Emmet Gowin

Open Pit Gold Mine North
of the Fallon Bombing Range,
Nevada 1988

1988/printed 1989

Toned gelatin silver print

Collection of the Nevada Museum of Art
The Altered Landscape, Carol Franc Buck Collection
Gift of the artist
Maynard Dixon

Old Hoist, Ramsey Mine, Ramsey, Nevada

1927

Oil on board

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

Known for his modern landscapes of the American West, Maynard Dixon spent much of 1927 traveling throughout Nevada. He painted Old Hoist, Ramsey Mine in an area known as the Ramsey Mining District, located east of Virginia City and north of Silver Springs. Gold mining activity peaked in Ramsey between 1904 and 1910, when its population neared 1,000. By the time Dixon painted the mine, many of the buildings and their inhabitants were already gone.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1159#
Dean Byington

Colossus 1

2018

Oil and mixed media on linen

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

Dean Byington combines images of real places such as the Nevada Nuclear Test Site and the Bingham Canyon Mine (also known as the Kennecott Copper Mine) to invent an altogether new and imagined landscape.

Byington’s artmaking practice is similar to that of 19th-century artist Frederic Edwin Church. Like Church, Byington travels to various locales to make sketches and drawings. He then returns to his studio to make larger paintings that may or may not look exactly like the places he visited.

In the center of his canvas, Byington paints a stage-like platform with theatrical curtains that are adorned with landscape elements from Church’s paintings. Byington’s painting metaphorically “pulls back the curtain” on the work of romantic landscape painters, whose manufactured scenes are often mistaken for documentary reality.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1161#
Robert Adams

Burning Oil Sludge, Boulder County, Colorado

1974

Gelatin silver print

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

Nickel Tailings #31, Sudbury, Ontario

1996

Chromogenic print

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

Nickel Tailings #36, Sudbury, Ontario

1996

Chromogenic print

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

Barney's Canyon Gold Mine Looking South, Near Bingham Canyon, UT

2006

Archival pigment print on aluminum

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

Tailings of Barney's Canyon Gold Mine Looking Southwest, Near Bingham Canyon, UT

2006

Archival pigment print mounted on aluminum

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

BP Carson Refinery, California from the series American Power

2007

Chromogenic print

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

Oil Boom

not dated

Archival pigment print

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

Chemeheuvi photographer Cara Romero staged *Oil Boom* as part of a series exposing the fragile relationship between people, water, and natural resources. Romero photographed her friend Cannupa Hanska Luger (Mandan/Hidatsa/Arikara/Lakota) suspended underwater, and then superimposed that image beneath a horizon line marked by oil derricks.

Luger was born on the Standing Rock Indian Reservation in North Dakota. Standing Rock is the site of recent protests against re-routing a crude oil pipeline through Native land that threatens water resources.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1156#
Victoria Sambunaris

Untitled
(Alaskan Pipeline, Atigun Pass, Brooks Range, Alaska)

2003

Chromogenic print

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

On Earth as It Is in Heaven

1997

Oil on canvas

Collection of the Nevada Museum of Art
Gift of Mr. William Abernathy in memory of Janet L. Abernathy
Robert Wysocki

Nevadan

2002

16-gauge steel, polyethylene, cast aluminum, silicone, electro-statically applied polyester resin, vinyl

Collection of the Nevada Museum of Art
Purchased with funds provided by Volunteers in Art
Richard Misrach

Swamp and Pipeline, Geismar, Louisiana

1988

Chromogenic print

Collection of the Nevada Museum of Art
The Altered Landscape, Gift of Daniel Greenberg and Susan Steinhauser
David Maisel

Terminal Mirage 13

2003/2007

Dye coupler print

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

David Maisel’s aerial photographs frame the abstracted surface of the Great Salt Lake in northwestern Utah. Known for containing a rich mix of the five naturally occurring elements (sodium, magnesium, potassium, chloride, and sulfate), the lake is a tapestry whose colors are defined by the concentration of minerals in the soil and water.

Evaporation ponds cover some 40,000 acres along the eastern and southern shores of the lake. The lake’s natural mix of minerals is altered when water is pumped into nearby desert flats. Following evaporation, salt, potassium, calcium, and other minerals of various colors are left behind.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1160#
Edward Burtynsky

Oil Fields #19ab, Belridge, California, USA, 2003
from the series Oil

2003

Chromogenic color exhibition print, diptych

Collection of the Nevada Museum of Art
The Altered Landscape, Carol Franc Buck Collection, Funds provided by the Carol Franc Buck Foundation, Heidi A. Loeb, and the Robert Mapplethorpe Foundation
Lovell Birge Harrison

The Loggers

1892

Oil on canvas

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

Freshly Felled Trees, Nemah, Washington, from the series Sawdust Mountain

2007

Archival pigment print

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

Freshly Felled Trees is the culmination of Eirik Johnson’s four years photographing throughout Oregon, Washington, and Northern California. Johnson focused on the demise of the conventional timber industry as a result of environmental, political, and corporate pressures, and the adaptive steps the industry took toward sustainable forestry to survive.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1158#
Hugo Robus

Steam Shovel

1920

Oil on canvas

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

Still Gleaming Mirrors of Hope
(Derived from "Eyewire Images: Green Industry E007966")

2001

Fuji Crystal Archive on plexiglass

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

Smoke Stacked

2017

HD video with music by Jeremiah Franklin
Running time: 2 minutes 38 seconds, looped

Collection of the Nevada Museum of Art
Gift of Janet Mohle-Boetani, San Francisco

Deborah Oropallo’s video, Smoke Stacked, features a progression of superimposed images of oil refineries set against a re-mixed, steampunk-inspired soundtrack from the 1927 silent film, Berlin: Symphony of a Metropolis.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1155#
Will Wilson

AIR 2

2004

Archival pigment print

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

This photograph is part of a series by Will Wilson
(Diné/Bilagaana) that he calls AIR (Auto Immune
Response). The character in the photograph (Wilson
himself) is searching for answers to questions he
asks, such as: “Where has everyone gone? What
has occurred to transform the landscape? Why
has the land become toxic? How will I respond,
survive, and reconnect to the earth?”

Dinétah is the traditional homeland of the Navajo
people, and for Wilson it extends beyond the
political borders of the present-day Navajo
Nation. This photograph is staged at the Grand
Canyon, the most iconic landscape associated
with Dinétah. Wilson appears (in triplicate) wearing
a gas mask to protect himself from radioactive
dust from a nearby nuclear power plant that
impacts Native American communities in the shadow
of the Grand Canyon.

Wilson hopes that people will realize that the Navajo
people are not the unchanging culture perpetuated
by the Arizona tourism industry. Wilson says, "I
want my work to strengthen Indians with examples
of resistance, and the possibilities of controlling
one's own representation."

Español:
Para escuchar el texto en español, por favor
marque 775.546.1464 y presione 1157#
The Living: David Benjamin and Soo-in Yang

Gray Rush

2011

5 photos, 1 tube

Collection of the Nevada Museum of Art
Gift of the artists

The Gray Rush was commissioned by the Nevada Museum of Art for the exhibition Landscape Futures in 2011.

Lithium is primarily used to power batteries in personal electronics and electric cars. The only operational lithium mine in the United States is in Clayton Valley, Nevada, about halfway between Reno and Las Vegas. In 2011 artists David Benjamin and Soo-in Yang created a conceptual artwork about mining for lithium. The pair imagined themselves as scientific prospectors, outfitted with protective suits and futuristic tools to detect the presence of lithium in brine, found beneath the crusty surface of Nevada’s salt flats. When lithium deposits are exposed to air they become a dull, metallic gray. The artists titled their project The Gray Rush, which is supposed to draw parallels between California’s iconic gold rush of the nineteenth century, and the “rush” for lithium they anticipate in Nevada’s future.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1163#
Jamey Stillings

#11060, 4 September 2013, 2013
#6425, 2 June 2012, 2012

Inkjet prints

Collection of Nevada Museum of Art
Center for Art + Environment Archive Collections
Gift of Jamey Stillings
From left to right:

Deon Reynolds

Pattern Energy Ocotillo Wind from the series Harnessing the Wind, 2015

Pattern Energy Spring Valley Wind from the series Harnessing the Wind, 2015

Inkjet prints

Collection of Nevada Museum of Art
Center for Art + Environment Archive Collections
Gift of Deon Reynolds
Judy Natal

Future Perfect: Geothermal Veins, 2009

Future Perfect: Geothermal Waterfall, 2008

Future Perfect: Geothermal Steam Portrait, 2009

Inkjet prints

Collection of Nevada Museum of Art Center for Art + Environment Archive Collections
Gift of Judy Natal
Nolan Preece

20 Oil Refineries In A Chemigram Frame

2016

Chemigram hybrid

Collection of the artist
Joan Myers

Navajo Power Plant (Page, Arizona) from the series Western Power

1999/2002

Platinum palladium print with watercolor

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

Fog Catcher Model #3

2011

Wood, wire, paper

Collection of the Nevada Museum of Art
Center for Art + Environment
Gift of Rodrigo Perez de Arce

People have been collecting fog as a source of drinking water for centuries, but it wasn’t until the 1950s that scientists in Chile began measuring the moisture content of clouds and designing structures to collect it. Beginning in 2005, several groups of architects began testing small models for fog collectors in the Atacama Desert, a place in central Chile where it has not rained in recorded history, and fog is the only source of moisture. This is one of their proposals, designed to collect enough water to both support a garden and satisfy the needs of nearby villagers.

Español:
Para escuchar el texto en español, por favor marque 775.546.1464 y presione 1164#