



United States Embassy Dakar

Art in Embassies Exhibition

Judy Kirpich | **Circles No. 6**, 2012
Hand dyed cotton, 57 x 61 in. (144,8 x 154,9 cm)
Courtesy of the artist, Takoma, Maryland

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 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.”

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

Welcome

Before departing the United States for my assignment as the U.S. Ambassador to Senegal and Guinea-Bissau, I was faced with a long “to do” list. One of the most enjoyable tasks on that list was working with the Department of State’s Art in Embassies team to select pieces by American artists to be displayed in the Ambassador’s residence in Dakar. The residence serves as a meeting place between the people of the United States, Senegal, and Guinea-Bissau and is the perfect venue to highlight American culture and traditions. My wife, Rebecca, and I kept this in mind as we worked with Art in Embassies staff to select evocative works by artists who reflect the diversity of the United States through their backgrounds, artistic visions, and mediums.

As Ambassador, much of my work is about bringing together people from different walks of life to form new ties to cultivate better understanding between peoples. Rebecca and I worked closely with Art in Embassies to embody this theme by seeking connections and weaving threads – figuratively and sometimes literally – between artists of different generations working with various artistic styles and mediums. We hope this exhibition highlights respect for tradition as well as an appreciation for innovation and change. For example, the woven and quilted artworks preserve traditional methods while developing and adding new elements to the textile art form.

Welcome

We sought to present an assortment of pieces that highlight America's rich, diverse artworks, but are also an homage to the diversity of Senegal's much-lauded artistic traditions. It was also important for us to include the photos of prominent peacemakers who all fought for equality, justice, and tolerance. Selecting these photos demonstrates the universality of these concepts and how America's ideals are tied to the history of other nations and peoples.

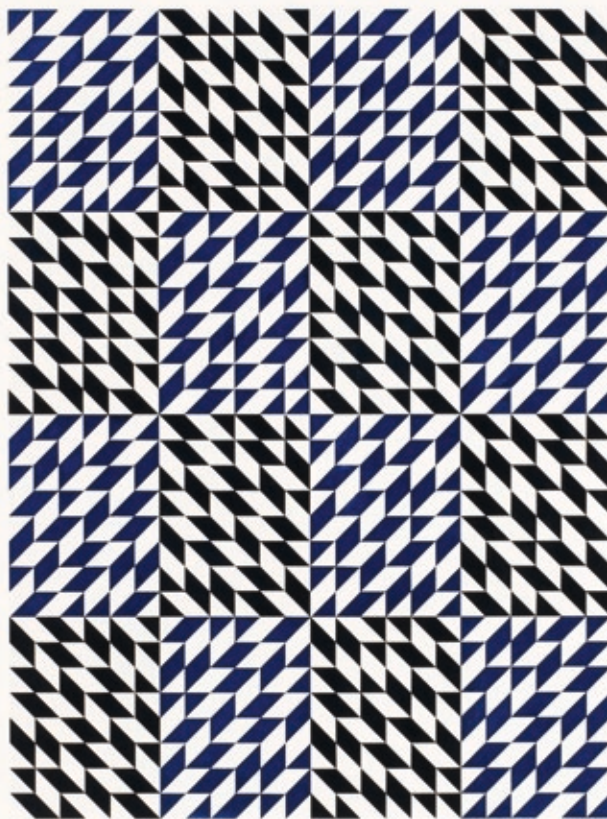
Rebecca and I are grateful to the artists represented in this exhibition for sharing their expressive works. We thank Welmoed Laanstra and her Art in Embassies team for doing an outstanding job bringing this exhibition together. Finally, we thank the U.S. Embassy Dakar staff for their enthusiastic support and hard work to make these wonderful pieces a vibrant addition to the Ambassador's residence.

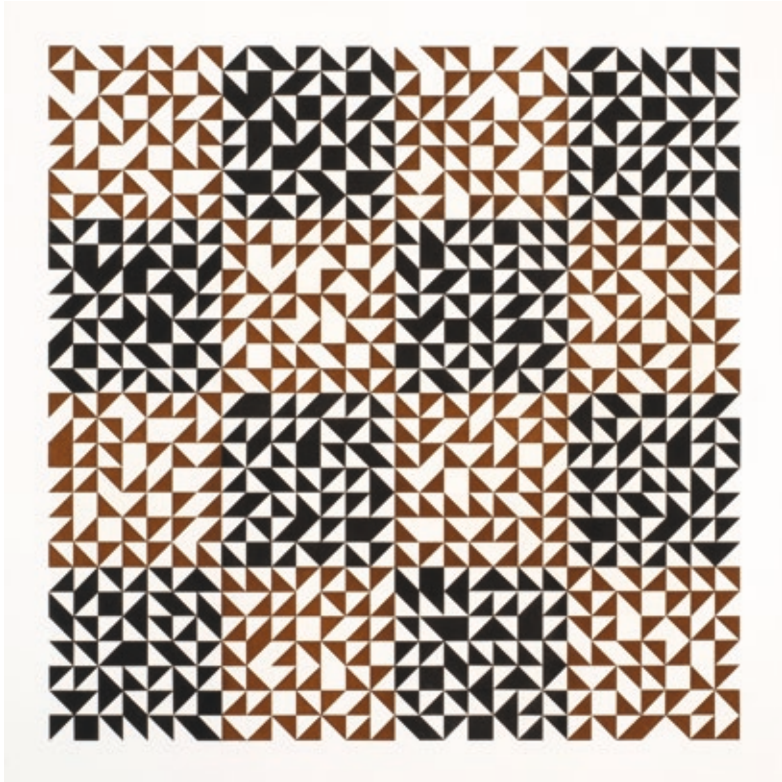
As they say in Senegal, *on est ensemble! Nio Far! We are together!*

Ambassador Tulinabo S. Mushingi

*Dakar
May 2018*

Anni Albers |
Second Movement III, 1978
Two color copper plate
etching and aquatint
30 ½ x 25 ½ in.
(77,5 x 64,8 cm)
Courtesy of the Josef and
Anni Albers Foundation,
Bethany, Connecticut





Anni Albers | **Second Movement IV**, 1978
Two color copper plate etching and aquatint, 28 x 28 in. (71,1 x 71,1 cm)
Courtesy of the Josef and Anni Albers Foundation, Bethany, Connecticut



Philis Alvic |
Fields Beside the Road, 1992
Weaving
66 x 40 in. (167,6 x 101,6 cm)
Courtesy of the artist,
Lexington, Kentucky

Philis Alvic |
Mary's Dog Trot, 1989
Weaving
67 x 40 in. (170,2 x 101,6 cm)
Courtesy of the artist,
Lexington, Kentucky





Val Britton | **Reverberation #49**, 2017
Acrylic, ink, collage, and cut out paper, 36 x 36 in. (91,4 x 91,4 cm)
Courtesy of the artist and Gallery Wendi Norris, San Francisco, California



Tory Cowles | **#905**, undated
Acrylic on canvas, 48 x 72 in. (121,9 x 182,9 cm)
Courtesy of the artist, Potomac, Maryland





Elena Dorfman |
Empire Falling 21, 2012
Photographic print
40 x 72 in.
(101,6 x 182,9 cm)
Courtesy of the artist,
Los Angeles, California



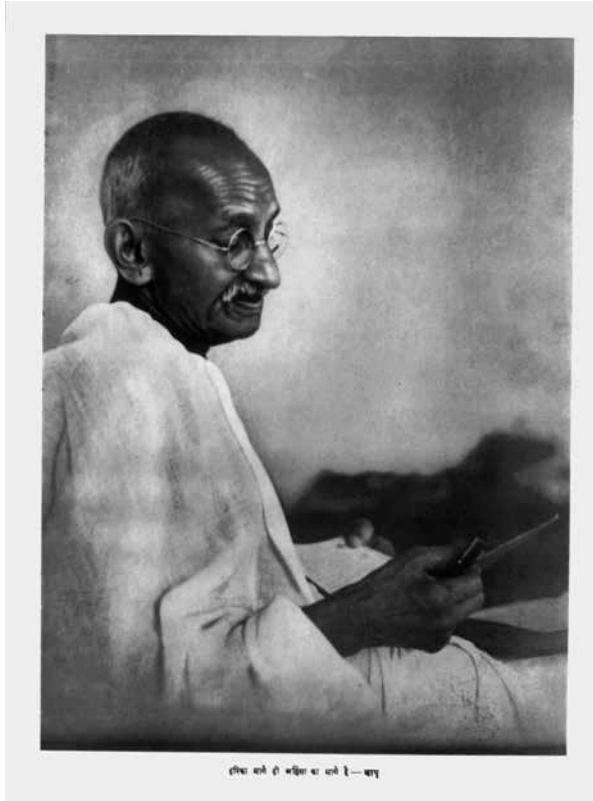
William A. Kienbusch | **Coast, The Fort Island**, 1973
Casein (milk paint) on canvas, 34 $\frac{3}{4}$ x 48 $\frac{3}{4}$ in. (88,3 x 123,8 cm)
Collection of Art in Embassies, Washington, D.C.; Gift of Kraushaar Galleries, New York, New York



Judy Kirpich | **Circles No. 6**, 2012
Hand dyed cotton, 57 x 61 in. (144,8 x 154,9 cm)
Courtesy of the artist, Takoma, Maryland



Anasazi Thomas | :+: 2014
Silkscreen print, ink on fabric, 95 x 78 in. (241,3 x 198,1 cm)
Courtesy of the artist, Louisville, Kentucky



Unknown Artists | **Mahatma Gandhi**, 1940s
Digital print from a photograph, 27 x 21 ½ in. (68,6 x 54,6 cm)
Collection of Art in Embassies, Washington, D.C.



Unknown Artists | **Nelson Mandela**, undated
Digitized print from a photograph, 20 ½ x 18 in. (52,1 x 45,7 cm)
Collection of Art in Embassies, Washington, D.C.



Unknown Artists | **Rosa Parks with Dr. Martin Luther King Jr.**, c. 1955

Photograph, 7 $\frac{3}{16}$ × 11 $\frac{5}{8}$ in. (19,8 × 29,5 cm)

Courtesy of National Archives and Records Administration Records of the U.S. Information Agency Record Group 306 and Art in Embassies, Washington, D.C.



Unknown Artists | **Martin Luther King Delivering His Address,
Washington, D.C., August 28, 1963, 1963**

Black and white copy photograph, 26 x 30 in. (66 x 76,2 cm)

Collection of Art in Embassies, Washington, D.C.; Library of Congress, Washington, D.C.

Anni Albers (1899-1994)

Anni Albers is often cited as the foremost textile designer of the twentieth century. A pioneering weaver, printmaker, and writer, she reintroduced the open weave into modern fabric design and used textiles both as a basis of vibrant abstract wall hangings and functional upholstery and drapery materials. She was the first textile artist to be given a retrospective exhibition at the Museum of Modern Art in New York in 1949.

Phillis Alvic (born 1942)

“These two pieces are from my Rabun Gap series that were produced during the time I was researching the weaving business of Mary Hambidge, who worked in the Northeast Georgia Mountains. The pieces convey the essence of the space and the intensity of the color of the places, rather than a pictorial representation. They are loom-controlled pattern weaving, conveying a series of visual ideas that are not usually approached through weaving.

A dominant theme is the exploration of illusionary space in a consistent format of large vertical rectangle panels. Another theme of the work is symmetrical figures.”
– Phillis Alvic

Val Britton (born 1977)

Val Britton creates immersive, collaged works on paper and site-specific installations that explore physical and psychological spaces. Her fragmented, exploded landscapes draw on the language of maps to explore memory, history, and the possibilities of abstraction. “I am interested in exploring the tension between chaos and imposed order, the concrete and the imaginary, the known and unknown,” says Britton.
<http://valbritton.com/>

Tory Cowles (born 1949)

“For me, the stream of consciousness is an expression of what is most important to me emotionally. I enjoy allowing as much

chaos and spontaneity as possible with just enough structure to hold it together.

I like to combine strong, bold, loose gestures with subtle, softer, more meditative areas so that both have integrity and hold their own. Works of art should invite the viewer to fall into and to travel around inside them seeing different things depending on the light, their interests, and their mood.”

– Tory Cowles

Elena Dorfman (born 1965)

Elena Dorfman’s series *Empire Falling* investigates the abandoned and active rock quarries of the American Midwest. Combining images made over several years and numerous locations, this conceptual landscape work presents a contemporary view of an ancient-though evolving-landscape. “What began as a sociological exploration of the communities that gather at quarries to jump from rocky precipices into water, evolved into a study of these massive pits, often overlooked and

unseen. Manipulating and reconstructing the landscape, I reassemble and layer the images emulating the natural process of stratum on stratum.”

<http://elenadorfman.com/>

William A. Kienbusch (1914-1980)

William Kienbusch was a painter and art instructor in New York City and Cranberry Island, Maine. He received his Bachelor of Arts degree from Princeton, and later studied at the Art Students League, the Colorado Springs Fine Arts Center, the Academy Colarossi, and with Abraham Rattner in Paris. Kienbusch did not find his identity as an artist until he spent the summers of 1940 and 1941 in Stonington, Maine. There he discovered the powerful Maine landscape that had attracted Winslow Homer, John Marin, and Marsden Hartley. His work, mainly in casein and oil pastel, focused on a variety of island motifs ranging from the apple tree in his backyard to the ledges that rise out of the sea. It was during the 1960s Kienbusch adopted a looser technique, Cray-Pas, to capture

better the dynamic rhythms of natural forces, which became his primary medium.
www.frostgullygallery.com

Judy Kirpich (born 1952)

“I practice improvisational quilting—I do not use patterns and prefer to cut pieces that I pin to a large design wall. I work until I like a composition and then figure out how to engineer the piece and sew it together. From my tailoring days, I prefer very complex compositions that are difficult to construct. It is not unusual for me to stare at my wall for a very long time trying to figure out what shape to sew first. Piecing is my favorite form of a puzzle.”

– Judy Kirpich

Anasazi Thomas (born 1988)

Printmaking is a rewarding practice for artist Anasazi Thomas where she can explore aspects of balance and symmetry. Her process involves collating small drawings and symbols that recede into large, subtle shifts of ambiguous forms. A growing and changing mass consisting of individual parts become for Thomas a metaphor for the universe and the “connectivity of all things.” Her silk screens reflect the microcosm of our world, expressed in her use of small humble shapes that comprise the complex whole.

Acknowledgments

Washington, D.C.

Welmoed Laanstra, Curator
Jamie Arbolino, Registrar
Tori See, Editor and Curatorial Assistant
Tabitha Brackens, Publications Manager
Amanda Brooks, Imaging Manager and Photographer

Dakar

Matthew Miller, Public Affairs Officer
Matthew Boullioun, General Services Officer
Souleymane Diagne, Shipping Supervisor
Mamadou Lamine Cisse, Shipping Clerk
Papa Samb, Receiving Clerk
Souleymane Sonko, Ousmane Mbengue, Mohamed Patrice Gueye,
and Mamadou Hady Sow, Warehouse
Mame Lo, Property and Supply Supervisor
Rodolphe Mangane, Moussa Seck, and Amadou Gaye, Facilities
Helene Bazin, Translation

Vienna

Nathalie Mayer, Graphic Designer



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

Published by Art in Embassies
U.S. Department of State, Washington, D.C.
July 2018