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
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
Purchased with funds provided by the
Orchard House Foundation
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.”

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1173#
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.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1174#
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.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1175#
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


8. Sacred Mountains, 1983, Offset lithograph


10. We Don’t Have The Complexion For Protection, 1992, t-shirt design for Southwest Network for Environmental & Economic Justice, Ink on paper


12. Reclaim The Test Site II, 1989, 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 are 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