

(theme text)

SHIFTING GROUND (104 WORDS)

The geological features of the Greater West serve as agents for creation as well as destruction. “Shifting Ground” tells the story of colliding tectonic boundaries that define the physical landscapes of the super-region. Geophysical movements are constantly renewing the land, inducing volcanism and earthquakes that thrust mineral resources to the surface. However, not all massive environmental collisions are caused by nature. The super-region’s nuclear legacy, and the military-industrial complex from which it developed, unites the entire Greater West, from the Arctic Circle to the Nevada Test and Training Range, across the Pacific Ocean to the Marshall Islands, and extending to Australia’s Great Victoria Desert.

#702

(theme text)

COLLIDING CULTURES (108 words)

The tectonic activity that created the terrain of the Greater West—mountainous, seismically active, and rich in natural resources—finds its parallel in the many cultures that meet and inform each other. In late nineteenth century America, the notion of Manifest Destiny drove westward expansion, which spurred cultural collisions between Indigenous peoples and settlers. The Native peoples that survived these encounters practiced a form of creative resistance, finding ways to maintain their traditional beliefs and practices as a protective strategy. The artworks in this exhibition raise provocative questions about the twenty-first-century version of westward expansion: who or what is being conquered or colonized today?

#703

(theme text)

COLONIZING RESOURCES (103 words)

The human beings who settled in the Greater West did so because they saw the potential for sustaining their families, tribes, and societies. The first inhabitants of the land saw nature as a living, breathing entity and treated it with reverence and respect. The next wave of inhabitants introduced the notion of privately held property, transforming nature into a resource. The search for raw materials to fuel industries, including precious metals and other mineral resources, continues to impact the super-region. The “Colonizing Resources” section of *Unsettled* is based on the premise that people colonize land, water, air, plants, animals, minerals, and other people. #704

(theme text)

THE SUBLIME OPEN (116 words)

One of the biggest challenges in the Greater West is the scale of its spaces—the vast size of its lands in human terms. Sublime open spaces and infinite opportunities are what initially drew many settlers to the super-region. These awe-inspiring landscapes invite exploration and investigation, but at the same time their vastness exceeds comprehension. This juxtaposition can lead to trepidation and even a sense of fear, while still exciting an entrepreneurial spirit. The Greater West's remaining open spaces have become a major attraction for economic growth as crowded cities are bypassed and unsettled land is developed. Today, with little land left to conquer, we must seek new frontiers to satisfy the human need for exploration.

#705

(theme text)

EXPERIMENTAL DIVERSITY (102 words)

The diversity of artistic exploration and aesthetic outcomes is a defining characteristic of the individuals and groups who have made their homes in the Greater West. An overarching awareness of nature unites this work, whether in the marks on Indigenous baskets representing rivers and mountains, *plein air* painting of the nineteenth and twentieth centuries, or Land Art. Given the human ability to adapt to diverse environments—from the frozen Arctic to the searing heat of arid deserts—ongoing adaptations to this profoundly unsettled super-region have resulted in an equally impressive array of artistic responses that range from the visionary to the technological.

#706

(theme text – on 2nd Floor hallway prior to display cases)

INDIGENOUS BASKETS AND CERAMICS (147 words)

The baskets and pots created by Indigenous peoples in the Greater West range from functional vessels used for ceremonial purposes, food storage and transport, to objects made for resale to non-native consumers. Often these objects are decorated with lines and symbols representing geographic landforms such as mountains and rivers. The marks inscribed on or woven into vessels sometimes express family lineage or tribal affiliation, thus serving as a form of identification. Frequently the marks are a way of communicating with the spirits and natural world.

These baskets and vessels are created from malleable and transformative substances such as clay, bark, grasses and roots; these materials originated in the earth and embody creative potential. Each time a potter or a basket weaver initiates a basket or a vessel from these raw materials, they engage in a primordial act of possibility, acknowledging the earth's potential for creation and transformation.

#707

(theme text – in 1st floor hallway to bathrooms)

THE CAROL FRANC BUCK ALTERED LANDSCAPE PHOTOGRAPHY COLLECTION AT THE NEVADA MUSEUM OF ART (124 words)

In 1931, a group of civic-minded citizens led by humanities professor and climate scientist Dr. James Church and local art collector Charles Cutts established what is today known as the Nevada Museum of Art. Sixty years later in 1993, a major endowment gift from the Carol Franc Buck Foundation established the Altered Landscape Photography Collection that is now one of the institution's largest focused collecting areas with approximately 2,000 photographs. In these images, artists reveal the ways that individuals and industries have marked, mined, toured, tested, developed, occupied and exploited landscapes over the last fifty years. While the imagemakers take various approaches, together they offer a panoramic sweep of the contentious social and political debates that have shaped contemporary discourse on the changing environment.

#708

(Unsettled “branded” ID vinyl label - near Media Gallery)

Francis Alÿs

Tornado, Milpa Alta

2000–10

Video documentation of an action

Duration: 39 minutes

Courtesy David Zwirner, New York/London

Sublime landscapes simultaneously present aspects of beauty and danger, and they elevate our customary curiosity about and caution in the world into profound enchantment and terror. In his search for the sublime, Belgian native Francis Alÿs has put himself in some dangerous places at the mercy of nature. For the video *Tornado, Milpa Alta*, he chased storms for a decade in the highlands south of Mexico City during the dry season. The video is a compilation taken by the artist as he ran after and eventually plunged into dust devils, as if to reach the quiet center. The futility of this poignant effort is somehow amplified by the repetition of the action over time.



Español:

Para escuchar el texto en español, por favor
marque **775.546.1464** y presione **655#**

(Unsettled “branded” ID vinyl label - to the right of door to Prim Theater)

Bruce Yonemoto

Sounds Like the Sound of Music

2005

Video

Duration: 4 minutes, 14 seconds

Courtesy of the artist

With his video *Sounds Like the Sound of Music*, Los Angeles–based artist Bruce Yonemoto signals the collision of cultures by reframing a famous American song originally performed by Julie Andrews, “The Sound of Music,” from the classic 1965 film of the same title. Instead of Salzburg, Austria, however, the setting is the Andean highlands; instead of Andrews, the performer is a young Peruvian boy singing in the Indigenous Incan language, Quechua. Yonemoto’s video relies on dissonance to make a statement about colonialism. Before the fall of the Incan Empire to the Spanish, the Quechua predominated in Peru. It was thought to be an obscure language and was used as the basis for an imaginary tongue spoken by the character Jabba the Hutt in 1983’s *Return of the Jedi*, the third installment in the original *Star Wars*

trilogy—even though it is a living language spoken
an estimated eight to ten million people today.



by

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(Unsettled “branded” ID vinyl label - in plastic holder at Admissions Desk)

Nicholas Galanin

Tsu Heidei Shugaxtutaan 1 & 2
(We Will Again Open This Container
of Wisdom That Has Been Left in
Our Care)

2006

Two channel video

Duration: Part I, 4 minutes, 36 seconds;

Part II, 4 minutes, 6 seconds

Courtesy of the artist

Nicholas Galanin uses the traditional Tlingit song *Tsu Heidei Shugaxtutaan*, which translates to “We Will Again Open This Container of Wisdom That Has Been Left in Our Care,” as a point of departure for his two-part video that embodies the concept of cultural collision. In the first part, the well-known Southern California-based dancer and internet phenomenon David “Elsewhere” Bernal performs to the traditional song in a studio setting. In the video’s second part, Native Alaskan dancer Dan Littlefield performs a traditional Raven dance wearing traditional regalia and holding a Raven Rattle, a symbol of power and authority. The backdrop is a Tlingit Eagle and Raven wall screen carved by Galanin’s uncle, located in the Community House in Sitka, Alaska, Galanin’s home town. The musical accompaniment for

Littlefield's dance is contemporary electronic music, providing a sense of dissonance.

(Twitter poems)

let go of your hold
to your former selves
allow the river to carry you
this new trust
is the undercurrent
holding up your bones
float

—

Allison Akootchook Warden
@AKU_MATU
21:07, 8 August 2016 - 139 characters

do I share the story
of when we knew peace
before we learned to fight
in paperwork language?
or do I sing a song
bigger than reality TV

—

Allison Akootchook Warden
@AKU_MATU
19:54, 3 March 2016 - 140 characters

letting go of all your former selves
like watching sparks rise up from a fire
there is no hold
in this fast moving river
you are eternal

—

Allison Akootchook Warden
@AKU_MATU
9:02, 17 June 17 2016 - 140 characters

that one memory
coals still burning, embedded
she climbs
the mountain
that holds the sacred water
she sings ice
to put the embers out

—

Allison Akootchook Warden
@AKU_MATU
11:07, 3 July 2016 - 140 characters

all the illusions

being danced

masks, sides of one's face

many many masks, dancing

all at once

her river to power

strikes lightning

—

Allison Akootchook Warden

@AKU_MATU

19:15, 27 June 27 2016 - 137 characters

his root extends

deep, deep into the earth

his fingers touch

the underbelly of clouds

songs of his great-great-grandfather

flow near

—

Allison Akootchook Warden

@AKU_MATU

10:50, 29 June 29 2016 - 138 characters

we see through the media lies
notice the ongoing colonization
we recognize one another
in crowds, through web noise
our hearts are awake

—

Allison Akootchook Warden
@AKU_MATU
21:23, 26 June 2016 - 140 characters

people of the light,
hold space and be bright
swat away conspiracies
know your power, burning
brighter than fear
together we transform

—

Allison Akootchook Warden
@AKU_MATU
22:17, 3 July 2016 - 140 characters

we wear gloves as we dance

because our spirit

goes out through our hands

in motion

our spirits

remember the long ago

ancestors watch

—

Allison Akootchook Warden

@AKU_MATU

22:32, 9 December 2016 - 138 characters

she holds the memories

of all things that have happened

in her village

from the time before

the colonizers came

declared things

we hold

—

Allison Akootchook Warden

@AKU_MATU

17:59, 3 March 2016 - 140 characters

she waits for her moment
the history cannot squeeze
into a 15 min meeting
she weighs her words
as her Ancestors
hold her shoulders
up

—

Allison Akootchook Warden
@AKU_MATU
18:10, 3 March 2016 - 139 characters

surrounded by riot gear
no refuge
no space for peace
she stands still
her power
extending into the earth
her heart holds
the tide now

—

Allison Akootchook Warden
@AKU_MATU
17:27, 11 July 2016 - 140 characters

disillusioned walrus

gather on the land

mourning the ice

baby rocks dig

into their thick skins

the walrus leader

holds silence

—

Allison Akootchook Warden

@AKU_MATU

11:38, 20 July 2016 - 132 characters

animals all over the planet

are gathering for meetings

about the Earth

how to wake up and activate humans

the third item on the agenda

—

Allison Akootchook Warden

@AKU_MATU

8:34, 18 June 2016 - 138 characters

so many heartbreaking stories
how one cousin fought colonialism
and lost
his body in the earth
visiting the ancient ones
bone strategies

—

Allison Akootchook Warden
@AKU_MATU
19:07, 8 December 2016 - 140 characters