

The background of the page is a complex, abstract pattern of concentric, rounded rectangular lines. The lines are arranged in a way that creates a sense of depth and movement, with some lines curving and overlapping others. The color palette is soft and natural, featuring shades of yellow, light green, and pale blue, all set against a white background. The overall effect is reminiscent of traditional woven patterns or perhaps a stylized map of a region.

# Papua New Guinea

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# Art in Embassies

## U.S. Department of State

Established in 1963, the U.S. Department of State's Office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program in the 1950s and a decade later President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates exhibitions for the representational spaces of all U.S. Ambassadors' residences and new embassies worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a "footprint that can be left where people have no opportunity to see American art."

# Piksa na kaving insait ol embesi

## U.S. Stet Dipartmen

Kamap long 1963, displa U.S. Stet Dipartmen Opis, we oli kolim long Art in Embassies o ( A-I-E ) isave mekim wanpla bikpla wok tumas long sowim na putim kam aut ples klia ol piksa na kaving, wantaim tu ol stori blong kantri. Displa Haus we ol piksa na kaving blong tete istap long em, long nambawan taim iluksave pinis long displa visol art progrembifo taim ilukim pinis olsem displa wok blong piksa na kaving bai kamap bikpla, na tru tru, tenpla krismas behain, long yar 1950, ilukim pastaim U.S President John F. Kennedy igivim luksave long displa, Global Visol Arts Progrem na makim nambawan direktor blong displa progrem. Wantaim moa long tu hundrepla hap, AIE isave sowim ol displa piksa na kaving to long Haus blong ol maus manmeri blong gavman ovasis, olsem blong kantri U.S na ol niupla opis blong US long ol narapla kantri long ples graun isave kisim na luksave long ol piksa na kaving blong kantri na ol kantri we opis blong U.S istap long em. Displa ol so isave givim sans long ol manmeri blong narapla kantri long lukim na skelim ol kainkain piksa na kaving blong kantri blong ol na kantri Amerika we displa tu isave givim bikpla luksave long bikpla wok blong AIE we iwinim ol narapla.

Ol wok A-I-E isave mekim igivim sans long ol man meri, husait bai nogat sans long go lukim ples Amerika, long iken igat sans lukim wer planti isave tok "lek mak wer iken stap long ol lain husait bai nogat sans long go long Amerika iken lukim kaving na piksa blong Amerika."

# Introduction

## Collection

In the collection installed at the U.S. Embassy in Port Moresby, the U.S. Department of State and Art in Embassies celebrate the rich biodiversity of Papua New Guinea through artworks that embrace and expand the traditions of wildlife illustration and wood carving. In paintings, sculptures, and assemblages by artists from the United States and Papua New Guinea, topographical features, plants, and birds are shown not only realistically but also through symbolic imagery and material invention. By broadening the depiction of the natural environment and its inhabitants beyond early taxonomical motivation, the contemporary artworks in the Port Moresby collection present a study of life in movement, and of a vibrant world that remains resolutely full of splendor and wonder.

Many of the artists take as subject matter the figure of the bird, utilizing the animal's longtime allegorical significance from the Pacific islands to North America, and beyond, as a creature representing flight, rebirth, and peace. Within this single avian genus is found, particularly in Papua New Guinea, an exuberant diversity of plumages and colors, of both native and migratory species. Indeed, the range of specific types of birds included in the collection is matched only by the idiosyncratic, personal ways in which they are depicted by the collection's artists, such as in a triptych by Seattle-based painter Michael Dickter, whose finely drawn beaks recall the paintings and drawings of early ornithologists. But in Dickter's work, the birds of a feather dissolve as though in a blur with loose drips that invoke the sense of freedom. Similarly, in a work-on-paper by the late, celebrated artist Rick Bartow, who was a member of the Wiyot tribe of Northern California, an eagle is brought to life in saturated pigment with broad strokes that match the confidence of the bird. Other artists are more abstract in their suggestion of plumage, such as Keith Long's pieces transforming found wood elements into a wing-like arch, or in assemblages by Santa Fe-based Hopi artist and designer Ramona Sakiestewa, who traces the graphic outline of a raven in cut-paper and crosses it with silk thread.

Like the overlapping arrangement of feathers, material layering is used by artists throughout the collection, creating formal and conceptual depth. In a sculpture by Rose B. Simpson, from the Santa Clara Pueblo in New Mexico, a clay figure is draped and wrapped in an accumulation of materials, including welded metal and leather. With an imaginative rather than traditional outfit, the striking statue offers a consideration of how personal expression extends

and challenges expectations of native dress. Other artists in the collection yield process-driven works from meditative and committed exploration of material, in which seemingly small gestures accumulate into large-scale impressions of natural forces. A tactile double-sided painting by Los Angeles-based artist Dashiell Manley appears almost to shimmer with changing vantage points, allowing both a psychological submergence and an echo of the reefs around Papua New Guinea, while a series of nine shadowboxes by Florida-based artist Amy Gross renders in exquisite detail some of the various flowers and fungi found in Papua New Guinea, using plastic craft store beads and acrylic yarn to painstakingly depict an effusion of plant growth in everyday materials.

With works by eighteen artists, including several newly commissioned pieces, the collection at the U.S. Embassy in Port Moresby provides a deeper view of how artists connect their personal inquiries to the broader natural world. In these artworks, archetypal forms such as waterfalls and birds are given expression in the distinctive visual vernacular of each individual artist. Taken together, the collection is a lyrical reflection on how artists have long found meaning and inspiration in natural surroundings, and a colorful evocation of the lives that inhabited the land before us, as well as the wild lives with whom we share the earth today.



**Susan Wu**  
Writer

# Luksave

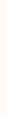
## Oi Piksa Na Kaving

Insait long ol samting we istap long U.S. Embassy long Mosbi, U.S. Stat Dipartment wantaim n Art insait long Embesi iluksave na hamamasim ol wok blong ol artist blong yumi we isowim na putim aut ples klia ol kainkain gutpla bus, wara, abus na graun blong Papua Niugini , pasin kastom na tu ol kaving oli mekim long diwai. Insait long ol displa ol piksa na kaving , ol artist blong United States na Papua Niugini idrawim na kamapim isowim olgeta bus, na ol pisin iolsem tru tru samting tasol nogat, em ol piksa tasol we oli usim sampla kain ol hap kolos na kala long mekim. Long mekim bikpla displa ol stori blong ol long bus, abus, diwai na wara, we ol pipol isave useim , displa ol piksa na kaving we oli bungim istap long Mosbi igivim sans long yumi wanwan lainim stori blong bipo taim ol tumbuna iwok long raun raun long painim gutpla ples long sindaun na tu mekim yumi luksave long olgeta gutpla samting istap raunim yumi manmeri blong displa graun.

Planti blong displa ol artist insait long piksa oli drawim, oli iuseim piksa blong pisin na stori blong pisin long hau em isave flai long wanpla ples igo long narapla olsem long Pasifik igo olsem long North Amerika na ol narapla hap, na tu oli usim piksa blong pisin long markim stori blong kamapim ken na wanbel pasin. Igat kainkain pisin istap, tasol, wanpla pisin tasol, oli painim long Papua Niugini , em wanpla kain pisin wantaim kainkain kala skingras. Itru, igat kainkain piksa blong ol kainkain pisin istap tasol wanwan artist yet, long wei blong em, iken putim aut klia stori blong displa pisin em yet idrawim, kain olsem wanpla whiteman husait istap long wanpla ples long Amerika oli kolim long Siatol, nem blong em Michael Dikta, husait isave drawim piksa blo maus blo pisin tingim igo bek lo ol wok blo ol lain husait isave mekim wok painim na lukluk lo haus na bik bus we pisin istap long, em wanpla bikpla saveman husait isave mekim wok painim aut long ol kainkain pisin long ples graun. Tasol insait long ol drawing o piksa we Dikta imekim ishowim ol skin-gras blong pisin ino luk klia tumas na igat sampla kain luslus wara ipundaun long displa skingras blong pisin, we bai mekim man iluksave, tingim na hamas olsem yumi fri. Wankain, long wanpla narapla wok, we bikpla artist, husait idai pinis, Rick Batou, em memba blong Waiyot Traib blong Noten Kalafonia, ibin drawim wanpla tarangau we displa piksa isowim stret strong blong displa bikpla pisin. Ol narapla artis isowim tu piksa bong ol skingras blong pisin kain olsem wanpla piksa blong Kit Long we em iusim ol hap diwai long kamapim wing o han blong pisin, wanpla narapla artis, husait is stap lon Santa Fe long Amerika, Ramona Sakistewa husait iusim cut pepa long traceim piksa blong wanpla raven na behain crosim displa pepa wantaim silk tret.

Wankain olsem hau ol skingras blong pisin isave stap long skin blong ol, ol artis tu i usim sampla kain ol material o hap kolos long mekim ol wok blong ol ikamap nais tru. Displa meri Rose B. Simpsen ibin usim clay wantaim sampla ol narapla material na iron wantaim leta long kamapim tu wanpla statu long wanpla ples oli kolim long Santa Klara insait long Niu Mexsiko. Displa kain tingting blong displa meri isoim olsem yumi ino nid long lukluk tasol long usim ol tingting blong bipo long kamapim tumbuna bilas, yumi iken usim ol gutpla tingting insait long het blong yumi wanwan long kamapim kain samting tu olsem statu meri yah ikamapim wantaim wanem ol material em iken painim long mekim wok. Planti blong ol displa wok blong ol artist isoim osem ol yet iwok hat long mekim wok painim aut long ol material ol ibai usim, wanem kala oli ken usim na taim piksa ikam aut, em luk nais tumas. Wanpla narapla bikpla piksa, we bikpla artist blong Los Angeles long Amerika, Dasiel Manli idrawim isoim kainkain kala we bai pulim tingting blong yu na tu mekim yu tingting ol rif blong Papua Niugini na narapla piksa wer narapla artis Ame Gros, husait stap long Florida, drawim, isoim piksa blong flawa na funki wer istap long Papua Niugini, meri yah usim ol bids na bilum rop long mekim displa piksa.

Wantaim wok blong etin artist, na wok blong sampla niupla artist inau stap wantaim ol narapla long U.S. Embesi long Mosbi na olgeta displa igivim sans long ol man meri iken lukim na skelim hau olgeta displa kainkain artist iusim tingting blong ol long drawim na kamapim ol displa gutpla naispla piksa. Insait long olgeta displa piksa na kaving, ol piksa blong wara kalap na pisin long narapla sait itokim tu stori blong artist long way blong em yet. Bungim olgeta wantaim, olgeta displa ol koleksion blong ol artist is soim hau ol yet wanwan ipainim luksave na bel isi long ol bus, wara, abus na graun stap raunim ol na kalaful stori blong laip wer istap pas long graun bipo, wantaim tu ol abus, we nau yumi stap wantaim long displa ples graun.



### **Susan Wu**

Em meri iraitim displa stori







1946 — 2016

Mama karim em long yar 1946 na em idai long yar 2016

A tribal member of the Mad River Band of Wiyot Indians, Rick Bartow was among the most revered artists of his generation, creating work across sculpture, drawing, and painting that helped develop a vital discourse about contemporary Native American art. Bartow's expressive works feature birds and other animals, often depicted on the edge of physical and spiritual change or resurrection. As in *Eagle*, the animals are those important in oral traditions or indigenous to the coastal Oregon region where Bartow was born and died, connecting Native American transformation stories to the artist's personal history as a Vietnam War veteran and Bronze Star Medal recipient, and to the lifelong musician's literary and musical references. Bartow is perhaps best known for the monumental sculpture, *We Were Always Here*, two old-growth cedar trees carved with a bear and a raven that gaze out onto the National Mall from the entrance to the Smithsonian National Museum of the American Indian in Washington, D.C. A graduate of Western Oregon University, Bartow's work has been displayed in the Jacqueline Kennedy Garden at the White House and in the collections of the Brooklyn Museum, the Denver Art Museum, and the Philadelphia Art Museum, among more than 100 public collections internationally.



**Eagle**, 2009

Pastel, graphite on paper

Overall: 40 × 26 in.

101,6 × 66 cm.

Wanpla wanples blong wara ban blong ol Waiot Indian, Rick Batou em wanpla bikpla artis husait isave kisim bikpla luksave long wok blong em long sait blong mekim skulpcha, drawim, na tu long sait blong peint na tu wok blong em ihalivim long kamapim bikpla luksave long wok blong ol asples lain blong Amerika. Long wok blong em Batou isave peintim na drawim planti piksa blong ol pisin na ol narapla animal blong bus we isave givim tok piksa long hau man iken wok bung wantaim neitsa long painim senis long bel na tingting. Long displa buk blong em, *Tarangau*, Batou istori long tumbuna stori blong em, ples we mama karim em long em na long wanpla nambis ples oli kolim long Origon, stori tu long laif blong Batou yet, hau em istap, taim em ibin go fait long Vietnam, em ikisim bikpla luksave taim gavman blong em igivim em Brons Sta Medol na tu ol stori blong sampla musik. Displa man Batou, ibin kisim bikpla luksave stret long wanpla skulpcha, em ibin mekim na oli kolim long, *Bai Yumi Stap wantaim Oltaim*, displa skulpcha, isoim tupla olpla diwai, oli kolim long sida, wantaim wanpla Be na bilakpla pisin Reven, displa tupla animol wantaim lukluk igo long bikpla dua blong Nesene! Mol na igo yet olsem long Smithsonen Nesene! Musium blong ol Amerikan Indian long Wasingten, D.C. Batou ibin pinisim skul long Westen Origon Universiti, ol wok blong em em oli save putim insait long Jacklin Kennedy Gaden long Wait Haus na tu long Bruklin Musium, Denva Art Musium, na Filadelpia Art Musium, em igat moa long wan Jack-lin ol wok blong em we oli putim aut long ol ovasis kantri tu.



**Tarangau**, 2009

Pastel, grapait antap long pepa

Overall: 40 taims 26 ins

101,6 taims 66 sentimita



*“Bartow’s expressive works feature birds and other animals, often depicted on the edge of physical and spiritual change or resurrection. As in **Eagle**, the animals are those important in oral traditions or indigenous to the coastal Oregon region, connecting Native American transformation stories to the artist’s personal history as a Vietnam War veteran.”*

*left*

**Eagle**  
2009

**Tarangau**  
2009

**Born 1972**  
**Mama karim long yar 1972**

Based in Port Moresby, Clinton Caleb works across mediums to create vibrantly saturated images celebrating his native Papua New Guinea. In digital artworks featuring such wildlife as the green beetles of Simbai, the crowned pigeon, or the *Heliconia* plant, Caleb accentuates and applies pigment wash to photographic images to “unite and harmonize” through color and create a dreamlike combination at once photorealistic and fantastical. “As a kid, I heard about the recent discovery of the people of Simbai. That was about forty years ago, and the story was amazing,” Caleb recalls, of the indigenous group whose traditional beetle-shaped headdress, often reaching more than 30 centimeters or 12 inches, he paints in *Simbai Beetle*. Caleb’s works also often feature *bilas* and *tatanua* masks, traditional garments made of wood, pigment, fiber, and shell for times of ceremony. “I believe in our culture and the beauty and knowledge of it, as well as our flora and fauna’s beauty. It is all about reminding ourselves what beautiful earth we live in,” said Caleb, who is also a noted graphic designer. Caleb is a graduate of the University of Papua New Guinea in Port Moresby.

**Simbai Beetle**, Undated  
Digita Painting  
39 2/5 × 31 1/2 in.  
100 × 80 cm.

**Bilas Pisin**, Undated  
Acrylic on canvas  
39 2/5 × 31 1/2 in.  
100 × 80 cm.

Clinton Caleb isave stap long Pot Mosbi na isave kamapim ol gutpla piksa we save luksave long as ples blong em Papua Niugini. Insait long ol wok blong em, displa man isave luksave long ol samting blong bus olsem displa binantang blong ples Simbai, pisin, o displa *Heliconia* flawa, Caleb isave useim pikment was long ol piksa blong em long bungim wantaim olgeta displa *kala na kamapim* wanpla kain gutpla piksa olsem kain long driman we isave kirapim na mekim piksa ikamap olsem tru. “Taim mi stap mangi yet mi harim stori blong ol lain long displa ples oli kolim Simbai. MI harim displa stori olsem inap forpla ten yar igo pinis, na displa em wanpla kain stori,” Caleb salim tingting igo bek, long ol asples lain, husait isave useim binatang kain singsing bilas long het ,we mak moa long 30pla sentimita o 12pla ins, em ipeintim insait long *Simbai Binatang*. Wok blong Caleb isave soim *bilas na tatanua* karamap blong pes, bilas blong ol tumbuna we oli mekim long diwai, pikment, faiba na sel blong ol bikpla kibung. “Mi gat bilip long tumbuna pasin blong ples, gutpla kala na save blong displa pasin na tu gutpla lukluk long bus na flawa blong ples. “Olgeta displa gutpla pasin istap long mekim yumi luksave long gutpla ples graun yumi stap long em,”Caleb mekim displa toktok,em tu wanpla man husait isave mekim wok olsem grapik desaina. Caleb pinisim skul long Universiti blong Papua Niugini long Pot Mosbi.

**Binatang blong Simbai**,  
Nogat mak long em  
Digitol peinting  
39 2/5 taims 31 1/2 ins  
100 taims 80 sentimita

**Bilas Pisin**,  
Nogat mak long em  
Akralik antap lon kenves  
39 2/5 taims 31 1/2 ins  
100 taims 80 sentimita



*above*

**Simbai Beetle**

Undated

**Binatang blong Simbai**

Nogat mak long em



*above*

**Bilas Pisin**

Undated

**Bilas Pisin**

Nogat mak long em

# Michael Dickter

Michael Dikta

**Born 1952**

**Mama karim em long yar 1952**

In the late 1990s, Michael Dickter did a series of paintings based on the myth of Icarus, with the doomed child's wax wings bringing Dickter to the subject of birds. "Birds had always appealed to me for that thing of fleeting beauty. Flowers die fast, birds live fast, preciousness is fleeting," he says, adding that his interest in the theme redoubled after a bout with cancer in 2008. "Also, birds are just frickin' free. In a way, no other creatures are," he says. Against a plaster-like foamcoat substrate, Dickter's 2019 piece *Come Together* highlights the underdrawings that have been part of the process of frescoes since the early Renaissance. "The Port Moresby commission in many ways was the culmination" of a longtime exploration into how to subvert formal composition: the classical swoop of birds takes flight against a minimalist background that is at once empty of its own content but not an unattended void either—simply "background." Though Dickter's birds are remarkably lifelike, they too are an illusion or myth. As paintings, as compositions, they are accumulations of gestures, and it is in these marks that the painter conveys "huge emotion," explains Dickter. "I want to see and feel the human hand. I seem to be drawn to a realistic style of painting, but I always want to subvert it" by allowing drips, or by distressing the figures with rubbing, erasing, sanding, and dissolving to emphasize both the act of artmaking and the transience of life." Dickter's work has been exhibited widely and is included in the collections of the Woodson Art Museum, Wisconsin, and the University of Iowa.

## **Come Together, 2019**

Oil and graphite on wood panel,  
foam coat primer

Triptych Overall: 60 × 180 in.

Each, of 3 panels: 60 × 60 in.

Klostu long pinis blong yar 1990, displa man, Michael Dikta ibin peintim sampla piksa na wanpla blong displa ol piksa ilukim em ibin peintim piksa blong wanpla pikinini, tumbuna stori blong bifo itok displa pikinini, nem blong em Ikarus, igat tupla wex wing na long displa hap, em ikisim nem long drawim na peintim ol pisin. "Mi save hamamas tru long lukim ol pisin bikos long naispla kala blong ol." Flawa idai hariap, ol pisin isave livim laif blong ol hariap, usim taim na livim laif blong yu gut," em itok, em go het yet long tok tingting blong em kirap long go het long mekim wok behain long bikpla pait blong em wantaim sik kensa long yar 2008. "Na tu, ol pisin em ol save fri long raun raun long laik blong ol. "long wanpla kain wei we nogat narapla samting iken," em itok. *Kam Bungwantain*, displa 2019 piksa blong Dikta itraim long soim ol manmeri hatwok ol artis blong bifo long taim blong Renaissens na ol artis blong tete isave bungim long kamapim gutpla piksa. "Displa Pot Mosbi Komison ibin kamap olsem" behainim planti lukluk skelim long how long kamapim: kain olsem pisin ikirap lusim ples we bek graun ikamap empty tasol in min inogat stori blong em- kain olsem "bek graun." Sapos yu lukim ol pisin Dikta isave peintim bai yu ting ol tru tru tasol nogat, em ol peinting tasol. Ol displa piksa em wok blong han iwok na displa hanmak isoim "bikpla filing" tru long man ipeintim filing displa man, Dikta itok. "Mi laik lukim na pilim han blong man. Iगत wanpla samting isave pulim tingting blong mi long kamapim wanpla stail peinting tasol planti taim, mi save haitim" taim mi save larim ol peint idrip, o mi save mekim nambaut long ol piksa taim mi rausim, rabim, disolvim na sanim, ol piksa blong mi long mekim man lukim na luksave long wok blong kamapim piksa na kaving na tu luksave olsem olgeta gutpla samting ino save stap longpla taim. Ol wok blong Dikta istap long planti hap na tu long Art Misium, Winkonsin na Universiti blong Aiyowa.

## **Bung Wantain, 2019**

Oil na grapait antap long diwai penol  
na fom koat praima

Triptais Olgeta yet: 60 taims 180 ins

Wanwan, blong 3 panel: 60 taims 60 ins



*above*

**Come Together**  
2019

**Bung Wantain**  
2019

## Born 1942

### Mama karim em long yar 1942

In his carved and painted wooden works, John Geldersma collects and refashions a wide range of visual references from cultures worldwide. “Really, basically, my work is very influenced from ‘primitive’ art,” he says. But in Geldersma’s sculptures, the forms of ritual objects are filtered into ambiguous symbols that are meant to invite general “meditation” or “contemplation.” Seeking the broad idea of the “immediately human” rather than the specificity of religious or spiritual beliefs, the works are deliberately stripped of any ornamentation reminiscent of medieval spires or totem poles in favor of simple points with only color to “increase the magic.” Arranged in groups on the wall or in an installation, Geldersma’s *Spirit Poles* make an atemporal argument for the existence of what the artist calls “archetypal” forms that exist beyond cultures or at their intersections—such as Geldersma’s “Bayou past” upbringing in New Orleans with its blend of French, Spanish, African American, Caribbean, and Native American cultures. “East and West, yesterday and tomorrow exist as a confused jumble in each one of us. Different times and different spaces exist in a here and now that is everywhere at once,” Geldersma says. He received a Master of Fine Arts degree from Rutgers University in New Brunswick, New Jersey, and a Bachelor of Fine Arts degree from the University of Louisiana at Lafayette, where he taught for twenty years and his work was the subject of a career retrospective in 1994.



### **Spirit Poles, 2020**

Wood, paint

Dimensions vary

Long ol kaving em imekim wantaim diwai, John Geldesma ipainim na mekim ken planti samting wantaim diwai we iluksave long kainkain pasin kastom blong ol kainkain hap long ples graun. “Olgeta wok blong mi em mi save kisim tingting long ol bifo piksa na kaving,” em itok. Insait long ol kaving blong Geldesma, olgeta ol kaving we ol tumbuna isave usim bipo long lotu, em isave rausim ol kainkain hanmak na putim ol gutpla mak we bai givim “bel isi” o “gutpla tingting”. Painim bikpla tingting blong “ quik taim man” na ino lukluk na skelim sampla lotu o bilip blong ol spirit, ol wok em isave raus long ol samting bilas na long ples blong em, oli mekim mak wantaim kala long “mekim go bikpla magik” Insait long grup long wol, Geldema iputim ol *Spirit Pol* long mekim man tingting long wanem displa artis ikolim “artstaipol” fom wer isave stap beksait long pasin tumbuna o long rot bung, kain osem —wanpla blong Geldaman em ikolim “Beiyu pas” bipo taim em liklik na stap long ples Niu Olins we igat kainkain lain blong kain kain kantri oli kolim ol long Frens, Spenis, Afrikan Amerikan, Karibin na ol asples lain blong Amerika yet. “Eas na Wes, aste na tumora kamap bai mekim yumi olgeta faul long yumi yet. Kainkain taim na kainkain speis istap long hia na nau displa istap long olgeta hap long seim taim,” Geldesma tok. Em ibin kisim bikpla save na Mastas Digri Pepa blong em long Fain Arts long Rutgas Universiti long Niu Branswik, Niu Jesi, na narapla digri pepa blong em long Luisana Univesiti long Lafayette, we em isave lainim ol sumatin inap long twentypla krismas na wok blong em ilukim ibin go bikpla long yar 1994.



### **Spirit Poles, 2020**

Diwai na peint

Kainkain sais blong samting





*above*  
**Spirit Poles**  
2020  
**Spirit Poles**  
2020



*“Seeking the broad idea of the ‘immediately human’ rather than the specificity of religious or spiritual beliefs, the works are deliberately stripped of any ornamentation reminiscent of medieval spires or totem poles in favor of simple points with only color to ‘increase the magic.’”*

above  
Detail View

# Amy Gross

Ame Gros

**Born 1942**

**Mama karim em long yar 1942**

In a commission of nine shadow boxes for the Port Moresby Embassy collection, sculptor Amy Gross used materials commonly marketed for crafting—such as plastic beads, paper, and acrylic paint—to create intricate, dimensional microcosms of natural life. In their level of detail and classical composition, the still-lives recall Flemish old master paintings from the sixteenth and seventeenth centuries, in which an abundance of nature is presented on the edge of decay. Gross presents a “full-throated celebration of life undercut by suggestions of transience,” as she explains, in which a staggering diversity of life is also poised on the edge of disintegration. Paired in the works with such ebullient native species as the walking leaf, the ghost pipefish, and a scarlet-and-blue paradise kingfisher are spores and fungi representing the cyclical nature of the ecosystem. “It was as if the island was saying to me, this is beyond what you can invent,” says Gross, whose work was exhibited at the Craft and Folk Art Museum in Los Angeles and the Minnesota Museum of American Art in St. Paul.

Rendered in unnatural materials, the plants and animals are suffused with the suggestion of human narrative and a nod to the posed theatricality of wildlife dioramas at museums of natural history. The works, like the Florida-based artist’s home state, exist in “a place in a continuous tug of war between suppressing natural forces and nature’s vehement insistence: hurricanes, invasive species, climate change,” says Gross, a graduate of the Cooper Union, New York. “I think often about a future time when recreations of nature will be the primary examples we have of what was, made of materials best available to us.”

**Nine Shadow Boxes, 2019**

Wood boxes with fiber art collages within, glazed and wired for hanging

Each, of 9: 10 × 10 in.

25,4 × 25,4 cm.

Long komisen blong nain sedo bokis blong Pot Mosbi Embasi koleksion, skulpta Ame Gros usim metrial olisave salim blong mekim kraft o bilas- kain olsem bids, pepa na peint- long kamapim displa daimensenol piksa blong laif insait long neitsa. Em lainim gut tru ol displa bokis na taim ol lain lukim, oli tingting go bek long taim bipo long taim blong ol olpla Flemis Masta Peint we planti blong ol piksa blong displa taim, isoim gutpla ol ples, bus, wara na graun tasol long wankain taim isoim tu olsem olgeta displa gutpla samting tu bai bagarap. Gros presentim wanpla “naispla pika wer ihamamasim laif maski igat sampls asstingting tu istap long tok displa kain laif ino bai stap olgeta,” em itokaut, maski igat gutla samting iwok logn kamap, displa ino inap stap longpla taim. Ol piksa antap long displa ol sedo bokis isoim planti abus blong yumi long solwara kingfisa na tu funki we makim laif blong ol bus blong yumi long ples. “Ibin olsem ailan ya iwok long toktok long mi, kain olsem em itok, displa samting yu mekim em blong nau tasol,” Gros itok, wok blong displa meri em oli bin soim long wanpla Kraf na Fok Art Musium long Los Angeles na tu long Minisota Musium blong Amerikan Art long St. Paul.

Stori blong ol bus, wara na abus long ol bus blong yumi em nau ol artist idrawim o paintim na ol displa piksa ihangamap insait long ol museum ovasis long tokim stori blong ol yet. Ol wok, olsem blong displa artis long Florida, istap o kamap long “wanpla ples we igat bikpla fait iwok long kamap namel long ol samting istap long bikbus blong yumi na ol samting we ol man imekim o putim igo long ol bus blong yumi, long bagarapim ples,” Gros itok, em pinisim skul long Kopa Unien, Niu Yok. “Mi save tingting planti taim long behain taim wanem samting bai kamap we yumi bai lukluk igo bek long wanem samting istap nau long kamapim na usim ken long tokim stori long wanem samting ibin stap bipo.”

**Nain Sedo Bokis, 2019**

Diwai box wantaim sampla faiba piksa na waia long hangamapim

Wanwan, blong 9: 10 taims 10 ins

25,4 taims 25,4 sentimita

*“Gross presents a ‘full-throated celebration of life undercut by suggestions of transience’ in which a staggering diversity of life is also poised on the edge of disintegration.”*



*right*

**Nine Shadow Boxes**

2019

**Nain Sedo Bokis**

2019



*left*  
Detail View



*right*  
Detail View

**Born 1952**

**Mama karim em long yar 1952**

Wenora Bitah Joe's 2013 wool weaving, installed in the U.S. Embassy in Port Moresby, is actually a corn stalk—growing from a basket that is itself a woven object—which represents the center from which life emerges into this world. The sprouting cornstalk provides shelter for a rainbow of birds, though Joe, who enjoys taking care of animals while not weaving, has been known to also depict domesticated farm animals in her contemporary weavings, as well as American flags and scenes from the canyons and mountains of the Western states near her home in the Navajo Nation. Known for her pictorial rugs, Joe first learned to weave from her grandmother, Rose Bitah, and her mother, Nora Bitah, a well-known Navajo weaver. Joe's two younger sisters, Bobbie and Bonita, are also weavers. Her work is represented by several galleries in the Southwestern United States, including Foutz Trading Company, Shiprock, New Mexico; Nizhoni Ranch Gallery, Sonoita, Arizona; and Penfield Gallery of Indian Arts, Albuquerque, New Mexico.



**Tree of Life, 2013**

Textile

52 × 38 in.

132,08 × 96,5 cm.

Bai yumi lukluk long 2013 Wul Wiving blong Wenora Bitah Joe, insait long U.S. Embesi long Mosbi em wanpla bun blong kon- igo bikpla long wanpla basket, we ol lain imekim displa samting- displa imakim senta blong wer laif ikamaut ikam long ples graun. Taim kon igo bikpla, em ikamap olsem haus blong sampla pisin, maski Joe, husait isave laik long lukautim ol animol taim em ino wiv, em yet imekim nem tu long tokim stori blong ol animol long pam, taim em wiv, wantaim tu ol fleg blong Amerika na piksa blong bikpla maunten na ston blong Westen Stat klostu long haus blong em long Navajo nesen. Planti lain isave long em long ol ruk em isave mekim, we isave gat piksa antap long em, displa em lainim long bubu meri blong em, Nora Bitah, wanpla meri tu we igat nem long sait blong wiv insait long Navajo nesen. Joe igat tupla liklik susa, Bobby na Bonita, husait isave mekim wankain wok olsem em tu, oli save wiv. Planti galeri long Saut westen United States imakim wok blong em, na tu Foutz Trading Kampani, Siprok, Niu Mexsiko; Nizhoni Rans Galiri, Sonoita, Arizona; na Penfield Galiri blong Indian Arts, Albukiki, New Mexsiko.



**Tree of Life, 2013**

Tekstail

52 taims 38 ins

132,08 taims 96,5 sentimita



*“Wenora Joe’s 2013 wool weaving is actually a corn stalk—growing from a basket that is itself a woven object—which represents the center from which life emerges into this world.”*

*left*

**Tree of Life**  
2013

**Tree of Life**  
2013

# Albert Joseph

Albert Joseph

**Born 1983**

**Mama karim em long yar 1983**

Born in the village of Kagamuga, in the Western Highlands province of Papua New Guinea, Port-Moresby-based Albert Joseph explores and expands the language of portraiture and painting, depicting notable personages from a wide strata of contemporary life, including politicians and tribal warriors. In finely wrought depictions of faces, often shown with traditional decoration, Joseph's paintings document and make visible individual figures, while also offering an exuberance of vibrant colors and strong lines, creating a balance between representation and the artist's personal expressiveness. His works are sometimes made with unconventional tools such as butter knives or edges of glass to apply the paint; "I believe in using my art skill as a medium of preserving my culture and its uniqueness, and doing more awareness in my community on the importance of art," Joseph said. "Art can impart traditional knowledge," he added. Joseph received a Bachelor of Arts degree in art and design from the University of Papua New Guinea.

Mama karim long ples Kagamuga, insait long Westen Ailands Provins blong Papua Niugini, Albert Joseph, husait isave stap long Pot-Mosbi, isave long long raun, lukluk na kamapim ol piksa we isave mekim stori blong memba blong palament na tu ol man blong fait long taim bifo. Long ol wok blong em, em isave peintim pes, wantaim ol tumbuna bilas, sowim pasin blong ol wanwan man we isave kamap gut tru na save tokim stori blong ol wantaim tu luksave blong Joseph long tumbuna pasin blong bipo. Emi save useim sampla kain tool long mekim wok blong em kain olsem butter knaif or arere blong glas ibruk long em long putim peint: "Mi bilip long useim art skil olsem wanpla wei long holim strong na lukautim pasin tumbuna na tu long kamapim more luksave insait long komuniti blong mi long imas igat luksave long art," Joseph itok. "Art iken passim tumbuna save igo long ol narapla," emi tok. Joseph ikisim digri pepa blong em long Art na Desain long Universiti blong Papua Niugini.

**Melpa Perfomer, Hagen,**

Undated

*Acrylic on canvas*

60 ¼ × 25 ½ in.

153 × 64 cm.

**Exotic Mekeo, Central,**

Undated

*Acrylic on canvas*

60 ¼ × 25 ½ in.

153 × 64 cm.

**Melpa Pefoma, Hagen,**

Nogat mak long em

*Akralik antap lon kenves*

60 ¼ taims 25 ½ ins

153 taims 64 sentimita

**Exotik Mekeo, Sentral,**

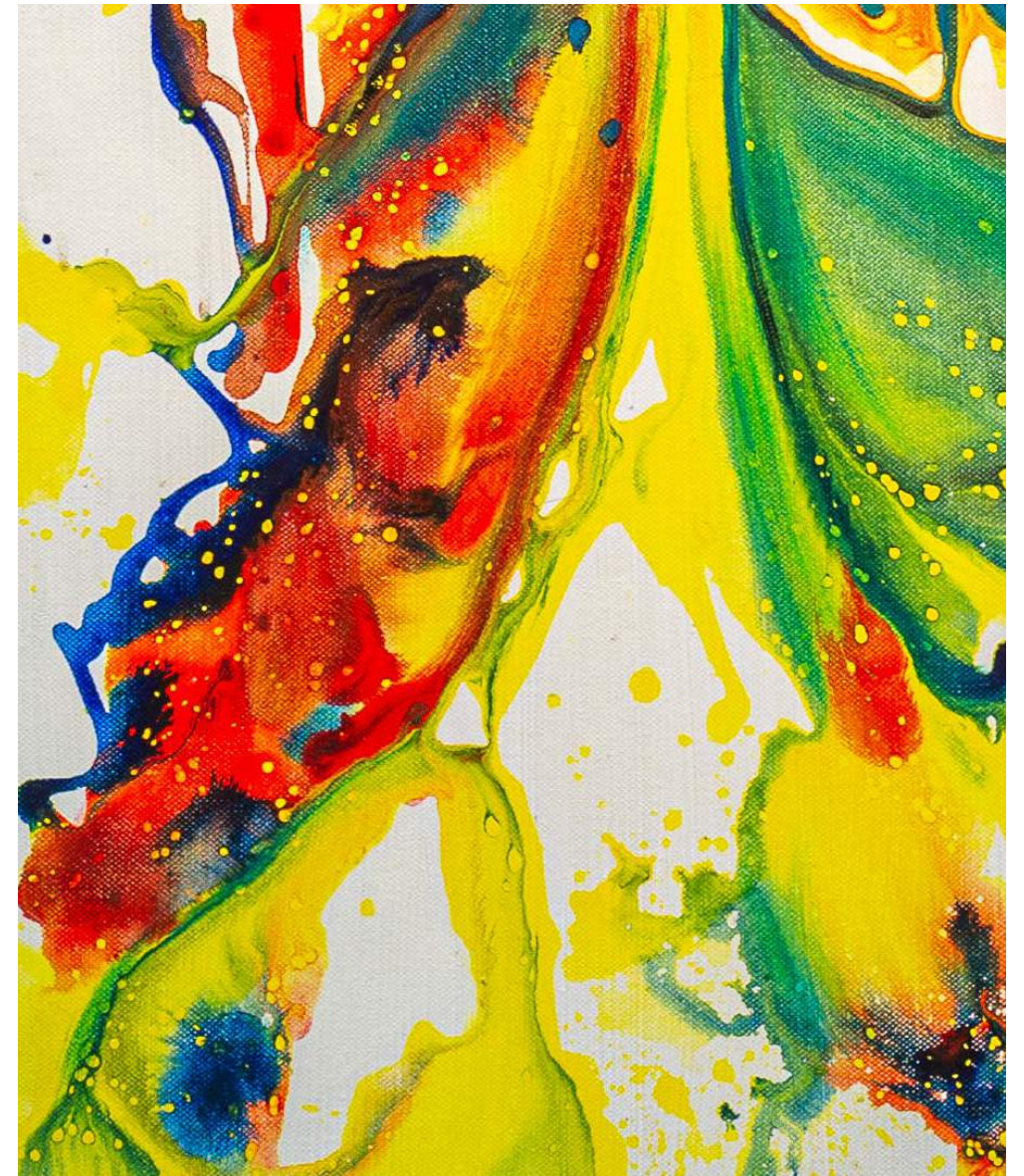
Nogat mak long em

*Akralik antap lon kenves*

60 ¼ taims 25 ½ ins

153 taims 64 sentimita





*left*

**Melpa Perfomer, Hagen**

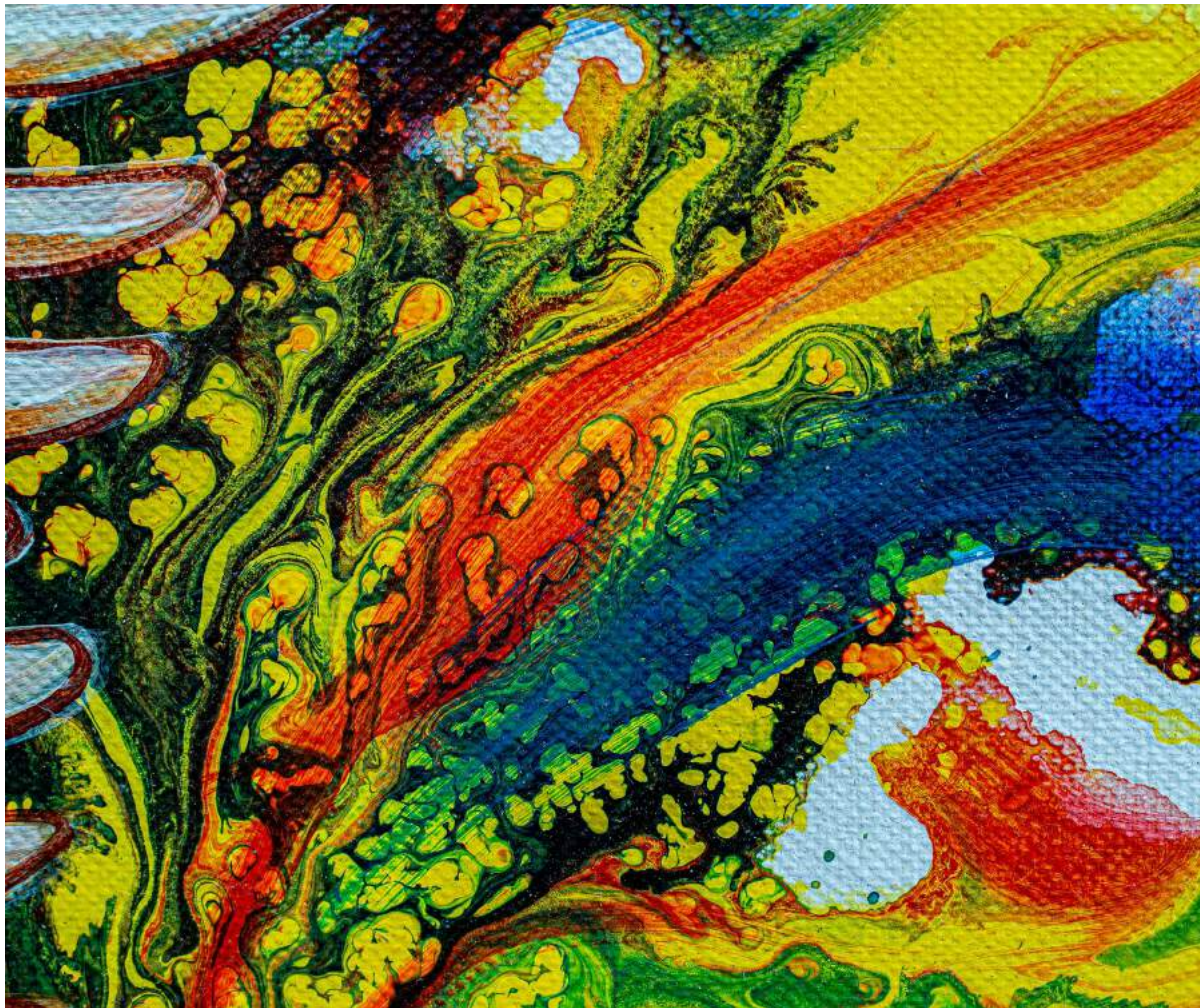
Undated

**Melpa Pefoma, Hagen**

Nogat mak long em

*above*

Detail View



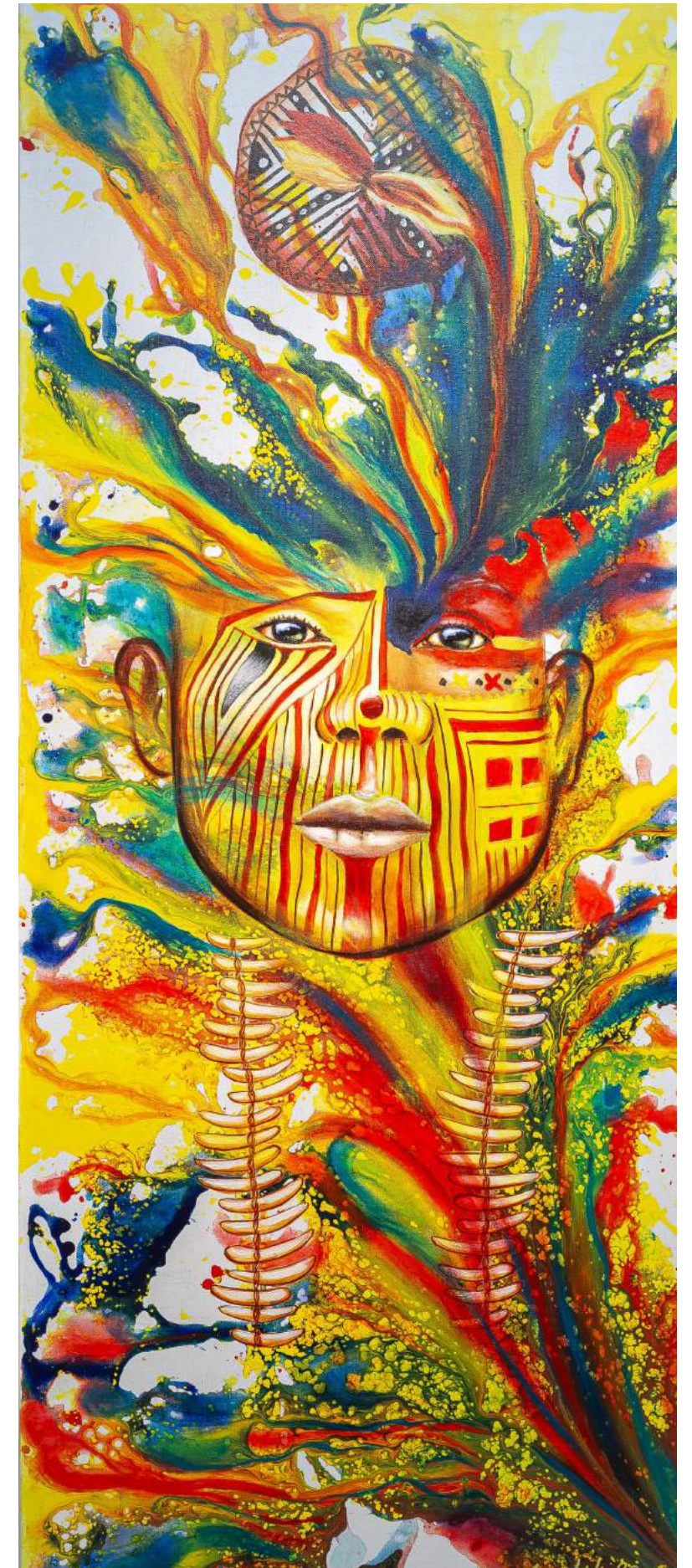
*right*

**Exotic Mekeo, Central**  
Undated

**Exotik Mekeo, Sentral**  
Nogat mak long em

*above*

Detail View



Set apart by their strong patterning and stylized pictographic depictions of Papua New Guinean wildlife, Michael Kauage's works derive power from their use of symbolic figures that overlap and contort to create compelling geometric compositions. In their pairing of simplified forms and legible detail, the subject matter of each painting—often native birds—functions as both symbol and ornamentation. Through repetition and arrangement, the figures combine into larger motifs that transcend individual elements. Abandoned as a child in the Morata suburb of Port Moresby, Kauage took the name of his mentor, legendary Papua New Guinean artist Mathias Kauage O.B.E., who was awarded an Order of the British Empire by Queen Elizabeth II in 1998. Taken under the tutelage of Mathias Kauage, who died in 2003, Michael Kauage developed a distinct attention to quality of line and the use of acrylic paint, exploring the boundary between traditional and contemporary art.

Ol wok blong Michael Kauage igat luksave long ol blong wanem oli save stori long ol bik bus na abus blong Papua Niugini, na tu wok blong displa man isave useim ol samting blong bipo we isave gat stori blong em. Long wok blong blong displa man tui gat wanwan stori blong ol-sampla tai, piksa blong ol assples pisin- isave gat stori blong em na wanem wok blong em long taim bifo. Hau em isave lain apim ol planti taim, ol piksa bung wantaim na kamap bikpla piksa we iminim wanpla samting tasol. Papamama lus tingting long displa mangi long wanpla hap ples oli kolim Morata long Pot Mosbi, Kauage kisim nem blong tisa blong em, wanpla bikpla atis man blong Papua Niugini oli save kolim long Mathias Kauage, O.B.E, husait ibin kisim luksave long Misis Kwin Elisabet namab tu na bin kisim displa luksave oli kolim long Oda blong Britis Empaia long yar 1998. Tai em istap aninit long was blong Mathias Kauage, husait ibin lusim laif blong em long yar 2003, Michael Kauage ikirapim luksave na wok em inau mekim stap, na tu long hau long useim akralik peint, long kamapim ol wok we isave stori long pasin tumbuna na pasin blong tete.



**Zetangle Art-Nature,**  
Undated

Acrylic on canvas  
33 ½ × 49 ⅙ in.  
85 × 125 cm.



**Bird of Paradise,**  
Undated

Acrylic on canvas  
27 ⅜ × 39 ⅝ in.  
70 × 100 cm.



**Zitangol piksa na Kalinga-Neitsa,**  
Nogat mak long em

Akralik antap lon kenves  
33 ½ taims 49 ⅙ ins  
85 taims 125 sentimita

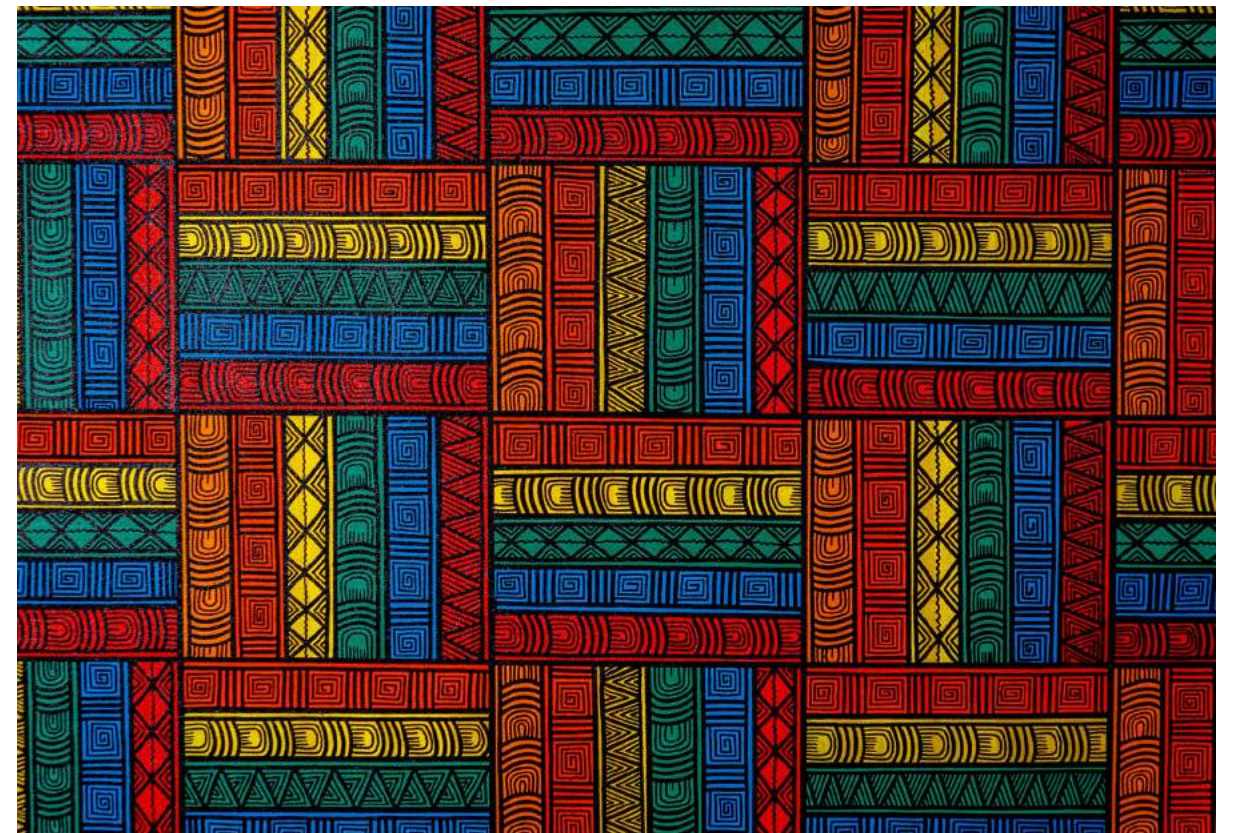
**Kumul,** Nogat mak long em

Akralik antap lon kenves  
27 ⅜ taims 39 ⅝ ins  
70 taims 100 sentimita



*above*  
**Zetangle Art-Nature**  
 Undated  
**Zitangol piksa na Kalinga-Neitsa**  
 Nogat mak long em

*below*  
**Bird of Paradise**  
 Undated  
**Kumul**  
 Nogat mak long em



## Born 1981

### Mama karim em long yar 1981

Born in the village of Tirokave in the Kainantu District of Papua New Guinea's Eastern Highlands, Arison Kul's paintings utilize bold color palettes and intricate composition, drawing on elements of both muralistic painting and illustration. In *Birds in Unisong*, the heads of several bird species are arranged in vertical columns, their beaks and feathers nearly camouflaged against the vibrant impressionistic background. That the many species of parrot, cassowary, and birds of paradise, including Raggiana and Astrapia, are from different regions of Papua New Guinea and yet congregated together into a single surrealistic moment, recalls both the cataloging of field guides as well as Dutch and Flemish still life painting. Yet, while in fifteenth-century European still lifes an abundance of fruits and flowers gathered from far-flung regions was often meant as a display of material wealth, in Kul's work the richness displayed is of Papua New Guinea's biodiversity. For Kul, to be an artist in Papua New Guinea "is to preserve the colors and the culture of my country" on canvas so that "current and future generations might feel the sense of belonging to this beautiful country every time they view the paintings," he said. Kul is founder of the Akul Studio Gallery in Lae, Morobe, where he currently resides.

Mama karim long ples Tirokave, insait long Kainantu Distrik blong Easten Ailans insait long Papua Niugini, wok blong Arison Kil isave useim ol strongpla kala long peint. *Long wok blong em*, Pisin iwok bung wantain, het blong sampla blong ol kainkain pisin em lain apim long wei we isoim maus na skin garas ibung wantaim na beksait blong ol ikamapim gutpla piksa stret. Planti kaikain pisin perot, muruk, na kumul em ol kam long wanwan hap blong Papua Niugini tasol taim oli bung wantaim, oli kamapim gutpla piksa olsem ol piksa peint blong Duts na Flemish stil piksa o peintin. Insait long 15 senturi stil laig long ples Europ isave soim piksa blong frut na flawa we oli save bungim wantaim long ol longwe ples we isave soim tu olsem oli gat kago, insait long wok blong Ku em isowim gutpla kala blong abus a bus blong ples Papua Niugini. Kul itok long kamap wanpla atis long Papua Niugini " em long peintim kala na passim tumbuna blong kantri blong em" antap long kanvas long larim "ol pikinini blong tete na tumora long pilim na luksave olsem oli gat wanpla gutpla ples stap, taim oli lukim peintin blong em," em itok. Kul ikamapim Akul Studio Galeri insait long Lae, Morobe Provins, em isave stap long em.

### **Birds in Unisong,**

Undated

Acrylic on canvas

31 ½ × 15 ⅝ in.

80 × 39 cm.

### **Dancing of Birds of Paradise,**

Undated

Acrylic on canvas

39 ⅝ × 23 ⅝ in.

100 × 60 cm.

### **Pisin iwok bung wantain,**

Nogat mak long em

Akralik antap lon kenves

31 ½ taims 15 ⅝ ins

80 taims 39 sentimita

### **Danis blo ol Kumul,**

Nogat mak long em

Akralik antap lon kenves

39 ⅝ taims 23 ⅝ ins

100 taims 60 sentimita



*right*

**Birds in Unisong**

Undated

**Pisin iwok bung wantain**

Nogat mak long em

*above*

Detail View



*below*

**Dancing of Birds in Paradise**

Undated

**Danis blo ol Kumul**

Nogat mak long em



# Keith Long

Kit Long

**Born 1940**

**Mama karim long yar 1940**

Though the assemblages of American artist Keith Long often include everyday found materials—such as chair legs found on the streets of New York, Naval signaling rods, or the neck of a stringed instrument—the pieces themselves resist familiarity. In a career spanning more than fifty years, Long has reworked and combined wooden elements into compelling wallworks. Just as archaeological objects are often presented at a remove from how the artifacts once fit into everyday life, Long unyokes his source material from its original use. The artist's forms are “never an emulation of nature, or indeed of anything else,” he writes, but rather suffused with a deliberate ambiguity, including which elements within the forms were manufactured, naturally weathered, or skillfully carved by the artist. The wing-like spread of joined wooden tines in *Feral 23* and *Mask 32* might be understood as a “fashioned rendition” that draws upon “the subject matter or ideas of the world around us,” Long explains, or more simply as a fascination with the gracefully imperfect “kind of symmetry which is found biologically.” Long, who was longtime faculty at the Parsons School of Design at the New School for Social Research, New York, is based in New York and Paris, and his work is included in national and international public art collections, such as the Flint Institute of Arts, Michigan, and the Islip Art Museum, New York. He received a Bachelor of Fine Arts degree from the Art Institute of Chicago and a Master of Fine Arts from the University of Wisconsin, Madison.

**Feral 23**, 2011

Wood

60 × 51 ½ in.

152,4 × 130,8 cm.

**Mask 32**, 2013

Wood, wickerwork

58 ½ × 17 ½ in.

148,6 × 44,5 cm.

Long ol wok blong em, artis Kit Long isave ol samting em painim o lukim evri dei, kain olsem hap lek blong sia em painim lon strit blong Niu Yok, ol siknol blong navel rod o sampla hap ol string blong ol gita, samting we planti lain isave lukim olgeta taim. Long moa long fiftypla yar, Long i mekim displa wok na nau em imekim ol displa diwai kaving ikamap stail tumas we yu iken putim long wol long haus blong yu. Kain olsem ol isave rausim ol samting long ol hap bifo, we ol lain long bipo isave usim, Long, long wok blong em, isave rausim material em isave usim long hap we material istap long em na usim. Ol wok blong ol artist “ino long abrusim wok blong nature or ol narapla samting”, em iraitim, tasol long tokim stori blong ol samting we oli usim long kamapim piksa stori blong ol weda oli kisim samting long bus na graun long kamapim piksa o ol samting long factori long kamapim kaving. Displa hap diwai oli joinim go kamap olsem wing blong pisin long *Feral 23* na *Musk 32* em yu ken skelim olsem wanpla kain “stail we ikisim tingting long ol samting istap raunim yumi olgeta taim,” Long itok, o yu ken skelim olsem wanpla kain naispla tingting, istap orait tasol ino stret “ kain osem istap stret we yu ken painim long neitsa” Long, husait ibin wok longpla taim long Parsons Skul blong Design long Niu Yok Skul blong Social Research, inau wok stap long, Niu Tok na Paris na sampla wok blong ol wok em imekim em istap long national na international publik art koleksion, kain osem long Flint Institute blong Arts, Michigan, na Islip Art Museum, Niu Yok. Em ibin kisim wanpla Baselor blong Fain Arts Digri long Art Institut blong Sikago na Masta blong Fain Arts long Universiti blong Wiskonsin, Madisen.

**Ferol 23**, 2011

Diwai

60 taims 51 ½ ins

152,4 taims 130,8 sentimita

**Musk 32**, 2013

Diwai, wikawok

58 ½ taims 17 ½ ins

148,6 taims 44,5 sentimita





*below*

**Mask 32**

2013

**Musk 32**

2013



*above*

**Feral 23**

2011

**Ferol 23**

2011

# Nanias Maira

Nanias Maira

**Born 1975**

**Mama karim em long yar 1975**

Stylistically diverse and experimental, Nanias Maria's work spans ceramic pottery, carving, and painting on a range of materials, including bark. A member of the Kwoma tribe originally from the village of Tongjamb in the hills of Ambunti, in the East Sepik region of Papua New Guinea, Maria first distinguished himself by using traditional pigments and motifs to depict devotional Christian narratives such as the Last Supper and the Adoration of the Magi, and in works that confront global issues such as the COVID-19 pandemic. More recently, the artist has begun working in acrylic on canvas, focusing on contemporary portraiture featuring village life along the "mighty Sepik River" and a series of native birds. In the finely detailed paintings in the collection of the U.S. Embassy in Port Moresby, Maira documents two birds from the family *Paradisaeidae*, native to Papua New Guinea, including the Raggiana bird of paradise, known locally as kumul, which is the national bird and national emblem of Papua New Guinea.

Hanmak blong Nanias Maria em isave mekim seramik poteri, kaviing na peint antap long kainkain material, skin blong diwai tu. Em blong hausman blong Kwoma, blong wanpla ples oli kolim Tongjamb insait long Ambunti, East Sepik Proovins blong Papua Niugini, Maria imekim wok blong em kisim luksave bikos em isave useim ol tumbuna kala long kamapim ol Kristen stori olsem Las Sapa na Adorasen blongng Magi, na tu wok blong em isave toktok long ol bikpla hevi kain olsem sik Covid-19. Ino long taim bifo, displa atis istatim wok akrylik antap long kanvas, we em kamapim piksa long stori long laif long ples, arere long "bikpla Sepik Wara" na ol kainkain asples pisin blong ples. Embasi insait long Pot Mosbi, Embesi insait lo Pot Mosbi, Maira istori lo tupla pisin, long wanpla bikpla pisin femili oli kolim lo *Paradisaeidae* o kumul pisin femili, asples blong Papua Niugini, Ragiana kumul, we displa em nasinol pisin blong Papua Niugini.

## **Regiana Bird of Paradise**, Undated

Acrylic on canvas

29 ½ × 41 ¾ in.

75 × 105 cm.

## **Emperor Bird of Paradise**, Undated

Acrylic on canvas

39 ⅔ × 39 ⅔ in.

100 × 100 cm.

## **Ragiana Kumul**,

Nogat mak long em

Akralik antap lon kenves

29 ½ taims 41 ¾ ins

75 taims 105 sentimita

## **Bikpla Kumul**,

Nogat mak long em

Akralik antap lon kenves

39 ⅔ taims 39 ⅔ ins

100 taims 100 sentimita

*below*

**Regiana Bird of Paradise**

Undated

**Ragiana Kumul**

Nogat mak long em



*above*

**Emperor Bird of Paradise**

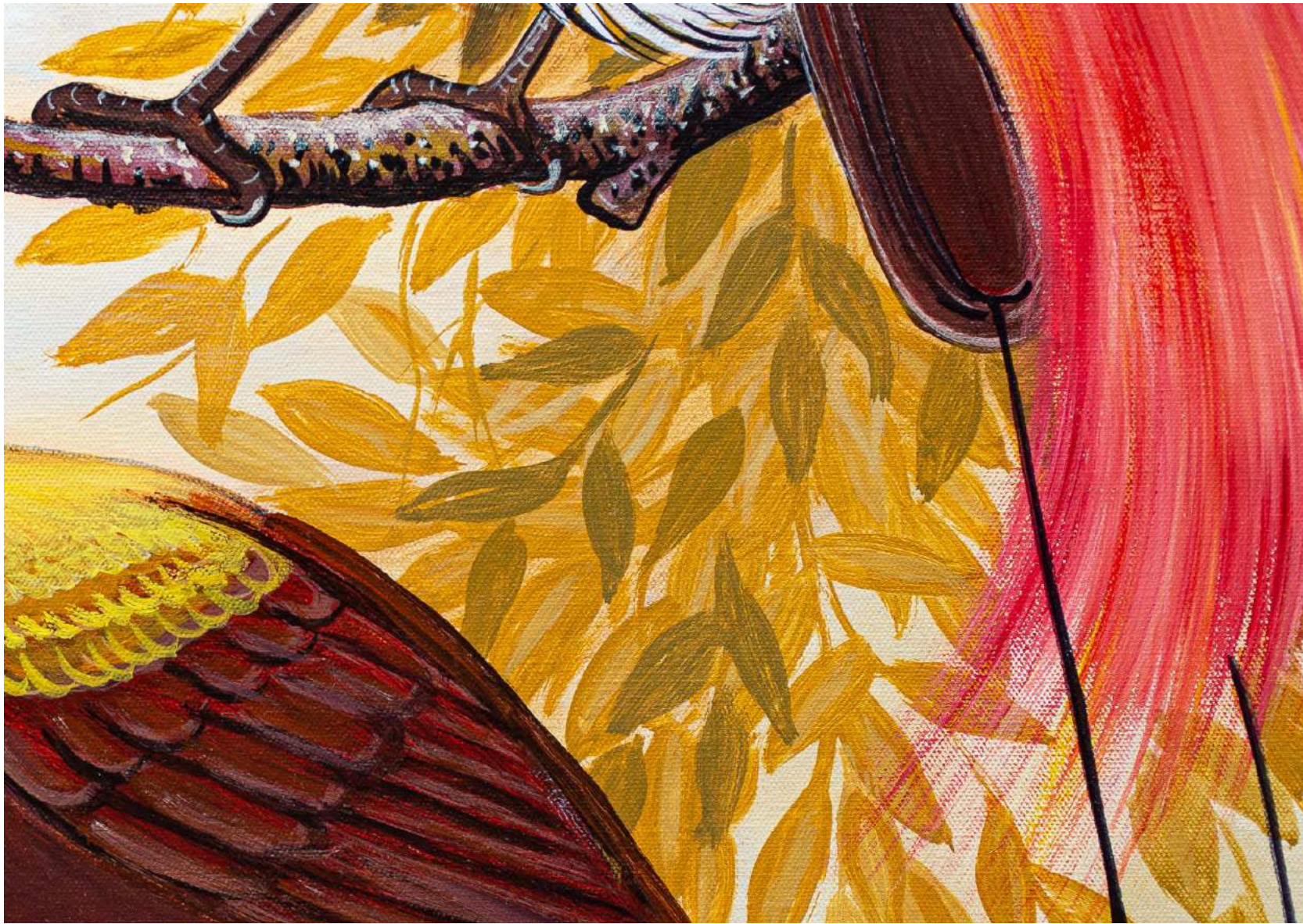
Undated

**Bikpla Kumul**

Nogat mak long em

*below*

Detail View



# Dashiell Manley

Dasiel Manli

**Born 1983**

**Mama karim long yar 1983**

A monumental triptych by Dashiell Manley explores painting in a “time-based space,” in which dedication and repetition can accumulate into a larger composition and an opening for contemplation. Each mark in the piece relies “on other marks to hold it up,” turning what the artist calls a search for the “simplest gesture possible” into a larger mass of effort. The color in the work “is actually underpainting, where the mark to the right of any mark has picked up the paint from the previous mark,” the artist explains. Seeming to shimmer at different vantage points and in different light, the textured strokes made by a palette knife in this piece also reveal Manley’s first efforts with oil paint, which has “really opened me up to working intuitively as opposed to knowing what would happen prior,” he says. Part of the *Elegy* series, which Manley began in 2016, the sweep coincided with the artist’s commitment to meditation, a similarly repetitive exercise, and “enlightenment not as something that needs to be achieved or sought out, but as something that already exists.”

“Perhaps the most important function of my paintings is for them to act as vessels,” says Manley of these labor-intensive works. “Vessels containing information and energy that I imbue them with, and somewhat empty vessels for viewers to put information, ideas, feelings or experiences that they’re either looking to abandon or transform in some way.” The Los Angeles-based artist, who grew up between Southern California and Kobe, Japan, is included in the collections of the Los Angeles County Museum of Art and the Hammer Museum, Los Angeles. He is a graduate of the California Institute of the Arts and received a Master in Fine Arts degree from the University of California, Los Angeles.

## **The Sweep, 2018**

**Acrylic on canvas**

Each, of 3 Panel: 82 × 53 in.

208,3 × 134,6 cm.

Overall: 82 × 159 in.

208,3 × 403,9 cm.

Wanpla bikpla piksa we Dasiel Manli imekim soim wanpla piksa insait long “taim-beis speis,” we itokaut tu olsem yumi iken komiti yumi yet long mekim wanpla samting planti taim moa na displa iken givim sans long yumi long mekim bikpla sapos yumi tingting gut long mekim. Wanwan mak insait long displa piksa blong em ikisim strong “long ol narapla mak insait long displa sem piksa long olgeta iken sanap strong wantaim,” we artist itok, long wanpla “liklik sapos tasol “ iken kamapim bikpla wok. Kala long wok “em anda paint we mak igo long rait han blong ol mak insait ipikim peint blong pastaim mak,” artis itokaut klia. Iluk olsem displa peinting isave kisim kainkain kala long sain, long ol kainkain lait, ol mak we wanpla palet knaif imekim long displa piksa iputim aut ples klia hatwok blong Manli long traim long usim oil peint we “ihalivim mi tru long wantaim filings blong mi na ino olsem hau mi save wok bipo”, em itok. Olsem sampla hap stori blong *Elegi*, we Manli kirapim long yar 2016, disla swip em kam bung wantaim komitment blong displa artis long meditat, wankain wok em isave mekim, na “kisim klia tingting ino osem igat nid long ol lain bai painim yu or givim luksave long yu, tasol long luksave long samting ista.”

“Ating bikpla samting long ol piksa blong mi em mi laikim ol long kamap olsem ol vesol,” tok Manli long ol hatwok blong em. “Vesol ikarim ol infomeson na strong we mi putim long ol, ol lain bai lukim olsem vesol nating we ol tu iken pulmapim wantaim infomeisen, tingting, filings, o sampla kain ol stori na pasin we ol ilaik rausim oli ken mekim.” Displa artis, husait is stap long Los Angeles, ibin bikpla namel long Sauten Kalafonia na Kobi, Siapan tu istap long ol wok blong em long Los Angeles Kaunti Musium blong Art na Hama Musium, Los Angeles. Em ibin pinis skul long Kalafonia Institut blong Arts na ibin kisim wanpla mastas digri long Universiti blong Kalafonia, Los Angeles.

## **Swip, 2018**

**Akralik antap lon kenves**

Wanwan, blong 3 panel:

82 taims 53 ins

208,3 taims 134,6 sentimita

Olgeta: 82 taims 159 ins

208,3 taims 403,9 sentimita



*above*

**The Sweep**

2018

**Swip**

2018

**Born 1981**  
**Mama karim long yar 1981**

In Serena Mitnik-Miller's large-scale watercolors, the line creates movement. Evoking coastal tidelines, finely stacked contours trace Mitnik-Miller's childhood move from Massachusetts to Hawaii when she was ten, and "my experience in the islands, where the water is always moving, the clouds are always moving, the wind is always blowing, things are growing very quickly," says Mitnik-Miller. In this untitled series, commissioned by Art in Embassies, Mitnik-Miller chose patterns that are curved rather than linear, or that follow what she calls "irregular paths," creating a balanced composition when viewed from a distance and an attunement to slight gradations of color and gesture when observed up-close. Mitnik-Miller uses naturally derived watercolors, "very alive and lush," that evoke "elements you would think of when you're in a tropical place, even though they're not super bright," she explains of the sun-washed radiance of water, greenery, and sand. The necessary rigor in planning a large piece but also the unexpected interactions of pigment with the texture of paper means Mitnik-Miller never duplicates a pattern, though "over time I've become more consistent," says the graduate of the University of Santa Cruz, California, who now lives and works in Southern California. "For me, it is about embracing imperfections, as you spread it along. I'm trying to find new ways to flow and be."

**Untitled, 2019**

Watercolor on Paper

Each, of 5: 60 × 40 in.

152,4 × 101,6 cm.

Insait long ol wata kala wok blong Serina Mitnik-Mila ol lain isave muv go kam. Kirapim tingting insait long het long tait isave kirap long ples nambis, Mitnik-Mila itokim stori blong displa em taim em liklik na ibin lusim ples Masachusets long igo long Hawaii taim krismas blong em bin ten, na "stori blong em long ailan we gutpla we em itoktok long hau solwara isave muv, kilaut i save muv na win isave blo na ples we ol samting isave go bikpla hariap," Mitnik-Mila itok. Long displa ol wok bogn em we em ino givim wanpla nem, ikisim luksave long Art insait long Embasis, Mitnik-Mila makim ol paten we itanim na ino strait, o ol mak we em ikolim olsem ol "ino stretpla rot," we i kamapim wanpla stretpla mak taim yu stap longwe na lukim na tu isoim ol kala na liklik guria displa ol kala iken mekim sapos yu stap klostu na lukim. Mitnik-Mila isave usim sampla wata kala long soim "laip long ol piksa" em ikamapim we iken kirapim "tingting long sampla samting yu ibin lukim taim yu stap long wanpla tropikal ples, maski displa piksa ino sain tumas," em imekim displa toktok long tok klia long san isain antap long solwara, ol bus arere long nambis na wesana. Olgeta hatwok we artis isave putim long kamapim wok blong em wantaim tu sampla ol narapla samting olsem wanem kain kala na pepa ol ibai usim long peintim piksa imin olsem Mitnik-Mila ino save long kopim paten, na "long ol taim behain, em isave mekim bisnis blong em long imas noken kopim paten," displa meri, husait i pinisim skul bogn em long Universiti blong Santa Cruz, istap na wok long Sauten Kalafonia. "Long em, em ibilip olsem yu imas kamapim asua long luksave wanem hap yu ken stretim yu yet taim yu go het long mekim wok blong yu. Mi traim painim niupla wei long flo na stap."

**Nogat Het Lain, 2019**

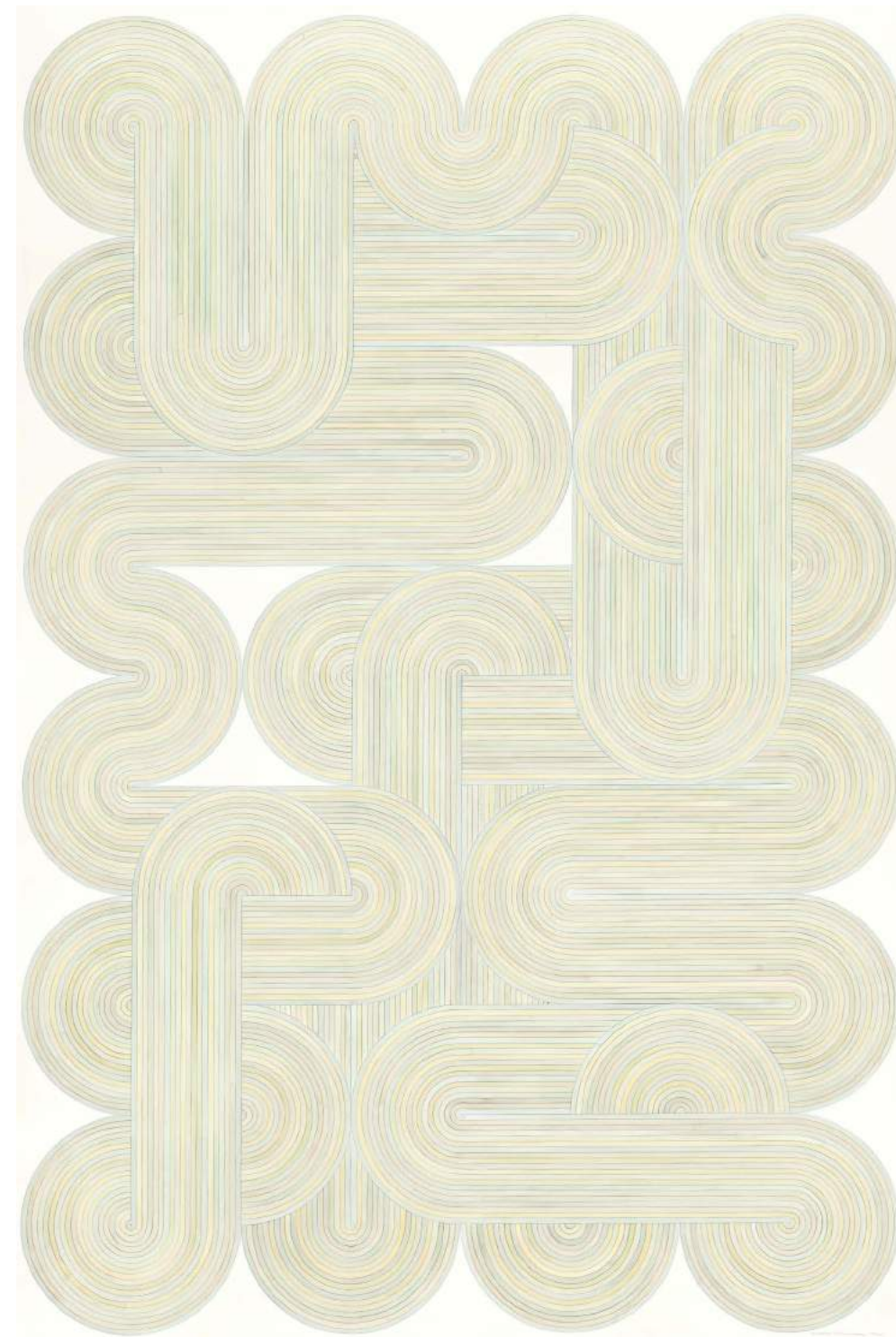
Wata kala long pepa

Wanwan, blong 5:

60 taims 40 ins

152,4 taims 101,6 sentimita

*“Evoking coastal tidelines, finely stacked contours trace Mitnik-Miller’s childhood move from Massachusetts to Hawaii when she was ten, and ‘my experience in the islands, where the water is always moving, the clouds are always moving, the wind is always blowing, things are growing very quickly.’”*



*right*

**Untitled**

2019

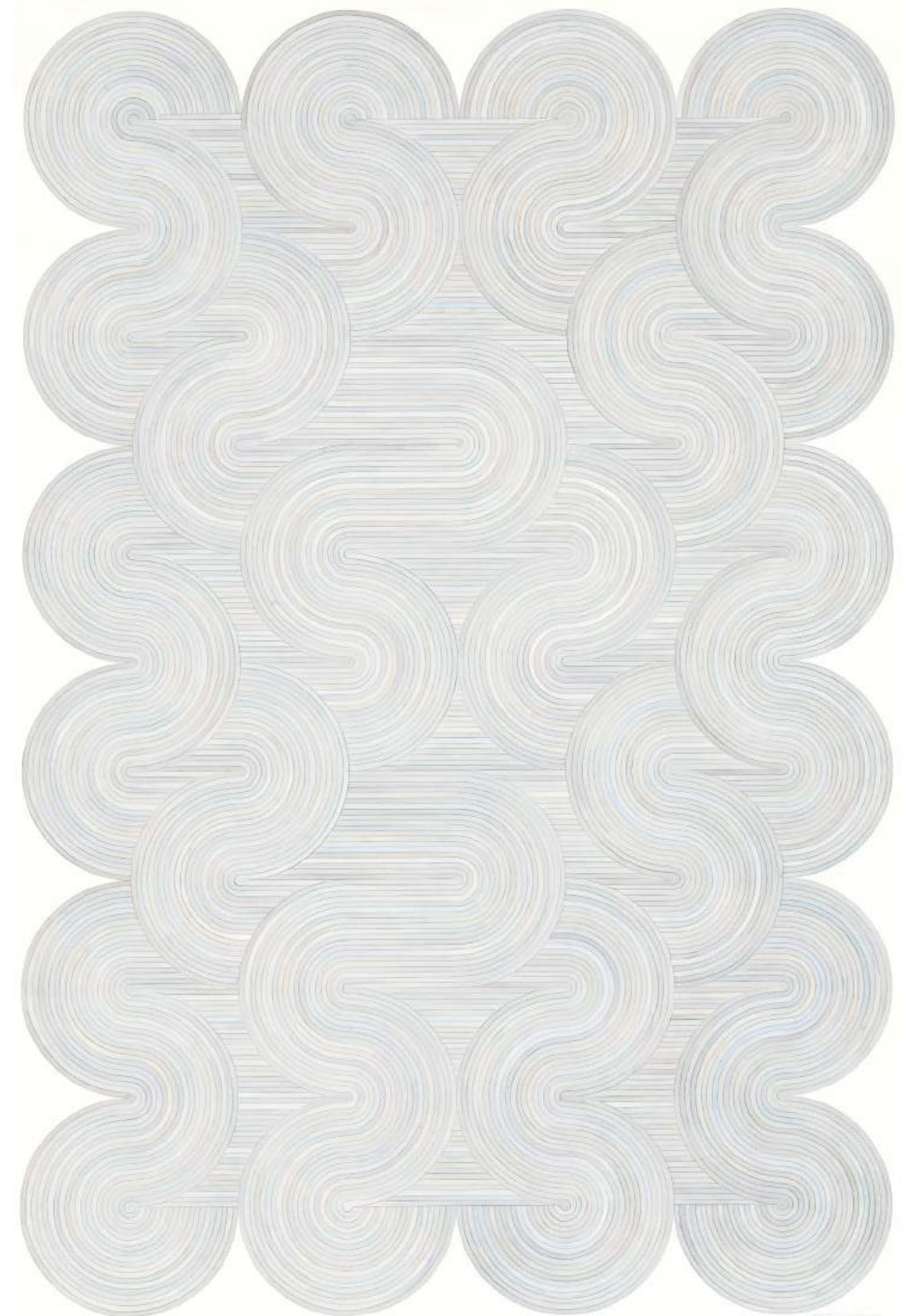
**Nogat Het Lain**

2019

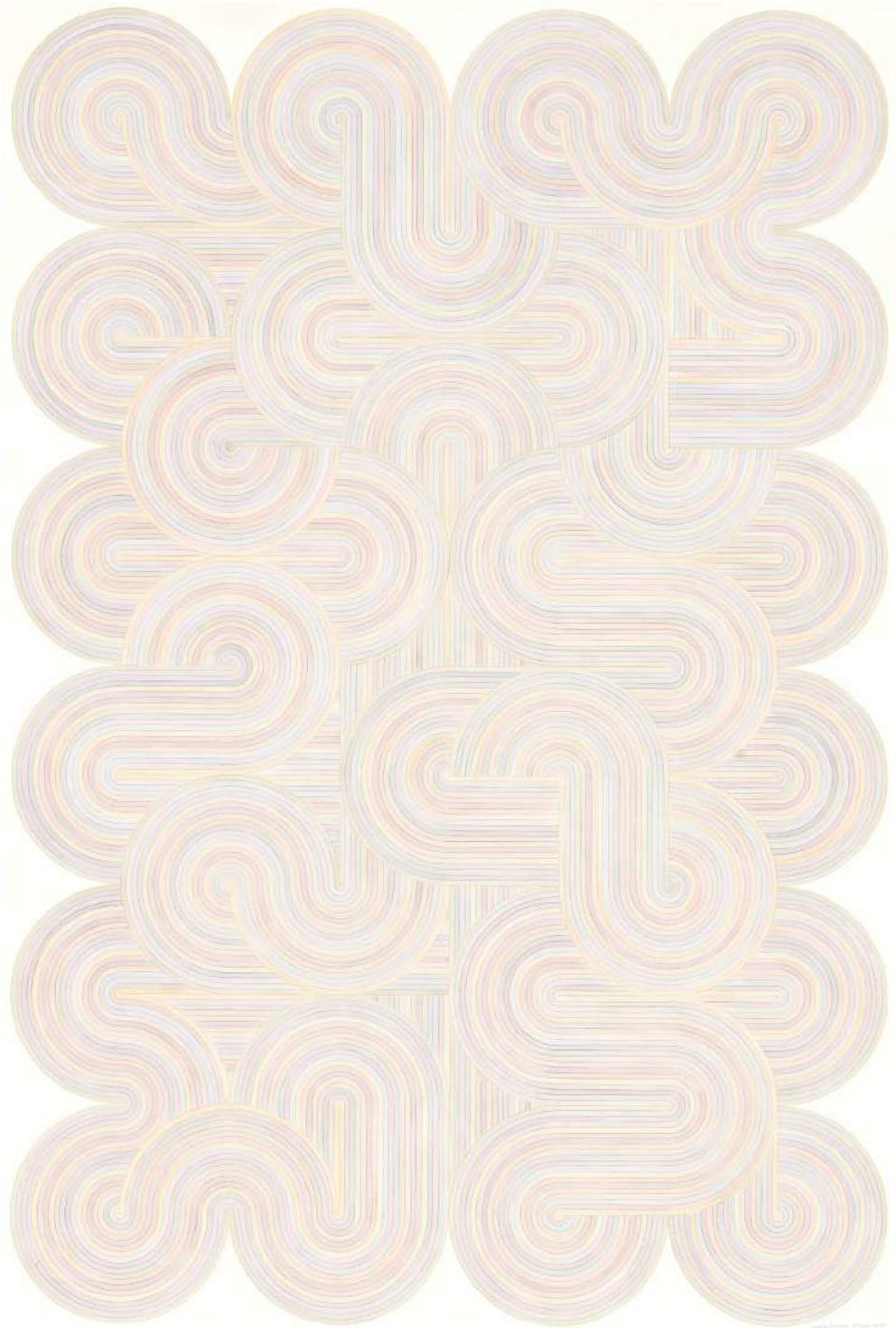




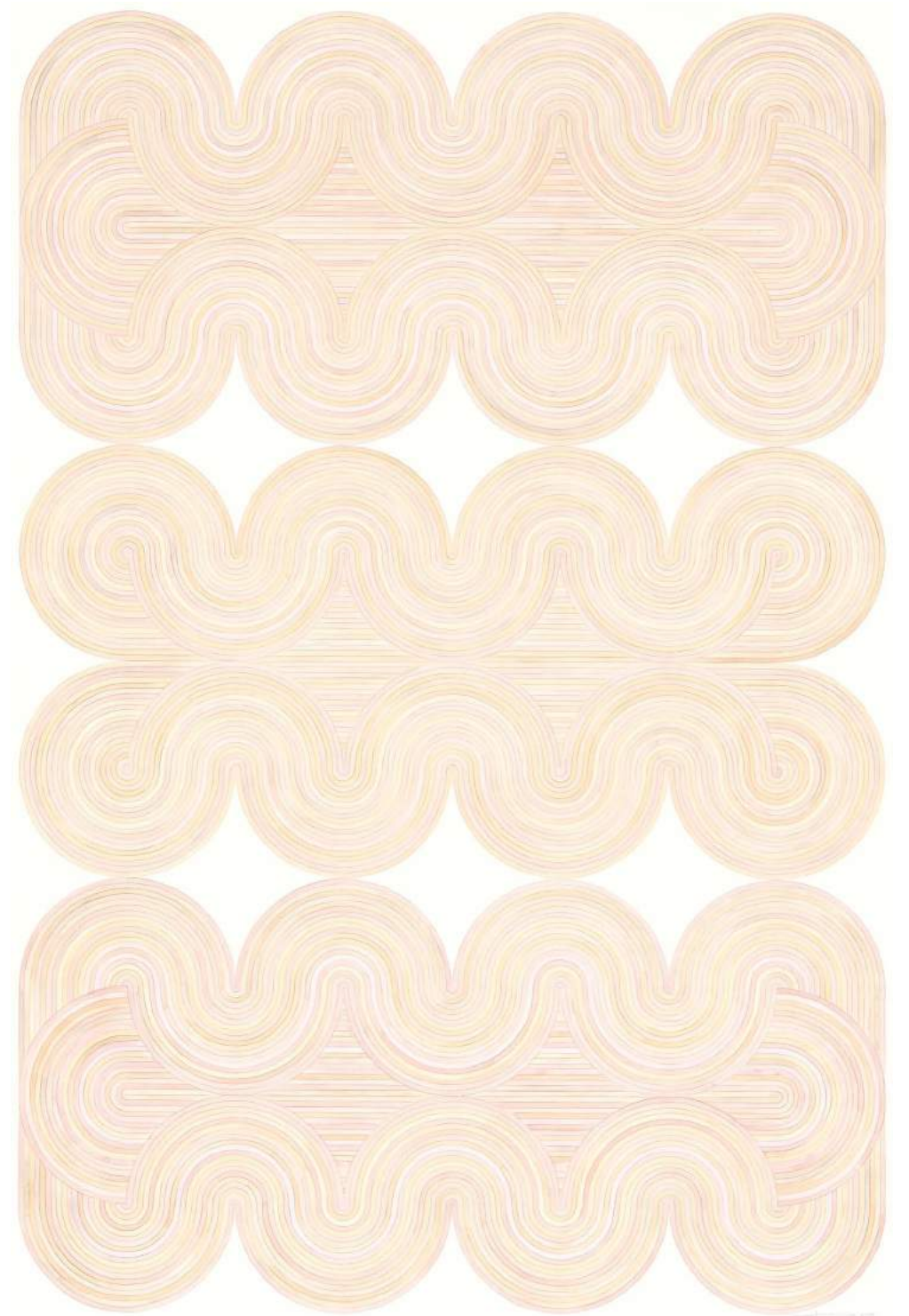
*above*  
**Untitled**  
2019  
**Nogat Het Lain**  
2019



*above*  
**Untitled**  
2019  
**Nogat Het Lain**  
2019



*above*  
**Untitled**  
2019  
**Nogat Het Lain**  
2019



*above*  
**Untitled**  
2019  
**Nogat Het Lain**  
2019

**Born 1948**

**Mama karim long yar 1948**

In two works by celebrated artist and designer Ramona Sakiestewa, a graphic cut outline traces the impression of a raven. “In many Native American cultures, the raven is the trickster/storyteller,” explains Sakiestewa. “As a species, they are known to actually make time to play,” she says of the raven, which she embellished in silk thread. Across design, textile, and architectural-scale installation, Santa Fe-based Sakiestewa is distinguished by her application of ritual imagery in new contexts and for modernizing a conception of abstraction in which figures are simplified not in opposition to realism but to become iconic—to stand in for an idea or an entire community. Sakiestewa, who is Hopi, served as a key member of the design team at the National Museum of the American Indian in Washington, D.C., and introduced a monumental woven copper screen encircling the central atrium “referencing basketry and prehistoric weaving in Indigenous cultures of the Americas.” Sakiestewa, who began her career in weaving, cites the layering of textures endemic to fiber art as a key component of her work, whether the medium is collage or collaboration, including tapestries she made for the Frank Lloyd Wright Foundation or a massive 7,800 square-ft. carpet installed at the Tempe Center for the Arts in Arizona. “It’s a different kind of ‘tapestry’ to weave all the expectations together,” says Sakiestewa.

Sakiestewa was born in New Mexico and studied at the School of the Visual Arts, New York. She has served as chair of the New Mexico Arts Commission and a trustee for both the International Folk Art Foundation, Santa Fe, and the Georgia O’Keeffe Museum, Santa Fe, among other appointments. In 2006, she was awarded the New Mexico Governor’s Award for Excellence in the Arts and inducted into the New Mexico Women’s Hall of Fame.



**Raven 2, 2017**

Deconstructed monoprint,  
ink and silk thread

30 × 22 in.

76,2 × 55,9 cm.



**Raven 3, 2017**

Deconstructed monoprint,  
ink and silk thread

30 × 22 in.

76,2 × 55,9 cm.

Insait long tupla wik, ol wok blong wanpla bikpla artis na desaina Ramona Sakistewa, isoim wanpla piksa we klostu luk olsem wanpla reven pisin. “Insait long planti kastom blong ol as ples blong Amerika, displa bilakpla pisin, Reven, long ol tumbuna stori em sa giaman o em isave mekim stori,” Sakistewa itok klia. “Olsem wanpla blong ol kainkain pisin we istap long ples graun, displa reven, isave painim taim long pilai,” em imekim displa toktok long displa reven we em usim silk tret long mekim iluk nais. Long olgeta ol desain,tekstail na akitexta-skel instoletion ,meri say stap long Santa Fe, Sakistewa em ol lain isave long em bikos long haus em yet isave kamapim ol tumbuna pasin long moden wok blong em gut tru wero l figa em save mekim isi long man meri lukim osem ikon-we iken sanap olsem wanpla tingting blong bikpla komuniti. Sakistewa, husait wanpla Oli, ibin pasim taim olsem wanpla ki memba blong Nesenel Musium blong Amerikan Indian long Wasingten, D.C na ibin kamapim wanpla bikpla kopa skrin iraunim sentral hatrium “we makim wok blong mekim basket na wiv blong taim bipo long ol pasin kastom blong ol assples lain blong tupla Amerika.” Sakistewa, husait statim displa wok olsem artis bin save wiv, tokaut tu olsem hau em lainim ol rop long wiv em bikpla samting maski em liklik piksa em wivim or wok bung long kamapim bikpla, wantaim ol tapestri em ibin mekim blong Frank Lloyd Rait Foundation o displa bikpla seven tausand, a eit- hundred square fit karpet em imekim na oli putim insait long Tempe Senta blong Arts insait long Arisona. “Displa em narapla kain ‘tapestri’ long traim long bungim na givim olgeta samting wantaim,” Sakistewa itok.

Sakistewa, mama ikarim long Niu Mexiko na em ibin skul long skul blong Visol Arts, Niu Yok. Em ibin stap olsem Siameri blong Niu Mexiko Arts Komison na trasti blong enta-nesenel Fok Art Foundation, Santa Fe na Georgia Okif Musium, Santa Fe wantaim tu ol narapla taitol. Long yar 2006, em ibin kisim wanpla awod oli kolim long Niu Mexiko Gavana’s Awod fo excelense na oli bin luksave long em to long Niu Mexiko Hol blong Feim blong ol meri.



**Raven Namba Tu, 2017**

Brukim, rausim, wanpla print,  
ink na silk tret

30 taims 22 ins

76,2 taims 55,9 sentimita



**Raven Namba Tri, 2017**

Brukim, rausim, wanpla print,  
ink na silk tret

30 taims 22 ins

76,2 taims 55,9 sentimita



*above*  
**Raven 2**  
2017  
**Raven Namba Tu**  
2017

*below*  
**Raven 3**  
2017  
**Raven Namba Tri**  
2017



# Larry Santana

Larry Santana

**Born 1962**

**Mama karim em long yar 1962**

Widely considered one of the leading contemporary artists in Papua New Guinea, Larry Santana was born in the village of Banaro, in the Ramu River region, and raised in Madang. In narrative-driven paintings and ink drawings, Santana draws on the cultural mythologies of the country and his own personal history, often incorporating symbolic figures, modern infrastructure, and ritual objects, while being equally attentive to landscape and wildlife. In scenes that depict both the built and natural environment, Santana presents surreal scale and interaction, such as in the painting *Cassoowary Spirits*. Centering two dramatically plumed cassowaries, a large flightless bird native to Papua New Guinea, the painting upends traditional portraiture by focusing on the wildlife, while a small human-like figure recedes in the background—the world perhaps as seen by birds. Santana studied graphic design and painting at Goroka Technical College, Eastern Highlands Province, before a decades-spanning career working professionally as a professor and advocate for Papua New Guinean artists. Santana has exhibited his art in Papua New Guinea and internationally, including commissions for the Port Moresby International Airport and the Australian and New Zealand Army Corps Memorial in Port Moresby.

Displa man igat bikpla luksave long em olsem wanpla bikpla atis long kantri Papua Niugini, Larry Santana, mama karim em insait long wanpla ples oli kolim long Banaro, insait long Ramu Wara, na em ibikpla long ples Madang. Em iharim ol storin a mekim peintin na useim ink long drawim piksa, Santana save drawim piksa long mekim tumbuna stori blong kantri na stori blong em yet, we em isave useim ol bris n ahaus wantaim ol bikpla haus blong tete, ol samting blong bifo na tu em isave luksave long ples na bus na abus insait long ol wok blong em. Long piksa blong em, Santana itraim mekim stori we isave soim ol samting ol man ikapim na ol samting nature yet ikapim kain olsem lo peintin blo em oli kolim long tewel blo *Muruk Spirit (Cassowary Spirit)*. Namel long piksa blong em isoim tupla muruk, wanpla bikpla assples pisin long Papua Niugini, ino save long flai, displa peintin isowim tumbuna laif blong bifo, taim wanpla narapla samting we iluk olsem wanpla man isanap long beksait-displa em soim ples graun taim ol pisin ilukim long em. Santan iskul long grapik desain na peintin long Goroka teknikal Kolige, Eastern Ailans Provins, behain long em iwok lsem wanpla profesa na man husait isave toktok long raits blong ola tis long Papua Niugini. Santana isave soim wok blong em long Papua Niugini na tu long ol ovasis kantri, wantaim ol komisin blong Pot Mosbi intanesinol ples balus na Australia na New Zealand Army Kops Memorial long Mosbi.

**Cassoowary Spirits,**  
Undated

Acrylic on canvas

39 2/5 × 39 2/5 in.

100 × 100 cm.

**Niugini Pigeon - Guria,**  
Undated

Acrylic on canvas

39 2/5 × 23 3/5 in.

100 × 60 cm.

**Muruk Spirit,** Nogat  
mak long em

Akralik antap lon kenves

39 2/5 taims 39 2/5 ins

100 taims 100 sentimita

**Niugini Pisin - Guria,**  
Nogat mak long em

Akralik antap lon kenves

39 2/5 taims 23 3/5 ins

100 taims 60 sentimita



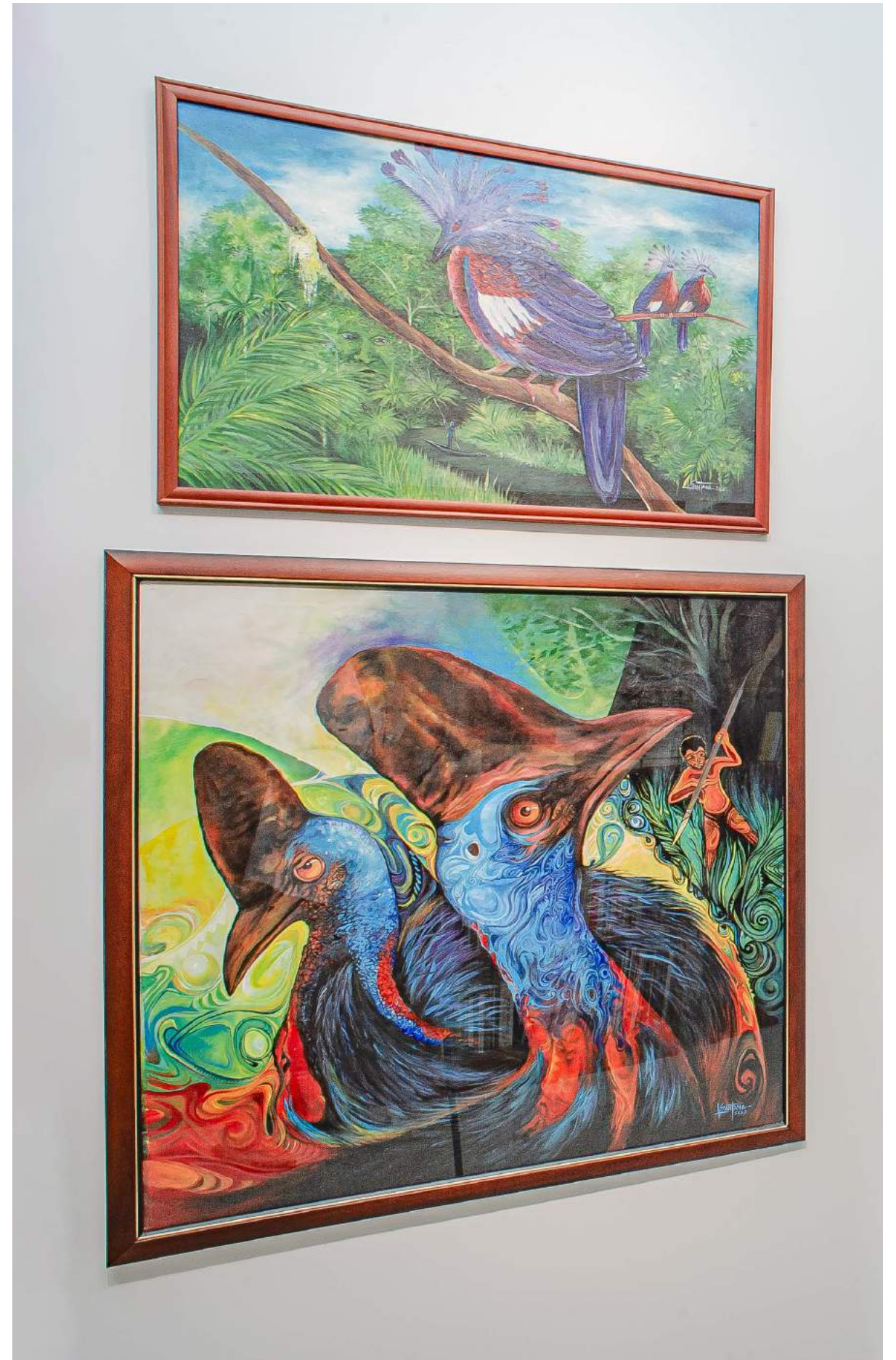
*above*

**Cassowary Spirits**

Undated

**Muruk Spirit**

Nogat mak long em



*right*

Set View

*right*

**Niugini Pigeon - Guria**

Undated

**Niugini Pisin - Guria**

Nogat mak long em



# Claire Sherman

Kleir Siman

**Born 1981**  
**Mama karim long yar 1981**

In vistas that are not meant to represent a single geographical location but instead challenge the conventions of landscape painting, New York-based artist Claire Sherman presents places that are “meant to be anywhere, nowhere, everywhere.” In their refusal to be specifically grounded, the works present a recognizable memory, like a scene glimpsed out of a moving car, while simultaneously confronting the romantic and “sometimes ambivalent” ways in which humans use the environment as a “container for meaning,” the artist explains, citing the philosophical concept of the sublime and the ongoing examination of the power or vastness of nature. In Sherman’s works, as in *Waterfall*, the landscape is not in traditional landscape orientation but a tightly cropped and deliberately frontal vertical without horizon, rendered in exaggerated marks that are “a type of geology or archeology of its own, representing—even becoming—the strata of the natural world,” says the artist. “I hope to propel the viewer into a claustrophobic and unstable world through a perspective that shimmies between representation and abstraction,” says Sherman, who often paints from multiple photographs taken on her travels, recomposing the splintered view. “The paintings become their own locations.” A graduate of the School of the Art Institute of Chicago and the University of Pennsylvania, Philadelphia, Sherman has exhibited widely in the United States and internationally. She also serves as an associate professor at Drew University, Madison, New Jersey.

**Waterfall, 2019**

Oil on canvas

96 × 78 in.

243,8 × 198,1 cm.

Long wei blong em yet, displa artis, husait stap long Niu Yok, Kleir Siman long ol piksa blong em itraim long soim ol ples, we taim yu lukim na long tingting blong yu, yu yet ken tingting na makim “sampla hap, nogat hap na olgeta hap.” Displa ol wok blong em istrongim sait blong kisim luksave, we oli ken mekim man itingim taim bipo, olsem wanpla piksa yu lukim taim yu ron long kar, na, long wankain taim, long lukluk long hau ol manmeri isave lukluk long wanem samting istap raunim ol na “narapla taim ol kainkain tingting” long ol wei we ol man iken usim wanem samting stap raunim ol olsem “kontena igat mining” displa artis itok, na imekim sampla toktok tu long lukluk blong ol artis long lukluk long wanem samting stap raunim ol we oli ken kisim tingting long mekim wok blong ol. Long wok blong Seman, olsem long *Warakalap*, displa lanscap o bus ino long ples, em ol hap bus we oli katim na peintim tasol ino gat oraizon, igat sampla mak we itokaut tumas kain osem “wanpla kain mak bogn stong or mak blong bipo blong em yet, makim-em kamap- wanpla kain hap stong imakim gut bus blong yumi,” artis itok. “Mi gat laik long tok klia long man husait ilukim piksa blong mi long lukluk long piksa wantaim tingting olsem ples graun yumi stap long em ino stap orait na piksa blong mi ilaik tokaut long displa,” tok Seman, husait sampla taim save peintim piksa long ol foto em i kisim taim em raun long ol narapla ovasis kantri. “Ol peint itokaut long hap oli stap long em.” Displa meri ipinisim skul long Skul blong Art Institut blong Chicago na Universiti blong Pensilvinia, Filadelfia, na planti wok blong Seman em oli soim long planti ples ovasis na tu plan hap long United States blong Amerika. Em iwok tu olsem wanpla asosiat profesa long Dro Universiti, Madisen, Niu Jersi.

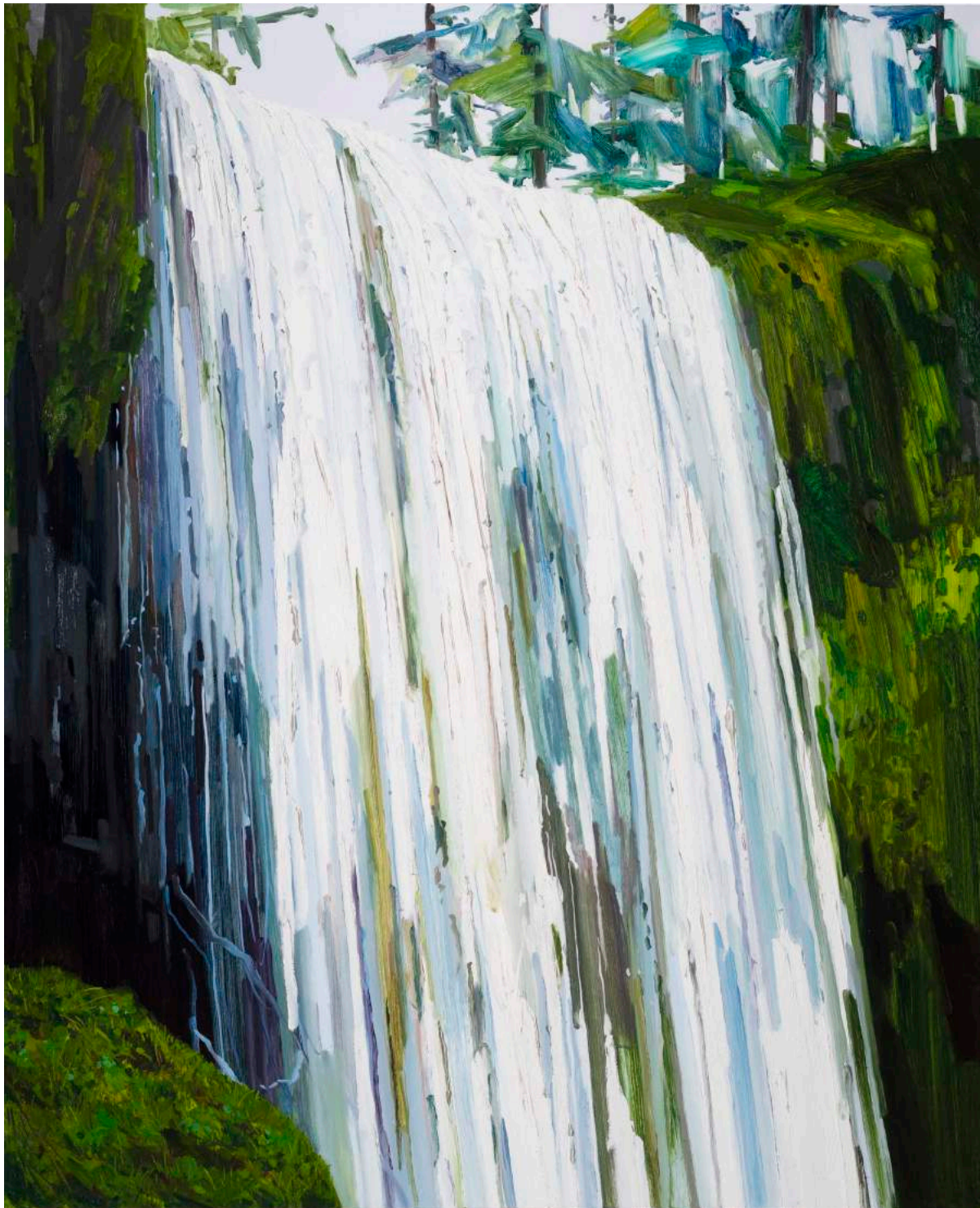
**Warakalap, 2019**

Oil antap long kanvas

96 taims 78 ins

243,8 taims 198,1 sentimita





*“In their refusal to be specifically grounded, the works present a recognizable memory, like a scene glimpsed out of a moving car, while simultaneously confronting the romantic and ‘sometimes ambivalent’ ways in which humans use the environment as a ‘container for meaning.’”*

*above*

**Waterfall**  
2019

**Warakalap**  
2019

# Rose B. Simpson

Rose B. Simpson

**Born 1983**

**Mama karim long yar 1983**

In her figurative sculptures, Rose B. Simpson navigates “how Indigenous aesthetics does not separate art-making and expression from daily life and spirituality.” Life, says the enrolled member of the Santa Clara Pueblo in New Mexico, is an aesthetic experience, including how we adorn ourselves and recognize the consciousness possible in inanimate objects. “My personal experience is about practicing asking permission, and the layers in which hearing occurs—in order to deconstruct my own internalized entitlement and patriarchal ways,” Simpson says of listening to the figures she creates, which are draped in beads, fiber, leather, and machine parts. Not meant to be direct self-portraits, but rather “an aspect of the multi-faceted eternal soul that I am able to empathically connect with,” the sculptures are careful not to perpetuate “destructive cultural stereotyping and objectification,” but also show the ongoing existence in a world in which “violence against Indigenous peoples” is a lived and active experience; Simpson cites missing and murdered Indigenous women and destruction of land and water as just two examples. Her work seeks to be “audacious enough to promote lasting change across the full spectrum of the human experience.”

Simpson trained at Northern New Mexico College, Española, in the automotive science program. She received her Master of Fine Arts degree in ceramics from the Rhode Island School of Design, Providence, and her Master of Fine Arts degree in creative non-fiction from the Institute of American Indian Arts in Santa Fe, New Mexico. Her work has been exhibited at the Denver Art Museum; the Smithsonian National Museum of the American Indian, Washington, D.C.; the Minneapolis Institute of Art; and the Museum of Fine Arts, Boston.



**Reclamation, 2018**

**Ceramic and mixed media**

52 × 16 × 15 in.

134,6 × 40,6 × 38,1 cm.

Long ol kaving blong em, Rose B. Simpson itraim long drawim lain long soim “hau ol marasin blong ples ino inap long rausim go long we wok blong art na tu lukluk blong em long laif na bilip blong em.” Laif, olsem displa meri husait ibin enrolim em yet olsem wanpla memba blong Santa Klara Pueblo long Niu Mexiko, em olsem wanpla kain anestetik marasin yu kisim na wanem yu save pilim, wantaim tu hau yumi isave bilasim yumi yet na luksave long ol samting long tingting insait long ol samting inogat laif blong ol. “Ol stori blong mi, em long lainim mi yet long askim na kisim tok orait, long brukim daun tingting na sampla pasin,” Simpson i tok em yet isave harim toktok blong ol kaving em imekim we em isave bilasim ol wantaim ol bids, faiba, leta na sampla pat blong ol masin. Ol kaving em imekim ino ol samting nating, tasol ol yet makim “sampla etenol sol em yet iken konekt wantain,” ol displa kaving em imekim long gutpla wei na ino long usim olsem sampla kain samting blong bagarapim man tasol long soim olsem “ol asples long planti hap long ples graun em planti hevi isave bungim ol”; Simpson imekim tok tu long sampla ol asples meri we ibin lusim laif blong ol na bagarap ikamap long wara na ples blong ol. Wok blong displa meri iluk olsem “ ibkpla tumas long kamapim bikpla senis wer bipo taim ino bin olsem.”

Simpson ibin kisim lainim long Noten Niu Mexiko Kolis, Espanola, long automotiv sains program. Em ikisim Mastas Digri blong em long Fain Arts long seramik long Rode Islan Skul blong Desain, Providance, na Masta blong Fain Arts Digri tu long kreativ non-fixen long institut blong Amerikan Indian Arts long Santa Fe, Niu Mexiko. Ol wok blong em, em oli soim long Denva Art Musium; Smithsonen Nesenel Musium blong Amerikan Indian, Washington, D.C.; long Minipolis Institut blong Art na tu long Musium blong Fain Arts, Bosten.



**Kisim Bek, 2018**

**Simen wantaim mix midia**

53 taims 16 taims 15 ins

134,6 taims 40,6 taims 38,1 sentimita



*left*

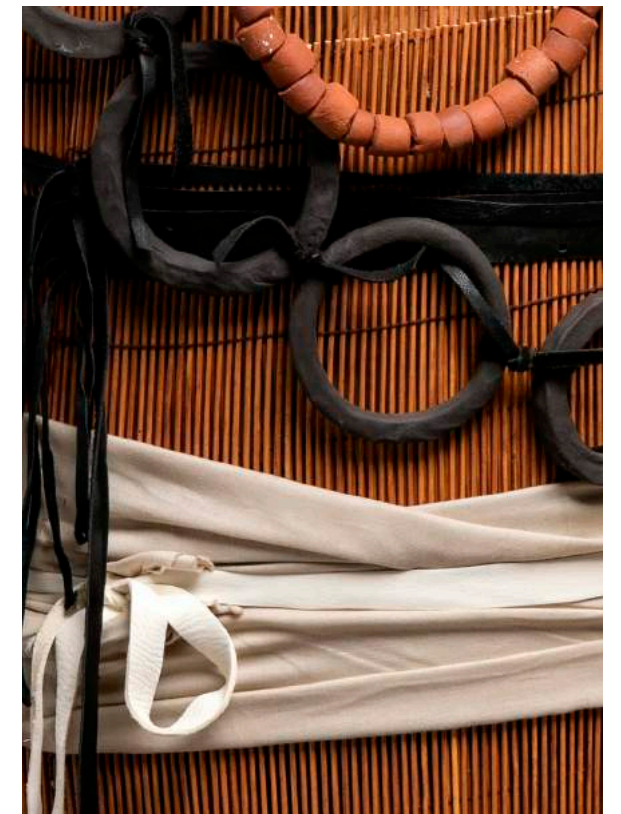
**Reclamation**  
2018

**Kisim Bek**  
2018

*“My personal experience is about practicing asking permission, and the layers in which hearing occurs—in order to deconstruct my own internalized entitlement and patriarchal ways.”*

*right*

Detail View



# David Tomb

David Tomb

**Born 1961**  
**Mama karim long yar 1961**

David Tomb's fascination with birds dates back to his childhood in California, where "apparently every morning I stared at turkey vultures sunning their wings in a nearby Gothic-looking dead oak tree." A longtime portrait painter, the San Francisco-based artist has painted birds almost exclusively since 2005, methodically aiming "to convey the beauty of birds as they are incredibly beautiful expressions of life." In his pieces, the birds themselves are depicted accurately and naturally, "yet I give wider latitude for invention and fun with the background environments," says Tomb of a unique collaged process that heightens the fine detail of the animal against abstract landscapes specific to each bird species. The dollarbird, with its notable red bill, is often "conspicuously perched out in open view on dead snags," the artist says, while hooded pittas "besides being incredibly beautiful are extremely challenging to see. They don't like to be seen, and they often hide in the dark jungle floor." A graduate of California State University, Long Beach, Tomb's work is included in the collections of the Huntington Library, San Marino, California; the Oakland Museum of California; and the Crystal Bridges Museum of American Art, Arkansas, among other public collections. Tomb is the founder of the conservation group Jeepney Projects Worldwide, which uses art to bring attention to critically endangered birds around the world, including in Mexico, Ghana, and the Philippines, home of the largest surviving eagle in the world, the Philippine eagle.

Bikpla intres blong David Tomb wantaim ol pisin igo bel long taim em liklik pikinini long Kalafonia we "olgeta monin em isave luk luk strong long ol teki vultsa sindaun long san na draim wing blong ol arere long wanpla bikpla, olpla ok diwai." Wanpla bikpla man long mekim peinting, em save stap long San Fransisco, displa artis isave peintim planti pisin statim long yar 2005 yet, wantaim bikpla tingting " long putim aut klia kala blong ol pisin we soim tu gutpla piksa blong laif." Long ol wok blong em, ol pisin ol yet makim ol yet gut tru, "na em isave pilai raun wantam ol narapla kala long kamapim gutpla piksa bekgraun," Tomb itok long ol gutpla ol piksa em lainim wer putim kam ples klia kala blong sampla ol narapla animal agensim lenscap we i markim wan wan pisin. Displa moni pisin, wantaim retpla maus blong em, planti taim isave sindaun ples klia long ol hap han blogn diwai," artis itok, taim pisin hait pita " maski oli gat gutpla kala em ol ino save kam aut ples klia tumas. Oli no laikim wanpla long lukim ol na planti taim oli hait long flor blong bik bus." Tomb ipinisim skul bong em long Kalafonia Stet Universiti, Long Bits, ol wok blong Tomb oli putim aut long Huntingten Laibri, San Marino, Kalafonia; Oklan Musium blong Kalafonia na Kristal Bris Musium blong Amerikan Art, Akansas, na planti narapla pablik koleksion. Tomb kamapim wanpla konsevasion grup oli kolim long Jipni Projekts Wolwaid we isave usim ol piksa na kaving long mekim ol man meri luksave long ol pisin we inidim halivim long ol ples olsem long Mexsiko, Gana na Filipins, ples blong wanpla bikpla pisin long wol, displa Filipino Tarangau.

## On Demon Pond, 2012

Watercolor, gouache and ink on papers  
41 ½ × 29 ½ in.  
105,4 × 74,9 cm.

## Hooded Pitta, 2012

Watercolor and gouache on paper  
29 ½ × 41 ½ in.  
74,9 × 105,4 cm.

## Dollarbird, 2015

Watercolor, gouache and ink on papers  
30 × 22 in.  
76,2 × 55,9 cm.

## Antap Long Wara Blong Dimon, 2012

Watakala, gouak na ink long pepa  
41 ½ taims 29 ½ ins  
105,4 taims 74,9 sentimita

## Hait Pita, 2012

Watakala, gouak long pepa  
29 ½ taims 41 ½ ins  
74,9 taims 105,4 sentimita

## Monipisin, 2015

Watakala, gouak na ink long pepa  
30 taims 22 ins  
76,2 taims 55,9 sentimita

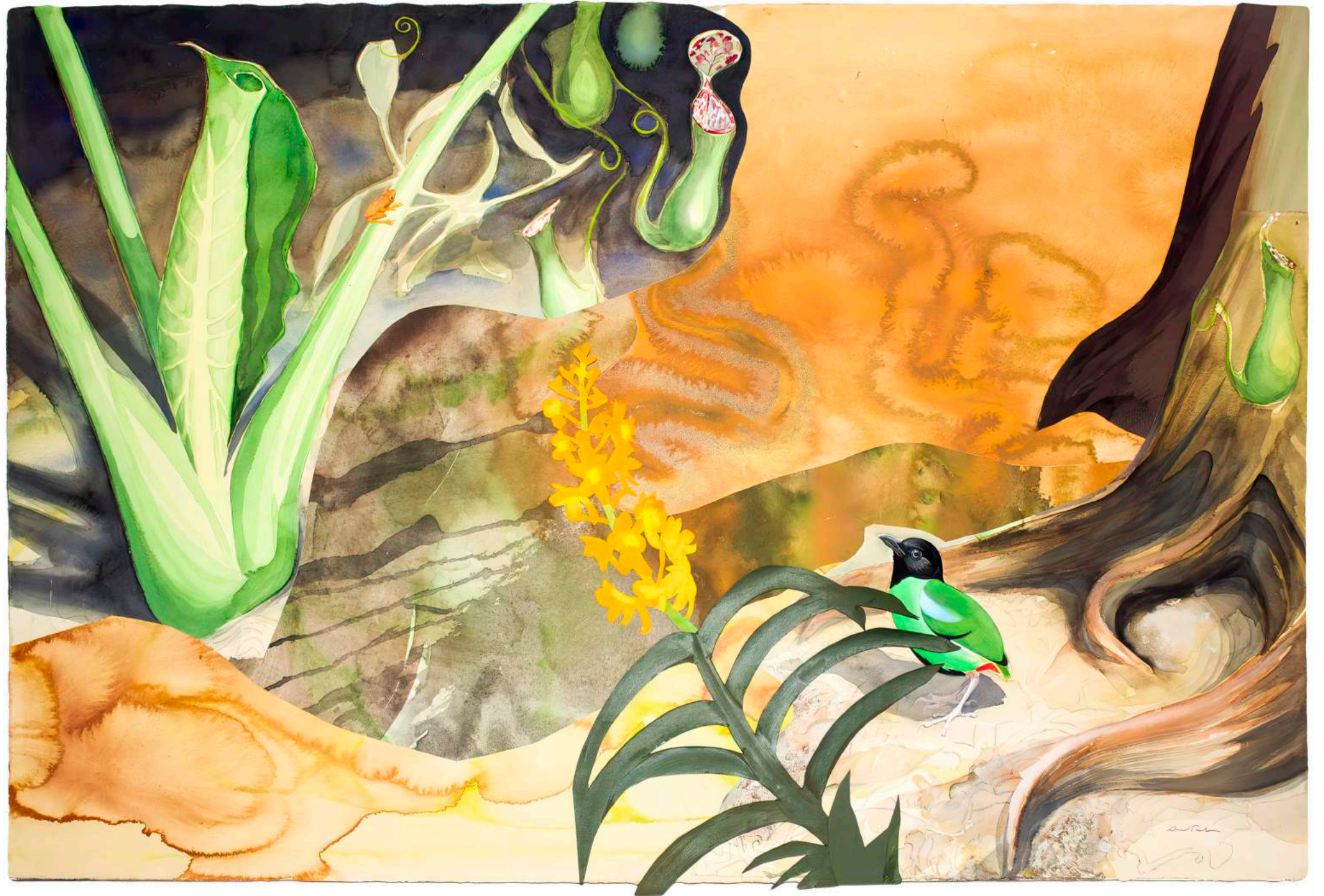
right

**Hooded Pitta**

2012

**Hait Pitta**

2012





*above*

**On Demon Pond**

2012

**Antap Long Wara Blong Dimon**

2012



*right*

**Dollarbird**

2015

**Monipisin**

2015



# Acknowledgments

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# Luksave or tok tenk yu igo long U.S. Stet Dipartmen

Camille Benton  
ilukatim olgeta kaving na piksa

Rebecca Clark  
go pas long lukautim ol kaving na piksa

Morgan Fox  
em wok halivim Camille osem asistan

Tabitha Brackens  
bos blong lukautim olgeta report or stori ikam aut long Misium

Megan Pannone  
em ekim wankain wok osem

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em go pas long lukautim fotografa tim

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man blo mekim wok stretim o priperato

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instalesen Sapot

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em writer or meri husait isave raitim stori

Trans Pasifik Komunikesen long halivim  
em igivim long sait long tanim toktok o ol waitman is save tok

Spaeth Hill  
ol Designers or lain i mekim kolos na ol narapla samting

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