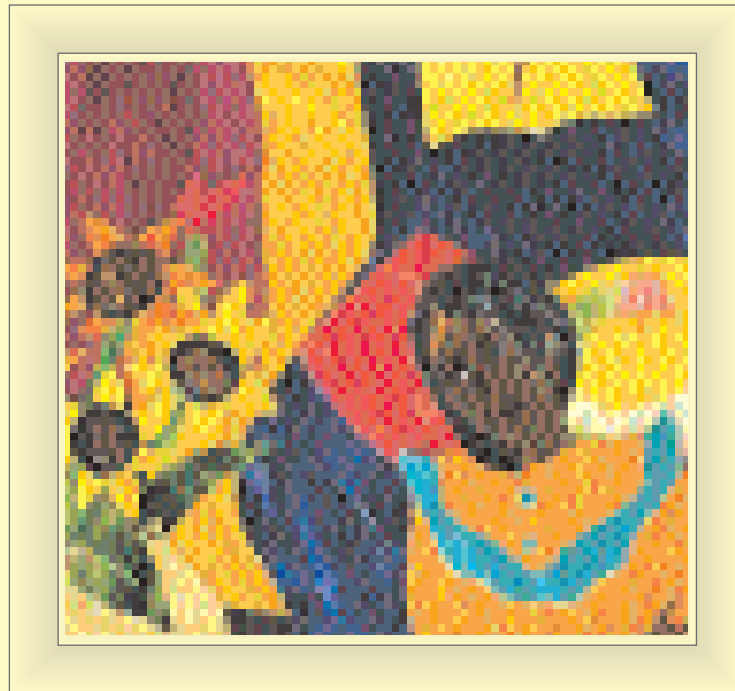
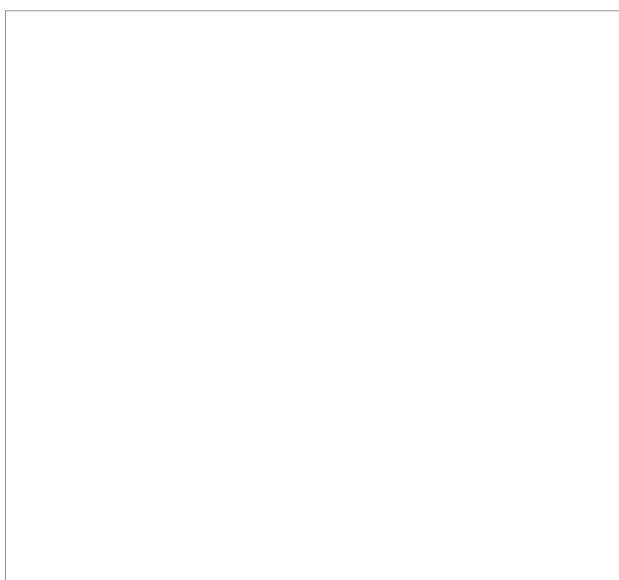


UNITED STATES EMBASSY
DAR ES SALAAM
THE HEALING SPIRIT



ART IN EMBASSIES PROGRAM



(On the cover)

Joyce Mansfield-Divine, *Let Not Your Heart Be Troubled*, painted collage,
1996, 27 x 35 in. (68.6 x 88.9 cm). (Detail)



Ambassador to Dar es Salaam

Balozi alieko Dar es Salaam

After the bombing of Embassy Dar es Salaam on August 7, 1998, my wife and I felt challenged to shape our tenure in a way that would be responsive to the circumstances we knew would encounter. One of the ways we felt we could demonstrate that sensitivity was through the art we would display at the residence. In this vein we chose the “Healing Spirit” as the theme for the exhibit. The eleven works of art displayed in the exhibit by these seven African American artists reflect the intersection and interplay of spirituality and healing.

The exhibit opened on August 8th as a part of a three-day commemoration of the first anniversary of the bombing. The greatest testament that we succeeded in what we attempted to do came from the family members of those in whose memory



Baada ya mlipuko wa Ubalozi wetu Dar es Salaam, mnamo August 7, 1998, mke wangu na mimi tulijisikia kuwa na changamoto kubwa yakuhakikisha ya kwamba muda tutakaotumika hapa nchini uwe na mguso kwa yale mazingira tulijua tutakutana nayo. Tulifikiria ya kwamba njia mojawapo ambayo tungeweza kudhihirisha kuguswa kwetu, nikupitia sanaa ambazo tungeweza kuzionyesha pale nyumbani kwa Balozi. Kufuatana na tukio hili tulichagua *Ile Roho Iponyayo* kama mantiki ya maonyesho. Kazi kumi na moja za sanaa zilizowekwa kwenye maonyesho na zilizotengenezwa na wasanii hawa saba, ambao ni Wamarekani Weusi, zinaashiria mkutano na mchanganyiko wa mambo ya kiroho na uponyaji.

Maonyesho haya yalizinduliwa August 8, ikiwa ni sehemu ya kumbukumbu ya siku tatu, ambayo ilifanyika mwaka mmoja toka mlipuko utokee. Ushuhuda mkubwa unaodhihirisha ya kwamba tulishinda katika yale tuliyodhamiria kuyafanya yalionekana kwa familia za wale tuliokuwa tukiwakumbuka kwa maonyesho haya. Baada ya maonyesho haya, familia ziliomba kukutana nasi ili watupe shukurani zao. Mmoja wao alitamka ya kwamba maonyesho haya yalikamata ile roho iliyotawala siku hizo tatu, na alisema ya kwamba maonyesho yalileta “hisia za uponyaji”.

Kwa niaba ya familia hizo, kwa niaba ya watu wa Tanzania, na wafanyakazi wa Ubalozi wa Marekani Dar es Salaam, tungependa kumshukuru Joann Martin, Joyce Mansfield-Divine, Jared B. Miller, Therman Stantom, Denise Ward-Brown, Marita Dingus, na ukumbi wa maonyesho ya sanaa ya Francine Seders, huko

the exhibit was organized. After the event at which we premiered the works, the families asked to meet with us to express their thanks. One of them said that the art exhibit seemed to capture the spirit of the three days, it was she said “a healing experience”.

On behalf of those families, the people of Tanzania, and the United States Embassy Dar es Salaam we thank Joann Martin, Joyce Mansfield-Divine, Jared B. Miller, Therman Stantom, Denise Ward-Brown, Marita Dingus, and the Francine Seders Gallery, Seattle, Washington. We appreciate the support that we received from the Friends of Art and Preservation in Embassies (FAPE) in providing the work by the late Jacob Lawrence, and in funding this catalog.

Finally, we are grateful for the dedication of our curator, Dr. Diane Tepfer, as well as the professionalism of the Art in Embassies Program (AIEP) staff in organizing, shipping and documenting this exhibition. Putting the catalog together could not have been done without the commitment of Embassy Dar Public Affairs Officer Dudley Sims and Assistant Public Affairs Officer Lisbeth Keefe. Our sincerest and deepest thanks to those whose efforts made it all possible.

Ambassador Charles R. Stith and
Dr. Deborah Prothrow Stith

Seattle, Washington. Tunashukuru kutegemezwa na kikundi cha Marafiki wa Sanaa na Hifadhi za Balozi Mbalimbali (FAPE) kwa sababu walitupatia kazi za hayati Jacob Lawrence, na tunawashukuru pia kwa kuigaramia katalogi hii.

Hatimaye, tunatoa shukurani pia kwa ajili ya mhifadhi wetu Dr. Diane Tepfer, pamoja na ustadi wa wafanyakazi wa Mpango wa Sanaa kwenye Balozi (AIEP) kwa kuandaa, kusafirisha kwa meli, na kwa kuweka kumbukumbu ya maonyesho haya kwenye nyaraka husika. Tusingeweza kuandaa katalogi hii pasipo kujitoka kwake Afisa Uhusiano wa Ubalizi wetu Dar es Salaam, Ndugu Dudley Sims, pamoja na Afisa Uhusiano Msaidizi, Bi. Lisbeth Keefe. Shukurani zetu za dhiti zinaelekezwa kwa wote ambao jitihada zao zilituwezesha kutimiza lengo hili.

Balozi Charles R. Stith
Dr. Deborah Prothrow Stith

The Curator's Statement

Ujumbe wa Mhifadhi

I have very strong memories of the extraordinary first meeting with Ambassador Charles Stith and Dr. Deborah Prothrow Stith, and their children and Dr. Prothrow's Mother; it was shortly following the bombing in Dar es Salaam. It seemed to me that they felt that it had become even more critical for the entire family to go to Tanzania together at this time. When they saw images of *Say Amen*: Denise Ward Brown's folding screen embedded with white gloves, as hands raised in powerful communal prayer, they became inspired to combine that image with their own "helping professions" of public health and ministry, and the mourning in Dar. They made *The Healing Spirit* the theme of their Art in Embassies Program exhibition.

The contemporary American artists in *The Healing Spirit* have made art in a variety of media ranging from glass, cotton gloves, and plastic elements, to the more traditional materials of silkscreen print, graphite drawings, painted collage, and oil on canvas. The art we selected for this special exhibition responds to the theme in a variety of physical and emotional ways.

Some of the art in *The Healing Spirit* evokes the tactile sensation associated with affirming and nurturing hands: the gloves worn by church-goers

Nina kumbukumbu nzito juu ya mkutano wangu wa kwanza, uliokuwa wa pekee, na Balozi Charles Stith na Mkeke Deborah Prothrow Stith, pamoja na watoto wao, na mama yake Dr. Prothrow; tulikutana muda mchache tu baada ya mlipuko wa bomu kule Dar es Salaam. Nilihisi kwamba kwa sababu hiyo, kulikuwa na umuhimu sana — na pia dharura ya hali ya juu — kwamba waende kwa pamoja Tanzania kama familia. Tulipokua tukijadiliana hoja mbali mbali muhimu juu ya mipango yao na maonyesho haya yaliyoandaliwa chini ya Mpango wa Sanaa kwenye Balozi Mbalimbali, niliwaonyesha kazi moja ya sanaa ili yokamata mawazo yao na hisia zao kwa haraka.

Sema Amina, kazi ya Denise Ward-Brown, ambayo ni kitambaa kilichopigiliwa kwenye pembe tatu za mbao, na kuambatanishwa na gloves nyeupe — inafananiwa na mikono iliyonyooshwa juu katika hali ya maombi ya nguvu ya jumua — hii ilikuwa ni mojawapo ya kazi za sanaa ambazo zingetuelekeza kwenye mantiki au tafsiri ya *Ile Roho Iponyayo*. Pamoja na kuzingatia maombolezo ya Dar es Salaam, mantiki hii iliashiria "taaluma za kusaidia" za Balozi Stith pamoja na mkeke Dr. Prothrow Stith — yaani huduma za kiroho na afya kwa jamii.

Wasanii wa kisasa wa Kimarekani wanaohusika na *Ile Roho Iponyayo* wamebuni sanaa zao kwa vifaa au vielelezo vya mchanganyiko kuanzia vipande vya kioo, gloves za pamba, vifaa vya plastiki na vingine vya jadi kama sanaa ya uchapaji juu ya vitambaa vya sufi, michoro ya kalamu ya risasi na chokaa, vifaa vilivyochanganyika na kupakwa rangi pamoja na picha au michoro ya rangi ya

in *Say Amen*, the nourishing quality of food whether it be home grown as in *Pickin' Tomatoes* or store-bought food as represented in *Supermarket Flora*. Art also recalls the communal institutions we establish to deal with our spiritual nature; most poignantly *Say Amen*, *Let Not Your Heart Be Troubled*, and *Place of Worship*. Two of the pieces, *Full Moon Dancing* and *I Sing Because I Am Happy*, refer to more personal spiritual experiences. Other art brings to mind the tension or the pain associated with healing whether it be physical in *Visit to the Doctor's Office*, or emotional and cultural as evocation of homeland in *Two Reconciliations*, and *At Once: 2 Funeral Choirs* and the *Chief's Drummers*, or slavery in *Fence with Hands*.

The physically soft action of writing on the surface the hard, sharp objects of glass in Therman Statom's glass assemblage *Two Reconciliations*, may be seen as a metaphor for the adage: the pen is mightier than the sword. Perhaps this meaning can be extended to mean that diplomacy shall overcome bombs.

mafuta. Sanaa tulizochagua kwa ajili ya maonyesho haya maalum zinaitikia mantiki hii kwa njia mbalimbali za kimwili, hisia na kiroho.

Baadhi ya sanaa hizo katika hoja ya *Ile Roho Iponyayo* zinaamsha hisia zenye mguso na zinazoambatana na upole wa mikono inayobembeleza na kulea, kama ile ya washirika wa kanisani waliyovaa gloves kwenye *Sema Amina (Say Amen)*, sanaa zingine zinaashiria jinsi mwili unavyopatiwa rutuba na chakula, kama kile chakula kilicholimwa nyumbani kwenye *Kuchuma Nyanya (Pickin' Tomatoes)* au kama kile kinachonunuliwa sokoni, kama vile kwenye *Maua ya Dukani (Supermarket Flora)*. Sanaa pia inaleta kumbukumbu ya taasisi za jamii tunazoanzisha kusaidia maisha yetu ya kiroho, hasa, *Sema Amina (Say Amen)*, *Moyo Wako Usisumbuke (Let Not Your Heart Be Troubled)*, na *Mahali pa Ibada (Place of Worship)*. Kazi mbili kati ya sanaa zifuatazo, *Kucheza Ngoma Chini ya Mwezi Mpevu (Full Moon Dancing)*, na *Naimba Kwa Kuwa Nina Furaha (I Sing Because I Am Happy)*, zinahusisha kwa undani mambo binafsi ya kiroho. Nyingine hurejesha mawazoni kumbukumbu ya wasiwasi na maumivu yanayoenda sambamba na uponyaji, uponyaji huu uwe wa kimwili, kama katika *Kumtembelea Daktari Ofisini Kwake (A Visit To The Doctor's Office)*, au maumivu yanayotokana na hisia za mtu, na ni maumivu ya kiasili, kwa mfano pale mtu anapokumbuka kule anapotoka kama ilivyo katika *Mapatanisho Mawili (Two Reconciliations)* na *Mara Moja: Kwaya Mbili za Mazishi Na Wapiga Ngoma wa Mtemi (At Once: 2 Funeral Choirs and the Chief's Drummers)*, au kumbukumbu za utumwa zinapoletwa kama ilivyo kwenye *Uzio wa Mikono (Fence with Hands)*.

It has been very gratifying to work with Ambassador Charles Stith and Dr. Deborah Prothrow Stith, and the artists who consider it a privilege to be able to exhibit their art in Tanzania at this time. They range from the late Jacob Lawrence, who had been the Dean of African-American artists; to Denise-Ward Brown, who had recently returned from a Fulbright Fellowship in Ghana, to Jared Miller, an emerging artist who had just graduated from the University of the District of Columbia.

Diane Tepfer, Ph.D.
Curator, Art in Embassies Program
October 2000

Tendo lionekanalolo laini la kuchora juu ya sura ya vitu vigumu na vikali vilivyotengenezwa na kioo kama ilivyokuwa kwenye uundaji au ubunifu wa kazi ya sanaa ya Therman Statom, *Mapatanisho Mawili (Two Reconciliations)*, linaweza kuonekana kama mithali ya usemi: kalamu ina nguvu kuzidi upanga. Huenda tafsiri hii inaweza kupanuliwa kumaanisha kwamba usuluhishi wa kidiplomasia utashinda mabomu.

Imenifurahisha mno kufanya kazi pamoja na Balozi Charles Stith na Dr. Deborah Prothrow Stith, pamoja na wasanii hawa ambao wametambua fursa hii, na kuona kwamba ni fahari kubwa kuonyesha sanaa zao nchini Tanzania katika kipindi hiki cha uponyaji. Wasanii hawa wanaanzia kwa marehemu Jacob Lawrence, ambae anahesabika kuwa Mkuu wa Wasanii wa asili ya Wamarekani Weusi: hadi Denise Ward-Brown, ambaye amerudi juzijuzi kutoka Ghana kwa fadhila ya nyanja ya Fulbright. Pia yupo Jared Miller ambaye ni msanii chipukizi aliyehitimu kutoka Chuo Kikuu cha District of Colombia.

Diane Tepfer, Ph.D.
Mhifadhi, Mpango wa Sanaa katika Balozi
Oktoba 2000

Art in Embassies Program

Welcome to the Art in Embassies Program (AIEP), a unique blend of art and diplomacy, politics and culture. Regardless of medium, style or subject matter, art transcends barriers of language and provides the means for AIEP to achieve its mission: to promote national pride and the distinct cultural identity of America's art and its artists.

Modestly conceived in 1964, this "Public Diplomacy" initiative has evolved into a sophisticated program that manages and exhibits more than 3,500 original works of art on loan for display in the public rooms of U.S. Embassy Residences and diplomatic missions worldwide. AIEP exhibitions depict the diversity and individuality of expression that American artists have the freedom to convey, and have become a source of pride to U.S. ambassadors as they assist in multi-functional outreach to educational, cultural, business and diplomatic communities.



The AIEP web site, <http://aiep.state.gov>, features exhibition catalogs as country web pages, and hyperlinks with participating embassies, lenders, artists, museums and galleries. Advances in interactive technology have opened lines of communication throughout the world to all those with web capability, and with research confirming the educational value of the arts, what better emissaries than our artists to celebrate the stories of our nation, its customs, and its people?

We thank our AIEP partners from the diverse communities and regions of the United States and we welcome the White House Millennium Council, as it joins with AIEP to sponsor new education outreach initiatives. These "partnerships" continue to be our greatest strength and make it possible to provide excellent and distinctive examples of our nation's cultural and artistic heritage.

The Art in Embassies Program is proud to lead this global effort to support the artistic accomplishments of the people of the United States. I trust that your experience has been both educational and memorable.

Gwen Berlin
Director, Art in Embassies Program



A Place of Worship, acrylic on canvas, 1996, 24 x 30 in.,
lent by the artist, Stone Mountain, Georgia.

Mahali pa Ibada, rangi ya mafuta ikiwa imepakwa juu ya kitambaa cha turubai, 1996,
61 x 76.2 cm, tumeazimwa na msanii mwenyewe, kutoka Stone Mountain, Georgia.

Joann Martin says that her paintings “often reflect my upbringing in an extended family, in a community where our elders were respected, our children played under the watchful eyes of family and neighbors, and most important, we were spiritually nurtured and loved.” She notes that the themes of most of her work are “reflective of African-American and African culture.” Ms. Martin works primarily in watercolor, acrylic and pastel and concludes that through her art she “touches upon common experiences we all share: love of family, community, heritage and history.”*

* Unless otherwise noted, the statement accompanying a work of art was written by the artist.



Pickin' Tomatoes, acrylic on canvas, 1997, 20 x 28 in.,
lent by the artist, Stone Mountain, Georgia.

Kuchuma Nyanya, rangi ya mafuta ikiwa imepakwa juu ya kitambaa cha turubai, 1997,
71.1 x 76.2 cm, tumeazimwa na msanii mwenyewe, kutoka Stone Mountain, Georgia.

Denise Ward-Brown



Say Amen, cloth, wood, and other media, 1983, 48 x 48 x 10 in.,
lent by the artist, St. Louis, Missouri.

Sema Amina, kitambaa, mbao, na vifaa vingine, 1983, 121.9 x 213.4 x 25.4 cm,
tumeazimwa na msanii mwenyewe, kutoka St. Louis, Missouri.

In describing her work, Denise Ward-Brown says that she “uses found objects in her sculptural assemblages in order to ‘refer to the history and culture of the previous uses,’ reincarnating the past life of the object while endowing it with a new one. Ward-Brown’s choice of objects is a reflection of her ‘cultural roots,’ an intentional veneration of her African-American heritage and ancestors.” The artist notes that she “intends to create a cathartic art - bonding the African/Native American notion of the spiritual power invested in objects and the European notion of virtuosity - that is both healing and devotional.”

A Professor of Art at Washington University in St. Louis, Missouri, Ward-Brown spent the 1997-1998 academic year as a Fulbright Fellow in Ghana, where she explored indigenous architecture.” Ward-Brown’s art is based in the everyday of popular culture, working on a small scale her work “enhances the devotional aspect, perhaps most evident in her use of ecclesiastical architectural elements such as those in *Say Amen*.”

Denise Ward-Brown



At Once: Two Funeral Choirs and the Chief's Drummers, monoprint collage on paper, 1998,
27 x 36 in., lent by the artist, St. Louis, Missouri.

Mara Moja: Kwaya Mbili za Mazishi na Wapiga Ngoma wa Mtemi, mchanganyiko wa chapa
juu ya karatasi, 1998, 68.6 x 91.4 cm, tumeazimwa na msanii mwenyewe,
kutoka St. Louis, Missouri.

Denise Ward-Brown



Full Moon Dancing, monoprint collage, 1998, 30 x 36 in.,
lent by the artist, St. Louis, Missouri.

Kucheza Ngoma Chini ya Mwezi Mpevu, mchanganyiko wa vifaa vilivyochapishwa, 1998,
76.2 x 91.4 cm, tumezimwa na msanii mwenyewe, kutoka St. Louis, Missouri.

Joyce Mansfield-Divine



Let Not Your Heart Be Troubled, painted collage, 1996, 27 x 35 in.,
lent by the artist, Philadelphia, Pennsylvania.

Moyo Wako Usisumbuke, mchanganyiko wa chapa iliyopakwa rangi, 1996, 68.6 x 88.9 cm,
tumeazimwa na msanii mwenyewe, kutoka Philadelphia, Pennsylvania.

Born in Philadelphia, Joyce Mansfield-Divine teaches art in the Philadelphia Public School System and at the Philadelphia Museum's Fleisher Art Memorial School. Ms Mansfield-Divine's art is created in response to specific biblical passages and hymns that have comforted and sustained her over the course of her life. While the artist's work is intensely personal, she believes that the words which have inspired it are timeless in their appeal and applicability to modern life, transcending divergent religious, cultural and political belief systems as well as culture and ethnicity.

Let Not Your Heart Be Troubled is based upon the Christian Bible's Book of John 14:1-6. (*The New English Bible*, New Testament, Oxford University Press, Cambridge University Press, 1961). Ms. Mansfield-Divine was particularly moved by the verse within John that reads "set your troubled heart at rest." "Trust in God always; trust also in me." According to the artist, "this passage has given me comfort, hope and peace!"

Joyce Mansfield-Divine



I Sing Because I Am Happy, painted collage, 1996, 32 x 24.5 in.,
lent by the artist, Philadelphia, Pennsylvania.

Naimba Kwa Kuwa Nina Furaha, mchanganyiko wa chapa iliyopakwa rangi, 1996,
81.3 x 62.2 cm, tumeazimwa na msanii mwenyewe, kutoka Philadelphia, Pennsylvania.

Ms. Mansfield-Divine explains that this work is inspired by a spiritual [religious song] entitled *His Eye is on the Sparrow*, which in turn was based upon the Book of Matthew 6:26. The title of the collage was drawn from a specific verse in the song: “I sing because I’m happy, I sing because I’m free. His Eye is on the sparrow, and I know he watches me . . .” The artist’s fears and concerns are assuaged by her belief that the God who watches over even the smallest birds of the field will, therefore, surely sustain and protect her.

Therman Statom



Two Reconciliations, glass and mixed media on aluminum backing, 1999, 48 x 38 x 9 in.,
lent by the artist, Escondido, California; courtesy of the Maurine Littleton Gallery,
Washington, District of Columbia.

Mapatanisho Mawili, vifaa vya kiyoo na vinginevyo juu ya bati, 1999, 121.9 x 96.5 x 22.9 cm,
tumeazimwa na msanii mwenyewe, kutoka Escondido, California; kwa heshima ya Ukumbi wa
Maonyesho wa Maurine Littleton, Washington, District of Columbia.

As described by the Maurine Littleton Gallery which represents the artist in Washington, D.C., Therman Statom often covers glass with layers of paint or hides it among a frenzied assemblage of materials. “Glass is like a canvas for me, except it’s got more sensibility,” according to the artist. His glass sculptures are based on dreams and objects with symbolic associations: ladders, houses, and vessels. Using case and blown glass elements, Statom often recycles these motifs for his intuitive installations. For this exhibition, the artist assembled and modified several preexisting elements.



Visit to the Doctor's Office, pencil and graphite on paper, 1998, triptych; each panel 14 x 11 in., lent by the artist, Washington, District of Columbia.

Kumtembelea Daktari Ofisini Kwake, kalamu ya risasi na mkaa juu ya karatasi, 1998, kitambaa kilichochorwa kwa pande tatu; kila upande 35.6 x 27.9 cm, tumeazimwa na msanii mwenyewe, kutoka Washington, District of Columbia.

Washington-based Jared Miller studied under Manon Cleary at the University of the District of Columbia, where he earned his Bachelor of Arts degree in Studio Art. Mr. Miller, who is currently working toward his Master's degree in Fine Art at The George Washington University, believes that "the magic of realism is timeless as is the use of graphite [lead pencil]." For him, "this medium continues to amaze me because of its versatility and tonal quality; graphite has enabled me to create high quality realistic drawings, which are quite often mistaken for photographs."

Commenting upon his triptych, *Visit to the Doctor's Office*, the artist explains that it "encompasses pain, struggle and healing, which my niece endured on her visit to the doctor." Mr. Miller notes that "I want my art to transcend time, create moods and memories of the past, and hopefully, continue to be the common denominator among the masses."

Marita Dingus



Fence with Hands, mixed media, including cloth and found objects, 1997, 52 x 11 x 1 in., lent by the artist, Seattle, Washington; courtesy of the Francine Seders Gallery, Seattle.

Uzio wa Mikono, vifaa mbali mbali, pamoja na vitambaa na vitu vya kuokoteza, 1997, 132.1 x 27.9 x 2.5 cm, tumeazimwa na msanii mwenyewe, kutoka Seattle, Washington; kwa heshima ya Ukumbi wa Maonyesho wa Francine Seders, Seattle.

Seattle-based and bred Marita Dingus recycles and transforms refuse and everyday objects (rather than purchasing art supplies) into dolls, fences, and other nontraditional art works. She suffuses her art with a sense of the spiritual, influenced by life and art. Working in the Seattle Art Museum gave Dingus an opportunity to study African sculpture from the region of the Congo. She used a recent Guggenheim Fellowship to research slavery in the former slave states of the American South. Elements such as the fence recall the experience of slavery in the United States.

Jacob Lawrence (1917-2000)



Supermarket Flora, silkscreen on paper, 1997, 36.75 x 35 in.,
lent by the Friends of Art and Preservation in Embassies, Washington, District of Columbia.
Mauwa ya Dukani, kitambaa cha sufi juu ya karatasi, 1997, 93.3 x 88.9 cm, tumeazimwa na
kikundi kiitwacho Marafiki wa Sanaa na Hifadhi kwenye Balozi Mbalimbali (Friends of Art
and Preservation in Embassies), Washington, District of Columbia.

Jacob Lawrence was a great American modern painter of history and urban life. His paintings are a unique blend of sensibilities - part mural painting, part social realism, and part modernist abstraction.

In 1962 and 1964, he traveled to Africa, lecturing and teaching in Nigeria. There he created elaborately patterned paintings of village life in the post-colonial country. Throughout the 1970s, 1980s and 1990s, Lawrence committed himself to commissions, especially murals and limited edition prints, for the benefit of non-profit organizations including New York's Lincoln Center for the Performing Arts, for which *Supermarket Flora* was created.

White House Millennium Council

President and Mrs. Clinton created the White House Millennium Council in 1997 to give every American an opportunity to mark the millennium in meaningful activities that celebrate our democracy, strengthen communities, and leave lasting “gifts to the future.” Guided by the national theme, “Honor the Past — Imagine the Future,” the Millennium Council works with federal agencies, state and local governments, and private sector organizations to develop collaborative projects and public/private partnerships.



The White House Millennium Council and the U.S. Department of State Art in Embassies Program celebrate America’s artists for their creativity and generosity to U.S. Embassy Residences and diplomatic missions.

Art in Embassies Program (AIEP) Education Initiatives

ArtReach provides host country citizens with an opportunity to better understand the stories of America, and who we are as a people through the AIEP thematic art exhibitions displayed in the public rooms of U.S. Embassy Residences and diplomatic missions abroad. Bilingual exhibition catalogs will serve as the textbooks for this educational tour through the cultural history of the United States, as well as country home pages on AIEP’s new web site. Ambassadors will be provided with recommended resources and suggested activities through which to realize the full potential of this innovative “Public Diplomacy” outreach initiative. Pilot programs begin in the year 2000.

Beacons & Bridges is an interactive education program designed to promote web-based exchanges between U.S. and host country students. Separated by geography, these young people will learn to communicate electronically, using the Art in Embassies Program (AIEP) thematic art exhibitions as a means to initiate online discussions. The initial theme will center around their respective cultures and the role that culture plays in foreign policy. Once instituted, the online Beacons & Bridges relationship between the two schools can expand to include a variety of topics selected to reinforce or supplement standard curricula.

<http://aiep.state.gov> The Art in Embassies Program state-of-the-art web site provides AIEP with the tools necessary to function as an interactive global museum. Exhibition catalogs are featured as individual country home pages that will guide foreign and domestic audiences as they explore the artistic heritage of the United States. Web capability permits “hyperlinks” with participating U.S. ambassadors, artists, museums, and galleries. We encourage you to log on regularly as information and exhibitions are continually posted and updated.

This exhibition and catalog have been made possible through the efforts of the following people:

Gwen Berlin, *Director,
Art in Embassies Program*
Diane Tepfer, *Exhibition Curator*
Kresta Tyler, *Curatorial Assistant*
Misha Ringland, *Registrar*
Marcia Mayo, *Catalog Editor*

Maonyesho haya pamoja na katalogi hii yamefanikishwa kwa jitihada za watu wafuatao:

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Diane Tepfer, *Mfadhili wa Maonyesho*
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FRIENDS OF ART AND PRESERVATION IN EMBASSIES

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exhibit and preserve fine and decorative art
in U.S. embassy residences abroad.



ART IN EMBASSIES PROGRAM
Washington, District of Columbia
Dar es Salaam, Tanzania