

Chris Burden

American, 1946–2015

All the Submarines of the United States of America, 1987

cardboard, vinyl thread, and typeface

Dallas Museum of Art purchase with funds donated by the Jolesch Acquisition Fund, The 500, Inc., the National Endowment for the Arts, Bradbury Dyer, III, Mr. and Mrs. Bryant M. Hanley, Jr., Mr. and Mrs. Michael C. Mewhinney, Deedie and Rusty Rose, and Mr. and Mrs. William T. Solomon

Chris Burden's installation *All the Submarines of the United States of America* consists of 625 identical cardboard models suspended from the ceiling and represents America's under-water arsenal from the 1890s to the 1980s. Burden, documents military force, giving viewers a sense of the enormous power the U.S. exerts. Submarines, like most sea life, dwell underneath the surface of the oceans. They are a vast resource that is largely unseen. This installation makes the "invisible" visible.

Chris Burden, *All the Submarines of the United States of America* is made possible by the generous support of the Erik E. and Edith H. Bergstrom Foundation.

Wilson Díaz

Colombian, b. 1963, lives and works in Cali, Colombia

Movement of the Liberation of the Coca Plant, 2009–17

pencil and seed of coca plant

Courtesy of the artist and Instituto de Visión, Bogotá, Colombia

Colombian artist Wilson Díaz's ongoing series *Movement of the Liberation of the Coca Plant* explores the history and influence of coca, which is deeply embedded in Colombian culture. Coca was a fundamental resource in the ancient Incan Empire and a way of communing with nature. Today, the leaves of the coca plant are chewed or brewed as tea, as well as used in sacred rituals among Indigenous peoples of South America.

In the late 1800s, an American pharmacist brewed the first batch of Coca-Cola, which was flavored with coca leaf extract and marketed as a "brain tonic" until the early 1900s when the narcotic properties were removed from the formula.

Gerard Curtis Delano

American, 1890–1972

Navajo Camp, ca. 1930s

oil on masonite

Collection of Carl & Marilyn Thoma

The expansive terrain and the promise of opportunity drew people to explore and migrate westward. Gerard Curtis Delano was born in Massachusetts and moved west to start a new life in Colorado, working on a ranch. Later he attended art school in New York, often returning to Colorado to paint. Known for his Western-themed paintings and illustrations, Delano captures the sunset of the American Southwest with his work *Navajo Camp*, which features distinct flat-topped hills known as mesas, a characteristic landform of arid environments.

Justin Favela

American, b. 1986, lives and works in Las Vegas

Popocatepetl e Iztaccihuatl vistos desde Atlixco after José Maria Velasco, 2016

paper and glue

Courtesy of the artist

Justin Favela, a contemporary artist of Mexican and Guatemalan heritage based in Las Vegas, reinterprets a classic nineteenth-century academic painting of a volcano with his *Popocatepetl e Iztaccihuatl vistos desde Atlixco after Jose Maria Velasco*. The original painting by José Maria Velasco (1840–1912) was done in oil, in an international style modeled after the work of artists in Europe, with the scenery of Velasco's native Mexico. Favela critiques Velasco's adoption of Eurocentric colonial aesthetic values by transforming the painting into a form of piñata, using paper in place of oil paint, which is typically associated with popular culture and party decorations.

Guillermo Bert

Chilean, b. 1959, lives and works in Los Angeles

Mapuche Portal #1, 2014

wool and natural dyes encoded with Aztec
bar code woven by Georgina Elgueta Huinao

Courtesy of the artist

QR (quick-response) codes are two-dimensional bar codes. They are also a digital language. Guillermo Bert, a Chilean-born artist living in Los Angeles, has created a series of handwoven tapestries that incorporate working QR codes into their designs. Using a smartphone or tablet equipped with the appropriate application, viewers can uncover stories and poems related to the preservation of Indigenous languages. Bert uses the weavings as a tool to preserve knowledge that is in danger of being lost or forgotten. *Mapuche Portal #1*, seeks to preserve the Mapuche (“earth people”) language, currently spoken by between 240,000 and 700,000 people in south-central Chile and west-central Argentina.

Use your smartphone to uncover stories and poems related to the preservation of Indigenous languages. To scan the QR code in Guillermo Bert’s weavings, download a QR Code reader application onto your smartphone. The application will prompt you to scan the code, and then will automatically link to a video to access the stories.

Rodney Graham

Canadian, b. 1949, lives and works in Vancouver

Paradoxical Western Scene, 2006

painted aluminum lightbox with transmounted
chromogenic transparency

Courtesy of the artist

Paradoxical Western Scene features a self-portrait of the Canadian artist Rodney Graham outfitted like a gun-slinger in a Western movie. He walks past a “wanted” poster, with an image of the same scene—a cowboy walking past a “wanted” sign—multiplied to infinity. The image demonstrates Graham’s frequent use of quotation in his work, as it also resembles the cover for the album *More Gunfighter Ballads and Trail Songs*, by the famous American country-western musician Marty Robbins. A touch of the psychedelic disrupts what at first glance seems to be a well-worn trope of the American West—given the way the image repeats itself infinitely. In the background is El Capitan, a rock formation in the Yosemite Valley, the native home of the Miwok people, another incongruous layer.

Brian Jungen

Canadian, b. 1970, lives and works in the North Okanagan, B.C.
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

Known for works that repurpose common objects from contemporary popular culture to reflect aboriginal symbols and traditions, Canadian First Nations artist Brian Jungen is of mixed Dunne-za (Beaver) and Swiss background. His *Prototype for New Understanding #23* is made from Nike Air Jordans refashioned to resemble an Indigenous Northwest Coast mask.

Jack Malotte

American, b. 1953, lives and works in Duckwater, NV

The End, 1983

watercolor and ink on paper

Collection of the Nevada Museum of Art,
Gift of William and Janet Abernathy

Western Shoshone/Washoe artist Jack Malotte's 1983 painting *The End* envisions a future by which annihilation comes to the world via nuclear war. In a mountainous landscape that resembles the terrain of the Nevada Test Site, located on Western Shoshone land recognized by the 1863 Treaty of Ruby Valley, three mushroom clouds rise from the land. A large nuclear warhead is aimed for earth while numerous rockets are launched from the ground into the air. The beauty of the landscape painted by Malotte contrasts with the apocalyptic nature of the theme, perhaps suggesting that after civilization is razed by nuclear war, the land will eventually recover and endure.

Da-ka-xeen Mehner

American, b. 1970, lives and works in Fairbanks, AK

Being the Song, 2012

goat skin, deer skin, wood and video projection

Anchorage Museum Collection, Rasmuson Foundation
Art Acquisition Fund Purchase

Da-ka-xeen Mehner brings a distinct voice to dialogues surrounding cultural collision. Based in Fairbanks, Alaska and from a mixed-race background (Tlingit/N'ishga and Caucasian), Mehner produces work that often addresses issues of Native Alaskan identity. Mehner's grandmother told him stories of "whitewashing," and how teachers would punish her for speaking Tlingit by washing her mouth out with soap to encourage conformity

Gerardo Murillo (Dr. Atl)

Mexican, 1875–1964

El volcán en la noche estrellada
(*The volcano in a starry night*), 1950

oil on masonite

Instituto Nacional de Bellas Artes/Museo Nacional de Arte, Mexico City

Artist and author Gerardo Murillo changed his name to Dr. Atl (the Nahuatl word for “water”) to distance himself from Mexico’s Spanish colonial past and assume an identity that provided a connection to his country’s pre-Hispanic culture. Dr. Atl was celebrated for his paintings of Mexico’s volcanoes, and *El volcán en la noche estrellada* (*The volcano in a starry night*) displays the artist’s scientific and aesthetic appreciation for volcanos—in this case, Parícutín, which erupted in 1943 while Dr. Atl was observing it.

Georgia O'Keeffe

American, 1887–1986

Road Past the View, 1964

oil on canvas

Collection of Carl & Marilyn Thoma

Georgia O'Keeffe's 1964 *Road Past the View* presents a radically simplified vision of America's southwestern landscape with a road that meanders through it, a characteristic subject of her paintings in the 1960s. The artist once wrote, "Two walls of my room in the Abiquiu house are glass and from one window I see the road toward Española, Santa Fe and the world. The road fascinates me with its ups and downs and finally its wide sweep as it speeds toward the wall of my hilltop to go past me."

Jaune Quick-to-See Smith

American, b. 1940, lives and works in Corrales, NM

Herding, 1985

oil on canvas

Courtesy Albuquerque Museum, Museum purchase,
1985 General Obligation Bonds

Jaune Quick-to-See Smith, a Sqelix'u (Salish) member of the Confederated Salish and Kootenai Nation, makes her home in New Mexico. Referencing pictographs and petroglyphs, and employing a vocabulary of modernist color and form, the artist creates paintings that comment on contested lands. Her 1985 painting *Herding* from the series *Petroglyph Park* was “created in response to a threatened 17-mile stretch of land along the Rio Grande near Albuquerque, a site sacred to Indigenous peoples, where over 20,000 ancient petroglyphs are carved into volcanic rock,” explains the artist. The painting features horses, birds, native figures, and petroglyphs in a composition filled with zigzag lines, and is about the western U.S. creating fence lines and borders for humans and animals.

Ed Ruscha

American, b. 1937, lives and works in Los Angeles

Charles Atlas Landscape, 2003

acrylic, pencil and ink on canvas

Collection of the artist

Ed Ruscha's painting *Charles Atlas Landscape*, speaks of pragmatism and adaptation. A vivid horizon ranging from blue to golden is painted in the background of this unusually shaped canvas. Galvanized steel pipes of the sort used in plumbing and construction seem to be literally pushing and moving the landscape, forcing it to conform to its desired shape and characteristics.

Charles Atlas (1892–1972) was a bodybuilder who invented a system of exercises called Dynamic Tension and used it to craft his muscular physique, as advertised in the back pages of comic books. Certainly the dynamic tension expressed by this landscape would have pleased the “He-Man” for whom the painting was named.

Ed Ruscha

American, b. 1937, lives and works in Los Angeles

Cowboy Picture, 2003

acrylic on canvas

Collection Leisa Austin/Imago Galleries, Palm Desert

Demonstrating the power of images to tell a story, Ed Ruscha tips his hat to the cinematic West with *Cowboy Picture*, which features a silhouette of two horseback riders set against a modulated backdrop of orange, yellow, and blue that resembles a stage set. The painting conjures the classic Western film genre, which for many years helped define America's self-image.

Rufino Tamayo

Mexican, 1899–1991

The Volcano (Le Volcan), 1958

oil on canvas

Collection of Gwendolyn Weiner

Rufino Tamayo, an artist of Zapotec heritage known for his murals, paintings, and prints, is one of the most acclaimed Mexican modernists of the twentieth century. He dropped out of art school and learned about art firsthand by studying the work of his pre-Hispanic ancestors through his position in the Department of Ethnographic Drawing at the National Museum of Archaeology in Mexico City. Unlike his peers, Tamayo's work was not intentionally political. Rather, his approach was to capture the power of a volcanic eruption through an energetic composition and dark palette, with intense reds and oranges denoting the collision of forces.

Frohawk Two Feathers

American, b. 1976, lives and works in Los Angeles

*Map of the Greater West,
Or, The Lemurian Triangle*, 2017

acrylic, ink, coffee, tea on paper

Courtesy of the artist and Johannes Vogt Gallery,
New York

Frohawk Two Feathers is the artistic alter ego of Umar Rashid, a Los Angeles–based performer, writer, and artist. His work is embedded with real and imagined colonial histories that often resemble Native American ledger paintings. For the *Unsettled* exhibition, Two Feathers was commissioned to create a new partial-map of the Greater West. Focusing on its most prominent feature, the vast Pacific Ocean, Two Feathers depicted a seascape dotted with islands and inhabited by Indigenous populations whose lives and fates would be dramatically impacted by the influx of European visitors.

Wilson Díaz

Colombian, b. 1963, works in Cali, Colombia

Scientific, Colonial and Indigenous Names of the Coca Plant, 2004–17

pencil and seed pulp of coca plant

Courtesy of the artist and Instituto de Visión, Bogotá, Colombia

Wilson Díaz is a Colombian artist whose work deals with social, political, economic and cultural issues related to his country's culture and history. The coca plant is a recurrent theme in his work and represents a response to policies against drug trafficking in Colombia. With his *Scientific, Colonial and Indigenous Names of the Coca Plant*, Díaz juxtaposes descriptions of the narcotic properties of the plant alongside widely varied Indigenous words used to describe coca according to its traditional medicinal and alimentary uses. This demonstrates the power of language to either highlight a single use of the plant, or reveal the myriad ways in which the plant is integrated into the culture.

Nicholas Galanin

American, b. 1979, lives and works in Sitka, AK

Your Inane Perspective: Haa Aaní Haa Kusteeyíx_ Sitee (Our Land is Our Life), 2015

digital photograph

Anchorage Museum Collection, Museum Purchase,
Saradell Ard Fund Purchase

An actual road sign on Baranof Island in Sitka, Alaska, is the subject of this photograph by artist Nicholas Galanin. Halibut Point Road bridge crosses a stream that was named *Watlachéix'k'i Héen* by the Indigenous people of the region. In a remarkably insensitive gesture toward the Indigenous community, the tributary was identified by non-native city planners as “No Name Creek.” This inspired Galanin to title his photograph “Your Inane Perspective” in response.

Rebecca Lyon

American, b. Cordova, AK, lives and works in Anchorage

Women of the North (Athabascan)

Women of the North (Tlingit/Haida)

Women of the North (Aleut), 2004

copper, glass, shell and patina

Anchorage Museum Collection,

Rasmuson Foundation Art Acquisition Fund Purchase

*Clothing of metal represents strength and longevity.
The use of nontraditional materials moves the visual
dialogue into the present. This is my way of honoring
the women of the North for their ability to survive
natural and cultural adversity, and for their artistry.*

—Rebecca Lyon

Ken Lisbourne

American, 1950–2017

Cape Thompson!, 2004

watercolors

Anchorage Museum Collection, Museum Purchase

When Iñupiaq artist Ken Lisbourne was a young boy, the United States Atomic Energy Commission proposed to create a major harbor near Cape Thompson on the Arctic Coast of Alaska. The artificial harbor would be created by burying and detonating a string of nuclear devices in a proposal dubbed “Project Chariot.” The local Iñupiat resisted the proposal, which they felt threatened their lives and the lives of the animals on which they depended. These watercolor paintings recreate Lisbourne's nightmares caused by this event.

Apayo Moore

American, b.1984, lives and works in Aleknagik, AK

We Can Do It, 2014

acrylic paint on canvas

Anchorage Museum Collection,

Rasmuson Foundation Art Acquisition Fund Purchase

Yup'ik artist Apayo Moore's painting depicts Elizabeth Peratrovich (1911–51), a Tlingit civil rights activist who helped to pass the first anti-discrimination law in the United States in the 1940s. Peratrovich is portrayed in the style of the World War II cultural icon "Rosie the Riveter," wearing black and red clothing with Tlingit designs and a matching bandana. The Seal of the State of Alaska is modified with images of an oil rig and bulldozer, while political signs dot the background—both referencing the Pebble Mine debate. Pebble Mine is a gold and copper mine which threatens Alaska's Bristol Bay watershed and salmon population.

Trevor Paglen

American, b. 1974, lives and works in San Francisco and Berlin

*NSA-Tapped Fiber Optic Cable
Landing Site, Morro Bay, California,
United States, 2015*

c-print and mixed media on navigational chart

Lannan Collection

For more than a decade Trevor Paglen has been making hidden aspects of America's military visible. His long-distance photographs of secret military bases, such as Area 51, and documentation of spy satellites in orbit are among his topics. In this diptych, Paglen maps and photographs the site off California's Morro Bay where the National Security Agency taps underwater fiber optic telecommunication cables, effectively spying on the populace. Paglen's work highlights how unaware we are of our government's actions.

John Baldessari

American, b. 1931, lives and works in Los Angeles

George Nicolaidis

California Map Project Part III:

California – Mexico Boundary Project, 1969

archival prints on mounted Dibond

Courtesy of John Baldessari, George Nicolaidis,
and Marian Goodman Gallery, New York and Paris

Boundary lines and borders between countries are arbitrary constructions serving geopolitical purposes. For their conceptual intervention in the landscape, Los Angeles-based artist John Baldessari and his friend George Nicolaidis transferred elements commonly found on maps to the actual physical landscape of California. Using several colors of pigment powder, the artists created a dotted line marking the boundary identified in maps on the border separating the U.S. from Mexico.

Ana Teresa Fernández

Mexican, b. 1981, lives and works in San Francisco

Erasing the Border

(Borrando la Frontera), 2012

video

duration: 3 minutes, 31 seconds

Courtesy of the artist and
Gallery Wendi Norris, San Francisco

Born in Tampico, Mexico, Ana Teresa Fernández moved to the United States when she was young, and her work reflects this binational identity. Fernández responded to the ongoing debates over immigration from Mexico to the United States in *Erasing the Border (Borrando la Frontera)*, a performance during which she painted the border fence separating Tijuana from San Diego blue, making it seem to disappear. This work also addresses themes of labor and gender, while creating a poetic intervention that proposes a world without borders.

Ed Ruscha

American, b. 1937, lives and works in Los Angeles

Intense Curiosity – Gross Neglect, 1980

oil on canvas

Collection of Palm Springs Art Museum,
Gift of Steve Chase

In *Intense Curiosity—Gross Neglect*, Ed Ruscha paints a sweeping, cinematic horizon ablaze with the colors of a Western sunset with a rounded form signaling the curvature of the earth. This painting suggests the passage of time across space, and while it could serve as wry commentary on the trajectory of a personal relationship, it may also be read as a summary of the drive toward discovery and colonization of new lands.

Martín Ramírez

Mexican, 1895–1963

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

Martín Ramírez 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.

Ana Mendieta

American, b. Cuba, 1948–1985, worked in Mexico and New York City

Untitled

from *Silueta Series, Mexico*, 1973–77, Estate prints
1991

estate color photographs

Private Collection, New York

During her short life, Cuban-born performance artist Ana Mendieta created timeless works that asserted her connection with nature, while remaining ephemeral. *The Silueta Works, Mexico* is a series in which the artist imprinted her form on sand, rock, and other materials, leaving behind an impression akin to a fleeting memory.

Nicholas Galanin

American, b. 1979, lives and works in Sitka, AK

Nep Sidhu

English, b. 1979, lives and works in Toronto, ON

No Pigs in Paradise, 2016

mixed media

Courtesy of the artists

Tlingit/Unangax artist Nicholas Galanin and Indo-Canadian artist Nep Sidhu collaborated on this gown, dedicated to missing and/or murdered First Nations women. Sidhu's textile is adorned with Galanin's hand-engraved metal adornments, as well as contemporary elements such as quilted puffer jackets. The puffer jackets are a reference to missing persons reports, which often state that the missing woman was "last seen wearing" a winter jacket. The "Pigs" in the title refers to individuals who exert violence against women. The artists see this gown as a symbolic garment for modern ritual and protection.

Wendy Red Star

American, born 1981, lives and works in Portland, OR

Spring, Indian Summer, Fall, Winter,
from the series *Four Seasons*, 2006

archival pigment prints on Museo Sunset fiber rag

Collection of Palm Springs Art Museum,
Gift of Loren G. Lipson, M.D.

Artist Wendy Red Star (Apsáalooke/Crow) injects humor into the representation of Indigenous women, challenging Native American stereotypes. She portrays herself as an Indian maiden in the photographic series *Four Seasons*, combining ceremonial and historic Crow cultural objects with artificial landscape elements such as AstroTurf. Red Star thereby pokes fun at romantic notions of noble American Indians existing “at one with nature.”

Sonia Falcone

Bolivian, b. 1965, works in Santa Cruz de la Sierra, Bolivia

Campo de Color (Color Field), 2017

terra cotta plates, dry pigments, spices, salts

Courtesy of the artist

Bolivian artist Sonia Falcone creates an immersive sensory experience with her installation, *Campo de Color (Color Field)*. Using a combination of colors, scents, and patterns, she shapes raw materials into a statement about globalism and the ways in which regions are interconnected through foods and spices rather than arbitrary geopolitical borders. Her installation also recalls the spice trade between historical civilizations, and the ways in which demand for salts, spices, and other materials drove colonial enterprise centuries ago.

Sonia Falcone, *Campo de Color (Color Field)* is made possible by the generous support of Dr. Roswitha Kima Smale.

Bruno Fazzolari

American, b. Mexico City, 1967, lives and works in San Francisco

Unsettled, 2017

Eau de Parfum

Courtesy of the artist

The gender-neutral perfume *Unsettled* was created by artist Bruno Fazzolari especially for the *Unsettled* exhibition. According to the artist, it is a fresh, creamy sandalwood scent with a delicious tea and pineapple accord (a blend of essences to create a new scent) that recalls a beach holiday. It includes an absolute (concentrated aromatic plant extract) of China black tea and sustainably harvested sandalwood from New Caledonia. The fragrance takes its inspiration from the history of the sandalwood and tea trade in the South Pacific as well as from a pineapple-themed perfume called “Colony,” launched by the house of Jean Patou in 1938.

Unsettled is available exclusively at Palm Springs Art Museum for the duration of the exhibition, and available for purchase in the Museum Store. Visitors are invited to test the perfume on their skin or on a provided test strip.

Daniel Schwarz

German, b. 1987, lives and works in Brooklyn

MDR (Micro Data Repository), 2017

WiFi router, custom software, aluminum prints,
aluminum shafts

Courtesy of the artist

Commissioned by the Nevada Museum of Art for the *Unsettled* exhibition, *MDR (Micro Data Repository)* consists of a hanging stack of three aluminum prints and a WiFi Router which hosts an openly accessible local file sharing platform. With *MDR*, artist Daniel Schwarz addresses the activities that occur in the Greater West due to the abundance of open space and inexpensive land. For example, in a remote area of Utah between Utah Lake and the Great Salt Lake, the National Security Agency (NSA) operates the Utah Data Center, also known as Bumblehive.

In response to the government's on-going surveillance at Bumblehive and elsewhere, Schwarz has created a local file sharing platform with essays, interviews, hands-on instructions, and information on civil liberties and rights. Visitors can download, contribute, and share by connecting to the platform with any WiFi-capable device, such as their smartphones, laptops, tablets, etc. The network functions locally and is not connected to the Internet.

Instructions to connect to the WiFi Network

Mobile phones:

Turn on Airplane mode

Activate WiFi and connect to *MDR*

On Android: if prompted, select '*Use network as is*'
Navigate to mdr.com in your browser

All other devices:

Connect to WiFi *MDR*

Navigate to mdr.com in your browser

Patrick Nagatani

American, 1945–2017

*Uranium Tailings, Anaconda Minerals Corporation,
Laguna Pueblo Reservation, New Mexico*

*Golden Eagle, United Nuclear Corporation Uranium
Mill and Tailings, Churchrock, New Mexico*

*Ground Zero. 'Operation Gnome' (December 10, 1961),
48 Kilometers Southeast of Carlsbad, New Mexico*

Trinitite, Ground Zero, Trinity Site, New Mexico

*Contaminated Radioactive Sediment, Mortandad
Canyon, Los Alamos National Laboratory, New Mexico*

*Kweo/Wolf Kachina, United Nuclear Corporation
Uranium Tailings Spill, North Fork of Rio Puerco,
Near Gallup, New Mexico*

1988-90

chromogenic prints

Collection of Nevada Museum of Art,
The Altered Landscape, Gift of the artist

Patrick Nagatani has spent many years making photographs that address nuclear testing, particularly in his adopted home state of New Mexico. Nagatani's *Nuclear Enchantment* series examines places impacted by the less-visible effects of nuclear testing—including radioactively contaminated land, sediments, and nuclear waste dumps in Mortandad Canyon southeast of Los Alamos, New Mexico.

Al Farrow

American, b.
1943, lives and
works in San
Francisco

*Classic Mimbres Black-on-White,
Style IV, ca. late 20th century,
Nuclear Fallout Shelter Sign,
from the Mimbres series, 1993*

*Classic Mimbres
Black-on-White,
Style IV, ca. late
20th century,
Mushroom Clouds
Over the Pueblos,
from the Mimbres
series, 1993*

polyester resin with clay filler and paint

Collection of Ray Beldner,
Courtesy of Catharine Clark Gallery, San Francisco

polyester resin with clay filler and paint

Promised gift of Timothy Anglin Burgard to the
Nevada Museum of Art, in honor of Al Farrow

Artist Al Farrow makes a statement about nuclear

testing with his *Mimbres* pottery series that he allegedly
“discovered” on a trek in northern New Mexico. His bowls resemble
meticulously restored artifacts from the Mimbres culture, yet bear Cold War–
era symbolism. Farrow once reflected, “Where do we test? Where there
is empty land. Where is the empty land? Always the last place the white man
would think of living.... This idea could also be applied to Bikini Island where
we kicked all the people off their island so we could test our bombs.”

Bruce Yonemoto

American, b. 1949, lives and works in Los Angeles

Sounds Like the Sound of Music, 2005

video

duration: 4 minutes, 14 seconds

Courtesy of the artist

With his video *Sounds Like the Sound of Music*, Bruce Yonemoto reframes a famous American song originally performed by Julie Andrews, “The Hills Are Alive,” from the classic 1965 film *The Sound of Music*. Instead of Salzburg, Austria, however, the setting is the Andean highlands; instead of Andrews, the performer is a young Peruvian boy singing in the Indigenous Incan language, Quechua. Yonemoto’s video relies on dissonance to make a statement about colonialism. Even though it is a living language spoken by an estimated eight to ten million people, it was thought to be an obscure language and was used as the basis for an imaginary tongue spoken by the character Jabba the Hutt in 1983’s *Return of the Jedi*, the third installment in the original *Star Wars* trilogy.

Emily Carr

Canadian, 1871–1945

***Zunoqua of the Cat Village*, 1931**

oil on canvas

Collection of the Vancouver Art Gallery, Emily Carr Trust

***Silhouette No. 2*, 1930–31**

oil on canvas

Collection of the Vancouver Art Gallery, Emily Carr Trust

Emily Carr described herself as “an isolated little old woman on the edge of nowhere.” Born in Victoria, British Columbia, she is perhaps the most celebrated Canadian artist of her generation. Shrugging off the Victorian norms of the day, she fearlessly set out to make modern paintings of subjects such as the totems of First Nations people of British Columbia and the rain forests of Vancouver Island. The agency of nature is expressed by the landscape of *Zunoqua of the Cat Village*, which teems with life force. A forest is in the distance and the foreground is a field of roiling waves of grass with a cabin and a barn in the middle ground. More than a dozen cats of varying sizes peer out eerily from the strange undulating field, with the largest cat in the foreground staring ominously at the viewer with an open maw, more akin to a panther than a barn cat. The stately totem figure appears to be retreating from the chaotic scene, symbolizing the destruction of First Nations culture as a result of white colonization in British Columbia. Totem poles—sculptural poles of cedar carved with images of ancestors and supernatural beings—were one of the artist’s most favored subjects, and at one point she endeavored to paint or draw all the totems in British Columbia as an act of historic preservation. Carr often humanized the totem poles her paintings as in *Silhouette No. 2*, which depicts, against the mountains and sea of the Canadian West, a stark totem-like figure that appears to have disembarked from the canoe beached on the shore.

Ed Ruscha

American, b. 1937, lives and works in Los Angeles

***The Uncertain Trail*, 1986**

acrylic on canvas

Collection of Anton and Jennifer Segerstrom

Adapting the more familiar iconography of the American West, Ruscha's cinematic painting from 1986 titled *The Uncertain Trail* depicts a trail of covered wagons and riders on horseback in dusky grays, with atmospheric effects suggesting the dust kicked up by the wagons. The diagonal composition hints at a physical progression over time and space and creates an impression of the westward trail followed by many settlers. The title, which is painted in the upper left corner, then redacted, adds a note of mystery to the imagined outcome of the voyage.

Mark Bradford

American, b. 1961, lives and works in Los Angeles

Rat Catcher of Hamelin IV, 2011

mixed media collage on canvas

Museum purchase with funds provided by Donna MacMillan, the Contemporary Art Council, the Annette Bloch Acquisition Fund, the Collectors Forum, the Dorothy and Harold Meyerman Honorary Fund, Myrna Kaplan, and funds derived from a previous gift from Mr. and Mrs. Samuel H. Maslon

Rat Catcher of Hamelin IV is the fourth section of a four-panel painting based on a series of fifty billboards gathered from the Leimert Park neighborhood of South Central Los Angeles where Bradford grew up and maintains his studio. The LAPD created the billboards to enlist the assistance of citizens in gathering information about a notorious serial killer, dubbed "the grim sleeper" due to a break from 1988 to 2002 in his string of murders. After apprehending the killer, police discovered over 1,000 photographs of African American women in his home. The police released these photographs through billboards and on a public website with the stated purpose of discovering additional victims to the ten that were confirmed. Bradford was astonished that the privacy of the women in his neighborhood could be violated by such a public display merely because they had been stalked and photographed. For the artist it seemed to indicate a callous disregard for the social fabric of his community. As a result, he set about collecting these billboards as the basis for the layers of his collaged canvas. Through his signature manipulations of sanding and stripping, Bradford simultaneously obscures and reveals the narrative subtext that led to the political and personal assault that the billboards represented. Broken words and picture fragments are all that remain of the billboards as he

turns them into an abstract composition of vibrant and luminous colors. Of course, the title of his painting also references the famous legend of the Pied Piper, who was betrayed by the citizens of Hamelin after ridding their town of rats and took his revenge by stealing their children.

Agnes Pelton

American, b. Germany, 1881–1961

Seeds of Date, 1935

oil on canvas

Collection of Palm Springs Art Museum,
Gift of Ruth and Don Marx Family

A resident of Cathedral City, from 1931 until her death in 1961, Pelton is best known for her abstract spiritual paintings. She also painted landscapes of the local area, which she sold to local collectors and visitors.