

Francis Costa

Mural Study for Hoover Dam

circa 1930s

Mixed media on paper mounted
to masonite

Collection of the Nevada Museum of Art
Purchased with funds provided by the
E.L. Wiegand Foundation

From 1931 to 1935 thousands of people worked to construct the Boulder Dam (now known as the Hoover Dam) near Las Vegas, Nevada. When it was first completed, the dam symbolized American achievement and was considered an engineering feat. The dam collects, diverts and redistributes the waters of the Colorado River for human consumption. This artwork celebrates the laborers who built the dam in order to provide water and electricity for families such as the one depicted in the painting.

Today, over eighty years later, the dam continues to provide water and electricity to hundreds of thousands of people. However, due to ongoing drought conditions, the water levels of the Colorado River continue to fall and may lead to a decreased water supply.

THINK!

Water is not only used for drinking, but also supports agriculture, provides electricity, and allows for landscaping and recreational activities. If water becomes scarce, how should communities and planners prioritize these needs? How have opinions about water use and conservation changed since the construction of the Hoover Dam?

Maya Lin

Secchi Point, 2014

Cast glass

Collection of the Nevada Museum of Art
Museum purchase with funds provided by
the Collections Committee 2015 and funds
from deaccessioning

To make her floor sculpture, *Secchi Point*, Maya Lin created a series of glass water droplets of various sizes and opacity to help people visualize scientific data about Lake Tahoe. The size and clarity of each glass droplet directly corresponds to the annual rainfall total and water clarity level recorded in the Lake Tahoe Basin between 1965 and 2014.

The title *Secchi Point* refers to a scientific methodology invented by Angelo Secchi in 1865 to measure water clarity. Scientists at the U.C. Davis Tahoe Environmental Research Center continue to use white, circular Secchi disks to assess changes to the lake's clarity. They drop the disks deep into the water and measure the depth at what they are visible. If the water is cloudy, it is more difficult to see the disk.

THINK!

Water clarity in Lake Tahoe is impacted by pollutants, including fine sediments, invasive plants and animals, and phytoplankton (algae). The destruction of critical wetlands, wildland fires, urban and forested runoff, deposits from the atmosphere (rain/snow), and stream erosion also lead to changes.

How might scientists, designers, and communities work together to find innovative solutions to protect the clarity of the lake? How can you find ways to get involved?

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 interested in the tension that exists between order and chaos in the natural world. Each of Yamaguchi's paintings begins with a great spill of paint and metallic pigments onto a large scroll-like piece of paper. The spills overflow onto 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.

THINK!

The title of this piece, *Hundred Year Flood*, implies that a major flood might occur once every hundred years. In fact, the term “hundred-year flood” is used to describe floods that have a one-in-one-hundred or 1% chance of recurring—so they could actually occur more frequently than once every one-hundred years. Can you think of an extreme or unusual weather occurrence during your own lifetime? How might extreme weather events, like a hundred-year flood, inform city planning and emergency preparedness plans?

Pilar Cereceda

Fog Catcher Model #3, 2011

Wood, wire, paper

Collection of the Nevada Museum of Art
Center for Art + Environment, Archive
Collection
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 water from them. 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 never rained in recorded history, and fog is the only source of moisture. This is one of their proposals. It is designed to collect enough water to both support a garden and satisfy the needs of nearby villagers.

THINK!

Look closely at the fog catcher design. Imagine a cloud of fog passing over this structure. How would the surfaces interact together to capture the moisture from the air? Think about how you might take elements of this model and design an innovative solution to collect, store, and distribute water in an area that has no rain and limited groundwater, but plenty of fog?

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2026#

1. Artist known as Washoe Susie of Washoe ancestry

Water Bottle, not dated

Willow, pine pitch, ochre, leather,
and dogbane

Collection of the Nevada State Museum,
Carson City

2. Unknown artist of Northern Paiute ancestry

Water Jar, early 20th century

Willow, pine pitch, and leather

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

With its dry climate and limited water sources, the Great Basin is a region where access to water is critical for survival. For millenia, the Paiute and Washoe people have made provisions for storing and carrying water in sturdy basket containers. Made from willow, these tightly woven baskets are nearly watertight. When filled with water, the plant fibers swell, and a coating of pine pitch further enhances their ability to hold water.

Twined water bottles have flaring shoulders and narrow necks that are often plugged with shredded bark. Dogbane cordage, buckskin, or rawhide handles or loops were commonly added to the sides or necks of the baskets to make them easier to carry.

THINK!

For thousands of years humans have needed to develop innovative solutions to support the collection, storage, and transport of water for both personal and agricultural purposes. Look carefully at the construction of these water jugs and jars. Why might the necks of the jars taper at the top? How are available and accessible natural resources used in creative ways to address storage and transport?

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2027#

**1. Robert Dawson
Spillway, Lake Berryessa,
California, From the Great
Central Valley Project, 1986**

Gelatin silver print

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

**2. 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

**3. Martin Stupich
Boulder Dam from U.S. Highway 93, View
Downstream, 1988**

Gelatin silver print

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

Using a modern perspective, Martin Stupich, Robert Dawson, and Toshio Shibata use photography to re-examine large-scale waterworks, such as dams and spillways, that control water containment, re-allocation, and distribution.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2028#

**4. Toshio Shibata
Coolidge Dam, San Carlos, AZ, 1997**

Gelatin silver print

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

5. Edward Burtynsky

**Pivot Irrigation #1, High Plains, Texas
Panhandle, USA 2011**

Digital chromogenic print on paper

Private collection

Irrigated agriculture, which is crucial for food production around the world, accounts for 70% of water usage globally. Center-pivot agriculture is a type of irrigation employed by farmers in semi-arid regions to efficiently supply water

to numerous acres to increase crop yields on marginal lands. Pivot agriculture has been at the center of controversy recently as some of the aquifers that feed them are at risk of being depleted.

Español: Para escuchar el texto en español, por favor marque **775.546.1464** y presione **2039#**

6. Robert Dawson

**San Francisco's Entire
Water Supply Flows
Through This Pipe, Near
Mather, California from
the Water in the West
Project, 1992**



7. Wanda Hammerbeck

Water Delineating National Boundary, 1993

Chromogenic print

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

8 Robert Dawson

Private Property, Lake Tahoe, California from the Water in the West Project, 1988

Gelatin silver print

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

Robert Dawson's images of Lake Tahoe provoke conversation and controversy. For example, *Private Property, Lake Tahoe*, is emblematic of ongoing disagreements over private versus public property on Lake Tahoe's lakeshore.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2033#

Jaune Quick-To-See Smith

Wallowa Waterhole Series #6 and #7, 1983

Pastel on paper

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

Jaune Quick-to-See Smith makes artworks about Indigenous lands, whose ownership has been contested. These two drawings refer to the Wallowa Water Hole in the Wallowa Valley of present-day Oregon. Resembling a hand-drawn map, the artist uses symbols, marks, shapes, and colors to represent people, animals, dwellings, petroglyphs, trails, fences, and places.

The first inhabitants of the Wallowa Valley were the Nez Perce people, who gathered fish, game, and wild plants from the region's mountains, canyons, and rivers. In 1855, Indigenous people from many Northwest tribes signed a treaty with the United States assuring that Indigenous people would retain access to the Wallowa mountains and millions of acres in land in the present-day states of Idaho and Washington. In 1863, with the discovery of gold and increased pressure from American settlers, the government reduced these lands by almost six-million acres—approximately one-tenth the amount of land in the initial agreement.

THINK!

Look closely at Quick-To-See Smith's artwork. Try to read the artwork like an illustrated book or a map. What stories can you infer from the drawings in the artwork? What journey is the artist leading you on as you walk through the piece? Are there important locations and landmarks? What makes you think they are important?

**Shirley Brown, Patrick
Kopp, Chris Curran,
and William L. Fox**

**For Jamie Brown & Guy
Fitzhardinge (Horses and
Lake), 2012**

Screen print on Revere paper

Collection of the Nevada Museum of Art
Center for Art + Environment, Archive
Collection
Gift of Basil Mcilhagga, David Leece,
and Mandy Martin

Paruku is a remote region in Australia's Western Desert that surrounds the inland body of water known to settlers as Lake Gregory. Approximately 150 Aboriginal people, who are referred to as the "Traditional Owners" of Paruku, live in the nearby settlement of Mulan.

The Paruku Project was a two-year collaboration between Aboriginal people and kartiya (non-Indigenous) scientists, artists, and writers working in the desert community to study environmental issues facing Lake Gregory, including the disturbance of the natural ecosystem by wild horses. One collaborative result of the Paruku Project was the creation of artworks, such as this one, depicting the lake surrounded by a herd of horses following a night of dust storms.

THINK!

Look closely. How is this artwork used to communicate information about a particular location? What clues are offered about the land and the way it might be used or impacted?

Cara Romero

Oil Boom, not dated

Archival pigment print

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

Cara Romero stages theatrical photographs that address present-day social and political issues. *Oil Boom* is part of a series exposing the fragile relationship between people, water, the extraction of natural resources.

Romero's friend, the artist Cannupa Hanska Luger, participated in the making of this photograph. He is suspended under water, with a horizon line marked by oil derricks. Luger was born on the Standing Rock Indian Reservation in present-day North Dakota, which has been the site of recent political and environmental controversy and protests related to the re-routing of a crude oil pipeline through Indigenous land in order to protect water resources elsewhere. The recent Standing Rock controversy has engaged many Indigenous political activists. Romero's image suggests the delicate balance that exists between natural resources and the resilience of Indigenous people.

THINK!

How does the extraction of natural resources impact communities and the land surrounding them? Who suffers as a result of this resource development? Who benefits? What are the natural resources being extracted nearby your community? How are the resources used? What are the conversations surrounding the locations where these resources are being extracted?

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2031#

Oscar Tuazon

Water Map (Bahsawa bee, Spring Valley, NV), 2018

India ink, watercolor, marker on paper

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

Near the border of present-day Nevada and Utah, in a place called Spring Valley, there is a special grove of evergreen trees sustained by groundwater from underground springs. The sacred trees—known as *Bahsawa bee* in Western Shoshone, and as Rocky Mountain junipers or swamp cedars, by non-Indigenous people—do not typically grow at low elevations like those of Spring Valley. The location is sacred to the Western Shoshone people, not only because it has been used as a ceremonial site for millenia, but because it is also a place where many Indigenous people lost their lives during a nineteenth-century massacre.

These conceptual maps and drawings are related to a public artwork being proposed near Cedar Spring that artist Oscar Tuazon is working on in collaboration with Rupert Steele, Chairman of the Confederate Tribes of the Goshute Reservation. Their desire is to create a *Water School* near the site in an effort to permanently protect the sacred trees that have been threatened for over a decade by a proposed \$15 billion underground pipeline that would divert water away from Spring Valley to Las Vegas and beyond.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2034#

Daniel McCormick and Mary O'Brien

Site Plans: "The Watershed: An Ecological Installation," John West Fork, GGNRA, West Marin, Olema, CA, 2007

Mixed media on brown paper

Collection of the Nevada Museum of Art
Center for Art + Environment Archive
Collection

Gift of Daniel McCormick and Mary O'Brien

Daniel McCormick and Mary O'Brien intervene directly in the landscape to address at-risk environments like creeks and waterways. They specialize in watershed restoration and erosion control using art. When working at Olema Creek, near Point Reyes, California, their sculptures consisted of live-staked, woven basket forms that functioned to collect sediment, slow erosion, take root, and provide habitat for animals in the creek bed. Made from natural materials, the sculptures eventually decomposed and became part of the site.

In 2014, McCormick and O'Brien began a pilot project for The Nature Conservancy along the West Fork of the Carson River and another along the Truckee River east of Reno. The Carson River project at River Fork Ranch, created in spring 2014, consisted of a series woven sculptural berms to hold flood waters, established a natural transition between wetland and terrain, and created natural habitat for animals. The team's 2015 work along the Truckee River at McCarran Ranch employed similar sculptures to create a complex topography and habitat corridor.



Carson River project at River Fork Ranch, 2014

This video is part of the **Water by Design** exhibition currently on view in the Barbara and Tad Danz Gallery on the third floor of the Museum.

Cannupa Hanska Luger

River (The Water Serpent), 2016

Video

Running Time:

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

Cannupa Hanska Luger initiated the *Mirror Shield Project* at Oceti Sakowin camp near Standing Rock, North Dakota in 2016. The camp was a gathering place where Indigenous people and allies came together to halt the Dakota Access Pipeline and protect the watershed of *Lake Ohahe*, also known as the Missouri River. Luger created a tutorial video that he distributed on social media to ask people to create mirror shields for water protectors.

"This project was inspired by images of women holding mirrors up to riot police in the Ukraine, so that the police could see themselves. The materials I chose to use were affordable and accessible, and I chose to use a reflective mylar on a ply-board instead of glass mirror for safety and durability. This project speaks about when a line has been drawn and a frontline is created; that it can be difficult to see the humanity that exists behind the uniform holding that line. But those police are human beings, and they need water just as we all do, the mirror shield is a point of human engagement and a remembering that we are all in this together."

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2040#

Currently on view in the Wayne Prim Theater on the first floor of the Museum

Cannupa Hanska Luger

River (The Water Serpent), 2016

Video

Running Time:

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

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Currently on view in the Nell J. Redfield Learning Center
on the third floor of the Museum.

Paul D. Miller
a.k.a. DJ Spooky

Manifesto for a People's Republic of Antarctica, 2011

inkjet print

Collection of the Nevada Museum of Art
Center for Art + Environment Archive
Collection
Gift of Paul D. Miller

The continent of Antarctica contains 70 percent of the Earth's fresh water and 90 percent of its ice. When artist and musician Paul D. Miller, also known as DJ Spooky, traveled to Antarctica in 2007, he made a film about the sound of ice and a series of satirical posters calling for a new country called the "People's Republic of Antarctica." The fictional campaign imagined a new utopian nation, where everyone would have access to clean air and limitless bottled water—even though the continent itself is essentially uninhabitable.



Español: Para escuchar el texto en español, por favor marque 775.546.1464
y presione 2041#

Jack Malotte

Sewage Pipelines, 1983

Ink and acrylic

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

Never afraid to confront difficult or controversial topics—always with a dose of good humor—Jack Malotte created this artwork while living and working in Reno in the early 1980s. Raised on the Reno-Sparks Indian Colony, Malotte recalls times when he would wake in the middle of the night and drive along the Truckee River near the Colony, only to witness sewage being directly deposited into the river channel. Although that practice no longer occurs, he memorialized what he saw in this drawing.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2032#

Helen Mayer Harrison and Newton Harrison

**"Where it can be seen...to
whom the waters flow"**

1998

**"Where it can be seen...how
diverse the interests are"**

1998

Mixed media on paper

Collection of the Nevada Museum of Art
Museum purchase

Helen Mayer Harrison and Newton Harrison are environmental artists who spent many years investigating the Sierra Nevada watershed and proposing collaborative solutions for environmental challenges in the region. By combining maps and poetry, the Harrison's point out that the distribution of water from the Sierra Nevada is subjected to a diverse range of interests.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2035#

Patricia Chidlaw

L.A. River, 2011

Oil on canvas

Private Collection

The Los Angeles River has long been at the center of a debate regarding how best to live in harmony with the natural environment, while also satisfying human needs. After numerous major floods impacted the growing metropolis of Los Angeles in the early twentieth century, city planners decided the best way to fix the problem was to pave the entire river channel in concrete. The fifty-one-mile river—that runs from its headwaters in the Simi Hills and Santa Susana Mountains to the Pacific Ocean near Long Beach—hardly resembles the original river that once supported the Indigenous Gabrieleno-Tongva people. In this painting, Chidlaw depicts the stark cement channel of the L.A. River, criss-crossed by a bridge, light poles, and electrical power lines.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2036#

Mary Miss

Connect the Dots: City as a Living Lab, First installed in Boulder, Colorado, 2007

Photograph

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

Considered a pioneer in environmental and site-specific public art, Mary Miss works collaboratively with scientists, historians, and city leaders to encourage the public to become aware of their changing environment. This photograph documents a project that Mary Miss did in 2007 to help bring attention to potential flooding risks in Boulder Creek, Colorado.

A 100-year-flood event occurred in Boulder in 1894 and scientists warned that residents should be prepared for another one. Miss installed blue dots throughout the community indicating the water level that might occur if Boulder Creek were to flood.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2037#

Daniel McCormick and
Mary O'Brien

Watershed Basket Maquette
2007

Willow

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

Paul D. Miller, a.k.a. DJ Spooky

Manifesto for a People's Republic of Antarctica, 2011

inkjet print

Collection of the Nevada Museum of Art
Center for Art + Environment Archive
Collection
Gift of Paul D. Miller

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Ann Johnston

Headwaters, 2016

Hand dyed cotton sateen front and back, cotton batt, machine stitched with polyester threads

Collection of the Nevada Museum of Art
Gift of the artist