

INDIVIDUAL APPLICATION FORM - SPECIAL PROJECTS CATEGORY

NEVADA STATE COUNCIL ON THE ARTS

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4. Contact Person Home Telephone 702-849-0363
5. How long have you been a Nevada resident? Years 7 Months 8
6. Your State Assembly District No. 37 Your State Senate District No. CAPITOL
7. Have you received previous funding from NSCA? Yes _____ No x If yes, please list below.

8. Project Title Nevada's Folk Art Environments
9. Project Start Date October 1, 1982 End Date September 30, 1983

10. Who will benefit from this project?
 This is a statewide project. Because the general media will be involved and a permanent, public collection is to be established, the estimated number of Nevadans in its "audience" is upwards of 70,000. Hopefully, the identified artists will see this honoring of their work in their lifetime as a benefit, and some of those inspired to create but reticent will be moved to produce their own art.

11. CAREER SUMMARY As noted in my attached resumé, I have recently made a career change. From 1962 - 1969 I was a housewife and a mother. From 1969 - 1979 I was a political advocate. Through these two phases of my life I used photography and other art forms to document and communicate and celebrate my work. In 1979, as I began to complete an undergraduate degree in fine arts on the way to obtaining a masters degree in art therapy, I became involved in a Nevada Folk Arts project, documenting through oral history and photography the variety of arts talents of individuals and traditional communities throughout the state. I was trained for this project by folklorists from the Smithsonian Institute. Through further training workshops and occasional photographic opportunities I have continued to develop my interest in folk art expression, especially as it occurs in Nevada, an area of small isolated populations and seemingly limited natural resources for the making of art. I started work in art therapy in the fall of 1981, a field which also views artmaking as a natural, inherent human activity. My work is an encouragement and an exploration of our inner urge to create.

FOR NSCA OFFICE USE ONLY:

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|---------------------------|---------------------------------|
| 1. _____ App. # | 8. _____ Amount Requested |
| 2. _____ Date Received | 9. _____ Grant Award |
| 3. _____ Attachments | 10. _____ Account No. |
| 4. _____ App. Cong. Dist. | 11. _____ T & C Received |
| 5. _____ Discipline | 12. _____ Final Report Due |
| 6. _____ Type of Activity | 13. _____ Final Report Received |
| 7. _____ Category | |

12. PROJECT DESCRIPTION

PROJECT NEED

Folk art, particularly folk art environments, are irrepressible expressions of the urge to create. To honor the isolated, ecstatic art of the non-professional artist is to encourage and promote art in us all. I believe there could be an enormous benefit, especially at a time when so much of our attention is focused on the destructive, to celebrate those in Nevada caught up in this irrepressible activity, to learn about what motivates them, to explore, document and record the scope of inventiveness and resources used in the creation of Nevada's folk art environments.

We do not know what is here. There is currently an occasional and dispersed recognition of folk art in Nevada. Tradition carriers are not finding students to pass their crafts to. They are dying. Folk art works, unrecognized, are being lost, destroyed. Folk art environments are possibly crumbling before being acknowledged. Yet nationally there is a move to identify and preserve these monuments to human creativity, to document them as they are being created. SPACES, the national organization spearheading this effort, has defined a folk art environment as "a handmade, personal space, generally with a component of accumulated objects, often those discarded by the broader society and not traditionally considered materials for the production of art." (SPACES' full definition is attached.)

Rolling Thunder Mountain in Imlay is such a place, as are Nevada's numerous bottle houses, and, I suspect because of the collecting nature of so many of the desert's wanderers, many other undiscovered places. Already suggested are a house made of newspaper in Gabbs, a backyard construction-collection of desert debris in Ely, an exotic plastic garden in Austin, a prospector's 40 year collection-arrangement in Marietta, Planet X near Empire.

Rolling Thunder Mountain, written up in national arts magazines (see attached), in Stern, a German magazine, subject of a film to be aired on PBS in August, is not officially recognized as an environmental art work in Nevada. It is unprotected, subjected to increasingly destructive vandalism. The house behind Thunder's roadside museum, made of television picture tubes, and further constructions in the canyons beyond, have not been documented. Archival work in black and white does not exist. Without some work to raise the Nevada community's awareness of the importance of this art it too may not exist in the near future.

PURPOSES & GOALS

The purpose of this project is to create some beginnings: the beginning of an awareness throughout the state of the existence and value of folk art environments and the beginning of a permanent record of such sites in Nevada. The existence of a collection of photographs documenting the year's findings and accessible to the public will signal the achievement of one goal. To the extent a broad Nevada public has been reached and there are signs of continuing interest in local folk art environments, the first goal will have been attained also.

IMPLEMENTATION

1. Building the Collection:

I plan to search through a variety of channels to locate candidates for inclusion in this project, such as using newsletters of statewide agencies and organizations (i.e., the Highway Department, the phone company, amateur archeologists).

The work of photographing and gathering information will be organized into four trips encompassing most of the state. These trips, planned in advance for sites to be visited and community members to contact, will have a manifold purpose: to document the sites with a standardized series of photographs, predominantly in black and white and including overall views, color and resource use, close-up character, portrait of

PROJECT DESCRIPTION (continued)

the artist; to interview the artist with attention to his motivation, material sources, time commitment; to make contacts for possible future slide presentations or photo shows or funding if the community is interested in owning its own series of photographs of a local folk art environment.

The actual organization of the collection will be a part of the project. It will include a written narrative about each site and a photo-file made up of black and white contact print sheets, color slides and a selection of 8"x10" prints to represent the character of the environment. If more sites are identified than can be visited or documented, selection will reflect the greatest variety of creative endeavors.

2. Reaching the Public:

I envisage this occurring in three major ways. Those I enjoin in the search, by putting notices in various newsletters, will receive an early message that folk art environments are worthy of attention. While on the road, I plan to try to contact individuals particularly in communities where there are folk art environments - librarians, arts groups, historical societies, educators, the local press - to advise them of the developing documentation and permanent collection which will be available to them. The largest public connection will be made through the general media. Interest has already been expressed by the Nevada State Journal in accompanying me to Rolling Thunder Mountain and in covering other sites I may locate. I plan to approach PM Magazine, the Las Vegas public television channel, other Nevada news programs and Nevada Magazine when it becomes appropriate.

While I will be looking for opportunities to display the photographs in galleries around the state, a travelling show cannot fit within this first phase of the project.

GEOGRAPHIC IMPACT

This is a statewide project, as described above. By establishing a connection with SPACES it also achieves a national impact.

COMMUNITY INVOLVEMENT

I am hoping to achieve a wide degree of community involvement by my requests for help in identifying and celebrating local folk art environments and by suggesting a source of identity and pride with those sites documented. As mentioned earlier, I intend to invite the cooperation of a variety of community members wherever I go.

EVALUATION METHODS

I have not planned for any direct method of evaluation for this project, considering my ability to locate environmental folk art sites the pivotal concern - without sites there is no project to evaluate, with them a permanent, public record will be begun to be built.

FOLK ART ENVIRONMENTS A Time Flow Chart

JUNE - SEPT.

OCTOBER - DEC.

JANUARY - MARCH

APRIL - JUNE

JULY - SEPT.

THERE-
AFTER

Pre-grant

First Quarter

Second Quarter

Third Quarter

Fourth Quarter

Develop a standard series of photographs and questions

Search for folk art environment sites.....

Photo-documentation.....

Plan Fall Tours

Fall Tours:
Route 80 axis including Rolling Thunder Mountain; Empire/Gerlach

Initiate media involvement.....

Initiate newsletter alerts.....

Set up photo and information files.....

Identify a resource to hold a permanent collection

Plan Spring and Summer Tours

Spring Tour:
South-Goldfield, Marietta, Pahrump, others.

Summer Tour:
Gabbs, Austin, Ely, others.

✓ > NEV. HISTORICAL SOCIETY ARCHIVES

Summary of Folk Art Environments, Phase I: Copies of written and photographic materials to Nevada permanent collection and SPACES.