

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:

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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.

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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

Chemehuevi 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.

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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, polyethelene, 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.

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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.

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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*.

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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?"

Diné'tah 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 *Diné'tah*. 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."

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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.

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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

Left to right:

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.

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