

Micqaela Jones-Crouch

Granddaughter's Ride of Futility

2012

Mixed media

Collection of the Nevada Museum of Art
Gift of the artist

Micqaela Jones-Crouch intertwines traditions of her Native American culture with the realities and challenges of contemporary life. *Granddaughter's Ride of Futility* (2012) is a ledger-style collage about a controversial issue related to pinyon pine trees in the Great Basin.

Pinyon pine nuts are an important traditional food source for Great Basin native people, and many families make annual journeys each fall to gather them. In 2011, a consortium of government agencies proposed thinning 30,000 acres of Nevada pinyon and juniper for conversion to an energy source known as biomass.

Jones-Crouch—who is an enrolled member of the Te-Moak Tribe of Western Shoshone and was raised on the Western Shoshone/Paiute Duck Valley Indian Reservation (located one hundred miles northwest of Elko, Nevada)—incorporated published articles, maps, and historical documents into her drawings to ask “How can this tradition continue without the trees?”

Español:

Para escuchar el texto en español, por favor
marque 775.546.1464 y presione 765#



Frank Stick

Winter Hunter

1906

Oil on canvas en grisaille

Collection of the Nevada Museum of Art
Purchased with funds provided by the
E.L. Wiegand Foundation

American artist Frank Stick was a painter and illustrator whose depictions of outdoor hunting, fishing, and wildlife scenes were published in popular American magazines such as *Field and Stream* and *The Saturday Evening Post* in the early 1900s. The stories and pictures circulated in these magazines were romantic and idealized portrayals of American life in the early twentieth century.

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Randy Lee White

Remembrance

Not dated

Mixed media on paper

Collection of the Nevada Museum of Art
Bequest of John and Mary Lou Paxton

Fritz Scholder

Isolated Indian

1979

Oil on canvas

Collection of the Nevada Museum of Art
Bequest of John and Mary Lou Paxton

Fritz Scholder was among the most influential and controversial figures in the history of Native art. His energetic and unsettling depictions of Native American people often featured unconventional colors and distorted perspectives. Many people, including many Native people, found his works shocking.

An enrolled member of the Luiseño tribe (from present-day California), Scholder was raised during an era when Native people were encouraged to assimilate into American culture. He often said he was not an Indian, but rather “raised white.” Many of Scholder’s portraits force viewers to struggle with the tension between isolation and assimilation experienced by Native American people.

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marque **775.546.1464** y presione **767#**



Jaune Quick-To-See Smith

Wallowa Waterhole Series #6

Wallowa Water Hole Series #7

1983

Pastel on paper

Collection of the Nevada Museum of Art
Bequest of John and Mary Lou Paxton

Jaune Quick-to-See Smith, a Sqelix'u (Salish) member of the Confederated Salish and Kootenai Nation, makes her home in New Mexico. Smith often makes artworks that comment on contested lands in the American West. These two drawings refer to the Wallowa Water Hole in Wallowa Valley, Oregon. Resembling a hand-drawn map, the artist uses symbols, marks, shapes, and colors to represent people, animals, dwellings, petroglyphs, trails, fences, and places.

The first inhabitants of the Wallowa Valley were the Nez Perce Indians, who traditionally gathered fish, game, and wild plants from the region's mountains, canyons, and rivers. In 1855, Indians from many Northwest tribes signed a treaty with the United States assuring that Native people would retain access to the Wallowa mountains and millions of acres in land in the present-day states of Idaho and Washington. In 1863, with the discovery of gold and increased pressure from American settlers, the government reduced these lands by almost 6 million acres—approximately one-tenth the amount of land in the initial agreement.

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Emmet Gowin

Pivot Agriculture, Washington

1987/printed 1993

Toned gelatin silver print

Collection of the Nevada Museum of Art

The Altered Landscape

Carol Franc Buck Collection

Emmet Gowin is an American aerial photographer who is known for his images depicting the American West. This photograph, taken from an airplane, depicts what is often referred to as an agricultural crop circle. The vertical lines are planted crop rows, while the curvilinear tracks were left by agricultural equipment. If you look closely, you can make out the rows of irrigation sprinklers that pivot around the center point of the field similar to a waterwheel.

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Jack Malotte

Shot in the Heart

2015

Mixed media on paper

Collection of the Nevada Museum of Art
Purchased with funds from deaccessioning

Western Shoshone/Washoe artist Jack Malotte asks those who view his artwork to consider alternative histories related to America's frontier expansion. In *Shot in the Heart*, Malotte tackles ongoing cultural and political debates related to Lake Tahoe's Cave Rock.

Located on the eastern shore of Lake Tahoe, Cave Rock is considered a powerful and sacred place by Washoe people who refer to it as *Deʔek wadapuš* (grey rock sticking up). Washoe people believe it is frequented by *meʔsuneʔ* (spirits) that pass from the depths of the lake into lands and waterways inhabited by humans. Historically, it was only to be visited by Washoe spiritual leaders who held a deep reverence for its power.

The landform was irreparably disturbed when two highway tunnels were blasted through its center in 1931 and 1957. In the 1990s, Cave Rock became an international center for rock climbing. Malotte depicts Cave Rock with blood streaming from its heart, as though it has been shot with a bullet. In the sky above, the spirits depart from the sacred site as a result of the damage it has endured.

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Terry Evans

**Gravel Pit North of
Kanopolis, Kansas**

1991

C-print

Collection of the Nevada Museum of Art
The Altered Landscape
Carol Franc Buck Collection

Gianfranco Gorgoni

Spiral Jetty

2013

Archival pigment print

Collection of the Nevada Museum of Art
The Altered Landscape
Carol Franc Buck Collection

Gianfranco Gorgoni was one of the first photographers to collaborate with Land artists such as Michael Heizer, Walter De Maria, and Robert Smithson in the American West. This photograph depicts Robert Smithson's *Spiral Jetty* (1970), a man-made earthwork created from 6,000 pounds of black basalt rocks and earth on the northeastern shore of the Great Salt Lake in Utah. The spiraling coil is 1,500 feet long and fifteen feet wide.

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William Bancroft

Untitled (Mountain Scene)

1890

Oil on linen

Collection the of Nevada Museum of Art
Gift of B. R. Addenbrooke

Born in England in 1860, William Bancroft ran away from home at age fifteen and eventually made his way to the American Southwest. There he joined the U.S. Army and was involved in the forced relocation of Apache people onto reservations during the Indian Wars.

After studying art briefly in St. Louis, Missouri, and befriending the American landscape painter Thomas Moran, Bancroft established himself as a professional artist in Colorado in 1881. He was also commissioned by the Santa Fe Railroad to make landscape paintings of the American Southwest.

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Robert Morrison

Untitled

1975

Acrylic and graphite on canvas

Collection of the Nevada Museum of Art

Warlimpirrnga Tjapaltjarri

Marawa

2012

Synthetic polymer paint on canvas

Collection of the Nevada Museum of Art
Gift of Debra and Dennis Scholl

Aboriginal artist Warlimpirrnga Tjapaltjarri and his family were Pintupi hunter-gatherers who lived a traditional nomadic life near Lake Mackay in Western Australia. Although many Aboriginal people in Australia had been forced onto settlements decades earlier, it was not until 1989 that Warlimpirrnga (at the age of twenty-five) and his closest family members came into contact with Euro-Australian people.

Warlimpirrnga began painting in 1987. Although his artworks appear abstract, they are actually based on sacred stories from his family's "Dreamtime." The Dreamtime is the Aboriginal understanding of the world, its creation, and its stories. Marawa (sometimes spelled Marruwa) is a sacred watering hole west of Lake Mackay in the region where the artist lived.

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Paddy Bedford

Untitled (Old Bedford)

1998

Natural earth pigments on board

Collection of the Nevada Museum of Art
Gift of Debra and Dennis Scholl

Paddy Bedford, also known as "Goowoomji," was an Aboriginal painter born in 1922 on the privately-held, cattle-ranching property, Bedford Downs Station, in Western Australia. Two years after the artist was born, a massacre of Aboriginal men occurred on the station when station manager Paddy Quilty called for the killings after reports of a conflict over cattle. (The artist's surname was based on the place of his birth, and his first name came from the name of the station manager.)

Bedford's paintings loosely represent landforms and sometimes refer to historical events and racial conflicts on Australia's frontier. Bedford, who began painting on canvas in 1998, frequently uses patterns derived from rock art and ancestral body painting traditions.



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Edward Burtynsky

**Nickel Tailings #36,
Sudbury, Ontario**

1996

Chromogenic print

Collection of the Nevada Museum of Art
The Altered Landscape
Carol Franc Buck Collection

Edwin Deakin

Humboldt Mountains, Ruby Range, Nevada

1879

Oil on canvas

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

Edwin Deakin's landscape paintings of the American frontier are often described as picturesque. A historian once noted that the, "love of the old, the picturesque, and the romantic came to Mr. Deakin in his earliest youth, when he wandered among ruins of churches and castles, dreaming of valorous deeds of bygone heroes, and, in fancy, weaving stories and pictures to fit the hallowed scenes."

Throughout his life, Deakin approached art-making with this same romantic sensibility. His nineteenth-century picturesque depictions of Native American people and their dwellings were often romanticized—leaving present-day viewers to decide whether his paintings of the American landscape are historically accurate or fictional.

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Maynard Dixon

Sand Hill Camp, 1921

Onion Valley, Nevada, 1927

Oil on canvas

Courtesy of Sinai Family Trust