

# Walter Robinson

## St. Sebastian, 2006

Styrofoam, polyester resin, glass eyes,  
wood, lacquer, and feathers

Collection of the Nevada Museum of Art  
Gift of the artist and the Catharine Clark Gallery,  
San Francisco

Walter Robinson's sculpture *St. Sebastian* asks viewers to consider symbols and the multiple layers of meaning they sometimes represent. In this case, Robinson sculpts a slick, glossy-black stallion pierced with bright red arrows, similar to the prancing stallion used as a logo by the Italian sports car company Ferrari. The Ferrari logo has become synonymous with speed, luxury, and wealth, and taps into the enduring stereotype of car culture as overtly masculine.

Robinson titles his sculpture *St. Sebastian*, referring to an early Christian saint who was martyred for converting Romans to Christianity. Since in the late 1970s, Saint Sebastian has been heralded as a queer icon in Western art and culture, and art historical depictions of the saint have taken on added layers of meaning.

Robinson explains, "I believe that finding out who we really are involves decoding symbols with which we have been indoctrinated.... By using disjunctive combinations of marketing signifiers, I try to draw attention to the manipulative exploitation engendered by capitalist motives and consumer culture. The work involves using the language and icons of brands...and then dis-empowers or skewers the potent symbols used in constructing those brands."



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marque **775.546.1464** y presione **1576#**

# Cara Cole

## The Sky Above the Mud Below #11, 2002

Inkjet print

Collection of the Nevada Museum of Art  
Gift of the artist

Cara Cole travels extensively to study cross-cultural attitudes toward death and mortality. In *The Sky Above and the Mud Below #11*, Cole shows the bloody teeth of a coyote opposite the soft white fur of a hare—suggesting the cycle of life in nature. Cole made these photographs while living and working in the Great Basin. She received her Master of Fine Arts at the University of Nevada, Las Vegas in 2002, where she is now an Assistant Professor in Residence in the Art Department.

“In performing dissections on dead beasts for this series,” Cole notes, “in peering intently at their viscera, I was struck by the grace and mystery inherent in the folds of brilliantly hued flesh, fur, and bone. This internal landscape is one of fearsome poetry. It echoes the immense and distant universe.”

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# Rick Bartow

## Segyp Kas'Ket Suit Taup, 1997

Offset lithograph

Collection of the Nevada Museum of Art  
Gift of the Brandywine Workshop and Archives,  
Philadelphia, Pennsylvania

In many Native American cultures, coyote is considered the trickster, the magician, or the teacher. Rick Bartow titles this image of a colorful coyote, *Segyp, Kas'Ket Suit Taup?* In the Yurok language, this phrase translates to “Coyote, Where are you going?”

For many years, Bartow’s family believed the Mad River Band, from which his father descended, was part of the Yurok culture. However, Bartow did extensive language and culture research to determine that the Mad River people were actually Wiyot. The Wiyot people lived geographically close to the Yurok people near the Klamath River and Pacific coast in present-day northwestern California, but in fact they had very different language and traditions.

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# John James Audubon

## Carolina Parrot, 1825/2006

Digital print with archival ink on  
watercolor paper

Collection of the Nevada Museum of Art  
Purchased with funds in memory of  
Dana Rose Richardson

John James Audubon painted this group of seven Carolina Parakeets (once referred to as parrots) among the stems of Cocklebur plants in Louisiana in 1825.

The Carolina Parakeet is the only parrot truly indigenous to North America, however it was hunted to extinction shortly after the turn of the twentieth century. The last wild Carolina Parakeet was killed in Florida in 1904, and the last captive bird died in the Cincinnati Zoo in 1918. Because they were considered menaces to agricultural crops, the parakeets were destroyed by the thousands.

Audubon noted, "...the Parakeets are destroyed in great numbers, for whilst busily engaged in plucking off the fruits or tearing grain from the stacks, the husbandman approaches them with perfect ease, and commits great slaughter among them...The gun is kept at work; eight or ten, or even twenty, are killed at every discharge....I have seen several hundreds destroyed in this manner in the course of a few hours."

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# Andrew Zuckerman

## Beira Antelope 19, 2006

Archival pigment print

Collection of the Nevada Museum of Art  
Gift of Andrew Zuckerman Studio

Andrew Zuckerman travels all over the world to photograph live animals. Whether working in a Montana garage or a wildlife preservation center in Qatar, he uses a mobile studio outfitted with the same white backdrop to make his photographs. Unlike nineteenth-century naturalist John James Audubon who often killed his specimen models, Zuckerman photographs live creatures that he rescues from rehabilitation centers and private zoos.

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Paul Valadez

**Huauzontles, from "The Great Mexican-American Songbook", 2016**

Mixed media collage on found paper

Collection of the Nevada Museum of Art  
Gift of the artist

Paul Valadez

**Cecina enchilada, from "The Great Mexican-American Songbook", 2016**

Mixed media collage on found paper

Collection of the Nevada Museum of Art  
Gift of the artist

A decade ago, Texas-based Paul Valadez acquired a stack of vintage sheet music and decided to incorporate it into his work. Several bound volumes of songs, identified as *The Great American Songbook* captured his attention and spurred his investigation into the genre. What he discovered was that there is no consensus among music publishers about what exactly constitutes *The Great American Songbook*.

In response, Valadez set out to re-envision the concept of *The Great American Songbook* from a Latinx perspective. Recycled sheet music serves as the basis for his collaged artworks, which juxtapose nostalgic images with “Spanglish” (Spanish/English) text for an effect that is often tongue-in-cheek—with a side of social critique.

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# Jack Malotte

## Shooting Eagles, 1983

Ink, acrylic, and airbrush

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

Never afraid to confront controversial topics, Western Shoshone/Washoe artist Jack Malotte often tells difficult stories about Indigenous life in the Great Basin through his artwork. This provocative illustration shows an eagle positioned within the crosshairs of a rifle. It refers to a specific incident from the early 1980s when a Native American person, who was born and raised in the American Midwest, moved to Fallon, Nevada, and was subsequently arrested for killing eagles and selling the feathers. The incident led to controversy within the regional Native American community and in non-Native communities as well.

### **Español:**

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# Carlee Fernandez

## Green Parakeets with Branches, 2003

Altered taxidermy, branches

Collection of the Nevada Museum of Art  
Gift of Dorothy Goldeen

Carlee Fernandez uses taxidermy animals to make sculptures that encourage viewers to consider various interactions between humans and animals. While her three-dimensional still life *Green Parakeets* appears normal at first, further inspection reveals the distortion and mutation of the beautiful birds as they writhe and struggle to break free from the tangle of twigs to which they are strangely sutured. The sculpture can be further interpreted by comparing it to the famous Greek sculpture of *Laocoön*, which depicts a Trojan priest and his sons frantically trying to free themselves from the grasp of sinuous serpents.



**Laocoön**, 40–30 B.C.  
Collection of Pio Clementino Museum, Vatican Museums

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# Elizabeth Gómez

## Moth Prayer, 2001

Mixed media on paper

Collection of the Nevada Museum of Art  
Gift of the artist

Elizabeth Gómez's vividly colored, intricately patterned images focus on women interacting with their environments. She sees this interplay between women and nature as being rooted in a process of change and growth. Gómez is fascinated by the concept of environmental transformation, both in the wild and in our human reality: girls become women, people exert power over animals, and animals, in turn, captivate their human counterparts.

Gómez writes that the “women in these paintings identify with the animals and vice versa. Both are used as metaphors for one another.” Gómez's detailed floral patterning and delicate skies are inspired by the Mexican *retablos* of her childhood, jewel-like Persian and Indian miniatures, and medieval illuminations.

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marque **775.546.1464** y presione **1586#**

# Maslen & Mehra

## American Buffalo – Roosevelt Island – New York, 2007

Durst Lambda print

Collection of the Nevada Museum of Art  
The Altered Landscape  
Gift of the artists

*American Buffalo—Roosevelt Island—New York* is from a series of photographs called *Native* by the British photographers Tim Maslen and Jennifer Mehra. The series addresses the impacts of urban growth and development on wildlife. To make their photographs, the pair visits sites in cities like London, Paris, Rome, and New York during off-hours when there are very few people or tourists. Then, the artists “re-introduce” native species into the environment by placing mirrored animal cutouts into the landscape. The mirrors direct our gaze back upon the very thing that has displaced these animals—cities and the people who built them.

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# Amy Stein

## Howl, 2007

Chromogenic print

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

In her series *Domesticated*, Amy Stein examines physical and psychological encounters between humans and the natural world. She explains that, increasingly, her interactions with animals have occurred in transitional spaces—somewhere in-between domestic and wild environments—like the parking lot where she encountered the coyote in *Howl*.

“The coyote walked straight up to the light and began to yip and howl. He stayed there for a couple of minutes and then moved on to the next light in the parking lot.” Stein goes on to explain, “We at once seek connection with the mystery and freedom of the natural world, yet we continually strive to tame the wild around us and compulsively control the wild within our nature.”

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# Tino Rodriguez

## Unravel, 2003

Iris print

Collection of the Nevada Museum of Art  
Gift of the artist and Electric Works, San Francisco

Tino Rodriguez's scenes offer a glimpse into a magical world that might otherwise only be encountered in dreams. His gardens, in particular, serve as panoramas of desire—filled with luxuriant foliage, fragrant flowers, and fantastical hybrid animal-spirits. More than gratifying the senses, Rodriguez's gardens represent what he calls “sanctuaries for the soul,” returning to the purity that he believes all people long for—a kind of primeval paradise where people are unified with nature.

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# Linda Lomahaftewa

## Parrots Prayer Song, 1989

Offset lithograph

Collection of the Nevada Museum of Art  
Gift of the Brandywine Workshop and Archives,  
Philadelphia, Pennsylvania

For Linda Lomahaftewa, who is of Hopi and Choctaw descent, prayer is a vital part of daily life. “Being Hopi means praying, having respect for everything, believing that everything in life has a purpose,” she explains. “My paintings are all like individual prayers,” including *Parrots Prayer Song*.

“One of my favorite images is the parrot. I’ve always liked birds, but the parrot just appeared in my work,” says Lomahaftewa. “Afterward, I remembered how I had noticed in scenes of traditional Hopi homes that frequently there was a parrot that had been traded as a pet. Also, parrot feathers are greatly valued. I started doing research on parrots and discovered parrots in the Kiva mural paintings.”

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