

Chris Burden

All the Submarines of the United States of America

1987

Cardboard, vinyl thread and typeface

Dallas Museum of Art purchase with funds donated by the Jolesch Acquisition Fund, The 500, Inc., the National Endowment for the Arts, Bradbury Dyer, III, Mr. and Mrs. Bryant M. Hanley, Jr., Mr. and Mrs. Michael C. Mewhinney, Deedie and Rusty Rose, and Mr. and Mrs. William T. Solomon

Chris Burden's installation *All the Submarines of the United States of America* consists of 625 identical cardboard models suspended from the ceiling and represents America's under-water arsenal from the 1890s to the 1980s. Burden (1946–2015), documents military force, giving viewers a sense of the enormous power the U.S. exerts. Submarines, like most sea life, dwell underneath the surface of the oceans. They are a vast resource that is largely unseen. This installation makes the "invisible" visible.

Español:

Para escuchar el texto en español, por favor marque **775.546.1464** y presione **656#**



Emily Carr

Totem Forest

ca. 1930

Oil on canvas

Collection of the Vancouver Art Gallery, Emily Carr Trust

Totem poles—monumental sculptural poles of cedar, carved by Indigenous people with images of ancestors and supernatural beings—were one of Emily Carr’s favorite subjects. At one point she endeavored to portray all the totems in British Columbia as an act of historical preservation. *Totem Forest* is a scene depicting multiple carved totem poles that have been removed from their original locations in front of native homes in coastal villages, because they had become desirable art objects to Western collectors.

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Emily Carr

Vanquished

1930

Oil on canvas

Collection of the Vancouver Art Gallery, Emily Carr Trust

Emily Carr (1871–1945) described herself as “an isolated little old woman on the edge of nowhere.” Born in Victoria, British Columbia, she is perhaps the most celebrated Canadian artist of her generation. Shrugging off the Victorian norms of the day, she fearlessly set out to make modern paintings of subjects such as the totems of First Nations people of British Columbia and the rain forests of Vancouver Island. Nature’s agency is expressed through the landscape in *Vanquished*, which teems with life.

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Wilson Díaz

Movement of the Liberation of the Coca Plant

2009–17

Pencil and seed of coca plant

Courtesy of the artist and Instituto de Visión

Colombian artist Wilson Díaz's ongoing series *Movement of the Liberation of the Coca Plant* explores the history and influence of coca, which is deeply embedded in Colombian culture. Coca was a fundamental resource in the ancient Incan Empire and a way of communing with nature. Today, the leaves of the coca plant are chewed or brewed as tea, as well as used in sacred rituals among Indigenous peoples of South America.

In the late 1800s, an American pharmacist brewed the first batch of Coca-Cola, which was flavored with coca leaf extract and marketed as a “brain tonic” until the early 1900s when the narcotic properties were removed from the formula.

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Gerard Curtis Delano

Navajo Camp

ca. 1930s

Oil on Masonite

Collection of Carl & Marilyn Thoma

The expansive terrain and the promise of opportunity drew people to explore and migrate westward. Gerard Curtis Delano (1890–1972) was born in Massachusetts and moved west to start a new life in Colorado, working on a ranch. Later he attended art school in New York, often returning to Colorado to paint. Known for his Western-themed paintings and illustrations, Delano captures the sunset of the American Southwest with his work *Navajo Camp*, which features distinct flat-topped hills known as mesas, a characteristic landform of arid environments.

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Justin Favela

Popocatepetl e Iztaccihuatl vistos desde Atlixco after José Maria Velasco

2016

Paper and glue

Courtesy of the artist

Justin Favela, a contemporary artist of Mexican and Guatemalan heritage based in Las Vegas, reinterprets a classic nineteenth-century academic painting of a volcano with his *Popocatepetl e Iztaccihuatl vistos desde Atlixco after Jose Maria Velasco*. The original painting by José Maria Velasco (1840– 1912) was done in oil, in an international style modeled after the work of artists in Europe, with the scenery of Velasco’s native Mexico. Favela critiques Velasco’s adoption of Eurocentric colonial aesthetic values by transforming the painting into a form of piñata, using paper in place of oil paint, which is typically associated with popular culture and party decorations.

Español:

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Nicholas Galanin

Get Comfortable

2012

Digital photograph

Courtesy of the artist

Guillermo Bert

Zapotec Poet

2015

Wool and natural dyes encoded with Aztec
bar code woven by Natalia Toledo

Collection of the Museum of Latin American Art,
Long Beach, CA, Gift of Michael Weber and
Frances Spivy-Weber

Guillermo Bert

Mapuche Portal #1

2014

Wool and natural dyes encoded with Aztec bar code woven by Georgina Elgueta Huinao

Courtesy of the artist

QR (quick-response) codes are two-dimensional bar codes. They are also a digital language. Guillermo Bert, a Chilean-born artist living in Los Angeles, has created a series of handwoven tapestries that incorporate working QR codes into their designs. Using a smartphone or tablet equipped with the appropriate application, viewers can uncover stories and poems related to the preservation of indigenous languages. Bert uses the weavings as a tool to preserve knowledge that is in danger of being lost or forgotten. *Mapuche Portal #1*, seeks to preserve the Mapuche (“earth people”) language, currently spoken by between 240,000 and 700,000 people in south-central Chile and west-central Argentina.

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Rodney Graham

Paradoxical Western Scene

2006

Painted aluminum lightbox with transmounted chromogenic transparency

Courtesy of the artist

Paradoxical Western Scene features a self-portrait of the Canadian artist Rodney Graham outfitted like a gun-slinger in a Western movie. He walks past a “wanted” poster, with an image of the same scene—a cowboy walking past a “wanted” sign—multiplied to infinity. The image demonstrates Graham’s frequent use of quotation in his work, as it also resembles the cover for the album *More Gunfighter Ballads and Trail Songs*, by the famous American country-western musician Marty Robbins. A touch of the psychedelic disrupts what at first glance seems to be a well-worn trope of the American West—given the way the image repeats itself infinitely. In the background is El Capitan, a rock formation in the Yosemite Valley, the native home of the Miwok people, another incongruous layer.

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Brian Jungen

Prototype for New Understanding #23

2005

Nike Air Jordans

Collection of the Nevada Museum of Art, partial gift of Debra and Dennis Scholl and The Robert S. and Dorothy J. Keyser Foundation Art of the Greater West Collection Fund

Known for works that repurpose common objects from contemporary popular culture to reflect aboriginal symbols and traditions, Canadian First Nations artist Brian Jungen is of mixed Dunne-za (Beaver) and Swiss background. His *Prototype for New Understanding #23* is made from Nike Air Jordans refashioned to resemble an Indigenous Northwest Coast mask.

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Jack Malotte

The End

1983

Watercolor and ink on paper

Collection of the Nevada Museum of Art,
Gift of William and Janet Abernathy

Western Shoshone/Washoe artist Jack Malotte's 1983 painting *The End* envisions a future by which annihilation comes to the world via nuclear war. In a mountainous landscape that resembles the terrain of the Nevada Test Site, located on Western Shoshone land recognized by the 1863 Treaty of Ruby Valley, three mushroom clouds rise from the land. A large nuclear warhead is aimed for earth while numerous rockets are launched from the ground into the air. The beauty of the landscape painted by Malotte contrasts with the apocalyptic nature of the theme, perhaps suggesting that after civilization is razed by nuclear war, the land will eventually recover and endure.

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Da-ka-xeen Mehner

Finding My Song

2012

Video installation

Courtesy of the artist

Da-ka-xeen Mehner brings a distinct voice to dialogues surrounding cultural collision. Based in Fairbanks, Alaska and from a mixed-race background (Tlingit/N'ishga and Caucasian), Mehner produces work that often addresses issues of Native Alaskan identity. Mehner's grandmother told him stories of "whitewashing," and how teachers would punish her for speaking Tlingit by washing her mouth out with soap to encourage conformity. His installation *Finding My Song* expands upon this memory with an image of Mehner holding a bar of soap to his mouth; a video projection on drum-like wall sculptures; and arrowlike sculptures based on Tlingit warriors' knives with which the artist protects his hard-won native heritage.

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Da-ka-xeen Mehner

Being the Song

2012

Goat skin, deer skin, wood and video projection

Anchorage Museum Collection, Rasmuson Foundation
Art Acquisition Fund Purchase

Gerardo Murillo (Dr. Atl)

El volcán en la noche estrellada (*The volcano in a starry night*)

1950

Oil on Masonite

Instituto Nacional de Bellas Artes/Museo Nacional de Arte

Artist and author Gerardo Murillo (1875–1964) changed his name to Dr. Atl (the Nahuatl word for “water”) to distance himself from Mexico’s Spanish colonial past and assume an identity that provided a connection to his country’s pre-Hispanic culture. Dr. Atl was celebrated for his paintings of Mexico’s volcanoes, and *El volcán en la noche estrellada* (*The volcano in a starry night*) displays the artist’s scientific and aesthetic appreciation for volcanos—in this case, Paricutín, which erupted in 1943 while Dr. Atl was observing it.

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Georgia O'Keeffe

Untitled (*Pedernal*)

1941

Oil on board

Collection of the Georgia O'Keeffe Museum,
Gift of The Georgia O'Keeffe Foundation

Best known for her images of enlarged flowers, Georgia O'Keeffe (1887–1986) is also the quintessential painter of the modernist landscape in the American West. Her landscapes tend to focus on specific characteristics of the terrain and omit human beings. *Untitled (Pedernal)* depicts the Cerro Pedernal—a flat-topped mesa that forms part of the volcanic Jémez Mountains. Painted in a restricted palette of red and blue, with dark storm clouds looming on the horizon, this work demonstrates the manner in which O'Keeffe abstracted a familiar scene until it lost all sense of specificity and became the idea of a place.

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Georgia O'Keeffe

Road Past the View

1964

Oil on canvas

Collection of Carl & Marilyn Thoma

Georgia O'Keeffe's 1964 *Road Past the View* presents a radically simplified vision of America's southwestern landscape with a road that meanders through it, a characteristic subject of her paintings in the 1960s. The artist once wrote, "Two walls of my room in the Abiquiu house are glass and from one window I see the road toward Española, Santa Fe and the world. The road fascinates me with its ups and downs and finally its wide sweep as it speeds toward the wall of my hilltop to go past me."

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Jaune Quick-to-See Smith

Herding

1985

Oil on canvas

Courtesy Albuquerque Museum, Museum purchase,
1985 General Obligation Bonds

Jaune Quick-to-See Smith, a Sqelix'u (Salish) member of the Confederated Salish and Kootenai Nation, makes her home in New Mexico. Referencing pictographs and petroglyphs, and employing a vocabulary of modernist color and form, the artist creates paintings that comment on contested lands. Her 1985 painting *Herding* from the series *Petroglyph Park* was “created in response to a threatened 17-mile stretch of land along the Rio Grande near Albuquerque, a site sacred to indigenous peoples, where over 20,000 ancient petroglyphs are carved into volcanic rock,” explains the artist. The painting features horses, birds, native figures, and petroglyphs in a composition filled with zigzag lines, and is about the western U.S. creating fence lines and borders for humans and animals.

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Ed Ruscha

Lost Empires, Living Tribes

1984

Oil on canvas

The Marciano Collection, Los Angeles

With four carefully selected words painted in white on a background suggestive of a royal purple and gold sky, Ed Ruscha conjures the history of the Spanish conquistadors.

In the sixteenth century, under the leadership of Hernán Cortés, the conquistadors embarked on an expedition to New Spain that resulted in the destruction of the Aztec Empire. The population of present-day Latin America, rich with indigenous peoples who are heirs to these past civilizations, is evoked by the phrase “living tribes.”

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Ed Ruscha

Rancho

1968

Oil on canvas

The Museum of Modern Art, New York,
Gift of Steven and Alexandra Cohen

Ed Ruscha

Charles Atlas Landscape

2003

Acrylic, pencil and ink on canvas

Collection of the artist

Ed Ruscha's painting *Charles Atlas Landscape*, speaks of pragmatism and adaptation. A vivid horizon ranging from blue to golden is painted in the background of this unusually shaped canvas. Galvanized steel pipes of the sort used in plumbing and construction seem to be literally pushing and moving the landscape, forcing it to conform to its desired shape and characteristics.

Charles Atlas (1892–1972) was a bodybuilder who invented a system of exercises called Dynamic Tension and used it to craft his muscular physique, as advertised in the back pages of comic books. Certainly the dynamic tension expressed by this landscape would have pleased the “He-Man” for whom the painting was named.

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Ed Ruscha

Cowboy Picture

2003

Acrylic on canvas

Collection Leisa Austin/Imago Galleries, Palm Desert

Demonstrating the power of images to tell a story, Ed Ruscha tips his hat to the cinematic West with *Cowboy Picture*, which features a silhouette of two horseback riders set against a modulated backdrop of orange, yellow, and blue that resembles a stage set. The painting conjures the classic Western film genre, which for many years helped define America's self-image.

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Rufino Tamayo

The Volcano (Le Volcan)

1958

Oil on canvas

Collection of Gwendolyn Weiner

Rufino Tamayo (1899–1991), an artist of Zapotec heritage known for his murals, paintings, and prints, is one of the most acclaimed Mexican modernists of the twentieth century. He dropped out of art school and learned about art firsthand by studying the work of his pre-Hispanic ancestors through his position in the Department of Ethnographic Drawing at the National Museum of Archaeology in Mexico City. Unlike his peers, Tamayo's work was not intentionally political. Rather, his approach was to capture the power of a volcanic eruption through an energetic composition and dark palette, with intense reds and oranges denoting the collision of forces.

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Frohawk Two Feathers

Map of the Greater West, Or, The Lemurian Triangle

2017

Acrylic, ink, coffee, tea on paper

Courtesy of the artist and Johannes Vogt Gallery,
New York

Frohawk Two Feathers is the artistic alter ego of Umar Rashid, a Los Angeles–based performer, writer, and artist. His work is embedded with real and imagined colonial histories that often resembles Native American ledger paintings. For the *Unsettled* exhibition, Two Feathers was commissioned to create a new partial-map of the Greater West. Focusing on its most prominent feature, the vast Pacific Ocean, Two Feathers depicted a seascape dotted with islands and inhabited by indigenous populations whose lives and fates would be dramatically impacted by the influx of European visitors.

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Edmundo Lopez

Untitled

1998

Earthenware

Collection of Bill Gilbert & Anne Nelson

Pilo Mora

Untitled

1998

Earthenware

Collection of Bill Gilbert & Anne Nelson

Agnes Pelton

Winter

1933

Oil on canvas

Crocker Art Museum Purchase; Paul LeBaron Thiebaud, George and Bea Gibson Fund, Denise and Donald C. Timmons, Melza and Ted Barr, Sandra Jones, Linda M. Lawrence, Nancy Lawrence and Gordon Klein, Nancy S. and Dennis N. Marks, William L. Snider and Brian Cameron, Stephenson Foundation, Alan Templeton, A.J. and Susana Mollinet Watson, and other donors

Rufino Tamayo

Barren Landscape (Paisaje Árido)

Not dated

Oil on canvas

Collection of Los Angeles County Museum of Art,
The Bernard and Edith Lewin Collection of Mexican Art

Wilson Díaz

Scientific, Colonial and Indigenous Names of the Coca Plant

2004-17

Pencil and seed pulp of coca plant

Courtesy of the artist and Instituto de Visión

Wilson Díaz is a Colombian artist whose work deals with social, political, economic and cultural issues related to his country's culture and history. The coca plant is a recurrent theme in his work and represents a response to policies against drug trafficking in Colombia. With his *Scientific, Colonial and Indigenous Names of the Coca*

Plant, Díaz juxtaposes descriptions of the narcotic properties of the plant alongside widely varied indigenous words used to describe coca according to its traditional medicinal and alimentary uses. This demonstrates the power of language to either highlight a single use of the plant, or reveal the myriad ways in which the plant is integrated into the culture.

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Nicholas Galanin

Your Inane Perspective: Haa Aaní Haa Kusteeyíx Sitee (Our Land is Our Life)

2015

Digital photograph

Anchorage Museum Collection, Museum Purchase,
Saradell Ard Fund Purchase

An actual road sign on Baranof Island in Sitka, Alaska is the subject of this photograph by artist Nicholas Galanin.

Halibut Point Road bridge crosses a stream that was named *Watlachéix' k'i Héen* by the indigenous people of the region.

In a remarkably insensitive gesture towards the Indigenous community, the tributary was identified by non-native city planners as “No Name Creek.” This inspired Galanin to title his photograph “Your Inane Perspective” in response.

Español:

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Bruno Fazzolari

Unsettled

Pigment print on Hahnemühle paper

2017

Courtesy of the artist

Gunther Gerzso

Limite II (Limit or Boundary)

1962

Mixed media and oil on Masonite

Collection of the Palm Springs Art Museum,
Gift of Mr. and Mrs. Jennings Lang

Flor Garduño

Magueyes

1986

Gelatin silver print

Courtesy of the artist

Julieta Gil

Fragments From Las Vegas

2017

Photogrammetry of pre-Columbian art from Barrick Museum of Art,
Archival pigment prints on Moab Entrada Rag paper

Courtesy of the artist

Michael Light

100 Suns: 035 Priscilla

2003

Pigment print mounted on aluminum

Collection of the Nevada Museum of Art,
Museum purchase in honor of Dr. Peter Pool,
Board Chairman 1999-2003, Trustee 1993-2005

Fermin Revueltas

Corncribs (Los Trosjes)

1933

Oil on canvas

Collection of the Palm Springs Art Museum,
Gift of the Estate of Herbert E. Toor

Janet Cardiff & George Bures Miller

The Muriel Lake Incident

1999

Wood, binaural audio, video projection and steel
Duration: 5 minutes

Courtesy of the artists and Luhring Augustine, New York

Named for a lake in Alberta, Canada, *The Muriel Lake Incident* is a film within a film. As viewers, we are situated in the audience of a theater watching as a quasi-Western movie unfolds. We hear an invisible woman narrator in the theater whispering to her companion. An unsettling narrative develops through scenes such as a hired gun preparing to make a hit, or a cowboy sitting by a campfire caressing a gun. In the disturbingly contemporary ending, the theater goes dark, we hear a gun fired, and people flee the theater in a panic.

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775.546.1464 y presione **718#**



From left to right:

Rebecca Lyon

Women of the North (Athabascan)

Women of the North (Tlingit/Haida)

Women of the North (Aleut)

2004

Copper, glass, shell and patina

Anchorage Museum Collection,
Rasmuson Foundation Art Acquisition Fund Purchase

*Clothing of metal represents strength and longevity.
The use of nontraditional materials moves the visual
dialogue into the present. This is my way of honoring
the women of the North for their ability to survive
natural and cultural adversity, and for their artistry.*

—Rebecca Lyon

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Ken Lisbourne

Cape Thompson!

2004

Watercolors

Anchorage Museum Collection, Museum Purchase

When Iñupiaq artist Ken Lisbourne (1950-2017) was a young boy, the United States Atomic Energy Commission proposed to create a major harbor near Cape Thompson on the Arctic Coast of Alaska. The artificial harbor would be created by burying and detonating a string of nuclear devices in a proposal dubbed “Project Chariot”. The local Iñupiat resisted the proposal, which they felt threatened their lives and the lives of the animals on which they depended. These watercolor paintings recreate Lisbourne's nightmares caused by this event.

Español:

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Apayo Moore

We Can Do It

2014

Acrylic paint on canvas

Anchorage Museum Collection,
Rasmuson Foundation Art Acquisition Fund Purchase

Yup'ik artist Apayo Moore's painting depicts Elizabeth Peratrovich (1911-51), a Tlingit civil rights activist who helped to pass the first anti-discrimination law in the United States in the 1940s. Peratrovich is portrayed in the style of the World War II cultural icon "Rosie the Riveter," wearing black and red clothing with Tlingit designs and a matching bandana. The Seal of the State of Alaska is modified with images of an oil rig and bulldozer, while political signs dot the background—both referencing the Pebble Mine debate. Pebble Mine is a gold and copper mine which threatens Alaska's Bristol Bay watershed and salmon population.

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Trevor Paglen

NSA-Tapped Fiber Optic Cable Landing Site, Morro Bay, California, United States

2015

C-print and mixed media on navigational chart

Lannan Collection

For more than a decade Trevor Paglen has been making hidden aspects of America's military visible. His long-distance photographs of secret military bases, such as Area 51, and documentation of spy satellites in orbit are among his topics. In this diptych, Paglen maps and photographs the site off California's Morro Bay where the National Security Agency taps underwater fiber optic telecommunication cables, effectively spying on the populace. Paglen's work highlights how unaware we are of our government's actions.

Español:

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Lowland Maya, El Petén, Guatemala

Bowl

A.D. 600-900

Ceramic, polychrome

Courtesy of UNLV Marjorie Barrick Museum of Art

Pre-Columbian, Nicoya Zone, Guanacaste, Costa Rica

Zoomorphic Figurine

A.D. 800-1100

Ceramic, buffware

Courtesy of UNLV Marjorie Barrick Museum of Art, Gift of Michael C. and Mannelta Braunstein

Lowland Maya, El Petén, Guatemala

Tetrapod Bowl and Lid

Ceramic, polychrome

A.D. 350-500

Courtesy of UNLV Marjorie Barrick Museum of Art

Western Mexico Shaft Tomb Culture, Colima, Mexico

Colima Dog Vessel

100 B.C. – A.D. 250

Ceramic, redware

Courtesy of UNLV Marjorie Barrick Museum of Art

Lowland Maya, El Petén, Nakbe region, Guatemala

Codex-style Plate

A.D. 600-900

Ceramic, bichrome

Courtesy of the UNLV Marjorie Barrick Museum of Art, Gift of Michael C. and Mannelta Braunstein

John Baldessari and George Nicolaidis

California Map Project Part III: California – Mexico Boundary Project

1969

Archival prints on mounted Dibond

Courtesy of John Baldessari, George Nicolaidis
and Marian Goodman Gallery, New York and Paris

Boundary lines and borders between countries are arbitrary constructions serving geopolitical purposes. For their conceptual intervention in the landscape, Los Angeles-based artist John Baldessari and his friend George Nicolaidis transferred elements commonly found on maps to the actual physical landscape of California. Using several colors of pigment powder, the artists created a dotted line marking the boundary identified in maps on the border separating the US from Mexico.

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775.546.1464 y presione **724#**



Ana Teresa Fernández

Erasing the Border *(Borrando la Frontera)*

2012

Video

Duration: 3 minutes, 31 seconds

Courtesy of the artist and
Gallery Wendi Norris, San Francisco

Born in Tampico, Mexico, Ana Teresa Fernández moved to the United States when she was young, and her work reflects this binational identity. Fernández responded to the ongoing debates over immigration from Mexico to the United States in *Erasing the Border (Borrando la Frontera)*, a performance during which she painted the border fence separating Tijuana from San Diego blue, making it seem to disappear. This work also addresses themes of labor and gender, while creating a poetic intervention that proposes a world without borders.

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Ana Teresa Fernández

Erasing the Border
(Borrando la Frontera)

2013

Oil on canvas

The Bedford Cherubino Collection

Ed Ruscha

Intense Curiosity – Gross Neglect

1980

Oil on canvas

Collection of the Palm Springs Art Museum,
Gift of Steve Chase

In *Intense Curiosity—Gross Neglect*, Ed Ruscha paints a sweeping, cinematic horizon ablaze with the colors of a Western sunset with a rounded form signaling the curvature of the earth. This painting suggests the passage of time across space, and while it could serve as wry commentary on the trajectory of a personal relationship, it may also be read as a summary of the drive toward discovery and colonization of new lands.

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Martín Ramírez

Untitled (*Arches, 5 Panels*)

ca. 1960–63

Gouache, colored pencil and graphite on paper

Courtesy of the Estate of Martín Ramírez
and Ricco/Maresca Gallery, New York

Martín Ramírez

Untitled

(Black and White Caballero No. 4)

ca. 1950–55

Graphite, tempera and crayon on paper

Collection of the Nevada Museum of Art,
The Robert S. and Dorothy J. Keyser Foundation
Art of the Greater West Collection Fund

Martín Ramírez (1895-1963) was an immigrant from Mexico who lived in California mental asylums for more than three decades. While an internee, he created drawings of remarkable visual clarity and expressive power, exploring themes such as trains and tunnels, Mexican landscapes, Madonnas, animals and images of horses and riders. While Ramírez resided in DeWitt State Hospital in Auburn, California, his talent was recognized by a visiting professor of psychology and art who began to supply him with art materials. Ramírez became the subject of the professor's research into the relationship between mental illness and creativity.

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Ana Mendieta

Untitled from *Siluetas Series, Mexico*

1973–77, Estate prints 1991

Estate color photographs

Private Collection, New York

During her short life, Cuban-born performance artist Ana Mendieta (1948–1985) created timeless works that asserted her connection with nature, while remaining ephemeral.

The Siluetas Works, Mexico is a series in which the artist imprinted her form on sand, rock, and other materials, leaving behind an impression akin to a fleeting memory.

Español:

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Federico Herrero

Untitled

2015

Oil, acrylic and mixed media on canvas

Collection of Kai Loebach

Federico Herrero

Untitled

2015

Oil, acrylic and mixed media on canvas

Collection of Kai Loebach

Nicholas Galanin and Nep Sidhu

No Pigs in Paradise

2016

Mixed media

Courtesy of the artists

Tlingit/Unangax artist Nicholas Galanin and Indo-Canadian artist Nep Sidhu collaborated on this gown, dedicated to missing and/or murdered First Nations women. Sidhu's textile is adorned with Galanin's hand-engraved metal adornments, as well as contemporary elements such as quilted puffer jackets. The puffer jackets are a reference to missing persons reports, which often state that the missing woman was "last seen wearing" a winter jacket. The "Pigs" in the title refers to individuals who exert violence against women. The artists see this gown as a symbolic garment for modern ritual and protection.

Español:

Para escuchar el texto en español, por favor marque **775.546.1464** y presione **726#**



Clockwise from top left:

Wendy Red Star

Spring, Indian Summer, Fall, Winter,
from the series *Four Seasons*

2006

Archival pigment prints on Sunset Fiber rag

Courtesy of the artist

Artist Wendy Red Star (Apsáalooke/Crow) injects humor into the representation of Indigenous women, challenging Native American stereotypes. She portrays herself as an Indian maiden in the photographic series *Four Seasons*, combining ceremonial and historic Crow cultural objects with artificial landscape elements such as Astroturf. Red Star thereby pokes fun at romantic notions of noble American Indians existing “at one with nature.”

Español:

Para escuchar el texto en español, por favor
marque **775.546.1464** y presione **676#**



Sonia Falcone

Campo de Color (Color Field)

2017

Terra cotta plates, dry pigments, spices, salts

Courtesy of the artist

Bolivian artist Sonia Falcone creates an immersive sensory experience with her installation, *Campo de Color (Color Field)*. Using a combination of colors, scents and patterns, she shapes raw materials into a statement about globalism and the ways in which regions are interconnected through foods and spices rather than arbitrary geopolitical borders. Her installation also recalls the spice trade between historical civilizations, and the ways in which demand for salts, spices, and other materials drove colonial enterprise centuries ago.

Español:

Para escuchar el texto en español, por favor marque **775.546.1464** y presione **730#**



Special thanks to our friends at salty-savory-sweet, 5061 South McCarran Blvd, for donating spices and salts.

salty-savory-sweet
The Spice & Tea Shoppe

Bruno Fazzolari

Unsettled

Eau de Parfum

2017

Courtesy of the artist

The gender-neutral perfume *Unsettled* was created by artist Bruno Fazzolari especially for the *Unsettled* exhibition. According to the artist, it is a fresh, creamy sandalwood scent with a delicious tea and pineapple accord (a blend of essences to create a new scent) that recalls a beach holiday. It includes an absolute (concentrated aromatic plant extract) of China black tea and sustainably harvested sandalwood from New Caledonia. The fragrance takes its inspiration from the history of the sandalwood and tea trade in the South Pacific as well as from a pineapple-themed perfume called “Colony,” launched by the house of Jean Patou in 1938.

Unsettled is available exclusively at the Nevada Museum of Art for the duration of the exhibition, and available for purchase in the Museum Store. Visitors are invited to test the perfume on their skin or on a test strip that is provided.

Español:

Para escuchar el texto en español, por favor marque **775.546.1464** y presione **731#**



