



UNITED STATES EMBASSY REYKJAVÍK
ART IN EMBASSIES EXHIBITION

Randy Stiglitz **Dzunukwa Mask**, undated

Yellow cedar, acrylic paint and horsehair

16 x 15 x 10 in. (40,6 x 38,1 x 25,4 cm)

Courtesy of Hill's Native Art, Vancouver, British Columbia, Canada

ART in Embassies



Established in 1963, the U.S. Department of State's office of ART in Embassies (ART) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and documentation. 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, ART curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and chief-of-mission 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 ART's presence in more countries than any other U.S. foundation or arts organization.

ART'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."

"The ART in Embassies program reveals the rich history and cultural heritage of the United States and the communal experiences that we share with peoples of different countries, backgrounds and faiths, binding us closer together. Through its temporary exhibitions and permanent collections, the ART in Embassies program intrigues, educates, and connects – playing an ambassadorial role as important as that served by traditional diplomacy."

– Hillary Rodham Clinton
Secretary of State



We hope you will enjoy the art exhibition at the Residence of the United States Ambassador to Iceland. It identifies and explores, through art, some of the deep but not readily apparent connections between the American and Icelandic peoples. Iceland's unique geographic location helps define the country as a place of striking natural beauty, where

there is a unique symbiosis between its people and the sea, and where the harshness of the climate forged a compelling history of hardship, endurance, closeness to nature, deep spirituality, and triumph.

In this exhibition, we highlight connections with the Pacific Northwest region of the North American continent, especially in Alaska, which shares the same latitude with Iceland. The indigenous peoples of Alaska and Canada have much in common with the Icelandic people. They were the first to populate their respective areas, their livelihood is closely linked to the sea, and they are deeply spiritual. They are also fiercely independent.

The peoples of the Pacific Northwest used art to preserve their culture by creating totem poles, carvings, and practical objects. Their stories about the seen and unseen worlds were thus passed from generation to generation. One of our favorite pieces is the striking *Dzunukwa Mask* by Randy Stiglitz, of Cree descent and member of the Salish Nation. *Dzunukwa*, or Cannibal Woman, is a figure in *Kwakwaka'wakw* mythology that is venerated as a bringer of wealth, but is feared by children because she is also known as an ogress who steals children and carries them home in her basket to eat. This latter part of the story is somewhat similar to the Icelandic story of *Grýla*, the troll woman who collects bad children at Christmas and also takes them home to eat.

The magnificent killer whale and salmon carvings by Jim Charlie, as well as the salmon and eagle prints by Eric Parnell, offer Icelanders an opportunity to view these creatures through the eyes of the native people of the Northwest, such as the Haida and the Coast Salish nations.

We also included in this exhibition the works of two artists whom we know well and whose artistic expression is rooted in their own experiences living outside the United States. Betsy Gandy found inspiration in the cave paintings she visited while living in Europe. Her work is beautiful in its simplicity and its ability to reach deeply into the essence of our humanity. Kathleen Walsh's life journey has taken her all over the world, including to several countries in Africa and Europe. She is an accomplished landscape artist who brings warmth and humanity to her work.

We are deeply grateful to the U.S. Department of State's ART in Embassies program and curator Bob Soppelsa for creating this exhibition of loaned art. Many of the works were made possible through the generosity of Hill's Native Art, a British Columbia art gallery dedicated to supporting dynamic new artists from Canada and the United States. We are also grateful to Canadian Ambassador to Iceland Alan Bones and the Canadian Embassy for their support. This exhibition reflects not only the deep ties that bind the U.S. and Canada but also our deep respect for the indigenous nations that flourished on the North American continent for centuries before Europeans settled the area. It serves as a vibrant reminder that their contributions remain vital and relevant today.

Ambassador and Mrs. Luis E. Arreaga

*Reykjavík
March 2011*

Við vonum að þið njótið listsýningarinnar á heimili sendiherra Bandaríkjanna á Íslandi. Hún staðfestir og kannar, í gegnum listina, sum af þeim djúpu en þó ekki augljósu tengslum sem eru á milli amerísku og íslensku þjóðanna. Hin einstaka jarðfræðilega lega Íslands hjálpar til við að skilgreina landið sem stað sláandi náttúruvegurðar, þar sem er einstakt sambýli mannsins og hafsins, og þar sem óvægið veðurfar hefur skapað heillandi sögu um harðrétti, þolgæði, nánd við náttúruna, andlega göfgi og sigur.

Á þessari sýningu beinum við athyglinni að tengslum við norðvesturhluta meginlands Norður-Ameríku, sérstaklega í Alaska sem er á sömu breiddargráðum og Ísland. Frumbyggjar Alaska og Kanada eiga margt sameiginlegt með Íslendingum. Þeir urðu fyrstir til að setjast að á sínu svæði, lífsviðurværi þeirra er nátengt sjónum og þeir eru mjög andlega sinnaðir. Þeir eru líka ákaflega sjálfstæðir.

Íbúar norðvestursvæðisins notuðu list til að varðveita menningu sína, með tótemsúlum, útskurði og nytjahlutum. Sögur þeirra um hina sýnilegu og ósýnilegu heima bærust þannig frá kynslóð til kynslóðar. Einn eftirlætishluturinn okkar er hin sláandi *Dzunukwa*-gríma eftir Randy Stiglitz sem er afkomandi Cree-índíána og tilheyrir Salish-ættfloknum. *Dzunukwa*, eða Mannætukonan, er persóna í goðafræði Kwakwaka'wakw-þjóðarinnar og er virt fyrir að færa mönnum auð, en börn óttast hana því hún er einnig þekkt sem skessa sem stelur börnum og ber þau heim í körfu til að éta þau. Þessi seinni hluti sögunnar líkist íslensku sögunni um *Grýlu*, tröllkonuna sem tekur óþægu börnin um jólin og fer líka með þau heim til að éta þau. Með hinum stórkostlegu útskurðarverkum eftir Jim Charlie af háhyrningi og laxi, og þrykkimyndum Erics Parnell af löxum og erni, gefst Íslendingum færi á að virða þessi dýr fyrir sér með augum frumbyggja norðvestursvæðanna, eins og Haida og Strand-Salish ættbálkanna.

Við höfum líka með á þessari sýningu verk eftir tvo listamenn sem við þekkjum vel. Listræn tjáning þeirra á rætur sínar að rekja til reynslu þeirra af að búa utan Bandaríkjanna. Betsy Gandy fann innblástur í hellamyndum sem hún skoðaði þegar hún bjó í Evrópu. Verk hennar eru falleg í einfaldleika sínum og þeim eiginleika að ná djúpt niður í kjarna mannlegs eðlis. Á ferðum sínum um ævina hefur Kathleen Walsh farið um allan heim, þar á meðal til ýmissa landa í Afríku og Evrópu. Hún er fær landslagsmálari sem kemur með hlýju og mannúð inn í verk sín.

Við erum afar þakklát utanríkisráðuneyti Bandaríkjanna fyrir *ART in Embassies*-verkefnið, og safnstjóranum Bob Soppelsa fyrir að setja saman þessa sýningu með lánslistaverkum. Mörg verkanna fengust fyrir tilstilli og örlæti Hill's Native Art, listasafns í Bresku Kólumbíu sem helgar sig því að styðja kraftmikla, nýja listamenn frá Kanada og Bandaríkjunum. Við erum einnig þakklát sendiherra Kanada á Íslandi, Alan Bones, og sendiráði Kanada fyrir þeirra stuðning. Þessi sýning endurspeglar ekki aðeins hin sterku bönd sem tengja Bandaríkin og Kanada heldur einnig djúpa virðingu okkar fyrir þeim frumbyggjapjóðum sem döfnuðu á meginlandi Norður-Ameríku í margar aldir áður en Evrópubúar settust þar að. Hún er einnig þróttmikil áminning um að framlög þeirra eru ómissandi og skipta máli enn þann dag í dag.

Luis E. Arreaga sendiherra og frú

*Reykjavík
Mars 2011*



The phrase “art transcends borders” sounds like a cliché, but as with most clichés, it resonates because it begins with a central truth. This impressive exhibition that includes Pacific Northwest aboriginal art effectively illustrates the commonalities between the United States and Canada, and those between North America and Iceland.

The themes running through the works in this exhibition – the inextricable linkages between human society and nature; the majesty of our natural environment – have historically been mirrored strongly by the arts in Iceland. Similarly, our common identity as northern countries influenced strongly by the sea is reflected in the works in this exhibition. It is intriguing to use the art as a starting point for exploring the similarities and differences of how these themes are explored in our three countries.

These commonalities help explain why the United States, Iceland and Canada have proven to be natural partners in so many fields – political, cultural, social, commercial and environmental. The Embassy of Canada is delighted to be associated with this exhibition, and I would like to commend Ambassador Luis Arreaga for his keen appreciation for Pacific Northwest indigenous art, and for his decision to cast a broad geographic net in sourcing the exhibition.

Art is one of the principal means through which societies remain vibrant, intellectually dynamic and creative. The ART in Embassies programme of the United States Department of State is a pragmatic vehicle that brings together the founding and current societies of our three countries, enabling us to appreciate how much we have in common, and how we can harness this creative genius ever more effectively.

Alan Bones, Ambassador of Canada to Iceland

Reykjavík, March 2011

Orðasambandið “list þekkir engin landamæri” hljómar eins og klisja, en eins og flestar klisjur heyrir hún oft því í kjarna hennar er sannleikur. Þessi glæsilega sýning, sem inniheldur meðal annars list frumbyggja á norðvestursvæði Norður-Ameríku, sýnir á áhrifaríkan hátt hvað Bandaríkin og Kanada eiga sameiginlegt og sömuleiðis Norður-Ameríka og Ísland.

Yrkisefnin sem einkenna verkin á þessari sýningu – hin flóknu tengsl á milli mannlegs samfélags og náttúrunnar; mikilfengleika náttúrlægs umhverfis okkar – hafa í gegnum tíðina komið skýrt fram í íslenskri list. Á svipaðan hátt endurspeglast sameiginleg sjálfsmynd okkar, sem norðlægra landa undir sterkum áhrifum hafsins, í listaverkunum á þessari sýningu. Það er forvitnilegt að nota listina sem útgangspunkt til að kanna hvað er líkt og hvað ólíkt með því hvernig þessi þemu eru notuð í þessum þrem löndum.

Þessir sameiginlegu eiginleikar koma að gagni við að útskýra af hverju Bandaríkjunum, Íslandi og Kanada hefur reynst svo eðlilegt að vinna saman á svo mörgum sviðum – pólitískum, menningarlegum, félagslegum, viðskiptalegum og í umhverfismálum. Sendiráð Kanada er mjög ánægt með að tengjast þessari sýningu og ég vil hrósa Luis Arreaga sendiherra fyrir hans næma mat á list frumbyggja á norðanverðri Kyrrahafsströndinni, og fyrir þá ákvörðun hans að kasta út breiðu landfræðilegu neti til að afla verka á sýninguna.

Listin er ein helsta leið samfélaga til að viðhalda þrótti sínum, andlegum krafti og sköpun. *ART in Embassies*-verkefni utanríkisráðuneytis Bandaríkjanna er hagnýtt tæki sem færir saman upphafleg og núverandi samfélög landanna þriggja og gerir okkur kleift að meta hve mikið við eigum sameiginlegt og hvernig við getum virkjað þessa sköpunargáfu á enn áhrifaríkari hátt.

Alan Bones, Sendiherra Kanada á Íslandi

Reykjavík, Mars 2011

Anonymous American (20th Century)

The Prints and Photographs Division of the Library of Congress in Washington, D.C. contains a rich cross-section of still pictures. A catalogue of this collection is available online, at the Library of Congress's web site: www.loc.gov/pictures. The Library of Congress offers broad public access to these materials as a contribution to education and scholarship.

The collections of the Prints and Photographs Division include photographs, fine and popular prints and drawings, posters, and architectural and engineering drawings. While international in scope, the collections are particularly rich in materials produced in, or documenting the history of, the United States and the lives, interests, and achievements of the American people.



Anonymous American **Eskimo Woman**, ca. 1915

Photograph from digital negative, 16 ¼ x 13 ⅛ in. (41,3 x 33,3 cm)

Courtesy of ART in Embassies, Washington, D.C.

Library of Congress Photographic Archives LC-DIG-ppmsc-02277



Anonymous American **Eskimo Woman**, ca. 1907

Photograph from digital negative, 16 ¼ x 13 1/8 in. (41,3 x 33,3 cm)

Courtesy of ART in Embassies, Washington, D.C.

Library of Congress Photographic Archives LC-DIG-ppmsc-02289

Jim Charlie (born 1967)

Jim Charlie was born September 10, 1967 in North Vancouver, British Columbia, Canada. He is a member of the Coast Salish Nation, Squamish Band, Capilano Reservation.

This Nation occupies the southern region of the province. Mr. Charlie comes from a long line of artists; therefore, it was only natural that he began to carve at a young age. He has been making Northwest Coast Native art for over sixteen years.

The artist is the grandson of highly regarded carver Dominique Charlie, who died some years ago. The older man taught him the many stories and legends common to the Salish people that had inspired his own work. Jim Charlie studied under Phil Janze, a well-established Northwest Coast Native artist, becoming more proficient in achieving greater depth in his carvings and learning a different style. He has been influenced by many well known artists, and strives to achieve the utmost quality in his work. He is a versatile artist who enjoys depicting a variety of Native legends. Charlie's style is refined, uncomplicated, and dimensional, with a northern influence. He is one of many Northwest Coast Native artists who are committed to preserving their cultural background through their artwork, in order that it can be enjoyed and appreciated by future generations.

www.coastalpeoples.com



Jim Charlie **Orca Panel**, undated
Red cedar, acrylic paint, 35 x 25 x 3 in. (88,9 x 63,5 x 7,6 cm)
Courtesy of Hill's Native Art, Vancouver, British Columbia, Canada



Jim Charlie **Salmon Plaque**, undated
Red cedar, acrylic paint, 15 x 45 x 3 in. (38,1 x 114,3 x 7,6 cm)
Courtesy of Hill's Native Art, Vancouver, British Columbia, Canada

Josh Dawson

Josh Dawson was born in January 1981 in the small community of Alert Bay, off the northern end of Vancouver Island, British Columbia, Canada. He is a member of the 'Namgis band of the Kwakwaka'wakw Nation. Dawson was mentored by Beau Dick, one of the coast's premier carvers and ceremonialists, and Joe Wilson.

Through these artists Dawson has developed his own signature style, capturing the spirit and power of his subjects, while maintaining his traditional heritage. He is best known for his masks, carved primarily from red or yellow cedar, and richly detailed with paint, cedar bark, and horsehair. Dawson is very much in tune with his Native heritage. In addition to his participation in potlatch ceremonies, he is fluent in the Kwak'wala language and a singer of traditional songs through which the stories and beliefs of the Kwakwaka'wakw have survived.

Bukwas, or wild man of the woods, is a significant supernatural spirit being of the Kwakwaka'wakw Nation and casts a haunting figure in his great annual winter dance. *Bukwas* is linked with the underworld of the dead and with ghosts – especially the spirits of the drowned who hover near him. This mysterious and illusive wild man lurks near the edge of the dark forest where he lives, offering food to lost humans, luring them to become spirits in his shadowy underworld. This mask portrays *Bukwas*, whose favorite food is cockles. He is very shy and looks about in performance to see if he is being watched, shading his face from the sun with his hands. Suddenly he leaps forward, settles on one knee searching for cockles, and devours them quickly, occasionally uttering a high pitched whoop or shriek from a concealed whistle.

<http://skeena50.tripod.com/ceremonies.html>



Josh Dawson

Bukwas Mask (Kwakwaka'wakw), undated

Red cedar, acrylic paint and horsehair

18 x 13 x 9 in. (45,7 x 33 x 22,9 cm)

Courtesy of Hill's Native Art, Vancouver, British Columbia, Canada

Betsy Gandy (born 1950)

Betsy Gandy received her Bachelor of Arts degree from Mercer University, Macon, Georgia, in 1972, and her Master of Arts degree in art history from the University of Georgia, Athens, in 1978. *Excavations* is a series of prehistorically inspired paintings. These reflect Gandy's life-long fascination with the earliest known manifestations of art in the world. As she has said, "Some of my paintings come closer to replicating original cave paintings than others, but none are meant to be strict copies but my own impressions of the essence of original cave figures. I do not pretend to interpret the early cave artists' intentions, although I do believe that much magical and/or religious meaning was attributed to their works."

The Tackler, Volume 75, Issue 29: August 11, 2004 (Miami Beach Rod and Reel Club newsletter)



Betsy Gandy **Excavations: Charging Aurochs 3**, 2005
Acrylic on canvas, 20 x 16 in. (50,8 x 40,6 cm)
Courtesy of the artist, Miami, Florida



Betsy Gandy **Excavations: Large Charging Bison**, 2005
Acrylic on canvas, 32 x 40 in. (81,3 x 101,6 cm)
Courtesy of the artist, Miami, Florida



Betsy Gandy **Excavations: Leaping Horse 3**, 2005
Acrylic on canvas, 11 x 11 in. (27,9 x 27,9 cm)
Courtesy of the artist, Miami, Florida

Eric Parnell (born 1961)



Eagle, undated. *Serigraph*, 11 x 34 in. (27,9 x 86,4 cm)
Courtesy of Hill's Native Art, Vancouver, British Columbia, Canada

Eric Parnell was born in Prince Rupert, British Columbia, Canada, on November 6, 1961, and is a member of the Masset Band of the Haida Nation. His family clan is the Frog and his crest is the Eagle. Since 1985, Parnell has been living and working in Vancouver. Primarily a self-taught artist, he has been painting since 2002, recently adding print-making to his body of work. Citing Northwest artists Robert Davidson and Bill Reid as two of his influences, Parnell has also taken inspiration from his culture as a whole. As a young boy, he spent his time with other artists, and was introduced to the artistic world through helping artists from his community sell their argillite pendants. One of Parnell's goals as an artist is to "continue to be a small part of the revival and continuity of our peoples' traditions."

www.coastalpeoples.com



Eric Parnell **Ethan & Isaiah**, undated
Serigraph, 28 x 25 in. (71,1 x 63,5 cm)
Courtesy of Hill's Native Art, Vancouver, British Columbia, Canada

Randy Stiglitz (born 1953)

Randy Stiglitz is a native of Vancouver, British Columbia, Canada. Of Cree descent and a member of the Salish Nation, he was born on August 17, 1953, and lives near Vancouver. Inspired by his interest in the Native arts, he moved to the Capilano Indian reservation at the age of seventeen. After spending five years there, he moved to Victoria, British Columbia, where he worked under the direction of carver Gene Brabant. The genius of Stiglitz' art is in his mask carving.

www.hillsnativeart.com

In the mythology of the Kwakwaka'wakw people, the *Dzunukwa*, or Cannibal Woman, is a dangerous monster. Twice normal height, with a black, hairy body, and sagging breasts, she lurks in the forest and eats children. The Cannibal Woman is represented by a mask such as the one shown here, worn by a dancer during a Winter Ceremony. The dancer moves clumsily to represent the monster's confusion outside the forest environment. This frightening character is also associated with riches, and, according to legend, men who could tame her would bring back great treasure. A chief may also wear a *Dzunukwa* mask when distributing wealth at a potlatch, a ceremonial feast.

www.masksoftheworld.com



Randy Stiglitz

Dzunukwa Mask, undated

Yellow cedar, acrylic paint and horsehair

16 x 15 x 10 in. (40,6 x 38,1 x 25,4 cm)

Courtesy of Hill's Native Art, Vancouver, British Columbia, Canada

Kathleen Walsh (born 1948)

“My art is an invitation to the viewer to look again. I work to render the ordinary, extraordinary, that is to say I paint for Beauty.”

Kathleen Walsh began painting later in life. She spent most of her adult years working for the U.S. Department of State, living overseas in locations not found in tourist books. She has exhibited in Europe, Latin America, and the United States. At the invitation of ART in Embassies, she has participated in several exhibitions of work displayed in U.S. ambassadors' residences worldwide.

Walsh has been a contributor to the Corcoran Project for the Arts, Washington, D.C. She has been a guest lecturer, and exhibited at the University of Notre Dame, Indiana; The Connelly School of the Holy Child, Potomac, Maryland; and most recently, at Massaponax High School, Virginia. Walsh studies with the Art League School of Alexandria, Virginia, and Virginia Commonwealth University, Richmond.



Kathleen Walsh **Elena Dancing**, 2009
Mixed media on canvas, 28 x 52 in. (71,1 x 132,1 cm)
Courtesy of the artist, Fredericksburg, Virginia

Kathleen Walsh

Flower in Blue, 2009
Mixed media on wood
50 x 32 in. (127 x 81,3 cm)
*Courtesy of the artist,
Fredericksburg, Virginia*



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