Edited by Deb Paddison, 3/28/23

T.C. Cannon

Kiowa/Caddo, 1946-1978

*Collector #5*, 1977

Woodcut print, 56/200

*Collector #5* references a photographic portrait of Chief Petalesharo of the Skidi Pawnee Nation, Wolf Clan, taken by Julian Vannerson and Samuel A. Cohner in 1858. *Collector #5* disrupts the legacy of staid photographic portraits of Native dignitaries popularized in the 19th and 20th centuries with vibrancy and contemporaneous references to Western and Native American art. Cannon illustrates a posed figure in the foreground adorned with rich textiles and cultural regalia. The interior room is carefully curated with a Navajo textile and a Victorian-era white wicker chair. The landscape breaks through the large windows, imposing upon *Wheatfield with Partridge* (1887) by Vincent van Gogh, the painting just above the figure’s head.

Gift of Christy Vezolles in memory of Gil Waldman, 5007-1



Man and Chief, Petalesharo, 1797-1858. Chief, Skidi Pawnee Nation, Wolf Clan. Portrait by Julian Vannerson and Samuel A. Cohner, 1858. Photo courtesy of Peabody Museum of Archaeology and Ethnology, Harvard University, 2004.1.125.26.

T.C. Cannon

Kiowa/Caddo, 1946-1978

*Hopi with Manta*, 1977

Woodcut print, 56/200

*Hopi with Manta* depicts a Hopi woman wearing her hair fashioned in a young maiden’s hairstyle also known as “squash blossom whorls” or “butterfly whorls.” Cannon builds the composition with layers of texture through the yellow and white stripes in the background and the figure’s shawl. The vertical border on either side of the figure breaks the consistent horizontality with amorphous red forms on top of a rich gold ground.

Gift of Christy Vezolles in memory of Gil Waldman, 5007-2

T.C. Cannon

Kiowa/Caddo, 1946-1978

*Woman at Window*,1977

Woodcut print, 56/200

*Woman at Window* illustrates a Native woman deliberately confronting the objectifying gaze of the viewer. The perimeter of her face is adorned with red paint. In Northern Plains cultures, the use of red paint is a symbol of strength and is associated with ceremony and religious practices. The red color carries onto her Northern Plains-style dress decorated with stars, dots, and a crucifix. Cannon engaged in a variety of artistic practices, including poetry and songwriting. Many of his works are paired with prose, including this one. In the poem here, what do think the relationship is between the figure and the artist? Are there dynamics of power present between the sitter, the artist and the viewer?

Gift of Christy Vezolles in memory of Gil Waldman, 5007-3

Woman at Window

isn’t it just too damn surreal, dear lady?

to sit in this studio,

of the hairy faced white man,

of the one who catches the shadows on the glass?

“i feel much too afraid to smile.”

T.C. Cannon

Kiowa/Caddo, 1946-1978

*Two Guns Arikara*,1977

Woodcut print, 56/200

*Two Guns Arikara* carries severity depicted on the furrowed brow and the two blue pistols held lightly, crossed over the figure’s lap. Cannon layers two polka-dot fields in the background against the burnt-orange blanket and the ornate forest-green Victorian chair. The figure’s composure disturbs the lively atmosphere. Cannon served in the Vietnam War from 1967 to 1968 and reflects upon the historical and ongoing relationship between imperial powers and Native communities.

Gift of Christy Vezolles in memory of Gil Waldman, 5007-4

T.C. Cannon

Kiowa/Caddo, 1946-1978

*His Hair Flows Like a River*, 1977

Woodcut print, 56/200

*His Hair Flows Like a River* is a close-up portrait with the figure posed in profile with red and white paint adorning his face. He is seen in a 19th century-style waistcoat with blue lapels and gold trim. The look is further styled with a white hornpipe choker and a tied floral scarf. A wolf skin drapes down the back of the figure’s body, concealing his flowing purple hair. Portrait photography in the 19th century produced highly staged ethnographic imaginings of Indigeneity that would become instilled in the American consciousness. Is Cannon referencing the importance of the wolf skin in Native American hunting practices? Or has it become a stereotypical symbol associated with Indigeneity that has disseminated across visual culture?

Gift of Christy Vezolles in memory of Gil Waldman, 5007-5

T.C. Cannon

Kiowa/Caddo, 1946-1978

*Moon and Stars over Taos*,1974

Acrylic and metallic paint on paper

*Moon and Stars over Taos* portrays a scene in Taos, New Mexico. The darkened, dotted sky appears luminously over two figures wrapped tightly in striped blankets and a palette of purple and silver suggest a cool winter evening. The outline of the pueblo is captured in the distance, with glowing yellow light on the façade. This work on paper emerges from a lesser-known body of Cannon’s work in which he explored minimal compositions on colored paper with integrations of gold and silver metallic color.

Acquisition made possible thanks to the generosity of the following, in memory of Gil Waldman:

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Christy Vezolles

Paul Vezolles

The Waldman Family

5038-1

Cannon captures the grandeur of the New Mexico sky in this poetic reflection:

if you look close

you’ll see that moons

ride on carpets like glass and ice,

ride on moon beams,

looking closely you’ll see yourself a

part

of a moon adventure

riding thru asteroids and

likewise

carpet weaver, dreams

out there,

out there,

where,

none before have dared venture

out there beyond mortal gentleness,

oh yes,

beyond gentleness of a Taos summer

and soft feathered Santa Fe autumn.

if you look close

you’ll see yourself

wishin and thinkin about gliding moons

and dancing stars

out there

beyond mortal adventures

and lastly above you and yourself.

T.C. Cannon

Kiowa/Caddo, 1946-1978

*Portraits of the Brave Heart People,* 1979

Book, edition of 200

Joachim “Jean” Aberbach and his wife Susan opened their New York gallery Aberbach Fine Art in 1973. Aberbach became T.C. Cannon’s gallerist and major collector. The gallery was preparing for a solo exhibition featuring works by Cannon in October 1978; however, he passed away in May 1978, five months before the opening. This portfolio was published in conjunction with that exhibition, renamed *T.C. Cannon: A Memorial Exhibition*, at Aberbach Fine Art in December 1979.

Gift of Dr. James Cunningham in memory of Gil Waldman, RFM: 1105