

**ART in Embassies Exhibition**  
United States Embassy Bujumbura, Burundi



**Mark Swanson** **Hoping for the 8 Second Ride**, undated  
*Oil on canvas, 20 x 15 in. Courtesy of Dale Chase, San Antonio, Texas*

**Mark Swanson** **Kwizigira ukugendera ku gitwazi mu ma segonda 8**, nta tariki iriko  
*Irangi ku bitambara binini, 50,8 x 38,1 cm. Vyatanzwe na Dale Chase, i San Antonio, Texas*

# 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 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, ART curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and chief-of-mission residences worldwide, commissioning and selecting 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*

# UBUHINGA muri biro vy abaserukira Reta Zunze Ubumwe za Amerika



Igisata cerekeye ubuhinga mu biro vy' Umunyabanga wa Reta Zunze Ubumwe za Amerika (ART) cashizwe ho mu mwaka wa 1963 kandi gifise uruhara runini mu migenderanire y' igihugu cacu, biciye mu gukwiragiza ivyerekeye akaranga, mu gutanguza ibirori ndangakaranga rimwe rimwe canke ibihe vyose, mu gushiraho ikirangaminsi c' abahinga hamwe n' ibinyamakuru vyerekeye ubwo buhinga. Mu myaka cumi iheze, niho Ububiko ndangakaranga bwatanguye kwiyumvira ivyerekeye uwu mugambi werekeye ubuhinga mu buryo buramvuye. Mu ntango y' umwaka wa 1960, umukuru w'igihugu John F. Kennedy yarawushize ahabona, mu kugena umuyobozi wawo wa mbere. Muriki gihe ubwo buhinga buraratwa ahantu harenga 200, haba rimwe rimwe canke ibihe vyose, aho hose Reta Zunze Ubumwe za Amerika ziserukiye, haba mu biro vy' uwuyiserukira canke ku muhana iwe kw' isi yose, hagacagurwa ubuhinga buratwa mu buva muri Reta Zunze Ubumwe za Amerika canke mu gihugu ziserukiye mwo. Ibi birori ndangakaranga biraratira abantu bava mu mihingo yose y' isi uburyohe, ubwaguke, n' ubutunzi buri mu buhinga n' akaranga bw' ivyo bihugu uko ari bibiri. Ivyo bituma ART ishingwa mu bihugu vyinshi kurusha ayandi mashirahamwe y' ibijanye n' ubuhinga ya Reta Zunze Ubumwe za Amerika

Ibirori vyo kurata ubuhinga bikorwa na ART bishoboya abanyagihugu baturuka aho Reta Zunze Ubumwe za Amerika ziserukiye, benshi muri bo bashobora no kutaronka uburyo bwo gushika muri Reta Zunze Ubumwe za Amerika, kumenya umwe ku giti ciwe, ubutunzi buri mu buhinga ndangakaranga bwacu, ivyo bigatuma haba iciswe: "icibutso gishobora gusigwa ahari abantu bataronka uburyo bwo kubona ubuhinga bw' Abanyamerika".

*"Umugambi w'ubuhinga mu biro vy' abaserukira Reta Zunze Ubumwe za Amerika, bwerekena kahise gakomeye n' ubuhinga Reta Zunze Ubumwe za Amerika zarazwe, hamwe n' ubumenyi rusangi duhanahana n' abanyagihugu bakomoka mu bihugu bitandukanye, mu mihingo n' amadini atandukanye, maze bigaheza bikaduhuriza hamwe twese. Biciye mu birori ndangakaranga bigirwa rimwe rimwe, canke ibihe vyose, umugambi w' ubuhinga ART wo mu biro vy' abaserukira Reta Zunze Ubumwe za Amerika uratuma umuntu yibaza ibibazo, ukigisha, ukongera ugahuza abantu gutrye ugakomeza imigenderanire kurusha mbere uko ikomezwa mu buryo dusanzwe tumenyereye."*

– Hillary Rodham Clinton  
Umunyabanga wa Reta

# The American West

It is our great pleasure to welcome you to the Residence of the United States Ambassador in Bujumbura. We hope that you will enjoy this exciting exhibition of art of the American West. The American West describes not only a place, but also a way of life, and a unique culture: rolling landscapes and herds of animals (mostly cattle) grazing on open ranch land, watched over by men astride horses – the mythical cowboy. When Americans began to migrate westward in the years following the Civil War (1860-1864), they joined Native and Spanish-speaking peoples who had lived in and shared this territory for centuries. These diverse cultural influences are what make American western culture and art so rich.

Since our nation's founding, the arts have been vital to its cultural life. American western art celebrates the beauty of the landscape and the unique traditions of the West, whose artists capture the essence of the freedom, ingenuity, and courage that define these traditions.

We are particularly pleased to collaborate for a second time with Guest Curator Richard Assunto, who worked with us and the contributing artists to shape this exhibition. Rick also curated an outstanding exhibition for us several years ago, for the ambassadorial residence in Ulaanbaatar, Mongolia.

Finally, we would like to thank the staff of the U.S. Department of State's office of ART in Embassies for bringing the exhibition and catalogue to fruition.

**Ambassador Pamela Slutz**

*Bujumbura  
March 2011*

# Mu Burengero bwa Amerika

Turi n’umunezero ntangere wo kubaha ikaze ku kirimba c’Uwuserukira Reta Zunze Ubumwe za Amerika i Bujumbura. Twizigiye yuko mwese muza guhimbarwa n’iri hayanishwa ry’utugenegene ndangakaranga ryataziwiye “Mu Burengero bwa Amerika”. Ihayanishwa “Mu Burengero bwa Amerika” ntirivuga ku kibanza gusa ariko rivuga no ku buzima n’imico kama Amerika yo mu Burengero yisangije: imitumba iriko imikuku y’ibikoko (cane-cane inka) biriko birarisha ubwatsi, biragiwe n’abagabo bari ku ma farasi – abungere b’iciro ry’umugani kuva kera. Igihe Abanyamerika batangura kugenda berekeje mu Burengero – bimukira mu Burengero – ku bwinshi bavuye mu Buseruko bwa Reta Zunze Ubumwe za Amerika inyuma y’intambara kivandimwe (1860-1864), basanzeyo Abanyamerika b’imvukira n’Abanyamerika bamuka mu gihugu ca Esupanye bari bamaze imyaka amajana n’amajana babayo, basangiye igice kinini co mu Burengero ata bantu benshi bari bwahagerere. Ubwo budasa bw’amamuko n’imico ni vyo bituma Amerika yo mu Burengero yihariza imico kama n’utegenegene ndangakaranga birangwa n’ubutunzi budasanzwe.

Kuva Amerika ibaho, utugenegene twagiye tugira uruhara rudasanzwe mu mico kama y’ico gihugu. Utugenegene twa Amerika yo mu Burengero duhayagiza ubwiza bw’imitumba n’imigenzo Umunyamerika wo mu Burengero yisangije. Abahingura

utugenegene baba Abanyamerika b’imvukira, baba Abanyamerika bamuka muri Esupanye, baba abungere b’inka b’igitsina gabo cank’ab’igitsina gore, bose bashimikira ku mwidegemvyo, ubuhinga budasanzwe n’umwete biranga imigenzo ya Amerika yo mu Burengero. Turanezerewe cane rero gufashanya ubugira kabiri n’umuhinga mu gushingura utugenegene Richard Assunto, yakoranye natwe n’abandi banyatugenegene bagize ico baterera mu kwegeranya utu tugenegene turanga Amerika yo mu Burengero. Haheze imyaka itari mike Rick atunganije ihayanishwa ridasanzwe ry’utugenegene ku kirimba cacu i Ulaanbaatar, muri Mongoli, ehe none raba n’ubu asubiye kubidukorera.

Mu kurangiza, twagomba gushimira abakozi bajejwe imigambi y’utugenegene, mu biro bitandukanye vy’abaserukira Reta Zunze Ubumwe za Amerika bafatanije n’igisata kijejwe imigenderanire ya Amerika n’ayandi makungu, ku mfashanyo yabo mu kwegeranya no mu kuzana tuno tugenegene, hamwe no mu gutangaza iki cegeranyo catwo, nk’uko mukibona hano uyu muni.

**Uwuserukira Reta Zunze Ubumwe za Amerika,  
Pamela J. Slutz**

*Bujumbura  
Nzero 2011*

# Guest Curator's Introduction

I am pleased to be working with the office of ART in Embassies. This is my second time, and once again it has been a wonderful experience.

The artwork in this exhibition has been chosen to provide you with a snap shot of how life in the West was in the past, with the labor of rounding up cattle, the rough riding stagecoaches, and all the adversities of that hard daily life. People worked very hard in order to make a living and a new way of life. The exhibition also includes a glimpse of the West of today, with life for a comfortable Cowgirl in all her finery, reflecting a different view than

you might picture, compared to the toughness of the early years of settlement. Each piece of art is the creation of an individual artist who has studied the historical past and lives in the present day.

The most important aspect of this exhibition is the realization that no matter where we live in the world today, we all have the same basic desire not only to survive, but to flourish – we all share hopes and dreams of a better life.

**Richard Assunto**, Guest Curator

## Ijambo ry intangamarara ry umuhinga ajejwe ububiko bw ivya kahise

Biranezereje gukorana n'igisata kijanye n'utugenegene mu biro vy'abaserukira Reta Zunze Ubumwe za Amerika. Ubu bwari ubugira kabiri kandi n'ukuri nagize ibihe vyiza.

Ibi bishushanyo bihinguwe mur'ubu buhinga twabihisemwo kugira ngo tubereke ingene ubuzima bw'aho hambere mu Burengerazuba bwa Reta Zunze Ubumwe za Amerika bwari bumeze, bukaba bwari bugizwe n'ibikorwa vyo kuragira no kurongora ubusho bw'inka, kugendera ku mafarasi ahantu hagoye, hamwe n'ingorane bahura ku munsu ku munsu. Abantu bakorana ubwira bwinshi kugira ngo bibesheho kandi baronke ibibatunga. Iri hayanishwa rirerekana kandi gatoyi ingene mu Burengerazuba bwa Reta Zunze Ubumwe za Amerika hameze ubu, harimwo

ingene ubuzima bw' umwungere w'umwigeme bumeze mu bwiza bwabwo bwose, vyose vyerekana igicapo mutoshoboye kwiyumvira, ugereraniye n'iminsi yambere igihe abantu batangura kuhimukira. Igicapo cose twerekana cakozwe n'umuhinga umwe-umwe ku giti ciwe, yize ivya kahise akaba akiriho uno munsu.

Igisata gihambaye c'iri hayanishwa n'uko aho hose twoba tuba kw'isi uno munsu, dufise twese ishaka ryo kubandanya tubaho, kandi cane-cane twiteza imbere. Twese dusangiye ivyizigiro n'indoto zo kugira ubuzima bwiza.

**Richard Assunto**, umutumire w'umuhinga mu bubiko bw'ivya kahise

## James Boren 1924-1990

James Boren was the second son of five boys, born to J.D. and Fannie Boren. He was a well-known western artist and served as the first Art Director of the National Cowboy Hall of Fame in Oklahoma City from 1965 to 1970. After becoming a member of the Cowboy Artists of America in 1967, he went on to win twenty-one gold and silver medals in the organization's annual exhibitions. Boren was the Texas State Artist in 1976, and was a member of the National Academy of Western Art. His work is included in many museum, corporate, and private collections throughout the country and has been exhibited in shows in Beijing and Paris. James Boren is the father of artist Nancy Boren.

James Boren yari umuhungu agira kabiri mu bahungu batanu ba J.D. na Fannie Boren. Yari umuhinga w'utugenegene azwi cane, yaturuka mu burengero akaba kandi ariwe yabaye umuyobozi wa mbere w'igiko c' abungere b' inka c' i Oklahoma City citwa National Cowboy Hall of Fame kuva mu 1965 gushika mu 1970. Amaze kuba umunwanyi w' ishirahamwe ry' abahinga b'abungere b' inka ba Amerika ryitwa the Cowboy Artists of America mu 1967, yarabandanije gushika aho ahabwa imidari y' inzahabu n' ifeza mirongo ibiri n' umwe mu vyahayanishijwe n' iryo shirahamwe. Boren yari umuhinga wa Leta ya Texas mu 1976, akaba kandi yari umunywanyi w' Ishure Kaminuza ry'igihugu ryigisha ubuhinga bwo mu burengerazuba. Ivyo yaranguye bibitswe mu bubiko bw' ivyerekeye ubuhinga bw' aho hambere, haba mu bubiko bw' igihugu, bw' amashirahamwe canke mu bubiko bw' abigenga mu mihingo yose y' igihugu, bikaba kandi bimaze guhayanishwa i Pekin hamwe n' i Paris. James Boren ni se w' umuhinga Nancy Boren.





## James Boren

**Pedro**, undated

*Watercolor on paper, 15 x 21 in.*

*Courtesy of the artist's family, Clifton, Texas*

**Pedro**, nta tariki iriho

Irangi ry'amazi risize ku rupapuro, 38,1 x 53,3 cm

Vyatanzwe n'umuryango w'uwo muhinga, i Clifton, Texas

## Nancy Boren 1955

Nancy Boren has been very creative since childhood. Her father, James Boren, was a member of the prestigious Cowboy Artists of America, and growing up she was surrounded and influenced by his paintings and drawings. It was through her father's influence that she decided at a young age to pursue a life in the arts. Boren is fascinated by painting and printmaking – processes that include rich, pure colors on the palette, the power of contrasting lights and darks, and the juxtaposition and creation of patterns. She enjoys the challenge of painting cowgirls and cowboys, mothers and children, and exotically clothed models.

Boren says that “Living in the American West has greatly influenced me.” Further that “Although it is not the exclusive source of my subject matter Texas and Alaska, in particular, have shaped my perceptions and given me an appreciation for the grand scale of lives lived in wide-open spaces. I’m enamored with the vastness of the landscape, and enjoy all of its moods.”

Nancy Boren yamyeye ar’umuntu akora utuntu twinshi kuva mu buto bwiwe. Se wiwe, James Boren, yar’umwe mu bagize ishirahamwe rizwi cane ryitwa Cowboy Artists of America, kandi mu gihe Nancy yariko arakura, yar’akikijwe n’ibicapo vya se wiwe, vyanatumye akunda uwo mwuga. Se wiwe ni we yatumye atangura uwo mwuga wo gucapa kuva akiri muto. Nancy arakunda cane gucapa akoresheje irangi, bikaba navyo ar’ibintu bituma amabara aboneka neza, bigatuma kandi hatandukanywa mu buryo buboneka, umuco n’umwijiya, n’ugutondekanya hamwe ivyahinguye. Arakunda gucapa abungere bo muri America b’abigeme n’abagabo, abakenyezi n’abana, bambaye impuzu ndangakaranga zidasanzwe.

Nancy yavuze ati “Kuba mu Burengerero bwa Reta Zunze Ubumwe za Amerika vyatumye mba uwo ndi rwose.” Yarongeye ati “Nah’atari ryo shingiro ry’ivyo nkora ryonyene, Texas na Alaska, cane-cane, vyaragize ico bihindura ku kuntu mbona ubuzima bw’abantu baba mu gahinga, bituma ndabukunda. Ndanezerezwa n’ubwaguke bw’ako gahinga kandi ndakunda ingene gasa n’ingene kameze.”



## Nancy Boren

**Cowgirl Casual**, 2008

*Oil on canvas, 40 x 28 in.*

*Courtesy of the artist,  
The Colony, Texas*

**Umwungere w'inka**

**w'umwigeme asanzwe**, 2008

*Amavuta ku mpuzu nini  
bacapako, 101,6 x 71,1 cm*

*Vyatanzwe n'umuhinga  
we nyene, i Colony, Texas*

## Ed Copley 1944

"My education in art is extensive. I attended the Columbus College of Art & Design in Columbus, Ohio, and the Famous Artist School in Westport, Connecticut, where I earned my Bachelor of Fine Arts degree in 1965. Following these studies, I worked as a commercial illustrator for various advertising agencies and continued my career by becoming a highly-skilled restoration artist, meticulously restoring paintings on canvas, wood panels, and oils on copper plates.

It was through restoring old master paintings that [I] truly developed my depth of understanding [about] the techniques used by the great artists of the past. The knowledge that I have gained over the past 40 years has helped me to understand their methods, which I now incorporate with my own creative ability. Working in a classical or representational style I paint what I would hang in my own home, I paint for myself. This may sound selfish, but I believe that the best artists are the ones who paint for themselves. We are our own worst critics, but that's what keeps us evolving.

When I'm not working in my studio, I devote a portion of my time researching sites and historical events in order to create a scene. A significant amount of time is devoted to finding the right model and clothing for the painting. In the past several years, I have devoted more time painting Native American Indian tribes in order to put us back in touch with our rich history of the past.

"Naranonosoye cane ivyerekeye ubuhinga n'ubumenyi. Nize kw' ishure ry' Ubuhinga n' Ubumenyi ry'ahitwa "Columbus College of Art & Design" muri Columbus, Ohio, hamwe no kw' ishure rizwi cane ryitwa "Artist School" i Westport, Connecticut, aho naronse urupapuro rw' umutsindo mu 1965. Kubera ubumenyi nahakuye, narakoze nk'umucafye w'ivyo kugurisha mu mashirahamwe atandukanye ajejwe kumenyekanisha ibidandazwa, mbandanya nkora n'ubuhinga bwinshi mu vyerekeye gusanura ivyahunze, na cane-cane mu gusanura n'ubuhinga bukomeye ibicafye ku bihuzu binini-binini, ku bibaho bikozwe mu bitu, no ku bisahani bikozwe mu mujumpu bigasigwa amavuta.

Ubuhinga bwanje bwo gucapa bwarushirijeho gutera imbere igihe nariko ndasanura ibicapo vya kera bizwi cane, kandi vyaramfashijhe cane gutahura ubuhinga abacafye ba kera bakoresha. Ubuhinga nize mu myaka 40 iheze, bwantumye ntahura uburyo bakoresha, bukaba ari bwo nyene nkoresha nanje mu kazi kanje ko guhingura ibintu bitandukanye. Gukoresha ubuhinga bwa kera canke ubuhinga bubereye abaserukira abandi, bituma ncapa ivyo nanje nshobora kumanika mu nzu yanje; ivyo ncapa nanje birampimbara. Vyumvikana nk'ukwikunda, ariko nibaza ko ba karuhariwe mu gucapa ari abacapa ivyo bakunda bo nyene ubwabo. Ni twe bwe ubwacu tunegura twivuye inyuma ivyo dukora, mugabo rero ni vyo bituma dutera imbere.

## Ed Copley

With many trips to Montana, Wyoming, and South Dakota, I have the opportunity to meet and use live Native American models in order to create a more accurate painting. By spending time with the Northern Cheyenne, Blackfeet, Crow and the Lakota's Indians, I have acquired more insight into their background and history. The elders are like walking libraries, full of stories from the past that inspire great ideas for paintings."

Igihe ntariko nkorera aho ncapira, mara umwanya munini ndiko ndarondera ibibaza n'ibintu vyose biranga kahise, vyomfasha gutora imero y'ico ncapa. Ikintwara umwanya munini kuruta ibindi n'ugutora ibitambara vyo gucapako bijanye n'imeru y'ibicapu. Mu myaka myinshi iheze, umwanya munini nawumaze ncapa ivyerekeye ubwoko bw'Abanyamerika ba kera b'Abasangwabutaka kugira ngo twese twibuke ivya kahise gahambaye k'igihugu cacu.

Ingendo nyinshi nagize i Montana, Wyoming no muri Dakota yo mu Bumanuko, zantumye ndonka akaryo ko gukoresha ibintu Abanyamerika ba kera bakoresha kugira ngo mbashe gucapa neza. Kugumana umwanya munini n'ubwoko bw' Abasangwabutaka bw'i Northern Cheyenne, Blackfeet, Crow n'i Lakota, vyatumye menya vyinshi mu vyabaranga n'ingene babaho kera. Aba kera bameze nk'ububiko ngendanwa bw'ibitabu, bwuzuyemwo inkuru za kahise, zishobora kwungura umuntu ubwenge mu vyo gucapa."



# Ed Copley



**Approaching Storm, 2010**

*Oil on canvas, 24 x 36 in. Courtesy of the artist, San Tan Valley, Arizona*

**Igihuhusi kiriko kiregereza, 2010**

*Irangi ry'amavuta ku gihuzu kinini, 61 x 91,4 cm. Vyatanzwe n'umuhinga we nyene, i San Tan Valley, Arizona*

## Lenell Deane 1958

Lenell Deane's sculptures convey the quiet and forgotten moments of life in the West: a young boy with his pups, a mother's moment of reflection with her daughter, a woman's face in the Wyoming wind, a lone Indian dancer. As an artist, Deane's interest in such subjects is a natural outgrowth of her past. A native of South Texas, her family's ranching interests were part of her upbringing.

Deane's many awards include Best of Show from the Coppini Academy of Fine Arts in San Antonio, Texas; Artist of the Year in Kerrville, Texas; and First Place honors from the Texas Hill Country Arts Foundation. Most recently, she received the Miller-Johnson Award for three-dimensional work at the Bosque County Conservatory in Clifton, Texas, and the Leonard J. Meiseiman Memorial Award at the Salmagundi Club in New York City. She also took first place in sculpture at the 24th Annual Phippen Western Art Show, in Prescott, Arizona.

Deane's bronzes have been exhibited in prestigious shows around the nation, including those of

the American Artists Professional League, the Salmagundi Club, the San Antonio Western Invitational Exhibition (Texas); the Loveland Sculpture Group (Colorado), and Women Artists for the West Show at the Tucson Museum of Art (Arizona). Her work has also been shown at the Western Academy of Women Artists international exhibition in Biloxi, Mississippi, and the Signature Members Show at the Desert Caballeros Western Museum in Wickenburg, Arizona. Deane has studied with and gained inspiration from some of the finest sculptors in the Western art community, including Fritz White, Mehl Lawson, Herb Mignery, Grant Speed, Bruce Greene, Garland Weeks, Jay Hester, and Roy Grinnell.



# Lenell Deane

Ubuhinga bwo gushushanya ku biti no ku mabuye bwa Lenell Deane bwerekana ibihe vy'agacerere vyibagiwe mu buzima bwo mu Burengerazuba bwa Amerika. Agahungu gatoyi kari kumwe n'ikibunda, umufasoni ari kumwe n'umukobwa wiwe, isura y'umufasoni mu muyaga w'i Wyoming, umutamvyi w'umusangwabu-taka ari wenyene. Nk'umuhinga mu gucapa, Lenell akunda ivyo bintu nk'uko umuntu uw'ari we wese yokunda kahise kiwe. Yavukiye mu Bumanuko bwa Texas akaba ari naho yarerewe, kand'umuryango yakuriyemwo wakora ibikorwa bijanye n'uburimi n'ubwo-rozi, ivyo na vyo bikaba vyaramugumyemwo.

Mu dushimwe twinshi Lenell yaronse harimwo "Best of Show" katanzwe na "Coppini Academy of Fine Arts" y'i San Antonio, Texas; "Artist of the Year" y'i Kerrville, Texas; na "First Place honors" muri "Texas Hill Country Arts Foundation." Ubu vuba, aheruka kuronka agashimwe kitwa "the Miller-Johnson Award", ku gikorwa yakoze mu buhinga bukomeye mu kigo ndangakaranga

## **Buffalo Spirits, 2009**

*Bronze, 13 x 17 x 27 in.*

*Courtesy of the artist, Kerrville, Texas*

## **Imizimu y Imbogo, 2009**

*Umujumpu, 33 x 43,2 x 68,6 cm*

*Vyatanzwe n'umuhinga we nyene, i Kerrville, Texas*

citwa "Bosque County Conservatory" c'i Clifton, Texas, n'akitwa "Leonard J. Meiseiman Memorial Award" katanzwe na "Salmagundi Club" mu gisagara c'i New York City. Yarongeye aba uwa mbere muri ubwo buhinga bwo gushushanya ku biti canke ku vyuma mw'ihiganwa rigira 24 riba ku mwaka ryiswe "Phippen Western Art Show", ryabereye muri Prescott, i Arizona.

Imijumpu ya Lenell yerekanywe mu mahayanishwa akomeye mu gihugu cose, harimwo ayitwa "American Artists Professional League", "Salmagundi Club", "San Antonio Western Invitational Exhibition (Texas)"; "Loveland Sculpture Group (Loveland, Colorado)", na "Women Artists for the West Show" yabereye kuri "Tucson Museum of Art" (Arizona). Ivyo yacafye vyarerekanywe kandi mu mahayanishwa mpuzamakungu y'abakenyezi, nk' iry' i "Western Academy of Women Artists international exhibition" i Biloxi, Mississippi, na "Signature Members Show at the Desert Caballeros Western Museum" i Wickenburg, Arizona. Lenell yarize yongera atererwa iviyumviro n'ibicapo vyahinguwe n'abahinga bakomeye bo muri "Western Art Community", harimwo Fritz White, Mehl Lawson, Herb Mignery, Grant Speed, Bruce Greene, Garland Weeks, Jay Hester, na Roy Grinnell.



# Leneil Deane

**La Adelita, 2008**

*Bronze, 15 ½ x 8 x 15 in.*

*Courtesy of the artist, Kerrville, Texas*

**La Adelita, 2008**

*Umujumpu, 39,4 x 20,3 x 38,1 cm*

*Vyatanzwe n'umuhinga we nyene,  
i Kerrville, Texas*



# Donna Howell-Sickles 1949

The subject of empowered cowgirl figures in Donna Howell-Sickles work dates back to 1972, when she stumbled across a hand tinted postcard. It featured a waving cowgirl and under it was the inscription "Greeting from a Cowgirl of the Southwest." The notion of a woman sitting atop her horse in period costume appealed to the artist. "But back then I didn't think they were real cowgirls," says Howell-Sickles. "At least none who might look like the one on my postcard. The real/unreal aspect is what I liked. When I started I never gave the women faces. They had mouths, bright red mouths that were a touch off to the side. It was [as] if you had caught a glimpse of something frozen in time. My intent was to create a generalized western persona, rather than a specific personality."

The character type, Howell-Sickles learned, was real back in the 1910s and 1920s and is readily described as a woman who had traveled with the Wild West Show and ridden bulls in front of crowds filling the likes of Madison Square Garden. She was "A woman unafraid of a challenge and shamelessly happy," according to the artist. Howell-Sickles' works are mixed-media paintings on paper and oils on canvas. She melds shapes of blue, white, and gray with accents of red, black, and turquoise.

Works by the artist are held by several major Western art collections: the National Museum of Wildlife Art in Jackson, Wyoming; the Buffalo Bill Historical Center

Donna yatanguye gukora ku vyerekeye abungere b'abagore mu 1972, igihe yarungika ubwa mbere agakarata gacafye neza. Kari gashushanijeko umwungere w'umukobwa, muni yako hari handitswe ngo: "Intasho zivuye ku mukobwa w'umwungere ava mu Burengerazuba bw'amaja epfo." Igicapo c'umugore yicaye kw'ifarasi yambaye impuzu zigezweho carigishije cane uwo muhinga. Donna ati "Mugabo mur'ico gihe, sinibaza ko bashobora kuba ar'abungere b'abakobwa koko." "Ariko muri bo nta n'umwe yasa n'umwe mu bo nari nashushanije kuri ya karata. Ikintu casa n'ic'ukuri cank'ikitari ic'ukuri ni co nakunda. Igihe natangura, sinigeze nshushanya mu maso h'abo bakobwa. Bari bafise iminwa isize bimwe abakobwa bisiga ku minwa bitukura. Ni nk'uko woba warabutswe ikintu kimaze igihe kinini carakonje. Intumbero yanje kwari ugucapa umuntu ahagarariye ababa mu Burengerazuba bose, atari umuntu kanaka."

Kamere Donna yizeko, kari ak'ababayeho mu 1910 no mu 1920 kakaba gashikirizwa nk'ak'umukobwa yagendanye cane n'aberekana utugenegene bo mu Burengerazuba b'umugwi "Wild West Show" kandi ko yagendeye ku mpfizi z'inka imbere y'isinzi ry'abarorerezi bakikuje aho bita Madison Square Garden. "Yar'umugore azira ubwoba kandi ata kintu atinya, yamana mu maso hakeye", nk'uko umuhinga abivuga. Ivyakozwe na Donna n'urudavagi rw'ibinyamakuru vy'ibicapo biri ku mpapuro zisize amarangi no ku bihuzu bini-bini. Acanga amabara

# Donna Howell-Sickles

Museum in Cody, Wyoming; the National Cowgirl Hall of Fame in Henderson, Texas; and the Tucson Museum of Art in Arizona. She has been featured in *Southwest Art*, *American Cowboy Magazine*, and many other publications.



asa n'ubururu, ayera, n'ayashaka gusa n'umunyota, ayatukura, ayirabura, n'ayasa n'ibara ry'amabungo.

Ivyakozwe n'uyu muhinga bibitswe mu bubiko bukomakomeye bw'ibikorwa nk'ivyo mu Burengerazuba: nko muri "National Museum of Wildlife Art" i Jackson, Wyoming; "Buffalo Bill Historical Center Museum" i Cody, Wyoming; "National Cowgirl Hall of Fame" i Henderson, Texas; na "Tucson Museum of Art" i Arizona. Ivyiwe vyaranditswe mu kinyamakuru citwa "*Southwest Art*, *American Cowboy Magazine*", no mu bindi binyamakuru vyinshi.

**Just us Chicks**, 2009

*Mixed media, 30 x 22 in.*

*Courtesy of the artist, Saint Jo, Texas*

**Twebwe imiswi**, 2009

*Urudavagi rw'ibinyamakuru, 76,2 x 55,9 cm*

*Vyatanzwe n'umuhinga we nyene, i Saint Jo, Texas*



**Freedom of the Prairie**, 2010. *Oil on canvas, 14 x 22 in. Courtesy of the artist, Glendale, Arizona*  
**Umwidegemvyo wo mu kiyaya ahari ubwatsi bwo kuragira**, 2010  
*Irangi ku bihuzu binini, 35,6 x 55,9 cm. Vyatanzwe n'umuhinga we nyene, i Glendale, Arizona*

**Bill Mittag 1935**

Bill Mittag was born in west Texas and grew up in southeastern New Mexico. He is a graduate of New Mexico State University in Las Cruces. He primarily paints historical Native American camp scenes in the era before the American West was changed forever by the great western migration. Mittag is mostly self-taught but has taken workshops at the Scottsdale Artist School and through the Cowboy Artists of America.

Bill Mittag yavukiye i Texas, akurira mu Bumanuko bushira ubuseruko bw'i New Mexico. Yize kandi aronkera urupapuro rw'umutsindo kw'ishure Kaminuza rya New Mexico State University, muri Las Cruces. Acapa cane-cane imisozi ijanye n'Abasangwabutaka b'aba nya Reta Zunze Ubumwe za Amerika, imbere yuk'Uburengerazuba bw'ico gihugu buhindurwa ubutagisubira inyuma, biciye mu gihari co kugenda mu Buseruko bise "western migration". Bill azwi cane nk'umuntu yiyigishije mugabo yaragiye arakurikirana ivyigwa kw'ishure ryitwa "Scottsdale Artist School" kandi arakurikirana n'inganda ahitwa "Cowboy Artists of America."

## James Reno 1929-2008

A resident of Kerrville, Texas, sculptor Jim Reno specialized in depicting western subjects, especially horses, with their unique personalities and characteristic movements. Other subjects include portrait statues of historical figures such as Robert Justus Kleberg, Jr., founder of the legendary King Ranch in Texas; Comanche Indian leader Quanah Parker; and famed cattleman Charles Goodnight. His work *Dreams and Memories* was commissioned by the rodeo executive committee in honor of the Texas Sesquicentennial.

Reno grew up in New Castle, Indiana, riding racehorses and polo ponies, for which he developed a great affection. His artistic talent was in evidence at an early age. He attended the John Herron Art Institute on a five-year scholarship before moving to Texas in hopes of apprenticing with an established sculptor. Finding no one who could afford to pay him, Herron took a job cutting horses – working on horseback to separate individual animals from the herd.

Beginning in the late 1950s and early 1960s, Reno's fortunes began to improve when he began to receive commissions to create portraits of champion horses.

His reputation grew as an equine sculptor, and in 1973 Reno was selected by First Lady of Racing Helen "Penny" Chenery to create the official bronze portrait of her thoroughbred, Triple Crown winner Secretariat. Entitled *Secretariat – 31 Lengths*, the work is in the permanent collection of the National Museum of Racing at Saratoga Springs, New York. Reno would later do a life-size portrait bronze of Secretariat for the Kentucky Horse Park in Lexington, in addition to portraits of several other champions.

Works by Reno have been exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia and the National Academy of Design in New York City. In 2005 the Museum of Western Art in Kerrville held an exhibition of his work that depicted scenes from Texas history, people engaged in modern ranching activities, as well as the rodeos and polo matches that he so enjoyed. Never losing his personal passion for horses or commitment to equestrian sports, Reno trains cutting horses, serving six terms as president of the National Cutting Horse Association. He rode up until the time of his death at age 79 in 2008.

## James Reno

Umunyagihugu w'ahitwa Kerrville, i Texas, umuhinga mu gushushanya ku biti no ku mabuye Jim Reno yahisemwo gushushanya ibintu bimwe-bimwe vyo mu Burengerazuba, cane-cane amafarasi na kamere kazo kadasa n'ak'izindi, hamwe n'utwo zigira dutandukanye n'izindi. Ibindi akunda gushushanya ni abahizi bo muri kahise nka Robert Justus Kleberg, Jr., yubatse Ranch izwi cane muri "Texas Legendary King Ranch", Comanche, Umukuru w'Abasangwabutaka hamwe n'Umukuru w'umusangwabutaka yitwa Quanah Parker, n'umugabo w'umworozi yitwa Charles Goodnight. Igicapo ciwe citwa *Indoto n'ivyibutso* catewe agateka n'umurwi nyobozi wa rodeo mu gihe co guhimbaza imyaka ijana ya Texas.

Jim yakuriye muri New Castle, Indiana, agendera ku mafarasi hamwe n'indogoba yahavuye akunda cane. Ubuhinga bwiwe mu gucapa yaburonse akiri muto. Yize kw'ishure rya John Herron Art Institute, ahamara imyaka itanu, imbere yuko yimukira muri Texas, yizeye ko azohigira vyinshi mu vy'ubuhinga bwo gushushanya busanzwe buri mur'ako karere. Asanze ata numwe ashobora kuronka amafaranga yo ku muhamba, Jim yaciye akora akazi ko kuza arasobanura amafarasi mu busho afatiye ku migongo yayo.

Kuva mu mpera z'i 1950 no mu ntango z'i 1960, Jim yagiye abona ubutunzi bwiwe bugwira, igihe batangura kumusaba ko yoshushanya amafarasi asiga ayandi mu mahiganwa.

Yaciye rero amenyekana cane nk'umuhinga mu gushushanya, hanyuma mu 1973, Jim yatowe na First Lady of Racing Helen "Penny" Chenery kugira ngo ahinyanyure ingene agashimwe yagira ahabwe k'umujumpu komera, kiswe "Triple Crown winner Secretariat, *Secretariat – 31 Lengths.*" Ico gikorwa kiri mu bubiko bw'ibishushanyo bw'ahitwa "National Museum of Racing, i Saratoga Springs, New York. Jim yaciye afata ingingo yo gushushanya ikimenyetso ca "Secretariat for the Kentucky Horse Park", i Lexington, congera ku bindi bishushanyo vyakozwe.

Ivyacapuwe na Jim vyarerekanywe muri "Pennsylvania Academy of the Fine Arts" i Philadelphia no muri "National Academy of Design" mu gisagara ca New York City. Mu 2005, ububiko bw'ivyakozwe mu buhinga bwa kera bwitwa "Museum of Western Art in Kerrville" bwarateguye ihanishwa ry'ibikorwa vyivye vyerekana imisozi yo muri kahise ka Texas, abantu bakora uburimi n'ubworozi mu buryo bwa kijambere, n'inkino bakunda zo gusiganwa bari ku mafarasi. Ntiyigeze atakaza urukundo yar'afitiye amafarasi hamwe n'inkino zikoreshwamwo; Jim ni we yazimenyereza kand'akaba yagenywe gatandatu kose kugirango abe umukuru wa "National Cutting Horse Association". Yagumye agendera ku mafarasi gushika aho yapfiriye afise imyaka 79, mu 2008.



James Reno



**Making Friends, 1993**

*Bronze, 12 ½ x 10 ½ x 16 in.*

*Courtesy of Ed Hamilton, Kerrville, Texas*

**Kugwiza abagenzi, 1993**

*Umujumpu, 31,8 x 26,7 x 40,6 cm*

*Vyatanwe na Ed Hamilton, i Kerrville, Texas*

# Mark Swanson 1958

Mark Swanson was born in 1958 in South Dakota and raised in California. Although his uncles, Ray and Gary Swanson, were successful painters, Swanson initially had no plans to follow in their footsteps. He studied Scandinavian languages and planned to become a linguist. But his direction in life was forever changed after his first art class.

Swanson is known for his drawings and paintings of cowboys and mountain men. His specialization in this genre was inspired by his uncle Gary Swanson, who had a studio in Wyoming that Swanson once visited for several months – observing the older man at work. Upon returning home to California, Swanson began drawing and painting classes. His first sale took place in Prescott, Arizona, in 1978, during the time in which he was working at his Uncle Ray Swanson’s studio. At first young Swanson painted in Prescott for two or three weeks at a time but eventually settled there permanently and establishing his own studio. Swanson describes himself as a “stickler for authenticity,” and often makes the props that he uses in his paintings, such as a pair of leather moccasins or leggings.

*Southwest Art* (September 1980); *Art of the West* (March/April 1991)

Mark Swanson yavutse mu 1958 hariya i Dakota yo mu Bumanuko, akaba yarereye muri California. N’ubwo ba se wabo, Ray na Gary Swanson, bari abahinga bazwi cane mu gucupa, Mark nta migambi yar’afise mu ntango yo gukurikira umwuga wabo. Yize indimi z’amaja mu Buseruko bwa Buraya kand’akaba yari yiteguriye kuba umuhinga mu vy’indimi. Mugabo ubuzima bwiwe bwaciye buhinduka amaze kwiga ubwa mbere ivyigwa bijanye n’ubuhinga bwo gucupa.

Mark azwi ku bishushanyo yagize vy’abungere n’abantu baba mu misozi miremire. Ivyiyumviro vyo mu bishushanyo vyawe yabitererera na se wabo Gary Swanson, yari afise studio akoreramwo i Wyoming, Mark akaba yagendeye iyo studio ameze atari make, yihweza ingene se wabo akora kand’ashaje. Igihe amariye gusubira i muhira iwabo i California, Mark yaciye atangura gucupa akoresheje amarangi. Yagurishije ivya mbere ahitwa Prescott, i Arizona, mu 1978, igihe yakorera muri studio ya se wabo. Agitangura ako kazi, yabigiriye ahitwa Prescott indwi zibiri canke zitatu zikurikirana, imbere yuko ahimukira gose amaze gushinga studio yiwe. Mark yiyita “umuharirakaranga”, akivugira mbere ko ivyo yakoresha mu gucupa twari nk’udukoni dukozwe mu rushato.

*Southwest Art* (Nyakanga 1980); *Art of the West* (Ntwarante/Ndamukiza 1991)



# Mark Swanson



**Hoping for the 8 Second Ride**, undated  
*Oil on canvas, 20 x 15 in.*  
*Courtesy of Dale Chase, San Antonio, Texas*

**Kwizigira ukugendera ku gitwazi mu ma segonda 8**, nta tariki iriko. Irangi ku bitambara binini, 50,8 x 38,1 cm  
*Vyatanzwe na Dale Chase, i San Antonio, Texas*



**The Breakaway**, undated  
*Oil on canvas, 36 x 24 in.*  
*Courtesy of Dale Chase, San Antonio, Texas*

**Ugutandukana**, nta tariki iriko  
*Irangi ku bihuzu binini, 91,4 x 61 cm*  
*Vyatanzwe na Dale Chase, i San Antonio, Texas*

# Betty Ward

Born in Kansas City, Missouri, Betty Ward discovered art at an early age, regularly visiting museums with her family. As a child drawing and painting were part of her everyday life, and she won numerous awards at school. She majored in art at Baylor University in Waco, Texas, and taught art for thirty-six years before retiring and pursuing what she most enjoys – creating highly detailed, colored pencil drawings. Ward is also a fiber artist, and makes small memory quilts. She is a member of the Texas Wild Bunch, an organization of Texas Hill Country artists working in a representational style.

Amaze kuvukira i Kansas City, Missouri, Betty Ward yamenye ivyerekeye ubuhinga bwo gucapa akiri muto, mu gutemberera kenshi ububiko bw'ivyakozwe mu buhinga, ari kumwe n' umuryango wiwe. Igihe yar'akiri umwana muto, gucapa n'ugushushanya akoresheje amarangi ni vyo vyari bigize ubuzima bwiwe, kand'akaba yaronse udushimwe twinshi mu mashure. Yaronse urupapuro rw'umutsindo mw'ishure Kaminuza ry'ahitwa Baylor University ry'i Waco, Texas, akaba yarigishije ibijanye n'ubuhinga bwo gucapa imyaka ishika 36 imbere yo gukukuruka no gutangura gukora ivyo yakunda, ari vyo gucapisha amakaramu y'amabara. Betty kandi ni umuhinga mu vyerekeye ivyo gushushanya ku mpuzu. Asanzwe yunze ubucuti n'ishirahamwe ryitwa Texas Wild Bunch, ishirahamwe rihurikiyemwo abahinga bo gushushanya ivyerekeye imisozi yo muri Texas.



## Betty Ward

### **My Pretty Dress, 2010**

*Colored pencil, 18 x 12 in.*

*Courtesy of the artist, Hunt, Texas*

### **Impuzu yanje nziza, 2010**

*Ikaramu y'igiti y'irangi, 45,7 x 30,5 cm*

*Vyatanzwe n'umuhinga we nyene, i Hunt, Texas*

# Roy Lee Ward

Roy Lee Ward's career as a professional artist began as a freelance illustrator for advertising agencies in Los Angeles, New York, Dallas, and Fort Worth. His work included cover illustrations for magazines, book jackets, calendars, and movie posters, with his calendar of western art for the Haas Corporation winning national advertising industry awards. Since 1978 he has focused exclusively on studio paintings and murals depicting historical and contemporary Western subject matter. In 1995 Ward received the honor of being named the Texas State Artist of the Year.

Amaze kuvukira i Kansas City, Missouri, Betty Ward yamenye ivyerekeye ubuhinga bwo gucapa akiri muto, mu gutemberera kenshi ububiko bw'ivyakozwe mu buhinga, ari kumwe n' umuryango wiwe. Igihe yar'akiri umwana muto, gucapa n'ugushushanya akoresheje amarangi ni vyo vyari bigize ubuzima bwiwe, kand'akaba yaronse udushimwe twinshi mu mashure. Yaronse urupapuro rw'umutsindo mw'ishure Kaminuza ry'ahitwa Baylor University ry'i Waco, Texas, akaba yarigishije ibijanye n'ubuhinga bwo gucapa imyaka ishika 36 imbere yo gukukuruka no gutangura gukora ivyo yakunda, ari vyo gucapisha amakaramu y'amabara. Betty kandi ni umuhinga mu vyerekeye ivyo gushushanya ku mpuzu. Asanzwe yunze ubucuti n'ishirahamwe ryitwa Texas Wild Bunch, ishirahamwe rihurikiyemwo abahinga bo gushushanya ivyerekeye imisozi yo muri Texas.

# Roy Lee Ward



**Washday on the Guadalupe**, 2009. Oil on canvas, 24 x 36 in. Courtesy of the artist, Hunt, Texas  
**Umunsi wo kwisukura i Guadalupe**, 2009. Irangi ku bitambara binini, 61 x 91,4 cm. Vyatanzwe n'umuhinga we nyene, i Hunt, Texas



# ACKNOWLEDGMENTS • DUSHIMIYE

Guest Curator, Rick Assunto • Umuhinga mu vyerekeye ububiko bw'ubuhinga, Rick Assunto

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Claire D'Alba, Assistant Curator • Claire D'Alba, uwufasha umuhinga  
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Adrien Nihorimbere, Information Assistant and Photographer • Adrien Nihorimbere, ashinzwe ivyo kumenyesha amakuru no gufata amafoto  
Emmanuel Niyonkuru, Protocol Assistant and Translator • Emmanuel Niyonkuru, ashinzwe ivyo kwakira abashitsi akaba n'umusobanuzi  
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Apollinaire Gahungu, Contract Translator • Apollinaire Gahungu, ajejwe guhindura indimi

## Vienna • I Vienna

Nathalie Mayer, Graphic Designer • Nathalie Mayer, umuhinga mugushushanya





Published by ART in Embassies  
U.S. Department of State, Washington, D.C.  
April 2011