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Goldwell Open Air Museum's programs are supported in part by grants from the Nevada Arts Council, a state agency, the National Endowment for the Arts, a federal agency, and by the Nevada Commission on Tourism.

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 Goldwell Open Air Museum

our mission

To preserve, present, and encourage artistic exploration in and of the Amargosa Desert - an evocative landscape along the eastern edge of Death Valley National Park.

This mission is achieved through the care and preservation of a 15-acre outdoor sculpture park near the ghost town of Rhyolite and through an artist residency program in the Museum's nearby Red Barn Art Center.

Admission to the museum is free.

The Museum is open 24 hours a day, 7 days a week. Gift shop hours vary.

Directions: The Gold Well Open Air Museum is located in the State of Nevada near the ghost town of Rhyolite. It is approximately 4 miles west of Beatty off of State Highway 374, the road that leads to Death Valley, California. Beatty Nevada is 115 miles north of Las Vegas on Highway 95.

**PLEASE DO NOT DRIVE VEHICLES ON THE SCULPTURE PARK GROUNDS.
PARKING IS AVAILABLE AT THE SITE FOR OVERSIZED VEHICLES AND BUSES.**

For more information:

GOLDWELL OPEN AIR MUSEUM P.O. Box 405 Beatty, NV 89003

goldwellmuseum.org • (702) 870-9946 • Email: goldwellmuseum@gmail.com

Red Barn Art Center



The Museum's Red Barn Art Center is a 2,250 square foot facility located in the Bullfrog Townsite just southwest of the Museum and the ghost town of Rhyolite. The Barn houses a large multipurpose studio/exhibition/performance space and a smaller private studio. It serves as the base for a year-round invitational artist residency and workspace program for visual, performing, literary and media artists, and occasionally presents exhibits, programs and workshops for the general public.

Check the Museum's website and Facebook page for announcements of upcoming opportunities. The Red Barn Art Center is also available to groups as a meeting and program space. Write us at goldwellmuseum@gmail.com to discuss your needs.

DEATH VALLEY PROJECT: THE MAKING OF THE LAST SUPPER SCULPTURE

DVD (2004) (Morgan/Hackett)

The bringing together of European artistic sensibility and the rural culture of a small desert town created both poignant and humorous moments and two worlds forever united. The film answers the questions of millions of visitors on how The Last Supper came into being and what motivated the artist, Albert Szukalski, to place it there. The DVD includes 50 minute film, music video, bonus interviews and a 16-page booklet including an essay by noted arts writer William L. Fox. Available in the gift shop or online at goldwellmuseum.org store. FREE to Nevada libraries, request at: goldwellmuseum@gmail.com.

The Goldwell Artist Residency will be reinstated soon! Please check our website for updates and the past archive.

goldwellmuseum.org

Also check out "Shiny Things - Goldwell After Albert Szukalski" on YouTube.com

SINCE 1984

"Art Where it Seemingly Shouldn't Be..."

goldwell

open air museum



Albert Szukalski in 1984 with his world famous sculpture "The Last Supper"



goldwellmuseum.org

GOLDWELL OPEN AIR MUSEUM *ORIGINAL COLLECTION & RECENT AQUISITIONS



***The Last Supper (1984) Albert Szukalski**

The Museum began in 1984 with the creation and installation of a major sculpture by Belgian artist Albert Szukalski, titled "The Last Supper" - a ghostly interpretation of Christ and his disciples sited against the backdrop of the expansive Amargosa Valley.

To make the life-size ghost figures, Szukalski wrapped live models in fabric soaked in wet plaster and posed them as in the painting "The Last Supper" by Leonardo Da Vinci. When the plaster set, the model was slipped out, leaving the rigid shroud that surrounded him. With more refining, Szukalski then coated the figures with fiberglass making them impervious to weather.

In subsequent years, three additional pieces were added to the site by three other Belgian artists who, like Szukalski, were major figures in European art with extensive exhibition records, but who chose to create in relative obscurity in the Nevada desert near Death Valley in the early 1990s.



***Ghost Rider (1984) Albert Szukalski**

Constructed like the Last Supper, a local Beatty resident donated his effort and bicycle to the piece.



***The Pink Lady (1991) Dr. Hugo Heyeman**

Refers back to classical Greek sculpture while maintaining a pixelated presence in the high-tech world of the 21st century.



***Icara (1992) Dre Peeters**

Icara represents a female counterpart to the Greek myth of Icarus, the boy who tried to fly to the sun with wings bound with wax. The figure was hand-carved on site.



Serving Ghost (1984) Albert Szukalski

A private commission that was donated to the Museum in 2010 by Art & Patricia Adams. Originally, the ghost was serving from a set of vertical wooden bottles that eventually disintegrated. The low profile artist's palette was more recently interpreted.



Rhyolite's District of Shadows (2006) Eames Demetrios

This plaque is one of more than 120 placed around the world commemorating places and events of importance in a parallel universe that includes in its embrace our linear world. Learn more about this global storytelling project at www.kcymaerxthare.com



***Tribute to Shorty Harris (1994) Fred Bervoets**

Shorty Harris was a legendary prospector in Rhyolite. His hopeful Companion, a penguin, represents the artist who always felt out of place in the desert.



Sit Here! (2000) Sofie Siegman

Originally created as an artist-in-residence project at the Lied Discovery Children's Museum in Las Vegas, the couch was rescued, relocated and rehabilitated at Goldwell in 2007 and was maintained until unrepairable in 2022.



1000 in 1 Cranes (2016) Cierra Pedro

The 1,000 in its title refers to the 1,000 small paper cranes that are strung together in a "senbazuru," a traditional gift at weddings and sometimes for newborn babies. The size of the metal crane is calculated to roughly equal the total size of the 1,000 paper cranes, so it is 1,000 in 1.



Portone (2021) Amanda Phingbodhipakkiya

The title meaning 'doorway' in Italian, is a meditation on restoration and transformation, and the hidden power that lies within us all. It is modeled after a beta sheet, a critical substructure that makes up the protein catalase.



Keep Going (2023) Michelle Graves

This sculpture, made possible by a Nevada Arts Council Project Grant, purposely reads upside-down. Upon closer look, the sun (and moon) casts a continuously moving shadow that does read "Keep Going," a simple yet involved and valuable reminder.



Diptown (2024) Irina & Stanslav Shminke

Facing political dangers in their native Russia, the Shminkes fled to Turkey and Mexico before finding asylum in the U.S. Inspired by Burning Man and an earlier visit to Death Valley and Rhyolite, they created this piece based on a Russian legend of a partially buried town adopted by children as a place of play.



"Medicine Wheel" made by visitors over time

A "medicine wheel" is an ancient and sacred symbol used by many Native American tribes. The purpose is for participants to walk slowly to the center while praying or meditating for healing powers.



Goldwell Visitor Center

This house was moved from Rhyolite to the nearby town of Beatty where it remained for many years. In the early 90's it was hauled back up to Goldwell by Albert Szukalski and friends. They repaired it and added the porch to function as a visitor center complete with historical photos and information.



Rhyolite Ghost Town 1904 - 1924

Rhyolite, home of the Bullfrog Mining District prospectors, started as a two-toned mining camp by Frank "Shorty" Harris and Ernest "Ed" Cross in 1904. It boomed into a town of 5,000 within six months then dwindled after a financial panic in 1907. Rhyolite is one of the most photographed ghost towns in the West.