

Robert Beckman

The Body of a House #1-8

1993

Oil on canvas

Collection of the Nevada Museum of Art
Museum purchase with partial funding
from City of Reno Arts & Culture Commission

Emmet Gowin

Subsidence Craters on Yucca Flat, Nevada Test Site

1997

Gelatin silver print

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

Aerial photographer Emmet Gowin is best known for his images taken while flying above the landscapes of the American West. Some of his most iconic photographs document the Nevada Test Site, including this one of Yucca Flat, where 739 nuclear tests were carried out. Located on the eastern edge of the Test Site, Yucca Flat has been called “the most irradiated, nuclear-blasted spot on the face of the earth.”

Yucca Flat is marked with hundreds of subsidence craters that were left behind after underground atomic tests. During these tests, explosive devices were inserted into shafts and tunnels approximately 300-1,600 feet below Earth’s surface. The detonations caused the roofs of these underground cavities to collapse, resulting in sink hole-like craters.

Jo Whaley

Atomic Tea Party

1993/printed 2001

Chromogenic print

Collection of the Nevada Museum of Art
Gift of Dr. Mark Levy and Jamie Brunson

Jo Whaley constructs theatrical still-life sets using props drawn from her personal collection of household belongings. She then illuminates her still-life tableaux and photographs them against dramatically-painted backgrounds. *Atomic Tea Party* is painted in the still-life tradition of *memento mori*, in which artists painted objects that were intended to remind viewers of human mortality and the fragility of life. In this case, the piece of laboratory equipment Whaley includes alludes to the shape of an atomic bomb.



Peter Goin

(Column 1)

**Collapsed Hangar, Yucca Flat
Yucca Mountain (Jackass Flats)
How Would a House Withstand
Nuclear Wind?
Accelerated Erosion**

(Column 2)

**Destroyed Road and Crater
Sedan Crater
Railroad Trestle
Enclosed and Electrified Fence**

From the series, *Nuclear Landscapes,
the Nevada Test Site, 1985-1991*

Chromogenic prints

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

Peter Goin is among the few artists to gain access to the high-security Nevada Test Site for the purpose of making artworks. Using a matter-of-fact documentary style, Goin photographed various locations on the Test Site, showing the impact of past nuclear detonations—including the enormous 1,500-foot-diameter Sedan Crater resulting from a 104-kiloton thermonuclear explosion in 1962. Goin's images also show public lands, such as Yucca Mountain, that continue to be considered for potential nuclear waste storage sites today.

Mark Klett

**Nuclear Generating Station,
Palo Verde, 50 Miles from Phoenix**

1986

Gelatin silver print

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

In 1986, Mark Klett photographed the Palo Verde Generating Station, a nuclear power plant located in Tonopah, Arizona. It is the largest power plant in the United States, serving 4.4 million people.

A nuclear power plant is a thermal power station in which the heat is produced by a nuclear reactor. The reactor's heat is generated by controlled nuclear fission—a process that *slowly* splits atoms apart to create energy. (Alternatively, when atoms are split apart *rapidly*, the result is a nuclear explosion.) In nuclear power plants, heat produced by nuclear reactors is used to generate steam, which drives turbines connected to electric generators that produce electricity.

Rachel Stiff

Proof

2017

Oil on panel

Loan courtesy of the artist

For Nevada artist Rachel Stiff, the “vast and desolate” landscape of her home state can be compared to a freshly primed canvas. “Our state’s long history of nuclear testing is not unlike that of the development and process of the contemporary painter,” she explains. “An idea emerges—a vision! Tests are both active explorations and patient observations. A spill of paint, the ignition of a bomb; the form takes shape. With each new attempt come adjustments and the eventual development of a theory. The results are often unexpected, thought provoking and sublime. The artist, like the scientist is both the observer and the cause.”

THIS ARTWORK WILL BE ON VIEW AT THE ANCHORAGE ART MUSEUM, ALASKA AND THE PALM SPRINGS MUSEUM OF ART, CALIFORNIA AS PART OF THE TOURING EXHIBITION *UNSETTTLED*.

Jack Malotte

The End

1983

Watercolor and ink on paper

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

Native American artist Jack Malotte depicts the United States government's testing and detonation of nuclear weapons on the ancestral lands of the Western Shoshone (or Newe) people. The Western Shoshone people refer to their ancestral lands as Newe Segobia: "The People's Land."

In 1863, the Newe signed the Treaty of Ruby Valley with the United States, which granted them permanent rights and access to their ancestral lands. In 1951 Native people lost access to their lands when the U.S. government established the 1,400-square-mile Nevada Test Site for nuclear weapons testing and radioactive waste storage. Jack Malotte has been active in ongoing efforts to reclaim this Western Shoshone land, and his art has been deployed on political posters and fliers supporting this political cause.



From top to bottom:

Patrick Nagatani

F-16 Falcons (U.S.A.F. Thunderbird Team), Residential Backyard Facing Hollowed Out Manzano Mountain Nuclear Storage Area, Kirtland A.F.B., Albuquerque, 1990

Chromogenic print

Collection of the Nevada Museum of Art
The Altered Landscape
Gift of the artist

**'Bida Hi'/ Opposite Views;
Northeast - Navajo Tract Homes
and Uranium Tailings, Southwest
Shiprock, New Mexico, 1990**

Radium Springs, New Mexico, 1989

Chromogenic prints

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

Patrick Nagatani spent many years making photographs that address nuclear testing, particularly in his adopted home state of New Mexico. “My intentions are to raise public consciousness about the effects of New Mexico's nuclear industry which continues to grow despite the damage it has already caused and will continue to bring to the state,” the artist wrote. “The series, Nuclear Enchantment, attempts to awaken the many New Mexicans who still believe nuclear power poses no threat and that defense spending promotes the economy. Culturally and geographically connected to Mexico, it is perceived by the elite powers as a place that can be abused and even reduced to rubble.”

