

It's Hard To Be Traditional When You're All Plugged In

1983

Ink and acrylic

Collection of the Nevada Museum of Art
Purchased with funds provided by the
Orchard House Foundation

Clockwise left to right:

This One's For You, 1983

Ink, acrylic and airbrush

Free Pyramid Lake, 1982

Ink, acrylic and airbrush

Mother Earth Is Not For Sale, 1983

Ink, acrylic and airbrush

HUD Saves, 1983

Ink and acrylic

7-11, 1983

Ink, acrylic and airbrush

Don't Dump On Us, 1983

Ink, acrylic and airbrush

Collection of the Nevada Museum of Art
Purchased with funds provided by the
Orchard House Foundation

Shooting Eagles, 1983

Ink, acrylic and airbrush

Sewage Pipelines, 1983

Ink and acrylic

Collection of the Nevada Museum of Art
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Untitled

2010

Screenprint on fabric with
hand-dyed fringe

Collection of Mary Lee Fulkerson

Four Feathers

2015

Acrylic and screenprint

Collection of the artist

Pyramid Needles, 2017

Screenprint on rice paper

Pyramid Lake Pelicans, 2017

Screenprint on rice paper

Three Brothers, 2017

Screenprint on rice paper

Private Collection

A Creation Story

2012

Ink on paper

Collection of the Nevada Museum of Art
Museum purchase with funds provided
by deaccessioning

Malotte comingles and interprets a Western Shoshone creation story along with a Duckwater legend in this large artwork. He heard both stories from elders and other family members.

In the foreground, Malotte shows ancient petroglyphs depicting two sisters who once asked Coyote to bring people to the world. As the story goes, Coyote kept a woven water jug with a lid that was to be kept sealed. He became curious and opened the jug, which led to the creation of Western Shoshone people. In the sky, Malotte depicts five “flying wolves.” Described in a cautionary Duckwater legend, the creatures were known to swoop down from the sky to attack unsuspecting Western Shoshone people.

Español:

Para escuchar el texto en español, por favor
marque **775.546.1464** y presione **1176#**

The End, 1983

Watercolor and ink on paper

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

Located on ancestral Western Shoshone lands, the 1,400-square-mile Nevada Test Site was home to the detonation of 928 nuclear devices between 1951 and 1992. Malotte recalls hearing oral accounts from Native elders living near the test site during this period who were directly impacted by nuclear fallout during the era of atmospheric nuclear testing. “It was coming down like snow. Ash. And they ran outside,” Malotte recounts. “They said they played in that fallout when it shifted north. They didn’t know what it was, nobody told them. Nobody knew. Everybody was left in the dark.

Malotte has participated in many anti-nuclear protests, including demonstrations held at the gates of the Nevada Test Site, where he was arrested for trespassing. As Malotte likes to say, “Remember, you’re not an activist until you’ve been arrested.”

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Screaming Eagle Blues

produced at Brandywine Workshop and
Archives, Philadelphia, PA, 1989

Color offset lithograph

Collection of the artist

Taking the Spirit out of Mt. Tenabo

2012

Ink on paper

Collection of the Nevada Museum of Art
Museum purchase with funds provided
by deaccessioning

Malotte honors the legacies of Western Shoshone sisters Mary Dann (1923-2005) and Carrie Dann (1932-) in this large artwork called *Taking the Spirit out of Mt. Tenabo*. Since 1973, the Dann sisters tirelessly challenged the United States government to uphold their right to ranch on Western Shoshone lands as outlined in the 1863 Treaty of Ruby Valley. As a form of civil protest, the Dann sisters refused to pay the Bureau of Land Management grazing fees for running cattle on their ranch just south of present day Interstate 80, between Battle Mountain and Carlin.

Malotte depicts Mount Tenabo, the principal peak of the Cortez Mountains, which the Western Shoshone people consider a sacred site. Located in the same area as the Dann Ranch, Mount Tenabo and the land surrounding it are now home to one of Nevada's largest open-pit gold mines. Malotte's landscape is marked by triangles that pierce the earth, representing ongoing non-Native impacts to this sacred site.

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Shot in the Heart

2015

Mixed media on paper

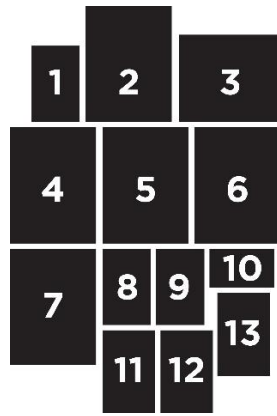
Collection of the Nevada Museum of Art
Museum purchase with funds provided
by deaccessioning

In *Shot in the Heart*, Malotte tackles ongoing cultural and political debates related to Cave Rock, a landform located on the east shore of Lake Tahoe. The site is considered a sacred place by Washoe people who believe it is frequented by spirits passing from the depths of the lake into lands and waterways inhabited by humans. Washoe people have traditionally believed that it was only meant to be visited by spiritual leaders who held a deep reverence for its power.

Cave Rock was irreparably disturbed in 1931 and 1957 when two highway tunnels were blasted through its center. In the 1990s, Cave Rock—managed by the U.S. Forest Service—became an international center for rock climbing, leading to increased visitation and controversial legal battles. Malotte's work depicts Cave Rock as though it has been shot with a bullet through its heart--blood streaming from its natural contours. In the sky above, spirits depart from the sacred site.

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1. **Honor The Earth, Free Leonard Peltier,**
not dated, Offset lithograph
2. **Water For Life,** 1981, Poster
3. **MX Missile,** 1981, Poster
4. **International Indian Treaty Council,** 1984,
Offset lithograph
5. **Support Shoshone Sacred Land Rights,**
circa 1980s, Offset lithograph
6. **Great Basin Spiritual Gathering,** 1982,
Offset lithograph
7. **Alaska Native Health Conference,** 1984,
Offset lithograph
8. **Sacred Mountains,** 1983, Offset lithograph
9. **Healing Global Wounds,** 1992, Poster
10. **We Don't Have The Complexion For Protection,**
1992, t-shirt design for Southwest Network
for Environmental & Economic Justice, Ink on paper
11. **Endangered Species,** for Southwest Network
for Environmental & Economic Justice, 1991,
Poster
12. **Reclaim The Test Site II,** 1989, Poster
13. **Endangered Species,** for Southwest Network
for Environmental & Economic Justice, 1991, Poster

Top row, left to right:

Duckwater Spring, 2004

Acrylic on canvas

Collection of Dr. Sharon Malotte

Electric Moon, 1991

Acrylic on canvas

Collection of Kevin "KC" Eben

Lightning Power, 2007

Acrylic on canvas

Collection of Dr. Sharon Malotte

Bottom row, left to right:

**Underlying Power [Duckwater],
2008**

Acrylic on canvas

Collection of the artist

When the Rain Comes, circa 2002

Acrylic on canvas

Collection of the Nevada State Museum
Museum purchase

Diamond Peak, 2015

Acrylic on canvas

Collection of the artist

The 4th Dimension, 1998/2019

Acrylic on canvas

Collection of the artist

Rain and Wind

not dated

Monoprint

Collection of the artist

Jack Malotte

Untitled

2004

Silkscreen and colored pencil

Collection of the artist

Vision Of The World At Peace

1983

Ink and acrylic

Collection of the artist

All items on view are from the collection of the artist, unless otherwise noted.

Stone Mother, 1992

Painted on a hand drum made by Malotte's
stepfather Burton Pete

Collection of the Reno-Sparks Indian Colony Cultural
Resources Program

Jewelry made by Kevin Jones inspired by
Malotte's designs

Collection of Kevin Jones

Original transparency for Seventh Generation Fund
feather logo

Collection of Michon Eben

Whirlwind Shawl with fringe hand dyed by Malotte's
niece Autumn Breeze

Jack Malotte

Into the Unknown Future

2019

Ink, acrylic, and colored pencil

Collection of the artist

*Don't miss Jack Malotte's outdoor mural,
painted on the south exterior wall of
the museum.*

Many thanks to the following lenders: Jack and Kim Bacon, Ben Aleck, Dr. Sharon Malotte, Sheila Leslie, Janeen Antoine, Tena Malotte, Bob Fulkerson and Mike Perrier, and the Nevada Museum of Art