson semanas antes de morir

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de los casinos desde el otro lado.”

Para comprobarlo, y para seguir bebiendo, nos propone ir en su furgoneta pick up al Downtown Cocktail Room (111 Las Vegas Blvd. South), un bar elegante pero relajado al que va la gente guapa de la ciudad, sin turistas a la vista. El dueño, Michael Cornthwaite, es un tipo simpático que también se ha sumado a la escena artística y underground de Las Vegas. Hace un año convenció a los dueños de El Cortez, uno de los pocos casinos históricos que sobreviven en la ciudad (abrió en 1941), para que le alquilaran un edificio vacío que tenían enfrente. Allí (520 Fremont Street) Michael ha creado el Emergency Arts un centro único en la ciudad que reúne a escritores, fotógrafos, músicos, cineastas, actores, artesanos, diseñadores gráficos y cualquiera que necesite un espacio para algún proyecto creativo.

“Antes por esta zona sólo había homeless y yonquis, pero ahora se puede pasear”, explica mientras intentamos hacerle un retrato en plena calle Fremont. Ya no habrá tantos yonquis, pero los chavales y no tan chavales que exprimen el viernes noche complican bastante el trabajo. Se sorprenden tanto por ver una cámara y un par de flashes como si esto fuera una remota aldea de Birmania.

Las Vegas es el destino más socorrido de las estrellas más crápulas de Hollywood para darse un homenaje. Pero ya no frecuentan tanto la calle Fremont como en los 50. Desde principios de los 90, el glamour está en los casinos del Strip, una zona que, de hecho, no pertenece al municipio de Las Vegas, sino a los desconocidos Paradise y Winchester. Para allá nos volvemos a intentar dormir algo hasta el día siguiente.

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**A MIDSUMMER NIGHT'S DREAM**

February 3, 8 p.m. and February 4, 2 p.m. In conjunction with CSN's annual SchoolFest, the Utah Shakespeare Festival Tour will present two performances of "A Midsummer Night's Dream." \$10-\$12. Nicholas J. Horn Theatre

**SHOWGIRL FOLLIES: LIFE IN FEATHERS AND RHINESTONES**

February 4, 7 p.m. and February 5, 3 p.m. This celebration of the iconic Las Vegas showgirl features authentic showgirls, sumptuous costumes, stand-up comedy and stirring singing. Contemporary music and choreography modernize the show. \$15-\$18. Starbright Theater in Summerlin

**RAINBOW COMPANY YOUTH THEATRE'S "UNCOVERING NEVADA'S PAST"**

February 17-18, 7 p.m. and February 18-19, 2 p.m. This new chapter in Nevada's history overflows with colorful characters and

captivating music that will entertain the entire family. \$3-\$7. Historic Fifth Street School. [www.artslasvegas.org](http://www.artslasvegas.org)

**Fundraisers****COLORS OF LUPUS "UNMASKING LUPUS" GALA**

February 11, 8 p.m. Honoring those who live courageously with this often misunderstood disease. Cocktails, silent auction and a dinner buffet. \$75. Treasure Island. [www.colorsolupusnevada.org](http://www.colorsolupusnevada.org)

**4TH HANDS ACROSS THE ARTS BENEFIT: A RAISIN IN THE SUN**

February 25, 7:30 p.m. and February 26, 2 p.m. In celebration of Black History Month, the Ira Aldridge Theatre Company and the CSN Performing Arts Center present their performance of "A Raisin in the Sun," written by Lorraine Hansberry and directed by Walter Mason. \$15-\$20, includes a post-show reception. CSN's Nicholas J. Horn Theatre



A scene from  
Rebecca Loyche's  
"Still Life" short  
video series

**Moving pictures**

A passel of smartly curated new art spaces have populated downtown's Emergency Arts over the past few months, but the recently opened **Multiplexer** (520 E. Fremont Street. Info: [www.multiplexerspace.wordpress.com](http://www.multiplexerspace.wordpress.com)) is unique for its serious engagement with its Fremont Street locale. Founded and directed by multi-media artist David Sanchez-Burr, Multiplexer emphasizes video, including what Sanchez describes as "the detritus and artifacts of video technology and its relationship to changes and shifts in history, from analog to digital, broadcasts, video art and home videos." He recognizes video as the preeminent medium of our age, finding fascination in its technological permutations that are reflective of broader social and technological shifts.

So how does this relate to Fremont Street? Video art has always had an antagonistic relationship to its mass media counterparts, historically television, and Sanchez's philosophical take on video offers an alternative to the spectacle of the Fremont Street Experience video canopy. The work in Sanchez's space will deconstruct and examine a medium that, in its conventional applications, administers a one-directional flow of information to a passive (or, in the case of the Fremont Street Experience, partying) consumer. As Sanchez puts it, the Fremont Street Experience is "both a technological inspiration and an unsettling reminder of the power media wields."

The downtown art scene is more provocative and thoughtful than ever, and, as Multiplexer shows, is offering art that is for and about the city itself. — Kirsten Swenson

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# All together now

## {Re}HAPPENING invades Lake Eden

BY KYLE SHERARD

kyle.sherard@gmail.com

On a summer evening in 1952, a handful of people at Black Mountain College forever changed the course of modern art with a single performance — the world's first happening. The one-night-only, interactive event featured a random blend of simultaneous music, dance, visual art and spoken word, creating a legacy that's left few, if any, avant-garde artists, organizations, poets, philosophers or performers untouched. On Saturday, April 4, the sixth annual {Re}HAPPENING will aspire to recapture that mythic spirit at the long-defunct school's former grounds at Lake Eden, now the home of Camp Rockmont.

### HONORING THE LEGACY

Jointly organized by the Black Mountain College Museum + Arts Center and The Media Arts Project, the {Re}HAPPENING aims to recreate a typical Saturday evening at the experimental school, which operated from 1933-57.

### WHAT

{Re}HAPPENING 2015  
rehappening.com



Attendees fan out across the grounds; performances, installations and artworks will dot the landscape, float atop the lake and fill the numerous cabins lining the property. There's also a cocktail reception and ticketed dinner in

**DIALED IN:** Las Vegas-based installation artist David Sanchez Burr presents his project, "nowhere radio." It features alternative, experimental instruments made out of such items as household appliances, dinner plates, staplers and even pine cones. Arranged in vertical frames, they allow participants to walk freely from one to another. Photo courtesy of the artist



## ARTIST IN RESIDENCE PROJECT

Artist David Sanchez Burr runs his finger through chimes of his "citizen speak" project in his home studio in downtown Las Vegas.



# SING IT, PLAY IT, SAY IT!



Artist David Sanchez Burr with his "citizen speak" project at his home studio in downtown Las Vegas. His work, which includes musical instruments and microphones attached to free-standing supports, will be shown at the Neon Museum. PHOTOS BY JEFF SCHEID/LAS VEGAS REVIEW-JOURNAL  
Follow Jeff Scheid on Twitter @jscheid

### By inviting sound collaborations, Neon Museum's 'citizen speak' is super sonic

By CAROL CLING

LAS VEGAS REVIEW-JOURNAL

Everybody wants to get into the act. Which is exactly the idea behind — and the spirit of — "citizen speak."

The Neon Museum's first artist-in-residence project, presented in partnership with UNLV's Barrick Museum, "citizen speak" gives parents and kids a chance to share in the creativity this weekend, thanks to artist David Sanchez Burr.

In the museum's second boneyard (more formally known as the North Gallery), Burr will create a dozen sound panels, where participants young and old can play a variety of musical instruments or sound off via microphones; the sounds they generate will be processed through a mixing board.

"It's participatory and it's fun," Burr says of the free project. "You get to play with all these instruments," setting the stage for "very interesting interactions that happen."

Even those who don't want to play or talk can listen in, via headphones, to the project's low-power, real-time FM radio transmission.

The setup is similar to installations the Las Vegas-based Burr has created elsewhere — first near California's Sequoia National Park and most recently in North Carolina.

► SEE "CITIZEN SPEAK" PAGE 2E

Shared parent-child experience is central to project's purpose



"Citizen speak" participants can play musical instruments or sound off via microphones. Even those who don't want to play or talk can listen in, via headphones, to the project's low-power, real-time FM radio transmission.



Vol. XIV, No. 20/May 14, 1996 FREE

# STYLE

WEEKLY

**BLACK SPORTS HALL**  
taking small steps  
toward reality

**Henrico County**  
**GETS PERSONAL**  
with license plates

## ROCK IN A HARD PLACE

110 bands, 14 stages,  
three days and  
one fantastic dream.  
The Route 1 South  
Music Conference





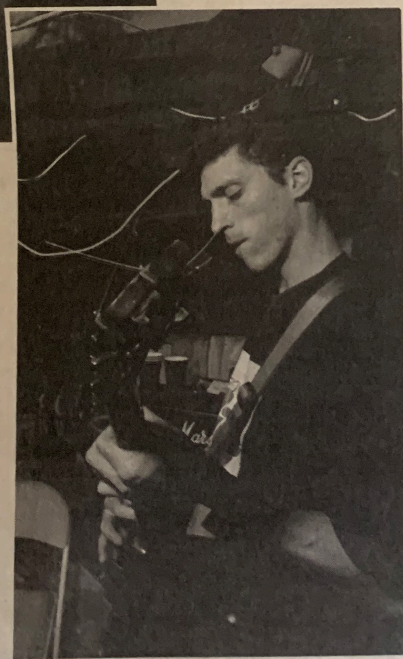
# EARPLUGS Not Included



The musical interplay between drummer Buffy Davis and bassist Warren Jones comes off like a love making battle.



Guitarists Eric Herndon, above, and David Sanchez, right, deliver sonic blasts through chest-high amplifiers.



**Local Band Hell Mach Four keeps expectations low, volume high for Route 1 Music Conference.**

**W**ith rock 'n' roll bands, you usually expect big hair and big dreams. In the case of Hell Mach Four, they keep both pretty manageable. The young local band, formed in August of 1994, is one of 110 invited to the Route One Music Conference May 31. But you won't hear them dreaming (not out loud anyway) about the conference being their big chance at stardom. Says drummer Buffy Davis, 27, "If the magic man never shows up, it's OK."

The band members insist that they are not looking for a major label record deal; they suggest they might even reject that kind of offer if it meant compromising their music at all. They have already been through the South by Southwest conference in Austin, Texas, and see these conferences as more of a chance for musicians to come together than for their band to strike it rich. "We care for [our music] so much we won't sell it short for any chump with a business card," Davis says.

*continued*

**by Janet  
Giampietro**



# Citizen Gallery Gets Organized

**T**he 15 young artists, musicians and poets who operated the Citizen Gallery for seven months call it their dream. The 15 building inspectors, cops and ABC agents who closed it down call it a nightmare.

It's a classic establishment/underground struggle: Young, idealistic people create the perfect place to hear music and poetry and see art. Never mind pesky things like occupancy laws, building codes and licensing requirements. Government raids the place, shutting down the party and quashing artistic expression.

In this case, during a March 3 raid of the Broad Street gallery, city inspectors found the building housing Citizen Gallery to be "totally unsafe," according to Richmond Building Commissioner Claude G. Cooper. Cooper says there were not enough exits, insufficient sanitation, improper and unsafe stairwells, improper lighting and insufficient signage.



**Follow That Dream— Citizen Gallery organizers Liz Ganfield and Dave Sanchez plan to move forward with plans for a new gallery site.**

Gallery Director Dave Sanchez, 24, admits he ran the gallery without a license and that the building he rented was in violation of a number of city codes.

Moreover, Cooper says Citizen also operated a nightclub— charging admission for the band performances (Sanchez says they collected donations)— without a business license. At 1 a.m. during the raid, the officials told Sanchez and six other residents that they would have to vacate the gallery and the makeshift apartments upstairs by 7 a.m.

Officials say they were afraid the building could catch fire at any minute, so immediate eviction was necessary. "People could've been killed," says Cooper. So why wait until a scheduled event on a Friday night to inspect the place? Cooper says the team planned the inspection during gallery hours, which just happened to be near midnight. "You don't have a violation until it's being used."

"We were doing things at a risk and we know that," says Sanchez. "But in honest and true faith, we didn't know some of the things we were doing were wrong."

The closing has not dampened the resolve of the gallery's artists. They've formed committees to find a new space, raise funds and collect information on municipal codes and non-profit status. And so, the Citizen Gallery dream lives on, writes poet Michael S. Hill in a street leaflet distributed on Grace Street: "Contraptions, that is, want to tell you that you should stop dreaming (dreams are bad dreams are unreal dreams are made of what kids are made of— what is wrong with what kids beautiful kids are made of?) and I am still dreaming..."

—JANET GIAMPIETRO