

Lita Albuquerque

Moonshadow, 1978/printed 2014

Malibu Line, 1978/printed 2014

Digital pigment prints

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

In 1978 Lita Albuquerque created a series of temporary artworks on the bluffs overlooking Malibu, California. *Moonshadow* was a flattened disk of ultramarine blue pigment symbolically linking our planetary surface to the lunar landscape through the location of the setting moon. *Malibu Line* was a shallow linear trench filled with powdered ultramarine blue pigment that extended perceptually to the horizon line of the Pacific Ocean. Both works signified Albuquerque's desire to move beyond the confines of the traditional gallery venue and her studio to seek a more direct relationship with the earth. "It was a statement about marking the land" she explained, "a gestural intervention into the landscape as if to say the human trace is important and needs to be interjected into the landscape." Albuquerque's interventions established a contextual relationship between the body, the landscape, and the sky beyond.

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Lita Albuquerque

Spine of the Earth, 1980/printed 2014

Digital pigment print

Collection of the Nevada Museum of Art
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This large-scale temporary desert drawing of a geometric pattern was 600 feet in diameter on the Mojave Desert floor. The project used the desert as a canvas for a drawing inspired by the principles of sacred geometry. It also contained a performative element that involved participants who assisted with the mapping. In creating it, Lita Albuquerque first located four cardinal points to determine the center for her geometric pattern. Then, after locating the center, she drew a spiral to suggest the axial movement deep within the earth that keeps the planet aligned to its orbit in the solar system. The richly colored red- and yellow- hued pigments were yet another effort on Albuquerque's part to render an invisible system visible.

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Rowena Meeks Abdy

Death Valley, not dated

Watercolor on paper

Collection of the Nevada Museum of Art
Gift of Jerry Read

Karl Benjamin

#7, 1986

Oil on canvas

Collection of the Nevada Museum of Art
Gift of the Artist

Top to bottom:

Emilie Clark

**Untitled EHR-65
(Everything that Eats: Food)**

**Untitled EHR-66
(Everything that Swims: Water)**

**Untitled EHR-64
(Everything that Flies: Air)**

From the series, **Sweet Corruptions**, 2013

Watercolor, ink and graphite on paper

Collection of the Nevada Museum of Art
Museum purchase

Since 2003 Emilie Clark has immersed herself into the works and lives of Victorian women scientists and naturalists. *Sweet Corruptions* is inspired by the work of Ellen Henrietta Richards—a sanitary chemist who studied air, water, and food. Richards was the first female student and then professor at Massachusetts Institute of Technology and had a profound interest in the relationship between people and their environment. She also brought the word ecology into the English language.

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Joseph Feddersen

Untitled, 1989

Offset lithograph

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

Joe Feddersen is a member of the Colville Confederated Tribes in Omak, Washington, where he lives and works. He is known for his abstract, richly patterned work in a variety of media including ceramics, lost-wax casting, oil, acrylic, watercolor, and glass. In his exploratory approach to printmaking, the artist “...wanted to take advantage of ... the inherent qualities of printmaking.... The way I could work an image through layering.... The ways things are built up, the saturation..... I like that kind of inquiry.” Feddersen’s ancestors “spoke to the land in the patterns of the baskets,” and today his contemporary designs continue to speak to the land, even as the earth has been transformed by industrialization.

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Michael Heizer

45°, 90°, 180°, 1983

Lithograph, screenprint, etching and stamping
on white TGL handmade paper

Collection of the Nevada Museum of Art
Gift of Joan and G. Robert Deiro

Michael Heizer is a leading figure of Land Art, known for his large-scale sculptural interventions such as *Double Negative*, located in the Moapa Valley on Mormon Mesa near Overton, Nevada and his massive, long term project *City*, in Garden Valley, Nevada. Heizer thinks sculpturally, even when he creates two-dimensional work, such as this mixed media print. The title of the print refers to “all the attitudes an object can take,” Heizer said. “You can lean it, lay it down, or stand it up.... The 45° element is dynamic, leaning, with the potential to continue to move. The 90° element is static, held in a static moment. All movement is arrested although it also has the potential for movement. The 180° element is inert. There is no potential for movement.”

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Marie Lorenz

Ishmael (Blue Boy and Boat), 2007

Conte on vellum

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

Marie Lorenz is an explorer of urban waterways and operates the “Tide and Current Taxi” in the New York Harbor, inviting passengers on her rowboat for a trip planned to coincide with strong tidal currents. Themes of boats and exploration feature in most of her artworks, including this drawing, which is made using a technique called *frottage*, a rubbing made from carved wooden plates.

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Left to right:

Lordy Rodriguez

Untitled #37, 2008

Untitled #508, 2008

Untitled #342, 2008

Untitled #356, 2008

Untitled #359, 2008

Untitled #443, 2008

Untitled #387, 2008

Ink on paper

Collection of the Nevada Museum of Art
Gift of the artist

Lordy Rodriguez uses a kaleidoscopic range of colors to render natural landforms typically associated with geologic and topographic maps. Although his stylized graphic forms might at first appear flattened and abstract, the aerial topographies he depicts are actually contoured and layered. By modulating place and perspective, Rodriguez portrays the impression of landscape while also evoking forms and patterns that are much deeper.

Rodriguez was born in 1976 in the Philippines and currently resides in the San Francisco Bay Area. He carefully crafts his

drawings of desert lakes, drifting silt dunes, volcanic island chains, and underwater trenches in the tradition of early cartographers, using ordinary tools such as rulers and felt-tip marking pens.

Unlike his predecessors, however, Rodriguez emphasizes repetitive stylized patterns and intense colors rather than specific sites, territories, or boundary lines. This approach encourages viewers to reconsider the history of mapmaking, as well as our tendency to accept maps as wholly truthful and accurate representations of the land.

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Takako Yamaguchi

Hundred Year Flood, 2000

Oil and gold leaf on paper

Collection of the Nevada Museum of Art
Purchased with funds from Volunteers in Art (VIA)

Takako Yamaguchi's enigmatic, environmental landscape paintings portray dramatic weather conditions and atmospheric phenomena that are sometimes peculiar and unsettling. The artist is, foremost, interested in the relationship and tension that exists between order and chaos in the natural world. To explore these ideas, she uses unique materials and a range of Eastern and Western art historical and cultural references. Each of her paintings begins with a great spill of paint and metallic pigments onto a large scroll-like piece of paper. The spills overflow a gridded set of lines incised onto the paper, forming shapes that are reminiscent of explosions and land masses. Woven around and through these spilled forms are meticulously painted shapes and symbols suggesting weather events, maps, planetary phenomena, and volcanic eruptions.

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Right to left:

Hiroshi Sugimoto

Opticks 106, 2018

Opticks 121, 2018

Opticks 083, 2018

C-prints

Private Collection

Japanese artist Hiroshi Sugimoto created this series of photographs in his Tokyo studio using Polaroid film to depict the color of light he observed through a prism. He was inspired by the writings and research of Sir Isaac Newton on the science and experience of light. Sugimoto titled *Opticks* after Newton's 1704 book of the same name, which presented his groundbreaking experiments with prisms and light. Immersed in the process of creating these works and observing the colors he perceived, Sugimoto could see Newton's red-orange-yellow-green-blue-indigo-violet schema. He could also discern many more different colors in-between, nameless hues of red-to-orange and yellow-to-green. The artist wondered, "Why must science always cut up the whole into little pieces when it identifies specific attributes?"

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Left to right:

Rachel Hayes

RBH-SD04, 2018

RH-014, 2018

Polyester, nylon and cotton

Courtesy Lowell Ryan Projects, Los Angeles

Rachel Hayes, an artist based in Oklahoma, creates geometric fiber artworks that occupy space in the gallery. They reference the tradition of abstract painting, as well as the colors and sightlines in the natural landscape. Hayes stitches together interlocking rectangles of color in fabrics that vary in opacity, texture, and dimension. Not only does Hayes create artworks that are hung in galleries and interior spaces, she also uses her work to transform natural environments. She has covered sand dunes, for example, in temporary outdoor installations, thereby connecting her practice to epic-scale environmental works such as Land Art and the work of artists Christo and Jeanne-Claude.



Rachel Hayes, White Sands National Park, New Mexico, 2015

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Fawn Douglas

We Don't Dance for Money, 2020

Mixed media

Courtesy of the artist

An enrolled member of the Las Vegas Paiute Tribe, Fawn Douglas is a Southern Paiute artist and activist who creates work that touches upon race, class, and gender. She also questions what it means to be a “Native artist” in the 21st century. According to Douglas, this artwork addresses Pow Wow culture and the beauty and contradictions within it:

A Pow Wow is a social dance and celebration of Native American culture. Traditionally, dancing within the Pow Wow circle is a spiritual act. A dancer is movement for those that cannot dance, for the elders or the sick. Prize money is given at most Pow Wows and some dancers can be snide towards others, [express] jealousies and other ill feelings. The opposite of what Pow Wow is about. As a dancer in the circle, I do not dance for money. I dance for others when my spirit feels strong and to release those good feelings. I will dance one day out of the three in protest of the competition factor of the Pow Wow. The numbers are proof that I have danced for money and again in contradiction. For me to look within, and for others to look within. The audience outside of the Native circle can also learn a great deal from the symbols and regalia items that adorn this work, to learn more about Native culture.

--Fawn Douglas

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