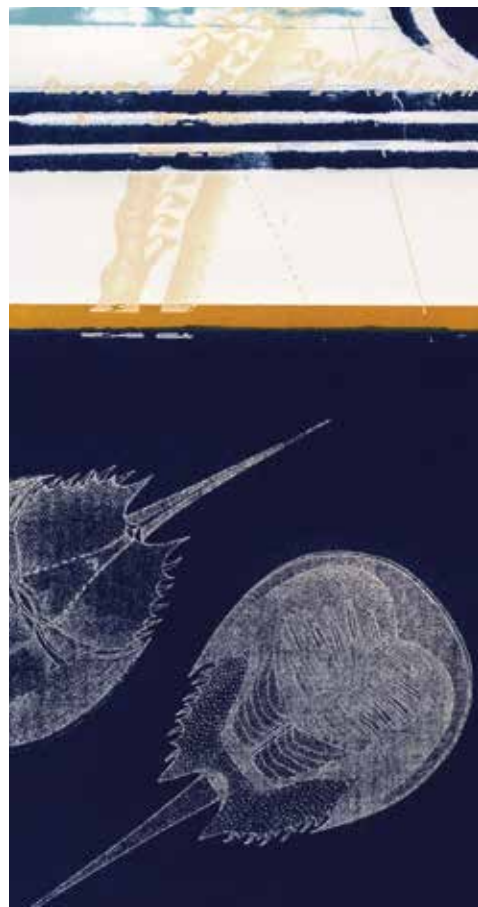




CONTEMPORARY NATIVE IMAGES



“As the birthplace of contemporary Native art
IAIA is unparalleled—a place where
visionaries’ bold ideas and actions resulted
in the emergence of an art movement and
a truly unique educational institution.”

— Dr. Robert Martin, IAIA President,
Foreword from *Under the Influence: Iroquois Artists at IAIA*
(1962-2012) and *50/50: Fifty Years, Fifty Artists*



CONTEMPORARY NATIVE IMAGES

A Collaboration between
the U.S. Department of State's Art in Embassies Program
and the Institute of American Indian Arts



Great projects often begin with a conversation, which leads to an idea, and if the stars align, a collaboration. And that is exactly what happened between the U.S. Department of State's Art in Embassies (AIE) program and the Institute of American Indian Arts (IAIA). It is worth noting that both IAIA and AIE were initiated in the early sixties during the Kennedy administration. The confluence here uses art as both a voice for change and to celebrate our values, creating dialogue across cultural borders.

Jill Cooper Udall, the wife of New Mexican Senator Tom Udall, had told me about a previous AIE and Native American (print) partnership in 2007, through the National Museum of the American Indian. We both thought that eight years later, this was a concept worth revisiting. We asked Loren Kieve, board chair of IAIA and a native New Mexican of Cherokee descent, what he thought, and he agreed. The Native American tradition of storytelling and the idea of many voices joining together is part of the diversity of the nations. It is meaningful that the prints represent five different voices and tribes.

As we waited to see what the artists would imagine and create, there was great anticipation. A common element in the work of all the artists in this portfolio is their connection to landscape and place, whether Canada, New Mexico, or New York. The sun, the elements, and above all nature inform the reaction of the artists to the landscape. Art in Embassies is proud to share the rich and diverse work in this collection with people around the world, demonstrating the vitality and diversity of Native American contemporary art.

Ellen Spencer Susman

Director

Art in Embassies

Washington, D.C.

October 2015





The Institute of American Indian Arts (IAIA) has been at the forefront of advancing contemporary Native American arts and cultures to local, national, and international audiences for over fifty years. Always open to new opportunities, when Loren Kieve, current IAIA Board Chair, presented the U.S. State Department's Art in Embassies (AIE) program's proposal to place and showcase contemporary Native American art in select U.S. Embassies around the world, the Board of Trustees and Dr. Robert Martin, President, immediately endorsed this initiative.

Five IAIA alumni were selected to represent contemporary Native American art ranging in age and experience from Dan Namingha (Tewa-Hopi), a well-established and internationally known artist who graduated in the 1960s, to Crystal Worl (Tlingit/Athabascan) a young visual artist who graduated in 2013. Tony Abeyta's (Navajo, 1986) paintings are collected by major museums such as the Smithsonian's National Museum of the American Indian, Jeff Kahm (Plains Cree, 1994) currently teaches at IAIA, and Courtney Leonard (Shinnecock Nation, 2000) is an independent full-time artist.

The IAIA team enjoyed working collaboratively with the Art in Embassies' staff, led by AIE Director Ellen Susman, who ensured the best outcome for this project. Special recognition goes to master printmaker Jeff Sippel and his assistant, Matthew Eaton, who worked directly with the artists on the IAIA campus to produce the prints, and to master printmaker Don Messic, who volunteered as the manager for the printing process. Santa Fe Edition and Rush Creek Editions assisted with digital output and Susan Cornish curated the prints. We are also grateful to IAIA staff: Sallie Wesaw Sloan, Graphic Designer; Marcella Apodaca, Finance Coordinator, for keeping us on budget; Tatiana Lomahaftewa-Singer, Curator of Collections; and photographer Jason Ordaz, who worked together to photograph the series. Distinct appreciation goes to IAIA Academic Dean Charlene Teters, who insisted on a low environmental impact print studio, thus making the print process safer and more productive for all involved, and for co-managing this project along with me to ensure its successful completion.

Through Art in Embassies' initiative to place art in U.S. embassies around the world, we hope that international audiences will see the talent and genius among Native American artists. It is our belief that in seeing these works, viewers will gain a better understanding of the contemporary Native American art narrative and, ultimately, experience present day American Indian people as diverse individuals whose artistic expression enriches and enlivens our nation's cultural heritage.

Patsy Phillips (Cherokee)

Director, IAIA Museum of Contemporary Native Arts

*Santa Fe, New Mexico
October 2015*

TONY ABEYTA

Tony Abeyta is a contemporary Navajo artist working in mixed media painting. He is a graduate of New York University with an honorary doctorate from the Institute of American Indian Arts, Santa Fe, New Mexico. Abeyta was the 2012 recipient of the New Mexico Governor's Excellence in the Arts award, and was recognized as a Native Treasure by the Museum of Indian Arts and Culture. He currently works in both Santa Fe and Berkeley, California. His work is included in the Smithsonian's National Museum of the American Indian (Washington, D.C.), Boston Museum of Fine Arts (Massachusetts), the Heard Museum (Phoenix, Arizona), New Mexico Fine Arts Museum (Albuquerque), the Autry Museum (Los Angeles, California), and the Eiteljorg Museum (Indianapolis, Indiana), as well as in many other public and private collections.

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Abeyta's primary focus has been on painting the emotional experience one finds in the New Mexico landscape. "There exists a rhythm in the land where I was born. I spend a lot of time deciphering the light, the cascades of mesas into canyons, the marriage between earth and sky and the light as it constantly changes at whim, the intensity of rock formations, and the sage and chamisa that accent this poetic experience, unlike anywhere else I have seen. I am beckoned to remember it and then to paint it."

Tonyabeyta.com



JEFF KAHM

Jeff Kahm, Plains Cree, was born in Edmonton, Alberta, Canada and was raised on the Little Pine First Nation in Saskatchewan. After completing high school, he attended the Institute of American Indian Arts (Santa Fe, New Mexico) to pursue painting and photography. Soon thereafter he was awarded a painting scholarship from the Kansas City Art Institute (Kansas), which allowed him to pursue undergraduate studies and to earn a Bachelor of Fine Arts degree in 1994. Kahm also studied at the University of Alberta, earning a Master of Fine Arts degree in 1997.

In 2002 Kahm returned to New Mexico, a land that he has grown to love and that he now calls home. He became a permanent resident in 2003, and soon began teaching at the Institute of American Indian Arts (IAIA) as a visiting faculty member. Today he is an associate professor at IAIA where he teaches studio art courses at the intermediate and advanced levels.

As an artist, Kahm continues creating work in his Santa Fe studio. His solo exhibitions at the Museum of Contemporary Native Arts in Santa Fe (2012), and at Urban Shaman Contemporary Aboriginal Art in Winnipeg, Manitoba (2013), highlighted his most recent work – a striking series of small works on paper and panels and an impressive collection of large scale paintings on canvas, which he describes as “rooted in Indigenous abstraction and Modernist aesthetics.” His work continues to reach a wider audience through various invitational and group shows, nationally and internationally.

Jeffkahm.com





COURTNEY LEONARD

A member of the Shinnecock Nation of Long Island, New York, Courtney Michele Leonard's artwork explores the evolution of language, image, and culture through mixed media pieces of video, audio, and tangible objects. She studied art and museum studies at the Institute of American Indian Arts (Santa Fe, New Mexico; Associate of Fine Arts degree), Alfred University (New York; Bachelor of Fine Arts degree), and the Rhode Island School of Design (Providence; Master of Fine Arts degree).

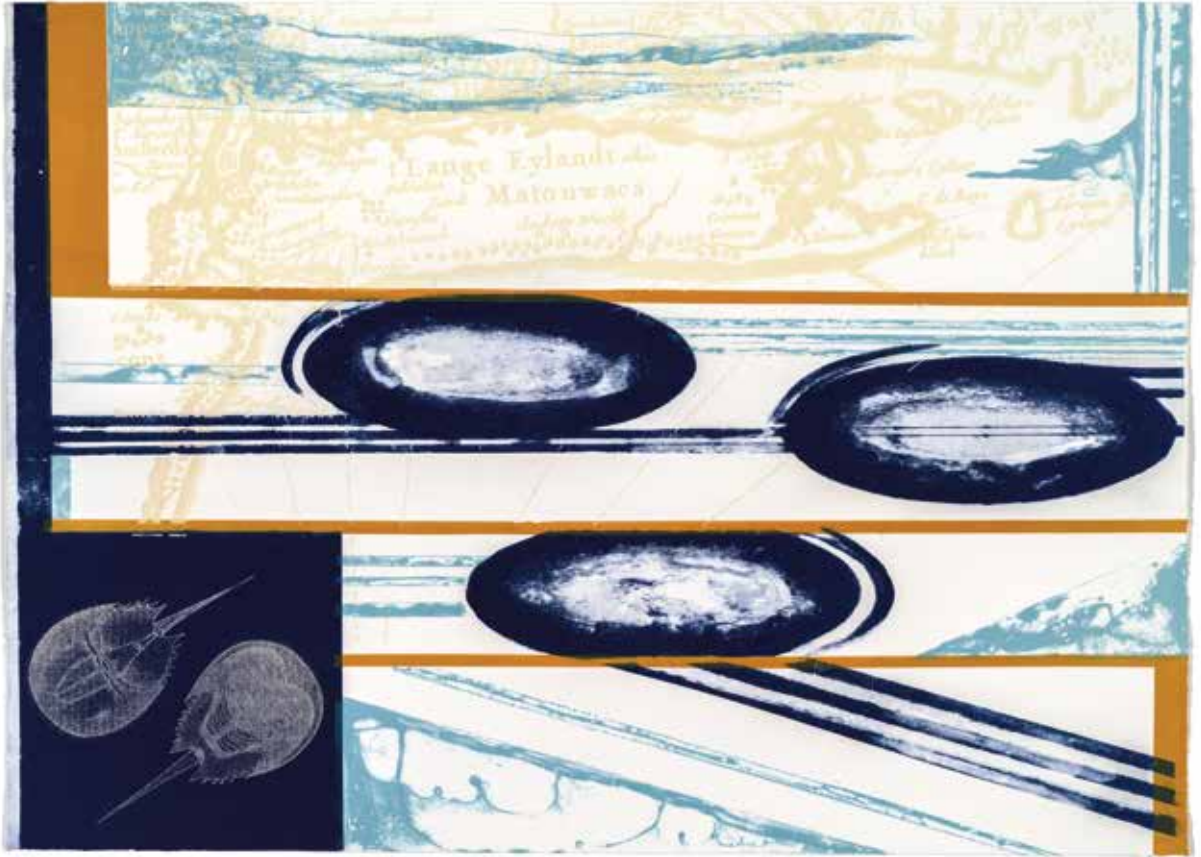
Her current work embodies the multiple definitions of *Breach*, an exploration and documentation of historical ties to water, whale, and material sustainability. Leonard's solo exhibition entitled *BREACH: LOG 15* was recently held at the University of the Ozarks (Clarksville, Arkansas) and the IAIA Museum of Contemporary Native Arts (Santa Fe), with research in collaboration with indigenous artists from Aotearoa and Nova Scotia.

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Leonard has given lectures and exhibited nationally and internationally, most recently at Toi Ngaphui Northland College (New Zealand), the Museum of Art and Design (New York City), Museum of Contemporary Native Arts (Santa Fe), Eastern Connecticut University (Willimantic), Tribeca Film Institute (New York City), National Museum of the American Indian (Washington, D.C.), University of the Creative Arts Farnham (England), and the University of Rostock (Germany). She currently lives in Santa Fe, and works as a professional artist, lecturer, and visiting assistant professor in studio arts at the Institute of American Indian Arts.

Courtneymleonard.com

BLUE BLOOD, 2015 | Laser etched paper with hand printed multi photo-plate lithography | 17 ¼ x 24 in. (43.8 x 61 cm) >



DAN NAMINGHA

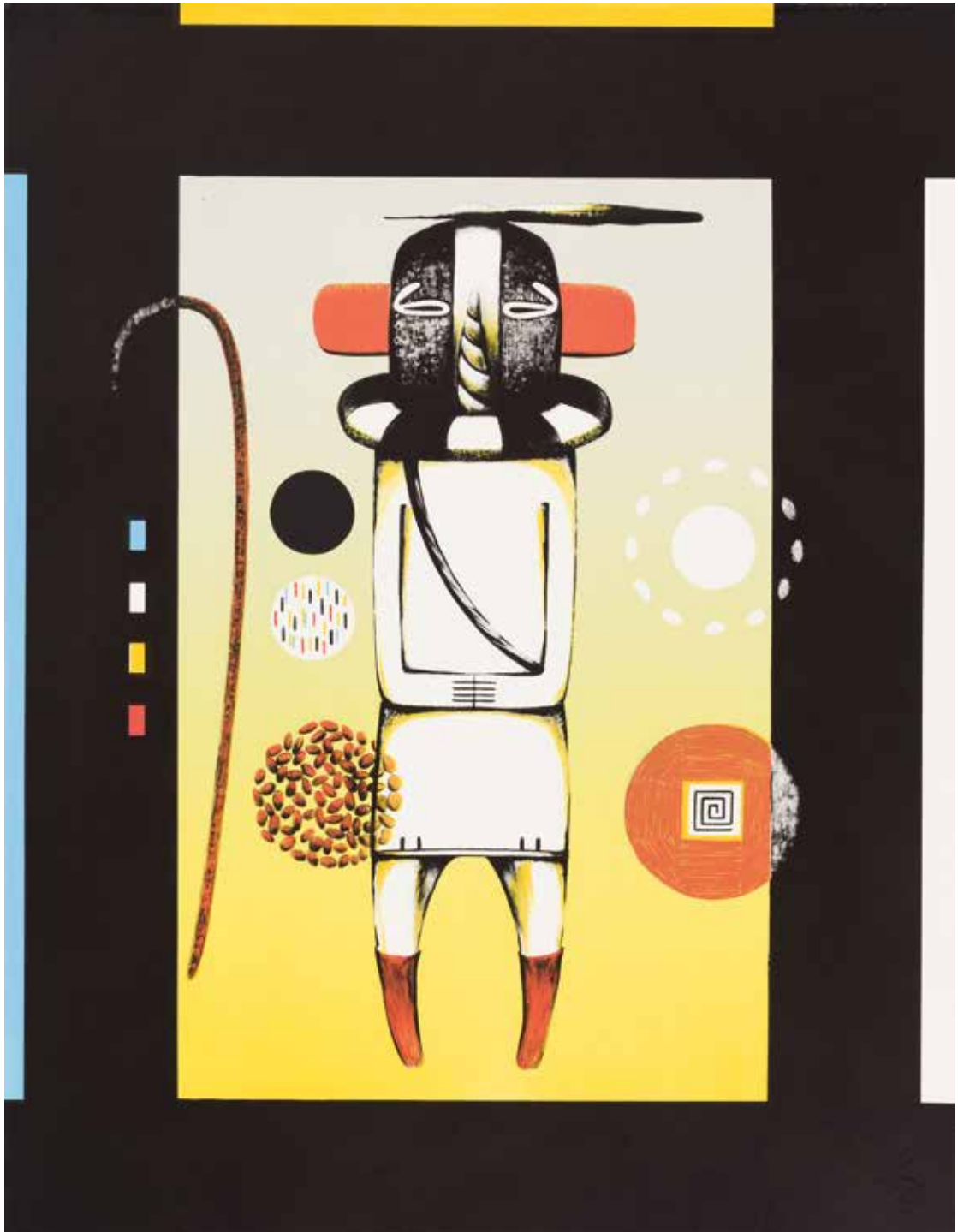
Dan Namingha is from the Tewa-Hopi tribe. His artistic journey has led him to combine his personal ideas and memories with the symbolism of his Hopi-Tewa culture, to translate the powerful geography of the Southwest through formal concepts of modern art and composition. His work often draws on the sacred traditions of his culture, which are so deeply embedded in ceremony: the kachinas representing the spirit messengers, ancestors, and cloud people; the dualities of light and dark, of positive and negative; the passages between the everyday world and the spirit realm. Namingha's work commands unwavering respect for the earth and spirit of his ancestry.

The artist works in a broad variety of media, including paintings, sculpture, and collage. Drawing and paintings were a natural part of Namingha's Hopi childhood. Art was a family affair, dating back to Namingha's great-great-grandmother, the famous Hopi potter Nampeyo, and running through the generations to current kachina carvers and potters. His formal study took him to the University of Kansas (Lawrence), the American Academy of Art (Chicago, Illinois), and the Institute of American Indian Arts (Santa Fe, New Mexico), from which he received an Honorary Doctorate degree in 2009.

Namingha has exhibited in dozens of one-man shows and many more group exhibitions, and his work hangs in over thirty major institutions, including the Smithsonian Institution (Washington, D.C.), the Sundance Institute (Park City, Utah), the Heard Museum (Phoenix, Arizona), the British Royal Collection (London, England), and other museums worldwide. He has received awards from the Harvard Foundation and the Fogg Art Museum (Cambridge, Massachusetts), as well as the Visionary Award from the Institute of American Indian Arts Foundation. His work has toured Europe as part of an exhibition sponsored by the United States Information Agency (Washington, D.C.) and is found in several U.S. embassies. Namingha is the subject of several film documentaries, and his work is held in numerous collections worldwide.

Namingha.com





CRYSTAL WORL

Crystal Worl is a Tlingit Athabascan artist who makes art because she wants to remind those who have left home that they come from a special place. Her family and community have guided her to learn, work, and live for her community. Her practice in storytelling and art comes from the values and lessons of the Tlingit people and her family.

Worl is Raven moiety, Sockeye Clan, from the Raven House. She is a child of a Thunderbird and from the Chilkat region in Southeast Alaska. From her mother's side, she is Deg Hit'an Athabascan from Fairbanks, Alaska. Born in 1988 and raised between Fairbanks and Juneau, Worl was introduced at a young age to traditional arts, practices, and storytelling. In May 2013 she earned her Bachelor of Fine Arts degree in studio arts from the Institute of American Indian Arts, Santa Fe, New Mexico, from which she also obtained her Associate in Fine Arts degree in moving images.

Worl works in jewelry, metals, printmaking, kiln-cast glass, and painting. The forms on which she focuses are based on traditional Tlingit form and line, also known as Northwest Coast design. She practices the recreation and modernization of her clan's crest, the Lukaahadi (Sockeye, Raven Clan). Worl utilizes her education to apply new techniques and ways of presenting traditional designs and stories. Her most recent work explores Tlingit design, intertwined with stylized Athabascan beadwork patterns.

The artist has said that, "It is my responsibility to carry on my ancestral knowledge of creation and life through contemporary story and art and pass it down to the next generations."

Athabascanwoman.com

INTO WATER, 2015 | Hand printed, combination of photo-plate lithography >
with hand built waterless lithography plates | 30 x 22 in. (76.2 x 55.9 cm)



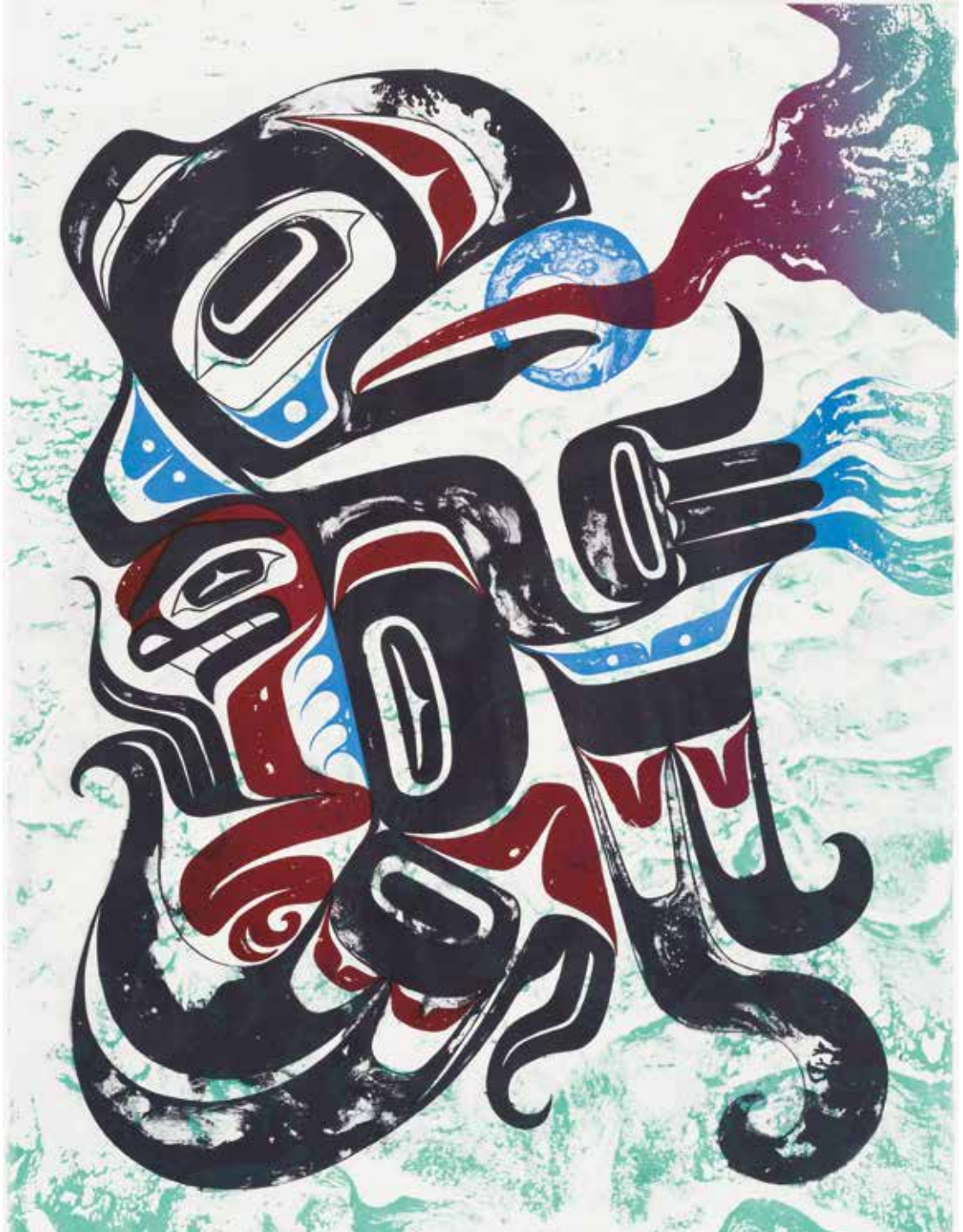




Photo credits for all of the images on the following pages – Jason S. Ordaz

Crystal Worl (artist)



Crystal Worl working on *Into Water*



>
Courtney
Leonard
(artist)



>
Courtney Leonard
and Jeff Sippel
(master printmaker)



>
Don Messec
(master printmaker)
preparing to print
Crystal Worl's *Into
Water*





^ IAIA Museum of Contemporary Native Arts (MoCNA)



^ Barbara and Robert Ellis Science and Technology Building, Institute of American Indian Arts campus



▲ Lloyd Kiva Welcome Center with Bob Haozous' sculpture *Mother* in foreground, Institute for American Indian Arts campus



We at IAIA are honored to have worked with the U.S. State Department's office of Art in Embassies (AIE) on this series of commissioned prints from five of our distinguished alumni. We would also like to thank Jill Cooper Udall, former Officer of Cultural Affairs for the State of New Mexico, for suggesting the collaboration.

For us at IAIA, the only institution of higher learning dedicated to contemporary Native American art, this initiative represents the essence of our mission: to empower creativity and leadership in Native Arts and cultures through higher education, life-long learning, and outreach with our highly talented and dedicated faculty and staff.

In establishing the IAIA, Congress acknowledged that American Indian and Alaska Native arts are our country's "only Native art form and cultural heritage." It is therefore fitting that our artists are represented in U.S. embassies and ambassadorial residences around the world. Through these exquisite prints we can share our stories, connecting with those of all cultures.

Loren Kieve (*Cherokee*)

IAIA Board Chair

*San Francisco
October 2015*



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IAIA Board of Trustees Chair Loren Kieve extends his sincere thanks to master printmaker Jeff Sippel, and to master printmaker Don Messec, who, as a volunteer, managed the print process. Thanks and appreciation also go to IAIA Academic Dean Charlene Teters and Patsy Phillips, Director of the IAIA Museum of Contemporary Native Arts (MoCNA), who co-managed the project.



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 foreign 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."

For fifty years, Art in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections, and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. Art in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect, and understanding among peoples. It is a fulcrum of America's global leadership as we continue to work for freedom, human rights, and peace around the world.

— John Forbes Kerry
U.S. Secretary of State

<http://art.state.gov>



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<http://art.state.gov>