

The top and bottom of the page are decorated with abstract geometric patterns. The top pattern consists of triangles in teal, orange, grey, and dark brown. The bottom pattern features a larger central dark grey triangle, surrounded by triangles in orange, red, yellow, and blue.

THE LILLEY | *John and Geraldine  
Lilley Museum of Art*  
PRESENTS

# TO HAVE AND TO HOLD

# TO HAVE AND TO HOLD

The John & Geraldine Lilley Museum of Art is pleased to devote an entire floor of this new facility to sharing our permanent collection with visitors. Installed here is just a fraction of the nearly 5,500 teaching objects The Lilley holds in stewardship for all Nevadans. The visible storage facility on the west wall of this gallery and the works-on-paper study room one floor below will help us share even more of our collection with visitors over the coming years.

Many of the objects in The Lilley's collection came from the homes of local collectors. This long-term exhibition's title references the recent domestic histories of these objects while also alluding to The Lilley's special commitment to caring for our collection in perpetuity and in service to the University of Nevada, Reno and the Reno community.

We endeavored to make thoughtful decisions that reflect the terms of our institution's commitment to these objects as we worked to plan this exhibition with patrons, university faculty, staff, students, and additional collaborators. Among the questions we have been asking ourselves: what does making a forever commitment to a work of art involve? How do we keep this figurative marriage alive? Who will help us honor our commitment? Who benefits from the fruits of this union? How do we leverage these objects to inspire wonder, support learning, and expand our understanding of the world?

In addition to these questions, we considered the waves of change currently shaping our society and its institutions. Many museums are considering their historical role in supporting colonialism, advancing ethnocentric object classifications, creating false distinctions between craft and art, propping up gender divisions, and enriching collectors of contemporary art. Inspired by a small coterie of progressive museums that are rethinking entrenched institutional habits, The Lilley has chosen to arrange our collection of objects not according to Western notions of time, stylistic chronologies, fashion or market trends, or by artist or medium. Instead, an interest in beauty and creativity guides us as we endeavor to share these works from across the world with you.

We have organized this permanent collection exhibition by life experiences that resonate with all humans. These themes include Time, Courtship & Family, Community, Politics, Ritual, and the Ever After. Each object could likely fit within a number of these categories. Many of these objects are labeled with text written by members of the community. These texts give more information about the objects while adding a chorus of diverse critical voices to accompany an opaque curatorial perspective that both unifies and constrains the exhibition.

*To Have and to Hold* acknowledges that art does not fit into convenient categories, periods, styles, or worldviews. We all have the capacity to encounter art on multiple terms and in various contexts. Perhaps no other learning environment is better suited to these encounters than a research university campus. The Lilley is committed to growing our connections across and beyond campus as we strengthen and build upon our commitment to our collection.

The Lilley and Department of Art are proud to be stewards of this incredible, global collection. Please feel welcome in this new home of the only art museum of its kind in Nevada.

# TIME

In the ancient Mesopotamian lands we now call Iraq and Syria, time was told according to the moon. Many cultures still tell time according to the moon's phases and well-known holidays like Easter and Passover fall on different dates each year because they are based on a lunar calendar. Smaller units of time were measured in China by burning incense, in Egypt with obelisks, and in Greece with sundials. During the 12th century, a muslim scholar named Al-Jazari designed a candle clock that recorded time mechanically with a dial.

The cycle of day and night is more than a means for measurement. Time touches on the very origins of our universe and our sense of place within it. Recently, physicists have applied science in new ways to questions humans have been asking for ages. It is now thought that perhaps the arrow of time—a notion that refers to the natural law that states all systems are slowing down—affects everything in our own universe but might not apply everywhere. New theories of a multiverse suggest that in some places outside our perception, perhaps in other universes, there is neither future nor past. Instead, everything is equal to each other.

In human time and space, the past and the future are essential to understanding our place in the universe. Time marks our progress from birth to death and all the smaller sequences of events in between. Star charts, calendars, artificial lights, genealogies, and other tools for telling time were as common in the past as they are today. As in the past, contemporary societies relate to and define time in an array of ways: some live on “island time,” others begin their day at dusk; many people arrange time by the work week, and in some societies time is understood generationally. Within this room, you will see examples of how works of art are often clear expressions of how those who made them not only tell time, but also what value they give time. Just behind you, the artworks made by generations of the Nampeyo family demonstrate how art can represent time in an abstract sense, while the calendar engravings are more literal in their illustration of time and its ever-moving march. Next to these is the Lilley's oldest object—a Majiayao culture jar from Neolithic China that is somewhere between 5,300 years old and 4,000 years old. The designs on this beautiful vessel resemble other objects in our collection, including a Greek pot made thousands of years later.

1 *Months*

Peter Lambeck (German, 1628-1682)

17<sup>th</sup> Century

Engraving

12" x 7"

Promised gift of an anonymous collector

2 *Storage Jar Earthenware*

Neolithic China, 3300-2000 BCE

14" x 15"

Promised gift from an anonymous donor

3 *Earthenware*

Annie Nampeyo (Hopi-Tewa, 1900-1987)

N.D.

2 1/2" x 2 3/8"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

4 *Earthenware*

Fannie Nampeyo (Hopi-Tewa, 1900-1987)

N.D.

5" x 8"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

5 *Earthenware*

Nellie Nampeyo (Hopi-Tewa, 1896-1978)

N.D.

2 7/8" x 5"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Earthenware* 6

Nampeyo (Hopi-Tewa, 1859-1942)

N.D.

2 <sup>3</sup>/<sub>4</sub>" x 9"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Earthenware* 7

Adelle Nampeyo (Hopi-Tewa, B. 1959)

N.D.

3" x 3"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Earthenware* 8

Nampeyo (Hopi-Tewa, 1859-1942)

1902

5 <sup>3</sup>/<sub>4</sub>" x 10"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Earthenware* 9

Adelle Nampeyo (Hopi-Tewa, B. 1959)

N.D.

2 <sup>1</sup>/<sub>2</sub>" x 3 <sup>3</sup>/<sub>4</sub>"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Earthenware* 10

Clinton Polacca Nampeyo (Hopi-Tewa, B. 1958)

N.D.

4 <sup>1</sup>/<sub>2</sub>" x 10"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

# COURTSHIP

Though it might be thought of as a somewhat old-fashioned word in the United States, courtship is a practice that endures here and throughout the world among humans and animals alike. More serious than casual dating, courting describes the point when a couple expects that their present commitment will grow into something permanent. Whether courtship leads to marriage, cohabitation, reproduction, co-parenting, or some other arrangement of permanence, the behaviors and practices involved in courtship are as diverse and culturally proscribed as the universe is vast. Throughout art history, images of animals and plants have been used to instruct and advance humanity's shared community values related to courtship. Rene Whaite's painting nearby shares a complicated metaphor appropriate for a turn-of-the-century moment in which human gender roles were shifting. Whaite's two male lions fight for the affections of a nearby lioness, who appears not entirely interested in either potential mate.

# FAMILY

Traditionally, the term family has served to describe a group of beings related by shared genetic material and, usually, shared values, behaviors, homes, and more. Family is a word that also encompasses more than a group into which someone is born. Sometimes, a family is chosen, or members are adopted into a family. People often have an extended or non-traditional family or a work family. In the animal kingdom, families might be more like a pack or herd that includes dozens or even thousands of individuals—all working together toward their shared success and survival. Nearby, in the gallery dedicated to time, the pottery of the Nampeyo family not only illustrates generational time, it also represents how family members share and pass on information. In this gallery, beaded baskets from members of a local Indigenous tribe speak to the role familial relationships play in continuing traditional art forms. John Edmonds' photograph introduces a notion of how tragedy, politics, and identity can add dimension to how we understand family. Edmonds' photograph references the death of Trayvon Martin, who was the son of Sybrina Fulton and Tracy Martin. Trayvon, an average teenager by most accounts, was wearing a hooded sweatshirt when he was killed by his neighbor inside their shared gated community.

*Earthenware* 11

Bonnie Nampeyo (Hopi-Tewa, B. 1958)

N.D.

2 3/8" x 3 1/8"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Untitled (Riverscape)* 12

George Inness Jr. (American, 1854-1926)

C. 1921

Oil on canvas

20" x 30"

2014.001.602

*Two Lions Fighting For A Lioness* 13

George Rene Whaite (English, 1872-1941)

N.D.

Oil on canvas

60" x 40"

2016.008.001

*Cradleboard* 14

Leah Brady (Western Shoshone, B. 1953)

and Elizabeth Brady (Western Shoshone, 1923-2010)

N.D.

Willow, red dogwood, buckskin, glass beads

29" x 11" x 12 1/2"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Untitled Hood #7* 15

John Edmonds (American, B. 1989)

2016

Archival Pigment Print

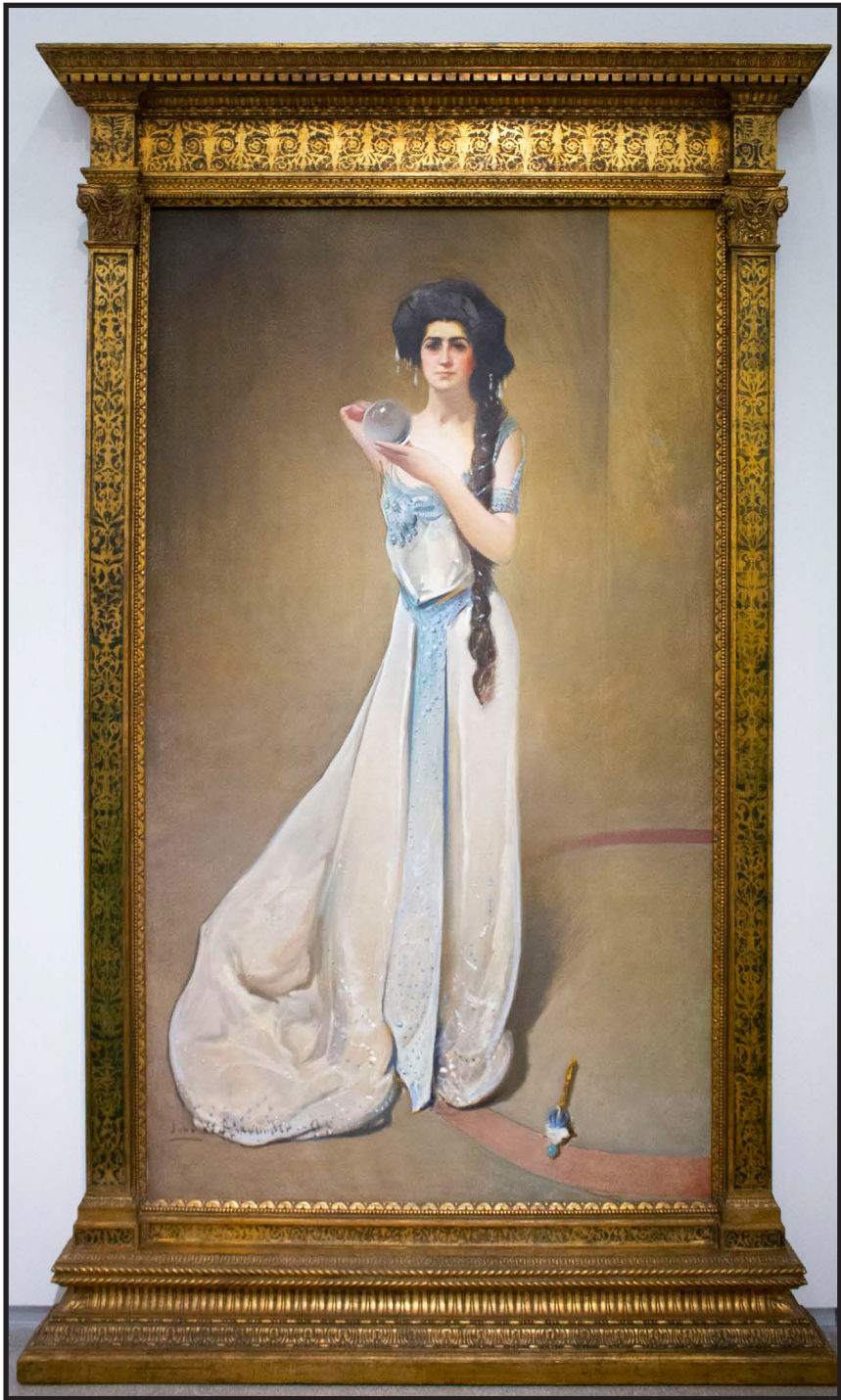
50" x 33"

2018.009.001

Gift of Margo Piscevich, Peter and Turkey Stremmel, Debra  
A. Modellmog, Office of the President of the University  
of Nevada, Reno, Franz and Janett Weber, Robyn Powers,  
Bruce and Hanna Porter, and Christine Fey



- 16 *Lilacs*  
Hans Meyer Kassel (German-American, 1872-1952)  
1950  
Oil on canvas  
31½" x 35 5/8"  
2014.001.782  
Promised gift of an anonymous collector
- 17 *Tryst*  
Ali Jabbar (Danish-Iraqi, B. 1963)  
1989  
Acrylic on canvas  
47" x 39"  
2014.001.373  
Gift of the artist
- 18 *Crossroads*  
Dennis Hare (American, B. 1946)  
2016  
Acrylic and mixed media on canvas  
36" x 36"  
2017.011.002  
Gift of anonymous UNR faculty member
- 19 *Moche and Sican Figures*  
Peru  
L: 400-700 CE, 4 1/4" x 7"      R: 800-100 CE, 5" x 3"  
Earthenware  
L: 2019.001.001      R: 2019.001.002  
Museum Purchase
- 20 *Katherine Duer Mackay as Phedre*  
John White Alexander (American, 1856-1915)  
1905  
Oil on canvas, frame by Stanford White  
92" x 52"  
114" x 80" x 8 1/2" framed  
Loan from the Mackay School of Mines, College of Science



*Katherine Duer Mackey As Phadre*  
John White Alexander, 1905. Frame by Stafford White

# KATHERINE DUER MACKEY AS PHADRE

This portrait is by John W. Alexander (1856-1915), an American portrait painter. Alexander spent time abroad in Europe, but primarily worked in New York after 1881. He was a portrait painter to Katherine Mackay, known at the turn of the century for her influential role in the New York social scene, and for her mansion at Harbor Hill, Long Island.

Katherine Mackay and her husband Clarence were among a wealthy group of New York socialites who built summer homes on Long Island. James Hazen Hyde was another wealthy New Yorker. Hyde threw a costume ball in 1905. Amongst the attendees were Katherine and Clarence Mackay.

At Hyde's ball, most of the women dressed as noble women of Versailles, but as you can see in this portrait, Mackay attended the soiree as a Greek queen. She is seen in John W. Alexander's portrait as the eighteenth-century actress, Adrienne Lecouvreur, in her role as the mythical queen Phadre. While Mackay did not dress up as the Marquis de Montespan, she was still invoking imagery of eighteenth-century France. She simply did so in a way that showcased her individuality.

With her lavish home, portraits, and lifestyle, one may easily overlook Mackay's other qualities and achievements. She was not only a patron of the arts, but also a writer in her own right, having written multiple works including a novel titled the *Stone of Destiny*. Mackay was also an advocate for education and women's suffrage.

—Carter Norris, transient, trend-setting  
trainwreck





*Coal Miners' Houses*  
Bill Brandt, 1930's

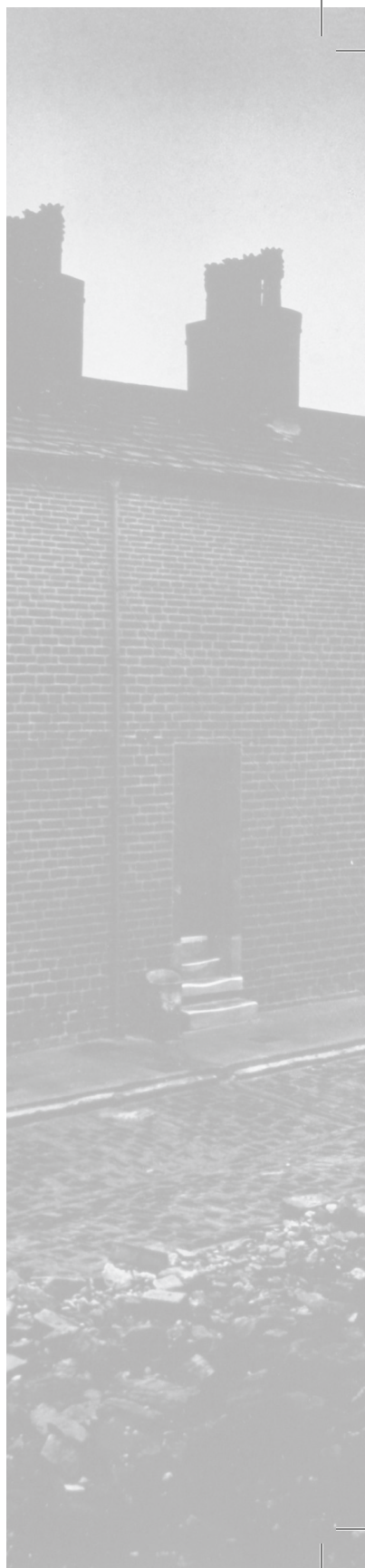


# COAL MINERS' HOUSES

German by birth, Bill Brandt vehemently identified himself as British and lived most of his life in London. Brandt started his career as an apprentice of the American photographer Man Ray. Ray and some of his contemporaries, such as André Kertész and Eugène Atget, highly influenced Brandt's earlier works. He is well-known for his portraits and his inclusive documentary work.

During the late 1930's, the photographer traveled to the Durham Coalfields area, in Northern England, where *Coal Miners' Houses* was taken. This piece is an example of Brandt's audacity as a printer, the 'noirish' of his prints became his signature. *Coal Miners' Houses* shows Bill Brandt's technical skills and his ability to create visual narratives. His use of contrast provides the print with a palpable texture; on top of the image he is able to mimic dark smoke as if it is actually coming out of the chimneys. The dark quality of the photograph brings to the viewers' attention the building's lack of windows and the street's poor lighting which affected the lives of the locals.

—Vivian Zavataro, High-energy Brazilian-Italian  
Museologist



# COMMUNITY

Many communities are organized around the family unit. Gather places often serve as places where families spend time, children develop social bonds, and elders come together to enjoy the outdoors. Climate change continues to affect weather patterns here in Nevada, where in years of significant drought, it may be impossible for Paiute elders to gather tule, a grass-like sledge plant, thus affecting the elders' ability to spend time educating younger members of their community while gathering the plant. Photographs like Bill Brandt and Robert Von Sternberg speak to the ways in which diverse factors like class, architecture, location, tragedy, and more can help define and influence a community.

21 *Coal Miners' Houses*  
Bill Brandt (German-British, 1904-1983)  
1930's  
Gelatin Silver print  
9" x 7 <sup>5</sup>/<sub>8</sub>"  
2018.011.010  
Gift of Jules Schneider

22 *Tiffany & Co. Dinner Set*  
Tiffany Silver  
Goblet and wine flagon  
Loan from the Mackay School of Mines, College of Science

23 *Silver City, Nevada*  
Louis Siegfriest (American, 1899-1985)  
1946  
Oil on panel  
13 <sup>1</sup>/<sub>4</sub>" x 16 <sup>1</sup>/<sub>2</sub>"  
2014.001.400

24 *Untitled*  
Conrad Buff (Swiss-American, 1886-1975)  
N.D.  
Oil on panel  
16" x 24"  
Promised gift of an anonymous collector

25 *Piper's Opera House, Virginia City*  
Sheldon Pennoyer (American, 1888-1957)  
N.D.  
25" x 30"  
2017.006.004

*Signal Station at Gravel Pits* 26

Maynard Dixon (American, 1875-1946)

1934

Oil on board

15" x 19"

2019.003.008

Recent acquisition, gift of the University of Nevada, Reno  
Foundation from the estate of Patricia Cunningham.

*Inset: Range with Clouds* 27

James McCormick (American, 1936-2017)

1993

Mixed media

18" x 18"

2017.005.001

Gift of Hanna and Bruce Porter

*D. Street Virginia City* 28

Louis Siegfriest (American, 1899-1985)

1951

Mixed media on panel

24" x 34"

2014.001.425

Gift of the artist

*Corrugated Bowl, Salado Red* 29

Ancestral Puebloan

C. 1100-1250 CE

2 1/2" x 4 1/2"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Corrugated Seed Jars* 30

Ancestral Puebloan

1100-1250 CE

L: 5" x 4 1/2"

R: 4 3/4" x 3 3/4"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift







*Silver City, Nevada*  
Louis Siegfried, 1946

# SILVER CITY, NEVADA

Louis Bassi Siegriest was a major California artist who lived and painted in Virginia City, Nevada during the 1940's. A solo exhibition of his drawings and paintings of historical buildings on the Comstock was feathered [at UNR University Galleries] in 1983.

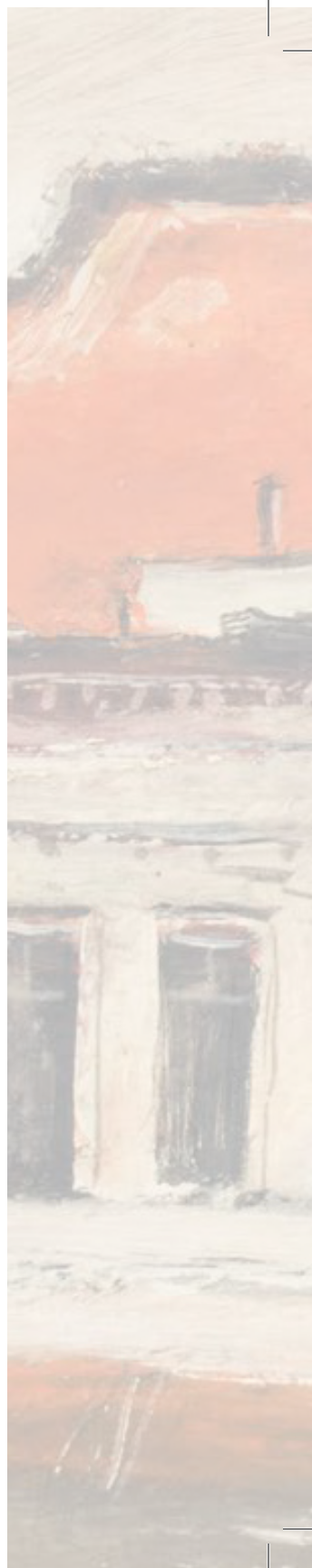
Siegriest was born in Oakland, California in 1899. The artist's connection with Nevada dated back to his grandparents who operated a boarding house in Gold Hill at the height of the Comstock mining era. Siegriest attended night class at the California College of Arts and Crafts in Oakland while in high school and transferred to the California School of Fine Arts to study with Frank Van Sloun, a former student of the influential American painters Robert Henri and William Merritt Chase. Years later, Siegriest taught at the Art League of California.

In 1919, Siegriest became a member of a group of Oakland plein air painters named The Society of Six. This loosely organized band of artists rebelled against the prevailing earthy hues of Tonalist landscape painters like William Keith and Thomas Hill. Rather, Siegriest was attracted to the more colorful and adventuresome paintings of modern European and American artists, first encountered in the Panama-Pacific International Exposition in San Francisco in 1915.

Siegriest moved on to abstract paintings in his middle years. However, he seldom departed from the possibility presented by the western landscape and found inspiration during regular trips to New Mexico, Utah, and Nevada. In 1972, the Oakland Museum feathered a major retrospective of Siegriest's work.

Siegriest frequented Virginia City during the mid-1940's, a period during which he created brush and ink paintings of that city's weather-worn and dilapidated structures, sometimes just ahead of wrecking crews hired by contractors who hauled the antique bricks over to California. The artist recalled making at least 200 sketches and paintings during this period, twenty-four of which were featured in the University of Nevada, Reno show in 1983.

—James McCormick, loving, caring, generous, humble, mischievous, and multi-talented Renaissance Man



*Tusayan White Ware Mug* 31

Ancestral Puebloan

C. 900 CE

3 1/2" x 4 1/2"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Tusayan White Ware Effigy Mug* 32

Ancestral Puebloan

900 CE

5 1/2" x 6"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Untitled* 33

Robert Morrison (American, 1941-2018)

1976

Mixed media

59 1/2" x 47 1/2"

2014.001.822

Gift of the artist

*Chinese Mythical Beast* 34

Three Kingdoms

3-4<sup>th</sup> century CE

Earthenware

7 13/16" x 3 7/8" x 10 7/8"

Promised gift from an anonymous donor

*Ceylon Water Scene* 35

Willis Church (American, 1899-1970)

N.D.

Watercolor on paper

7" x 10 1/2"

2017.013.016

Gift of Julie Savage and Woody Savage

- 36 *Legoland*  
Robert von Sternberg (American, B. 1939)  
2013  
Archival Inkjet Print  
11" x 15 1/2"  
2016.009.023  
Gift of the Museum Project
- 37 *Shadow, Black Rock Playa*  
Stephen Davis (American, B. 1941)  
C. 1990's  
Gelatin silver print  
8" x 10"  
Recent gift of Charles and Marcia Growdon
- 38 *Nevada II*  
Ben Cunningham (American, 1904-1975)  
Oil on panel  
1971  
21 3/4" x 27 3/4"  
2019.003.005  
Recent acquisition, gift of the University of Nevada, Reno  
Foundation from the estate of Patricia Cunningham
- 39 *Beaded Basket*  
Bernadine Delorme (Shoshone)  
N.D.  
2" x 1"  
Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift
- 40 *Beaded Basket*  
Celia Delorme (Paiute, Washoe, Shoshone)  
N.D.  
2 1/2" x 1 1/2"  
Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift



*Chinese Mythical Beast*  
Three Kingdoms, 3-4th Century C.E.



# CHINESE MYTHICAL BEAST

This imaginary creature was made during the Chinese Han period (202 BCE-220 CE) for burial in a tomb. For thousands of years the tombs of high-ranking individuals included objects that could be useful in the afterlife. The Han period saw a shift away from this chilling practice; models of servants, concubines, horses and chariots, farm animals, stoves for cooking meals, etc., began to be made of clay. In Chinese these imitations are called *mingqi*.

While most *mingqi* are realistic depictions of persons or animals, a few are fantastical. Chinese artistic tradition includes a rich assortment of imaginary creatures. In ancient wall paintings of hunting scenes, we see animals with strange features mingling with the herds of antelope. Mythological scenes and jade carvings often feature invented creatures. The most famous Chinese imaginary animals are dragons, but some others continued to reappear for centuries, such as the *qilin* and the so-called “pig-dragon.” And there are many nameless, one-of-a-kind creatures as well.

Some examples of the type displayed here have surfaced in the international art market during the modern era. This one was purchased from a London dealer 20 years ago. It is not known if this type of imaginary animal had a name, or if it possessed certain attributes that would make it useful to the deceased in the afterlife. Ferocious tomb monsters must have been designed to frighten grave robbers. Other imaginary creatures in tombs may have had a spiritual significance. This one does not seem to fall into either one of those categories. It displays some features, such as the sturdy legs and sharp growths on the back of the neck, that suggest strength and aggression; but other features, like the delicate curved tail, large eyes, rounded muzzle and smooth body, seem to indicate playfulness and friendliness.

—Richard Brown, Emeritus Professor of English,  
UNR



*Washoe or Paiute Coiled Basket* 41

Artist unknown

N.D.

Willow, bracken fern root

7" x 4"

Previously of the Ella M. Cain collection. Kenneth Buhrman  
and Dr. Hardy McNew collection, promised gift

*Beaded Basket* 42

Norman Delorme (Paiute and Washoe, B. 1952)

N.D.

1" x 4"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Beaded Basket* 43

Sandra Eagle (Paiute and Shoshone)

N.D.

1" x 1 1/2"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Beaded Basket* 44

Jenny Dick (Paiute [Numu] and Shoshone)

N.D.

2 1/2" x 1 1/2"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Beaded Basket* 45

Rebecca Eagle Lambert (Paiute and Shoshone)

N.D.

2 1/2" x 4"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift



## 46 *Chinese Horse*

Tang Dynasty

C. 618-906 CE

Earthenware

14 1/8" x 15 1/8" x 5"

Promised gift from an anonymous donor

## 47 *Chinese Courtesan*

Tang Dynasty

C. 618-755 CE

Porcelain, Sancai glaze

10" x 3 3/16"

Promised gift from an anonymous donor

## 48 *Chinese Chicken Handled Ewer*

Tang Dynasty

C. 618-906 CE

Porcelain

7 1/8" x 5"

Promised gift from an anonymous donor

## 49 *Chinese Porcelain Vases*

Jingdezhen, Qing Dynasty

C. 1900

17 1/2" x 14 1/2"

Promised gift from an anonymous donor.

Bottom reads: "Made during the reign of Qianlong"

## 50 *Round Dance #3*

Frank Buffalo Hyde (Nez Perce/ Onondaga Nation and Beaver clan, B. 1974)

Acrylic on canvas

2017

48" x 48"

2017.007.014

Gift of Loren G. Lipson, MD



*Beaded Baskets*

Baskets by Sandra Eagle, Rebecca Eagle, Bernadine Delorme, and Celia Delorme

# BEADED BASKETS

The Great Basin tribes are well known for their basketry. Contemporary basket makers using the traditional gathering, preparing, and dying methods continues in the Great Basin as a cultural expression. In the turn of the 19th century, cultural knowledge was disrupted by invasion, genocide, colonization and forced assimilation. Around 1910, according to basket maker Norm Delorme, beaded basketry grew in popularity and spread north from the Mono Lake and Yosemite areas. Beads were added to the baskets for special occasions and gift baskets, as well as basketry for sale. The passing down of the basketry knowledge became very important as fewer and fewer basket makers were around to pass down their craft. Rebecca Eagle, Paiute/Shoshone basket maker known for her miniature beaded basketry, says she learned from her grandmother, Adele Sampson. Other students of Adele Sampson included Bernie Delorme, Norm Delorme, and Sandra Eagle.

—Melissa Melero Moose, artist, independent curator, and Marlon's mom





*Chinese Porcelain Vases*  
Jingdezhen, Qing Dynasty, C. 1900

# CHINESE PORCELAIN VASES

I think these vases are cool because they have a lot of imagination. The two specific birds look like peacocks. It reminds me of this dragon that has lots of feathers, called Quetzalcoatl. There is a story of this one boy. He had a dream that he was on a ship and the ship wrecked. A Quetzalcoatl came and saved his life and he didn't even realize it as these dragons are so quick. I really like that story.

I also think that there is a lot of life in these pieces. I really like nature, my friends do too. Sometimes we play nature games and they have taught me so much about it. There is so much detail on these vases, but when you first look at it you just see a couple of birds, leaves, branches, and flowers. When you look close at it, you can see the strokes of the artist's paintbrush and the sculpting they did.

There is also Chinese writing on them, I don't know what it means, but I have a Chinese friend and she might be able to tell me what it is saying. I think it might be a story about the birds flying through the sky, then landing on a branch. The two colorful birds were magical and I am not sure what else it would say, but I think they are telling a pretty good story and it would be cool to read that.

—Emily, 2nd grader, animal lover



# RITUAL

Touching on perhaps the most diverse set of behaviors in this larger collection installation, the word ritual can refer both to the sacred and to the profane. All beings adopt certain behaviors that are often ritualized: gathering, eating, sleeping, worshiping, making, shopping, and sporting are just a few. Here, Frank Buffalo Hyde's painting of football players in moccasins wielding a coup stick introduces a bit of humor and critique to a Sunday ritual most Americans are quite familiar with. Just like people today, people throughout history have used a variety of bowls, plates, pitchers, oil lamps, and more to support the ritual of dining. Artists Jean Stamsta, Eddy Mumma, and Mary Bowron are just three of the many self-taught artists in The Lilley's collection who engaged in somewhat obsessive rituals of making—Bowron's sculpted heads, from a series dubbed *Silent Witness*, are merely a few of the thousands she made over her career to work through her frustration with racial oppression. Stamsta and Mumma focused on specific tropes and motifs for years at a time, not out of an effort to offer critique or make sense of complex social issues, but as manifestations of more personal obsessions we might not ever fully understand.

51 *Untitled*  
Jesus Rodriguez Muñoz (Yaqui and Potam Pueblo)  
N.D  
Wood, oil paint, horse hair  
16" x 6 1/2" x 6"  
Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

52 *Untitled*  
*(Figure with Red and Yellow Hat)*  
Eddy Mumma (American, 1908-1986)  
N.D.  
Acrylic on paper and board  
16" x 12"  
2018.002.004  
Gift of Joshua Feldstein

53 *AS 18*  
William Howard (American, 1921-1986)  
N.D.  
Oil on canvas  
13" x 11"  
2018.003.001  
Museum purchase

54 *Untitled*  
Emily Arthur (Cherokee, B. 1972)  
N.D.  
Mixed media on paper  
30" x 20"  
2016.007.001  
Gift of the artist

55 *Whimsy Purse*  
Unknown Iroquois artist  
C. 1875  
2" x 2 1/4" x 1 3/4"  
Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Medicine Wheel Basket* 56

D. Whitehead Stevens (Mi'kmaq)

N.D.

Porcupine quills, birchbark, sweetgrass

2" x 2 1/4" x 1 3/4"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Whimsy Purse* 57

Unknown Iroquois artist

C. 1940's

10 1/2" x 5 3/4" x 1 1/2"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Box Bow Squash Blossom Necklace* 58

Artist unknown

C. 1920-30's

Nevada turquoise, ingot silver

42" x 5/8"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Heishi Bead Necklace* 59

Jimmy Calabaza aka Ca'win (Santo Domingo Pueblo, B. 1949)

After 1980

Turquoise, silver

44" x 1 1/2"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

*Untitled (Zuni Fetish)* 60

Leekya Deyuse (Zuni Pueblo, 1889-1966)

N.D.

5" x 3" x 2"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift



61 *Ogre with Two Children Kachina*

Woody Sewemaenewa (Hopi, B. 1969)

N.D

12 1/2" x 5 1/2" x 6"

2018.001.004

Gift of John Bloom

62 *Black Ogre Kachina*

Elliott Selestewa (Hopi, B. 1908)

N.D.

8" x 3 1/2" x 4"

2018.001.001

Gift of John Bloom

63 *Southwest Sunset*

David Einstein (American, B. 1946)

1972

Oil on canvas

89" x 64"

2017.012.001

Gift of Loren G. Lipson, MD

64 *Only Tree (With Nest)*

Emily Arthur (Cherokee, B. 1972)

2018

Bronze, steel

89" x 72" x 42"

2018.005.001

Git of Loren G. Lipson, MD

65 *Chinese Longquan Celadon Charger*

Early Ming Dynasty

C. 1368-1644

2 13/16" x 16 7/8"

Promised gift from an anonymous donor



*Ogre with Two Children Kachina*  
Woody Sewemaenewa, N.D.

# OGRE WITH TWO CHILDREN KACHINA

These figures remind me of a book I am reading in which the characters become aliens. I can also see they relate to some Native American tribes: the basket behind his back, the sword, and the moccasins.

The big creature looks fierce and battle ready, because of the way he is holding the sword, ready to fight. He is also caring a flag, maybe he or she is marking territory. But the most important part is that he is ready to fight just in case opponents from another tribe come in contact with them.

—Louis-Marcel, 5th grader, historical genius





*Only Tree (With Nest)*  
Emily Arthur, 2018

# ONLY TREE (WITH NEST)

The tree branch and nest were observed and collected during the winter months then cast in bronze using the lost wax process. Bronze is recognized as one of the most important materials used in ancient sculpture. I am interested in how bronze material in this artwork transforms a common tree branch into a valuable memorial of our changing environment. The silhouette of the tree branch is a metaphor for the whole tree, the missing tree. The birds are implied but no longer present, the nest is the shape of their absence. The particular shape of this nest is formed by three lateral shoots from the tree branch. The nest built between the shoots is the unique shape of what is not there, a home made in the missing places. The tree branch, fragile nest and migrating bird species serve as a memorial to the ever-changing search for home and belonging.

—Emily Arthur, Multi media artist



# POLITICS

It is no secret that artists often address political issues. While it might not immediately seem political in nature, Cyrenius McClellan's large oil painting *Gold Hill* is one of four by the artist that used to hang in The Washoe Club—a members-only organization in Virginia City, Nevada. McClellan's paintings were commissioned by the club's members, a veritable who's who of leading industrialists, politicians, investors, and society personalities who helped shape the West by directing both the development of the Comstock Lode and also the investment of the wealth it produced along the Pacific Coast and beyond. Other works here, such as the one by John Francis Rigaud offer commentary on the lives of our governing leaders. Works by Elizabeth Catlett, and Keith Haring introduce their own perspectives on leading issues of the artist's times.

66

*Moccasins*

Elmira Copeland (Pyramid Lake Paiute [Numu], Pitt River, Maidu)  
1960's

Buckskin, glass beads

10" x 4" x 5"

Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

67

*Malcom X Speaks for US*

Elizabeth Catlett (American, 1915-2012)

1969/2004

Relief print

34 1/2" x 27 1/4"

2018.003.005

Museum purchase

68

*Gold Hill*

Cyrenius McClellan (American, 1827-1883)

Oil on canvas

1877

55 3/8" x 35 3/8"

On loan from the DeLaMare Library, UNR

69

*Untitled*

Keith Haring (American, 1958-1990)

1982

Offset litho on paper

12" x 14"

Promised gift of an anonymous collector

70

*Mary Queen of Scots  
Kneeling on the Scaffold*

From The Execution of Mary Queen of Scots in Seven Prints

John Francis Rigaud (British, 1742-1810)

and Antonio Zecchin (Italian, ca. 1780)

Published by Antonio Suntach

1794

Stipple engraving

7" x 8 1/4"

2014.001.177



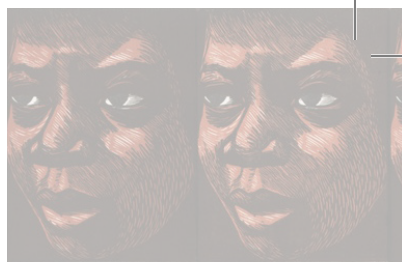
*Malcom X Speaks for Us*  
Elizabeth Catlett, 1969-2004



# MALCOM X SPEAKS FOR US

Catlett's large linocut includes three groupings of young African-American women arranged in registers around the face of the American minister and Black Nationalist leader Malcom X. The print was made four years after Malcom X's death and just a short time before the 1968 murder of Martin Luther King Jr.. The print is a primary document of mid-century conversations within Black American communities about leadership and a vision for a different future. It is also a definitive utterance from the artist that expresses her perspective as an African-American woman living through the 1960's while in exile in Mexico.

—Paul Baker Prindle, Collector of dogs and art, museum director



*The Negotiator* 71  
Craig Sheppard (American, 1913-1978)  
1957  
Oil on canvas  
42" x 25"  
2014.001.011  
Gift of Sim Sheppard

*Birth of Venus* 72  
Maria Noppen de Matteis (Italian-Belgian, 1921-2013)  
N.D.  
Oil on wood  
20" x 25"  
On loan from private collector, Brent Willems

*Lord Berners* 73  
Bill Brandt (German-British, 1904-1983)  
1945  
Gelatin silver print  
9" x 7 <sup>5</sup>/<sub>8</sub>"  
2018.011.008  
Gift of Jules Schneider

*Sarah Berhardt as Hamlet* 74  
Alphonse Mucha (Czech, 1860-1939)  
1899  
Lithograph  
81" x 30"  
2019.003.011  
Recent gift of University of Nevada, Reno Foundation

*Wedding Vase* 75  
Anthony Padilla (Laguna Pueblo)  
N.D.  
2 <sup>13</sup>/<sub>16</sub>" x 16 <sup>7</sup>/<sub>8</sub>"  
Kenneth Buhrman and Dr. Hardy McNew collection,  
promised gift

# THE EVER AFTER

Possibly the single most obsessed over question among humans is, where do we go after we die? From the beginning of time, entire cultures have organized themselves around this question. Ancient Egyptians, Germanic tribes, Buddhists, and Christians all developed cultures that are organized around this foundational mystery. Sometime between 18 and 12 BCE, "Gaius Cestius Epulo, son of Lucius, of the Poblilian district, praetor, tribune of the people, official of the public banquets" directed the construction of his own tomb, which was then located outside the ancient city walls of Rome. Almost 300 years later, it was incorporated into the walls of Emperors Aurelian and Probus, all but ensuring it would survive into our own time. Artist James Merigot, presaging a wave of Egyptomania that would sweep over Europe following Napoleon's invasion of Egypt in 1798, created one of many images of Cestius' pyramid in our own collection.

More recently, artists have approached the question in different ways. One of several paintings by renowned artist Purvis Young that The Lilley is fortunate to have, *Three Piece Collage* represents the artist's belief in angels that "try to make mankind stronger." In contrast to Young's exploration of figuration, a photograph made by Joel Meyerowitz of New York City's World Trade Center that he later included in his series documenting the aftermath of the 9/11 attacks references the figure compositionally while speaking to our practices of remembering our dead.

*Cradleboard Start I of III* 76  
Melissa Melero-Moose (Northern Paiute, B. 1974)  
2015  
Mixed media with willow on canvas  
30" x 48"  
Gift of the artist

*Nº. 593 Looking South, 80's* 77  
Joel Meyerowitz (American, B. 1938)  
1980's  
C-print  
8" x 11"  
2016.012.008  
Gift of Jeffery Hugh Newman

*Three Piece Collage* 78  
Purvis Young (American, 1953-2010)  
Mid 1990's  
Paint on masonite  
80" x 23"  
2017.014.009  
Gift of Daniel Aubry and Kohler Foundation, Inc.

*Supremadonna* 79  
Gregory Neil Allen  
1999  
Acrylic on canvas  
30" x 18 1/2"  
2017.005.007  
Gift of Hanna and Bruce Porter

*The Pyramid of Caisus Cestius* 80  
From A Select Collection of View and Ruins in Rome and Its Vicinity  
James A. Merigot (French, 1760-1824)  
1796  
Hand-colored aquatint  
8 1/16" x 10 7/8"  
Promised gift of an anonymous collector

81 *Roman Unguentarium*

First Century CE

Glass

4" x 2 1/2"

2017.007.003

Museum purchase

82 *Cocoon Jar*

Chinese Western Han

206 BCE-9 CE

Earthenware

13 1/4" x 12 1/4" x 8 5/8"

Promised gift from an anonymous donor



*Lord Berners*  
Bill Brandt, 1945

# LORD BERNERS

Lord Berners was the definition of a Renaissance man. Born in England in the late 1800's, Berners was a classical music composer, novelist, painter, and conspicuous aesthete. He was known for his eccentricity and controversial lifestyle. In the days when homosexuality was illegal, Lord Berners openly lived with his partner in Faringdon, London, in his luxurious country estate. His intellect and nonconformist ways are embodied in his self-written epitaph:

*Here lies Lord Berners*

*One of the learners*

*His great love of learning*

*May earn him a burning*

*But, praise the Lord!*

*He seldom was bored.*

Bill Brandt's ability of creating a story with a photograph can be seen in this print. Berners' qualities and personality traits are all present in this piece. Brandt captures the essence of his subject by including his lavishly decorated home with his art collection, fresh flowers, golden ornaments, and books, while subtly incorporating Berners' sense of style. This photograph is also a testimony to Brandt's own style, unlike his contemporaries, such as Henri Cartier-Bresson, Brandt manipulated his frames with artificial lighting creating different moods and extreme contrast.

- Vivian Zavataro, High-energy Brazilian-Italian  
Museologist





Sarah Bernhardt as Hamlet  
Alfonse Mucha, 1899



# SARAH BERNARDT AS HAMLET

Alfonse Mucha was a 19th century Czech Art Nouveau painter and decorative artist. Although he worked with other artistic mediums and genres throughout his career such as oil painting and portraiture, he was most famous for his lithographic advertisements and posters for theater productions. He had previous experience making ads and a large theater production company in Vienna before moving to Paris in 1887. While living in Paris, he responded to a demand to design a poster or an upcoming play of Victorian Sardou's *Gismonda* featuring Sarah Bernhardt, the famous cult personality Parisian actress at the time. Mucha's design was chosen as the official advertisement, which received so much popularity and acclaim that Bernhardt entered a six year contract with Mucha as her poster designer.

The poster on display here shows an advertisement for Bernhardt playing the role of Hamlet in Shakespear's well-renown play. Bernhardt ambitiously took the male role, against the criticisms that she was incapable of playing a male lead. Her preformance was so successful the play turned into a traveling show that toured across several countries in Europe, and even earned her a spot as the first woman to portray Hamlet on film in 1899.

- Kayla Johnson, World-class ping pong player who ran across the Untied States





*Three Piece Collage*  
Purvis Young, Mid 1990's

# THREE PIECE COLLAGE

It all started in 1972, when Purvis Young, a self-taught artist from an impoverished Miami suburb of Liberty City, started painting on several plywood-covered abandoned houses in Goodbread Alley. Through his art he found a way of protesting war, poverty, daily violence, racial indifference, and the world's hypocrisy. Using found materials, such as discarded doors, crates, cardboard pieces, and a great variety of everyday objects, young expressed his feelings and frustrations through a mix of collage, painting, and drawing.

—Vivian Zavataro, High-energy Brazilian-Italian  
Museologist



# THE JOHN & GERALDINE LILLEY MUSEUM OF ART

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