

Maya Lin

Untitled, 2013

Graphite on Inkjet print

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

For more than two decades Maya Lin has made artworks that help people visualize the complex natural systems of our 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 Lin made after Hurricane Sandy struck New York in fall of 2012. It shows the topographical latitude and longitude cross-sections of her studio in New York City.

Following the hurricane, Lin became especially attuned to the possibility rising urban water levels due to climate change. “I think Sandy was a real wake-up call,” she said. “Nature is going to reach out whether you notice it or not. It’s going to come and say hello.”

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y presione 1992#

Katie Holten

Reno, 2008

Ink on paper

Collection of the Nevada Museum of Art
Gift of the artist

It is no coincidence that when Katie Holten draws maps of the cities she has visited, they take on the appearance of cellular organisms and organic plant structures. Holten sketched this aerial view of the city of Reno from memory, after a visit to the city in 2008. "I'm drawn to the macro and micro view of things—self-similar patterns found on different scales," Holten explains. "The shape of river deltas is found to repeat at scales all the way down to cracks in the mud. We see this in man-made as well as organic structures—a simple underlying mathematics to it all."

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Erika Osborne

Ancient Juniper Cathedral Peak, 2014

Ponderosa Pine - Angora Fire, 2014

Graphite on paper

Collection of the Nevada Musuem of Art Museum
purchase with funds from deaccessioning

Following the Angora Fire of 2007, Erika Osborne began an interdisciplinary research project about forest health and its relationship to fire suppression practices in the Lake Tahoe watershed basin.

The Angora Fire burned more than 3,000 acres in California's Eldorado National Forest and destroyed many homes not far from South Lake Tahoe.

During Osborne's visit to the fire site, she witnessed felled trees and burned stumps and other fire-thinning projects, and she also trekked to a stand of ancient junipers near Cathedral Peak. The trees and stumps became the basis for her drawings and graphite rubbings.

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Daniel McCormick

**Gully Restoration #1, from the
Olema Creek, West Marin Project,
2006**

Mixed media drawing on vellum

Collection of the Nevada Museum of Art
Center for Art + Environment Archive Collections
Gift of Daniel McCormick and Mary O'Brien

Martín Ramírez

Untitled (Black and White Caballero No. 4), ca. 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

In 1925, Martín Ramírez immigrated to the United States from Mexico at age thirty. Six years later he was diagnosed with a mental illness and sent to live at the DeWitt State Hospital in Auburn, California. During his fifteen years there, Ramírez created hundreds of drawings of remarkable visual clarity, incorporating personal memories of his life in Mexico, as well as addressing themes of poverty, alienation, and immigration. Ramírez's talent was recognized by visiting artist and psychology professor Tarmo Pasto, who made sure Ramírez had access to art supplies and a dedicated art studio.

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is marked by triangles that pierce the earth,
representing ongoing non-Native impacts to
this sacred site.

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y presione 1997#

Mark Smout
and Laura Allen

**Surface Tension
Installation Interaction, 2011**

Graphite and colored pencil on paper

Collection of the Nevada Museum of Art
Gift of Smout Allen

Mark Smout and Laura Allen made these preparatory engineering drawings for an oversized mechanical art installation called *Surface Tension*, commissioned by the Nevada Museum of Art in 2011. *Surface Tension* consisted of more than 2,000 individual parts suspended from the ceiling, and these working drawings show the cranked mechanisms, computational devices, gold space blankets, and counterbalanced kinetic switches that went into the creation of the mechanized artwork.

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y presione 1998#

Marie Lorenz

Untitled (River), 2008

Charcoal and conte on vellum

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

Marie Lorenz has spent years exploring the urban waterways of New York City in boats that she designs, builds, and sails herself. She describes her “boat projects” as her “attempt to un-know the metropolis by continually exploring it” from new and different perspectives. She records her journeys using video, photography, writing, and drawing.

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y presione 1999#

Anne Lindberg

Motion drawing 25, 2012

Graphite and colored pencil on
mat board

Collection of the Nevada Museum of Art
Gift of the artist

Wilson Díaz, Amy Franceschini
and Renny Pritikin

**Illustration for the
publication *Movement of the
Liberation of the Coca Plant***

2009–17

Coca wood charcoal, ink made from
avocado seed and graphite

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

In 2009, Wilson Díaz worked in collaboration with artist Amy Franceschini and historian and poet Renny Pritikin to launch a multi-year project exploring the cultural, environmental, economic, and political history of the coca plant, from which the drug cocaine is produced. While the plant has long been sacred to Indigenous peoples of South America and was also an important trade commodity during the fifteenth-century Incan Empire. In modern times, coca has gained notoriety as a narcotic, whose trade and export has influenced contemporary life in Colombia. Díaz made this series of illustrations from pigments derived from the pulp and seeds of coca plants.

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y presione 1995#

David Ligare

Untitled, 1976

Colored pencil on paper

Collection of the Nevada Museum of Art
Bequest of John and Mary Lou Paxton

David Best

**Preliminary drawing for the
Temple of Grace, 2014**

Drawing for an unrealized temple, 2011

Pencil and colored pencil on paper

Loan courtesy of the artist