



**Art in Embassies Exhibition**  
United States Embassy Wellington

**T. C. Cannon**

**All the Tired Horses in the Sun**, c. 1971—1972

Oil on canvas, 44 x 42 in. (111,7 x 106,7 cm)

Courtesy of the Tia Collection, Santa Fe, New Mexico

## Art in Embassies

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 a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences 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."

<http://art.state.gov/>

## **Tēnā koutou,**

My wife Jill and I are proud to bring this exhibition of contemporary Native American art to our home. We are very grateful to the Tia Collection in Santa Fe, New Mexico, for making these works available. It is their mission, and ours, to share this important example of American culture with our new friends and **whānau** in Aotearoa.

We are also grateful to the State Department's Art in Embassies for shipping these works and our facilities team from the Embassy for the installation at the Residence.

Both Jill and I have a long history with Native American art and artists. My mother, Lee Udall, brought a selection of works by Native American artists to the Department of the Interior in the 1960s when my father was Secretary of the Department. That selection included paintings by Fritz Scholder, who is represented now at the Residence with his monumental **Fred Harvey Indian**. He and Cara Romero, also represented at the Residence with **Last Indian Market**, are currently featured in an exhibition at the Metropolitan Museum of Art in New York City.

Jill was a consultant to the Smithsonian Institution in Washington, D.C., for the opening of the National Museum of the American Indian on the National Mall in 2004 and continued working with the museum to promote Indigenous art. Among other museum projects, she commissioned a suite of Indigenous prints for Art in Embassies to be displayed in U.S. Embassies and Residences around the world. One of those prints, from Marie Watts's *Blanket Series*, currently hangs in our Residence.

We also selected other contemporary Native American works by T.C. Cannon, Jordan Craig, Hock e Aye Vi Edgar Heap of Birds, Patrick Dean Hubbell, Michael Naranjo, and Rose B. Simpson to feature alongside a selection of works by contemporary Māori artists. Our intention is to explore the ways in which these cultures relate to each other artistically, given their shared histories as Indigenous people displaced by colonial powers.

We hope you enjoy these wonderful works of art as much as we do. **Kia ora!**

**Ambassador Tom Udall and Jill Cooper Udall**

Wellington, New Zealand

August 2022

## T. C. Cannon (1946–1978)

**“I am tired of Bambi-like deer paintings reproduced over and over—  
I am tired of cartoon paintings of my people.”**

T. C. Cannon paired modernist art principles with themes inspired by his Caddo/Kiowa heritage to elevate Native American art and contemporary figurative painting. Cannon’s artistic development and social consciousness can be attributed in part to the Institute of American Indian Arts (IAIA), Santa Fe, New Mexico, where he enrolled at age eighteen. In the 1960s, students at the newly established school pushed back against stereotypical, romanticized representations of Native American life, encouraged by their instructors to engage in creative experimentation and embrace their tribal identity. A dedicated multimedia artist, Cannon emphasized how Native Americans persisted and thrived through visual art, poetry, and song. **All the Tired Horses in the Sun** is a rare example of a human-less Cannon composition; however, its thick outlines, flat fields of luminous color, and varied patterns exemplify his mature body of work.

Cannon was born in Lawton, Oklahoma, a town developed on former reservation lands of Kiowa, Comanche, and Apache tribes. After attending IAIA and the San Francisco Art Institute, he enlisted in the U.S. Army and served in Vietnam, earning two Bronze Star medals for his service. In 1972, Cannon and Fritz Scholder, his instructor at IAIA, (see page 16) were celebrated with a landmark exhibition at what is now the Smithsonian American Art Museum. Cannon died at thirty-one, leaving behind a substantial oeuvre that can be found in such collections as the Smithsonian American Art Museum, Washington D.C.; the Museum of Modern Art, New York; the Art Institute of Chicago, and the IAIA Museum of Contemporary Native Arts, Santa Fe, New Mexico.



Figure 1: **All the Tired Horses in the Sun**, c. 1971–1972

Oil on canvas, 44 x 42 in. (111,7 x 106,7 cm)

Courtesy of the Tia Collection, Santa Fe, New Mexico

## **Jordan Ann Craig** (born 1992)

“I tell stories about my childhood, family, trauma, healing, and the appealing mundane. The dots and shapes are my words; the stories are in their rhythm. My work is often beautiful, masking ugly histories. I keep Indigenous textiles, beads, pottery, and landscapes in my periphery when I make art. My work is the exploration of existence, time, and space, woven from cultural memory and epiphany. The process is meticulous and meditative, often obsessive in mark and repetition. I seek to balance the familiar and the mysterious, shared stories and secrets.”

Jordan Ann Craig is a Northern Cheyenne artist based in Pojoaque Valley, New Mexico. As a painter and printmaker, she creates intricate patterns, abstract geometries, and unique artist books. She draws inspiration from Indigenous textiles, beadwork, pottery, and landscapes. Craig studied studio art and psychology at Dartmouth College in Hanover, New Hampshire, and recently completed an artist residency at the Institute of American Indian Arts, Santa Fe, New Mexico.





Figure 2: **Dot Drawing: White on Black no. 4**, 2020  
Oil on canvas, 60 x 55 inches (152,4 x 139,7 cm)  
Courtesy of the Tia Collection, Santa Fe, New Mexico

## **Hock e Aye Vi Edgar Heap of Birds** (born 1954)

“I challenged the first precept of Native America, which is that it doesn’t exist.”

Throughout his forty-year career, multidisciplinary artist and activist Hock e Aye Vi Edgar Heap of Birds has advocated for the recognition of Indigenous communities through subversive acts of resistance, frequently employing text to destabilize dominant cultural narratives. In 1988, Heap of Birds originated the series **Native Hosts**, a site-specific project for which he created public signs that acknowledged the local tribe or First Nation as the “host” while the designated U.S. name was written backward. As the artist explained, inverting the U.S. name displaced its authority while asserting the sovereignty of the Native world. While the original signs were installed in New York City, Heap of Birds reprised and adapted the series numerous times in different locations, consulting with respective communities and conducting research before overseeing installation. This sign was one of six created to honor the Haudenosaunee (people of the Six Nations or the Iroquois Confederacy), the original inhabitants and caretakers of the Western New York area.

Born in Wichita, Kansas, Heap of Birds has lived in Oklahoma on Cheyenne/ Arapaho Nation tribal land since 1981. He earned his Master of Fine Arts degree from the Tyler School of Art, Temple University, Philadelphia, and his Bachelor of Fine Arts degree from the University of Kansas, Lawrence. His work can be found in the collections of such institutions as the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Walker Art Center, Minneapolis; and the Institute of American Indian Arts Museum of Contemporary Native American Art, Santa Fe, New Mexico.

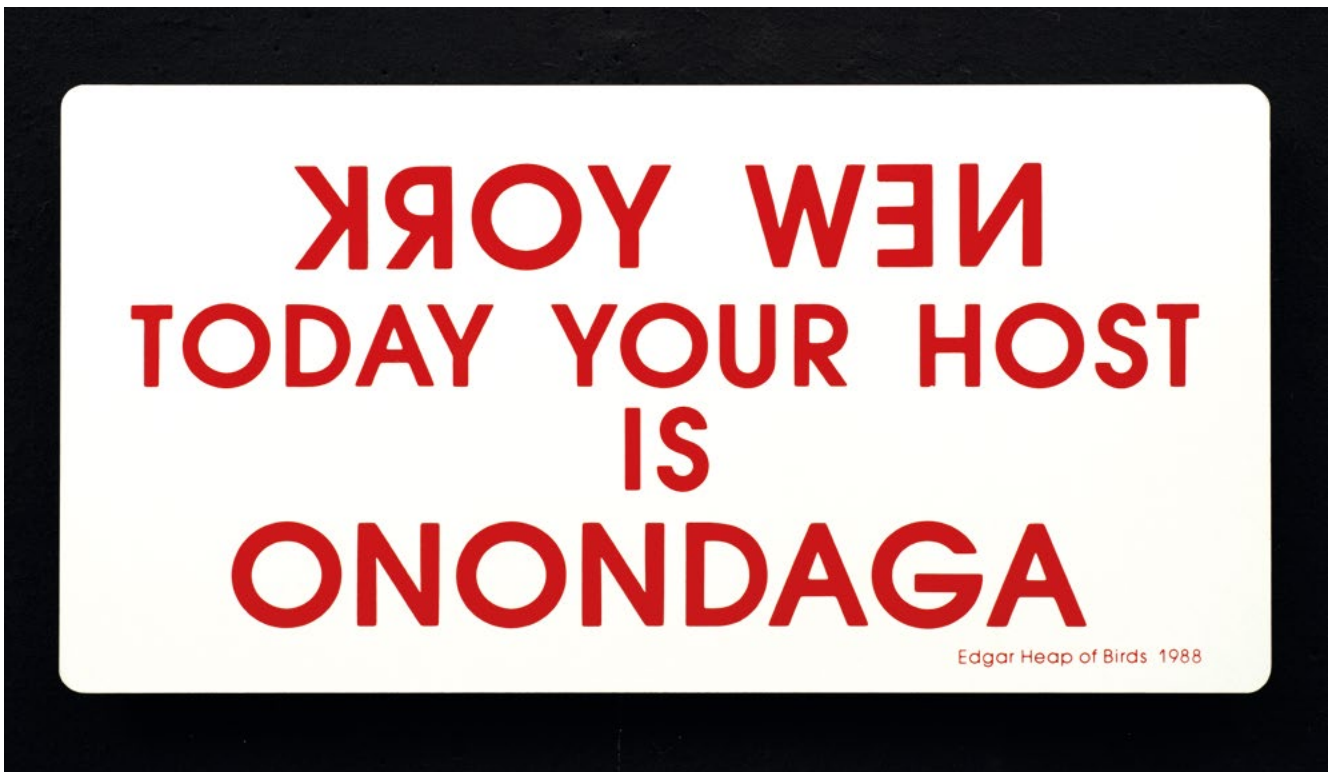


Figure 3: **Native Hosts**, 1988 — ongoing  
Aluminum sign with reflective surface, 18 x 36 in. (45,72 x 91,44 cm)  
Courtesy of the Tia Collection, Santa Fe, New Mexico

## **Patrick Dean Hubbell (born 1986)**

“My work is an exploration of my Dine’ and Indigenous identity and journey within the contemporary movement...The physical, mental, emotional, and spiritual aspects of my life are translated through a combination of intuitive, gestural mark-making, automatic drawing, and design... By expanding the principles and aesthetics of the western canon, my work seeks to redefine the visibility of the Indigenous experience.”

Patrick Dean Hubbell’s works are composed of natural earth pigments gathered from the Navajo Nation, mixed with conventional acrylic and oil paints. **Your Warmth Carries Me Through** is part of a series of paintings that reimagine the canvas support as shawls, blankets, and medicine bags, honoring the women of Hubbell’s Dine’ community.

Hubbell was raised in a small rural town in the Navajo Nation on the Arizona-New Mexico border. He received a Bachelor of Fine Arts degree from Arizona State University, Tempe, and completed his Master of Fine Arts degree at the School of the Art Institute of Chicago. His work has been exhibited at the Heard Museum, Phoenix; the Autry Museum of the American West, Los Angeles; and the Rochester Contemporary Art Center, New York.



Figure 4: **Your Warmth Carries Me Through**, 2020  
Oil, acrylic, oil stick, charcoal, natural earth pigment on canvas, wood  
78 x 64 x 3 in. (198,12 x 162,56 x 7,62 cm)  
Courtesy of the Tia Collection, Santa Fe, New Mexico

## Michael Naranjo (born 1944)

For the past fifty years, Santa Clara Pueblo sculptor Michael Naranjo has depicted the rich traditions of Native New Mexico, from dancers and animals to the spirits and memories of his people. While serving in Vietnam in 1968, he sustained severe injuries that blinded him and damaged his right hand. During his convalescence, Naranjo rekindled an early passion for sculpting, recalling his youth when he would mix clay for his mother, a potter. Naranjo creates his sculptures from memory without tools, guided by a sense of touch with his left hand and intuition alone. **Devil Dancer** depicts an Apache dancer performing a ceremonial healing and renewal ceremony. While many artistic representations of this ceremony focus on the dancers' brightly painted regalia, Naranjo applied a matte black patina to the sculpture, as he does with all his work because black is the color he sees. Unlike most art, his work is meant to be touched by the viewer.

Naranjo's work can be found in the collections of such museums as the National Museum of the American Indian, New York and Washington, D.C.; the Heard Museum, Phoenix; and the New Mexico Museum of Art, Santa Fe. He has also completed several public art installations for the City of Albuquerque, New Mexico. Naranjo's words are inscribed on one of the glass panels of the American Veterans Disabled for Life Memorial, Washington D.C.



Figure 5: **Devil Dancer**, 1975  
Bronze, 23 x 10 x 10 in. (58,42 x 25,4 x 25,4 cm)  
Courtesy of the Tia Collection, Santa Fe, New Mexico

## **Cara Romero (born 1977)**

Contemporary photographer Cara Romero strives to create dynamic portraits of Native American life, challenging long-held stereotypes with complexity, vitality, and playfulness. Historically, anthropologists used photography as a tool to categorize, commodify, or dehumanize Native Peoples. Romero seeks to upend that dynamic, explaining, “When we as Native People explore new artistic tools and techniques, such as photography, we indigenize those media.” With **Last Indian Market**, Romero reimagined one of the most famous and revered paintings of the Western canon from an Indigenous perspective, posing thirteen prominent Santa Fe Native American artists and intellectuals in the fashion of Leonardo da Vinci’s **Last Supper**. While the tableau’s composition is highly theatrical, the Renaissance painting’s solemnity is replaced with a comic irreverence, thereby creating a sense of immediacy and comradeship amongst the sitters. A massive technical undertaking, Romero digitally pieced together seven photographs to create the seamless panoramic mural.

Romero was raised between the rural Chemehuevi reservation in Mojave Desert, California, and Houston. She earned a Bachelor of Arts degree from the University of Houston, Texas, an Associate in Fine Arts degree in studio art from the Institute of American Indian Arts (IAIA), Santa Fe, New Mexico, and an Associate of Applied Science degree in photography technology from Oklahoma State University, Stillwater. Her work can be found in the collections of such museums as the Museum of Modern Art, New York; the Denver Art Museum; the Weisman Art Museum, Minneapolis; and the Peabody Essex Museum, Salem, Massachusetts.





Figure 6: **Last Indian Market**, 2014

Archival pigment print on Platine legacy paper, 34 5/8 x 118 1/4 in. (87,9 x 300,3 cm)

Courtesy of the Tia Collection, Santa Fe, New Mexico

From left: Chris Eyre (Cheyenne/Arapaho), Amber Dawn Bear-Robe (Blackfoot), Kenneth Johnson (Muscogee Creek/Seminole), Diego Romero (Cochiti Pueblo), Darren Vigil Gray (Jicarilla Apache), Kathleen Wall (Jemez Pueblo), Marcus Amerman (Choctaw), Marian Denipah (San Juan Pueblo/Dine'), Pilar Agoyo (San Juan/Cochiti Pueblo), Steve LaRance (Hopi), Cannupa Hanska Luger (Mandan/Hidatsa/Arikara), Linda Lomahaftewa (Hopi) and America Meredith (Cherokee)

## **Fritz Scholder (1937–2005)**

**“I believe that there is a new Indian Art emerging. It will take many forms and it will be vital.”**

Despite once vowing never to paint Native American subjects, Fritz Scholder’s unflinching and provocative portrayals of Indigenous life helped dismantle traditional precepts of Native American art. Disdainful of stereotypical and sentimental imagery of Native Americans, Scholder was spurred by the experimental output of his students at the Institute of American Indian Arts (IAIA) (including T. C. Cannon, see page 4) to begin his “Indian series” in 1967. These large-scale paintings, characterized by vigorous brushwork, distorted figuration, and unnatural, high-keyed colors, sometimes unnerved viewers, but they also raised critical questions surrounding notions of cultural identity and representation. The title of this painting references Fred Harvey, a hotelier who hired Native Americans to provide “authentic” performances and demonstrations for tourists to the Southwest. While it is probable that Scholder worked from a vintage postcard of one of these performers, Scholder’s towering figure stands in direct confrontation with the viewer, challenging his historic commodification.

Born in Breckenridge, Minnesota, Scholder spent his childhood traveling with his father, who was assigned different posts as a school administrator for the Bureau of Indian Affairs. He received a Bachelor of Arts degree from Sacramento State College, California, and a Master of Fine Arts degree from the University of Arizona Tucson. His works can be found in the collections of such museums as the Oklahoma City Museum of Art; the Denver Art Museum; the National Museum of the American Indian, New York and Washington D.C.; and the Art Institute of Chicago.



Figure 7: **Fred Harvey Indian**, c. 1974  
Acrylic on canvas, 80 1/8 x 68 1/6 in. (203,5 x 172,9 cm)  
Courtesy of the Tia Collection, Santa Fe, New Mexico

## **Rose Bean Simpson (born 1983)**

Working across various media—from pottery and performance to auto-mechanics and printmaking, Rose Bean Simpson erases divisions between high and low art while addressing complex issues surrounding Native identity and cultural survival. Simpson comes from a long line of female Pueblo ceramicists, a familial lineage that has deeply impacted her artistic practice. In 2012, Simpson was inspired to transform her vehicle as she loaded recently harvested vegetables into its bed, reimagining it as a contemporary Pueblo vessel. She named the now-adorned 1985 Chevrolet El Camino **Maria** in honor of the renowned San Ildefonso Pueblo ceramicist Maria Martinez (1887—1980). Bearing the striking black-on-black geometric patterns of San Ildefonso pottery, **Maria** pays homage to the legacy of Pueblo craft and the vibrant New Mexico lowrider culture. Though **Maria** was first exhibited in 2014 at the Denver Art Museum, Simpson continues to rework and refurbish it, even integrating its defunct parts into new sculptures.

Simpson received a Bachelor of Fine Arts degree from the University of New Mexico, Santa Fe, a Master of Fine Arts degree in creative nonfiction from the Institute of American Indian Arts, Santa Fe, New Mexico, and a Master of Fine Arts degree in ceramics from the Rhode Island School of Design, Providence. She also holds a Certificate of Automotive Science from Northern New Mexico College, Espagnola. Her art can be found in the collections of such institutions as the Baltimore Museum of Art; the Solomon R. Guggenheim Museum, New York; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and the Museum of Contemporary Art Chicago.



Figure 8: **Maria's Other Hood**, 2021  
Custom painted 1985 El Camino hood (steel)  
54 x 60 x 5 in. (137,1 x 152,4 x 12,7 cm)  
Courtesy of the Tia Collection, Santa Fe, New Mexico

## **Marie Watt (born 1967)**

Marie Watt's work celebrates her Indigenous American heritage and reexamines the objects and traditions associated with Native American cultures. At once abstract and concrete, ephemeral and tangible, her lithograph **Blanket Stories Continuum (Book I / Book III)** at first appears to be a detail of a woven blanket but reveals itself to be lines of text that mimic the warp and weft of a woven textile—a “blanket of words.” The lithograph's language ‘tapestry’ reveals the “personal societal, and cultural histories” embedded in ordinary household items. By alluding to the blanket-weaving tradition, Watts recalls her own Seneca heritage and suffuses it with new life. “My work explores human stories and rituals implicit in everyday objects. I consciously draw from Indigenous design principles, oral traditions, and personal experience to shape the inner logic of the work I make” she says.

Watt, a member of the Seneca Nation of Indians, earned a Master of Fine Arts degree in printmaking from Yale University, New Haven, Connecticut. She also earned degrees from Willamette University, Salem, Oregon, and the Institute of American Indian Arts, Santa Fe, New Mexico. She has been awarded numerous residencies and fellowships, and her work has been exhibited at the Metropolitan Museum of Art and the Whitney Museum of American Art, both in New York; the Seattle Art Museum; the Smithsonian Institution's National Museum of the American Indian, Washington, D.C.; and the Denver Art Museum, among others.

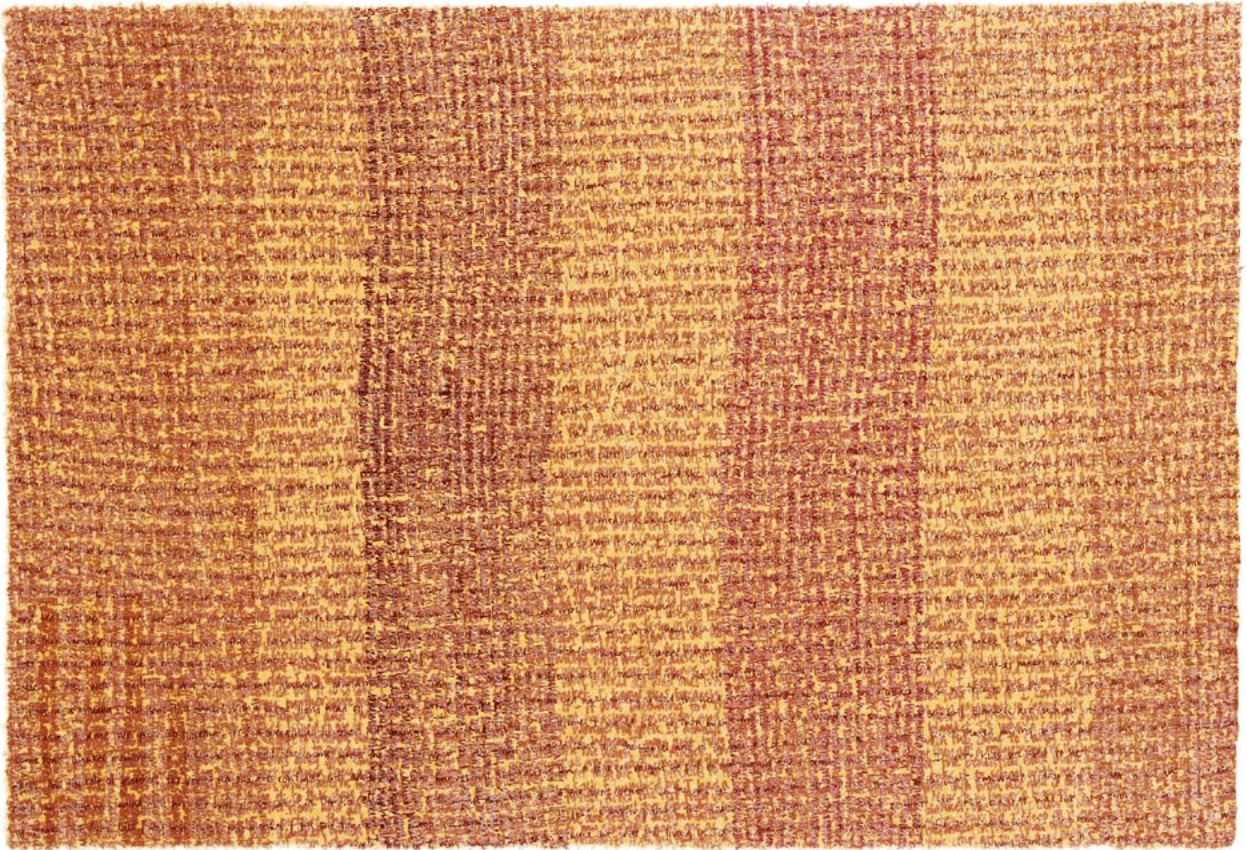


Figure 9: **Blanket Stories Continuum (Book I / Book III)**, 2007  
Six-color lithograph printed on natural Sekishu on white Arches paper, 31 ½ x 39 in. (80 x 99,1 cm)  
Collection of Art in Embassies, Washington, D.C.; In collaboration with the Smithsonian  
Institution's National Museum of the American Indian, Washington, D.C.

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