

Marilyn Bridges

Parker Rattlesnake, Arizona

Blythe Site #2, Blythe, California

1983

Gelatin silver prints

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

Marilyn Bridges's *Blythe Site #2* is an aerial photograph of anthropomorphic geoglyphs outside the town of Blythe, near the California–Arizona border. The so-called Blythe Intaglios date back one thousand years or more and were created when Indigenous people scraped away dark gravel to reveal the lighter strata below. The figures they fashioned into the earth are so large—nearly 170 feet in length—that they are best seen by plane, and in fact were not “discovered” by non-Native people until 1932 when a pilot observed them as he flew over the area.

Español:

Para escuchar el texto en español, por favor
marque 775.546.1464 y presione 1338#

Alice Channer

Untitled (Hairpins), 2007

Paper and bobby pins

Collection of the Nevada Museum of Art
Gift of Debra and Dennis Scholl, Miami Beach, Florida

London-based sculptor Alice Channer embraces a wide range of materials in her work, from concrete to paper. In the case of *Untitled (Hairpins)*, 2007, the artist used hair implements most often hidden from sight: bobby pins. The bobby pins provide the structure for an arabesque of heavy paper, colored on one side, to stand out from the wall at a 45-degree angle. *Untitled (Hairpins)* makes an oblique reference to the fashion and beauty industries through the materials she has chosen.

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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

Over the last decade, Victoria Sambunaris has travelled over 500 miles along gravel roads in remote areas of Alaska, from the Arctic Circle to the Brooks Range. During that time, she photographed parts of the 800-mile-long Trans-Alaska Pipeline, which has shipped almost 16 billion barrels of oil from Prudhoe Bay to the terminal at Valdez.

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Andy Goldsworthy

Red River, Jemez, New Mexico, 1999

Unique Cibachrome print

Collection of the Nevada Museum of Art

The Altered Landscape

Partial and promised gift of Ian and Sari Rogoff

Andy Goldsworthy is known for making simple marks on the land and then photographing his ephemeral and meditative gestures. The undulating meanders of his *Red River* were carved to mimic the anticipated flow of water in a dry creek bed in Jemez, New Mexico. Human mark making, as evidenced by this photograph, is undertaken for a variety of purposes and with diverse objectives. Photographers reveal the aftereffects of these alterations to a broader public. While some of the marks they record, such as Goldsworthy's surface scratches and abrasions, will eventually disappear, others will surely linger at least for the length of our lifetimes — if not far longer.

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Gianfranco Gorgoni

Spiral Jetty, 2013

Archival pigment print

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

The first professional photographer to work on site with Land Artists Michael Heizer, Robert Smithson, and Walter De Maria was Gianfranco Gorgoni (1941-2019). As much as anything else, his photographs of their Land Art projects helped introduce the work to a broader public. Gorgoni's images of *Spiral Jetty* are some of the most iconic pictures of the sculpture.

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Nyilyari Tjanpangati

Untitled, 2010

Acrylic on canvas

Collection of the Nevada Museum of Art
Gift of Sylvia and Jim Thacker

Nyilyari Tjanpangati is an artist from the Pintupi language group of Australia's Western Desert. This painting depicts designs associated with the swamp site of Pultjarra, north of Wilkinkarra (Lake Mackay).

During ancestral times a large group of Tingari men traveled to this site from the west, and after arriving at the site, passed beneath the earth's surface and continued traveling underground. Since events associated with the Tingari Cycle are of a secret nature, no further detail is available. Generally, the Tingari are a group of ancestral beings who traveled over vast stretches of the country, performing rituals and creating and shaping particular sites.

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Brian Jungen

Prototype for New Understanding #23, 2005

Nike Air Jordans

Collection of the Nevada Museum of Art
Partial gift of Debra and Dennis Scholl and
The Robert S. and Dorothy J. Keyser Foundation
Art of the Greater West Collection Fund

Brian Jungen was born 1970 in Fort St. John, British Columbia, to a Swiss father and a Dunne-za mother. Shortly after graduating from the Emily Carr Institute of Art and Design, he gained critical acclaim in the 1990s for his artworks addressing colonialism, globalization and commodification. Jungen is known for works that repurpose common objects from contemporary popular culture to reflect Indigenous symbols and traditions.

Prototype for New Understanding #23 is made from Nike Air Jordans, designed and marketed by NBA star Michael Jordan. The sneakers are refashioned to resemble a Northwest Coast First Nations mask. Only twenty-three Prototypes exist, and this example is particularly significant since Jordan wore the number 23 on his jersey when he played for the Chicago Bulls.

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Edgar Heap of Birds

Telling Many Magpies, Telling Black, Telling Hachivi, 1989

Offset lithograph

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

The artworks of Edgar Heap of Birds, who is of Cheyenne/Arapaho descent and known also by his Cheyenne name Hock E Aye, include various forms of public art messages. His artistic creations and efforts as an advocate for Indigenous communities worldwide are focused upon social justice and personal freedom.

Telling Many Magpies, Telling Black Wolf, Telling Hachivi (1989), is a screen print with a political message. The artist writes the top word “Natural” backwards. At the bottom, printed in larger letters, is “LIVING PEOPLE.” Around the text are black smudges that are actually abstractions of black birds in flight. The artist’s stark poem calls out the commercialization of Indigenous cultures that is pervasive across American Society — on everything from sports team insignia to Land O’ Lakes butter, which use stereotypical images of Native Americans divorced from contemporary life.

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Martín Ramírez

Untitled (Black and White Caballero No. 4), circa 1950–55

Graphite, tempera and crayon on paper

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

Martín Ramírez (1895-1963) was an immigrant from Mexico who lived in California mental asylums for more than three decades. While an internee, he created drawings of remarkable visual clarity and expressive power, exploring themes such as trains and tunnels, Mexican landscapes, Madonnas, animals and images of horses and riders. While Ramírez resided in DeWitt State Hospital in Auburn, California, his talent was recognized by a visiting professor of psychology and art who began to supply him with art materials. Ramírez became the subject of the professor's research into the relationship between mental illness and creativity.

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Andrea Zittel

Prototype For Billboard at A-Z West: Big Rock on Hill Behind House, 2011

AC Plywood, Polyurethane, matte acrylic paint

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

Andrea Zittel grew up spending time on her grandparents' ranch in Southern California's Imperial Valley, south of Joshua Tree National Park. She considers her project *A-Z West* a testing ground for living where her own daily life and art practice are inextricably intertwined. Most of the work she makes today is connected to her life in the desert.

Zittel's Prototype for Billboard at A-Z West: Big Rock on Hill Behind House depicts clusters of boulders typical of those found in and around Joshua Tree, with a vast unsettled landscape in the distance. Overlaid on the image is a white grid-like outline that calls to mind an architectural floor plan. Zittel's *Billboard* is one of a series of large works painted on plywood in a straightforward style akin to illustration. These works often contain autobiographical references and make direct allusions to her environs.

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Maya Lin

Untitled, 2013

Graphite on inkjet print

Collection of the Nevada Museum of Art
Gift of William L. Fox

New York-based artist Maya Lin is a sculptor of the earth. For more than two decades she has engaged the vocabulary of a cartographer, making artworks that help people visualize the complex natural and cultural systems operating in the world. She is also a renowned architect whose first notable project was the Vietnam Veterans Memorial in Washington, DC.

This artwork is a part of a series that Lin created after Hurricane Sandy struck New York in the fall of 2012. It shows the topographical latitude and longitude cross-sections of her studio in New York City in elevation along and above the sea floor. Sea level changes due to climate change in New York is something that strongly resonated with the artist thereafter. “I think Sandy was a real wake-up call. Nature is going to reach out whether you notice it or not. It’s going to come and say hello.”

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Gus Bundy

Hoop Dancer, not dated

Petroglyphs, not dated

Gelatin silver prints

Collection of the Nevada Museum of Art
The Robert S. and Dorothy J. Keyser Foundation
Art of the Greater West Collection
Gift of Edda Morrison

Gus Bundy was born in New York in 1907 and studied at the Art Students League, where he later taught. As a young man, he traveled extensively as a seaman aboard a US Navy vessel, and later as a collector in Japan in the late 1930s. Returning home from one of his trips to Japan, Bundy stopped in Washoe Valley, Nevada to visit a friend and eventually settled there, spending the remainder of his life in northern Nevada. Well known for his photographs of the wild horses of Nevada, Bundy was also an accomplished portraitist and sometimes photographed Native American people. Unfortunately, Bundy never recorded the names of his sitters, their tribal affiliations, the location of his landscape-based work, or the years he took his photos.

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Unknown maker

of Washoe descent
(Nevada/California)

Basket, early 20th century

Willow and bracken fern root

Collection of the Nevada Museum of Art
Bequest of Charles F. Cutts

Unknown maker of

Tohono O'odham descent

(Arizona)

Olla, Late 19th century

Clay

Courtesy of John and Brenda Blom