

Curator

Vivian Zavataro

The John and Geraldine Lilley Museum of Art is the University of Nevada, Reno's still-very-new art museum. Vivian Zavataro has been serving as the museum's interim director since August.

Tell me a little about who you are and how you got this job.

Sure. I did my bachelor's here at UNR a long time ago. And then I did my master's at the University of Amsterdam in the Netherlands in museum studies. And then, my husband is from Reno, and we decided to come and live here. I got a job as an art history professor here at UNR, as an adjunct faculty member. And I started working with Paul [Baker Prindle], my predecessor here, curating some stuff for him and helping him with research and so on. And when Paul decided to move on, I had been very involved in the background and helping the museum open and all of that, and he recommended me as the interim director, so this is where I am right now. ... I have a lot of experience with contemporary art and also with transhistoricity, which is a fancy word for mixing periods in an exhibition.

When you do that, do you look for a theme to group things?

Yeah. So, it depends on the display. There's lots of ways of doing it. Here at



the Lilley, we do it thematically, so the works are divided thematically. We have themes that relate to any human being on the planet—time, family and courtship rituals, for instance.

Awareness of the Lilley is still a little under-the-radar. What are you doing to combat that?

I have noticed that. When I came here to Reno, actually, I noticed that all of the art institutions act very individually. In Europe, the museums collaborate with each other a lot. They collaborate with each other in order to promote events or to create a unique community of arts organizations and institutions, so when I came to Reno I found it very interesting that people were not collaborating with each other. So before I got this job I was hired as a guest curator at the Nevada Museum of Art, so I had a relationship

with them. I was also doing workshops with their docents on audience engagements and such. And when I got this job, I was like, "Let's collaborate. Let's make an exhibition where everybody can participate in town." And they were like, "sure." So, we're doing an exhibition next year that will involve the Lilley, the Nevada Museum of Art, Sierra Arts Foundation, the City of Reno and, potentially, the Holland Project. ... I think about the Lilley not only as a university museum but also a museum for the community. And my vision for the museum is to transform it into a communal space where people feel welcome, and they feel like they belong and their voices are heard.

When it's all dead white guys and you're not a dead white guy.

Exactly. I like this metaphor—it's kind of like eating pizza every day. Pizza is great, and there are great pizzas out there, but if you eat pizza every day then you're missing out on Indian food and Thai food and sushi and all these amazing other dishes. ... So, moving forward, we want to purchase works by queer artists, by black American artists, by women and move in that direction, so people feel that they're welcome. We also provide tours in Spanish for after-school programs.

Where are you from originally?

I was born and raised in Brazil. My family is Italian, though, given my last name. And I lived in Italy, and I lived in the Netherlands and France and Germany.

NOTES FROM THE NEON BABYLON

BY BRUCE VAN DYKE



Deep thoughts

I'm not sure what this "Deep State" is that ReTrumplicans keep blathering about. (Is this the secret government run by all them Illuminati dudes? Or the one run by the Lizard People?). But if people like George Kent, Bill Taylor, Alexander Vindman and Marie Yovanovitch are part of it, sign me up. Thank god there are still Americans like these folks, who get bullshit memos from Trump Toadies like Bill Barr and Mike Pompeo, read them, and then wad them up for use as coal-starters in the Weber for tonight's chicken.

One solid takeaway from the first week of hearings—Pedophile Protectionist Jim Jordan isn't fit to butter Bill Taylor's toast.

Rachel is, of course, a superstar. Her show on MSNBC is a journalistic treasure, and to do what she does five nights a week with the consistency of excellence we now

take for granted should never be taken for granted.

Her new book, *Blowout*, is just as good as her show and is highly recommended. In it, she tackles the megalithic monster of our age, the oil and gas industry. We are currently awakening from the self-induced coma of the Golden Age of Petroleum, which looked pretty darn nifty for about a century or so.

But now, we're realizing that we're literally junkies, utterly strung out on fossil fuels, and that if we don't get off the stuff, and soon, life on Earth will change in ways that aren't really all that attractive. (If, for example, humanity kills off the magnificent coral reefs of this miraculous planet, which climatologists are now saying could likely happen by the year 2040, that's a truly unforgivable fuckup, one that will be worthy of us homo sapiens being spanked, grounded

and sent to our room by Mama Nature for a long, long time.) Anyway, Rachel's book will give you excellent insight and knowledge, dealing with everything from the disaster of the Deepwater Horizon to frickin' fracking in Oklahoma to Putin's Russian pestilence, which in the last 20 years has become a virulent cancer that's spreading its toxic tentacles of greed all over the world. It will help you focus your view on the big picture.

In the Spotlight Spotlight—back in '14, I jumped on the dazzling bandwagon of Dubmania. It's been an ecstatically exciting and memorable ride. And now, suddenly, that good-time bandwagon is ablaze, engulfed in flames on the waterfront of San Francisco. Oops! Obviously, the gods of Oakland (Odin, Osiris and Ophiuchus) are not pleased with the team's move to The City!

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