

United States Embassy Dar es Salaam

ART in Embassies Program

COVER – Dusti Bongé “Gazebo,” 1938-1946. Pastel on paper, 19 ½ x 17 in.
Dusti Bongé “Gazebo” (*Kibanda kilicho kwenye bustani cha kupungia upepo na kuangalia mandhari*), 1938-1946.
Chaki ya kuchorea kwenye karatasi, 49,5 x 43,2 cm

INTRODUCTION

It gives me much pleasure to welcome you to the residence of the United States Ambassador, and to invite you to enjoy fourteen works of art by five acclaimed American artists. In selecting the artists and artwork in this exhibition, I have attempted to bring to Dar es Salaam a small glimpse of one of the most soulful places in America – Mississippi. The paintings and photographs of these five outstanding artists from the state of Mississippi provide windows into the character of the home state I share with them, and I am delighted to have their talent on display in my residence for all guests to enjoy.

The middle of the twentieth century, when most of these artists were at the height of their careers, was a most traumatic period in the history of Mississippi. The State was in the midst of a tense struggle over civil rights for African Americans. In much the same way that Tanzanians and other Africans were battling for independence from colonial rule during this period, African Americans in Mississippi were at the forefront of the Civil Rights Movement in America. Their strength of spirit, guided by the leadership of heroes like Medgar Evers, Fannie Lou Hamer, and Martin Luther King,

Jr., eventually prevailed. The full equality they won for all Americans is at the very heart of America's strength as a nation today. These paintings allow guests at the residence to visualize the landscapes and abstract impressions of leading artists as they experienced those times, that were at once tumultuous and then serene.

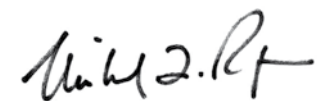
Mississippi is also known for being the poorest state in the Union. Rural life in Mississippi, as is so beautifully portrayed in these works of art, often flows with the rhythms of the cotton harvest, or the shrimp boats plying the tidal waters of the bayou.

The culture of rural Mississippi, as expressed

in music, takes the form of the Blues. As expressed in visual arts, it takes the form of fluid water colors, somber landscapes in oil, or moody black and white photographs. The artworks selected in this exhibition bring rural Mississippi to Tanzania in a tangible way.

From the salty marshes of the Gulf Coast to the flat cotton fields of the Mississippi Delta, many famous Americans have emerged. The Nobel Prize-winning author, and native Mississippian, William Faulkner once wrote, "To understand the world, you must first understand a place like Mississippi." Of course his meaning, like that of the works in this exhibition, is open to interpretation, but I must agree with his sentiment that Mississippi is one of those profound places whose messages hold meaning for us all.

I wish to thank the ART in Embassies Program staff for organizing, shipping, and documenting this exhibition. Putting the catalog together could not have been done without the commitment of Embassy Dar Public Diplomacy Officer David Colvin and photographer Faya Gerwin. My sincere thanks to those whose efforts made it all possible.



Ambassador Michael L. Retzer

*Dar es Salaam
November 2006*

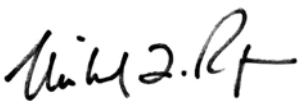
Inanipa furaha kubwa kuwakaribisheni kwenye makazi ya Balozi wa Marekani, na pia kuwakaribisha kufurahia kazi kumi na nne za wasanii watano mashuhuri wa Kimarekani. Katika kuchagua wasanii na kazi zao za sanaa zilizo kwenye maonesho haya, nimejaribu kuleta hapa Dar-es-Salaam mtazamo mdogo wa moja ya sehemu zinazopoza sana moyo nchini Marekani – Mississippi. Michoro na picha za wasanii hawa watano mashuhuri kutoka jimbo la Mississippi ni dirisha linalotupa fursa ya kuona hulka ya jimbo ninalotoka mimi, pamoja na wasanii hawa, na nina furaha kuona vipaji vyao vikioneshwa kwenye makazi yangu kwa wageni wote kufurahia.

Katikati mwa karne ya ishirini, wakati ambao wengi wa wasanii hawa walikuwa wamefikia kilele cha taaluma zao, ulikuwa ni wakati wa misukosuko mingi katika historia ya Mississippi. Jimbo hilo lilikuwa katika harakati ngumu za Wamarekani wenye asili ya Kiafrika kupigania haki zao za kiraia. Hali hii ni kama ile ya Watanzania na Waafrika wengine wakati walipokuwa wakipigania uhuru wao kutoka kwenye utawala wa kikoloni wakati huo. Wamarekani wenye asili ya Kiafrika huko Mississippi nao walikuwa msitari wa mbele katika harakati za kutetea haki za kiraia nchini Marekani. Nguvu za mioyo yao, zikiongozwa na uongozi wa mashujaa kama vile Medgar Evers, Fannie Lou Haner, na Martin Luther King Jr., hatimaye zilishinda. Usawa kamili walioupata kwa Wamarekani wote ni kiini halisi cha nguvu za Marekani kama taifa leo hii. Sanaa hizi zinawapa wageni wetu kwenye makazi haya ya Balozi taswira ya mandhari na historia za wasanii mashuhuri jinsi walivyopitia nyakati hizo, ambazo kwanza zilikuwa za vurugu na baadaye zikatulia.

Mississippi pia inafahamika kama jimbo maskini kuliko yote katika Muungano. Maisha ya vijijini katika jimbo la Mississippi, kama yanavyooneshwa vizuri kabisa katika sanaa hizi, huwa yanakwenda sambamba na utaratibu wa kuvuna pamba, au mashua za kuwua kamba zinavyoambaa kwenye mikondo ya mto. Utamaduni wa Mississippi vijijini, kama unavyodhihirishwa katika sanaa ya muziki unachukua umbo la Blues. Katika sanaa za uchoraji, unachukua umbo la rangi za maji zinazobadilika, mandhari za kuhuzunisha katika rangi ya mafuta, au picha za huzuni zilizo katika rangi nyeusi na nyeupe. Sanaa zilichaguliwa kwa maonesho haya zinalileta kwa uhalisi eneo la Mississippi vijijini hapa nchini Tanzania.

Wamarekani wengi mashuhuri wameibuka, kuanzia kwenye maeneo yenye matope ya chumvi ya pwani ya Gulf, hadi kwenye mashamba tambarare ya pamba yaliyo katika mikondo ya Mto Mississippi. Mwandishi aliyewahi kupata tuzo ya Nobel na ambaye ni mzaliwa wa Mississippi, William Faulkner, aliwahi kuandika: “Kuiielewa dunia, ni lazima kwanza uielewe sehemu kama Mississippi.” Bila shaka usemi huu, kama ilivyo kwa sanaa zilizo kwenye maonesho haya, una tafsiri mbalimbali, lakini sina budi kukubaliana na maoni yake kwamba, Mississippi ni mojawapo ya sehemu muhimu ambazo ujumbe wake una maana kwetu sisi sote.

Ningependa kuwashukuru wafanyakazi wa Mpango wa Sanaa katika Balozi za Marekani (ART) kwa kuandaa, kusafirisha, na kuratibu maonesho haya. Utengenezaji wa katalogi usingeweza kufanyika bila ya juhudi za afisa wa Ubalozi anayeshughulia masuala ya Diplomasia ya Umma, David Colvin, na mpiga picha Gerwin Faya. Shukrani zangu za dhati ziwaendee wote ambao juhudi zao zimefanikisha shughuli hii.



Balozi Michael L. Retzer

Dar-es-Salaam
Novemba 2006

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to the U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

MPANGO WA SANAA KATIKA BALOZI – ART

Mpango wa Sanaa Katika Balozi ni mchanganyiko wa kipekee kati ya sanaa, diplomasia, na utamaduni. Bila ya kujali chombo, mtindo, au mada, sanaa inavuka mipaka ya lugha na kutoa njia kwa mpango wa ART kuimarisha mazungumzo kupitia lugha ya kimataifa ya sanaa, ambayo hupelekea kujenga heshima na maelewano kati ya tamaduni mbalimbali.

Ingawa mwanzo wa mpango wa ART ulikuwa mdogo hapo mwaka wa 1964, mpango wa ART umekua kiasi cha kwamba sasa unaweza kusimamia na kuonesha zaidi ya kazi za sanaa asilia 3,500 zilizoazimishwa na wananchi wa Marekani. Sanaa hizo zinaoneshwa kwenye vyumba vya umma katika makazi ya ubalozi na balozi 180 duniani kote. Maonesho haya, ambayo yanaonesha mada na maudhui mbalimbali, yanawakilisha moja ya misingi muhimu sana ya demokrasia: uhuru wa kujiteleza. Sanaa hizi ni chanzo cha fahari kwa mabalozi wa Marekani, zikiwasaidia katika shughuli zao nyingi za kuhudumia wananchi katika sekta za elimu, utamaduni, biashara na diplomasia katika nchi wanakoiwakilisha Marekani.

Kazi za sanaa zinazooneshwa chini ya mpango huu zinahusisha vyombo na mitindo mbalimbali, kuanzia uchoraji wa taswira wakati wa enzi za ukoloni za karne ya 18, mpaka uundaji wa kisasa wa sanamu za vioo. Sanaa hizi zinapatikana kupitia uhisani wa vyanzo vya kuazimisha, kama vile nyumba za sanaa nchini Marekani, nyumba za maonesho ya sanaa, wasanii, taasisi, mashirika, na watu binafsi. Kwa kuangalia maonesho haya, maelfu ya wageni wanaotembelea makazi ya ubalozi kila mwaka wanapata fursa ya kujifunza mengi kuhusu taifa letu – historia yake, mila zake, maadili yake na matazamio yake – kwa kujionea wenyewe njia za mawasiliano tunazozifahamu wote kama sanaa.

Mpango wa Sanaa Katika Balozi unaona fahari kuongoza juhudi hizi za kuwasilisha mafanikio ya wananchi wa Marekani katika sanaa. Tunawakaribisheni kuitembelea tovuti ya mpango wa ART, <http://aiep.state.gov>, ambayo inaonesha maonesho yote ya mpango wa ART duniani kote.

Eunice Lyle Swetman was born in the coastal Mississippi fishing village of Biloxi in 1903. She attended Blue Mountain College, in Northern Mississippi, earning a Bachelor of Arts degree in just two years. She then enrolled in the Lyceum, in Chicago, to study drama. It was in Chicago that she met her husband to be, artist Archie Bongé. Dusti, a stage name that she kept all of her life, found work in Chicago and in traveling shows but soon realized that for an aspiring actress, New York City was the only place to be. Archie joined her there and they were married, returning to Biloxi for the ceremony, in 1926.

Archie's work was receiving attention by the early 1930s, but the young couple decided to move back to Mississippi in 1935. Tragedy struck the next year, 1936, when Archie became ill and died suddenly. Bongé found herself a widow with a young son to care for (Lyl Bongé was born in 1930). Her desperation led her to Archie's studio where she consoled herself by painting and drawing using his brushes and paints. By 1938 Bongé returned to New York, paintings under her arm, and she found several galleries eager to show her colorful paintings of Biloxi and its seafood industry. However, she was not satisfied with the sort of regionalist painting that she was producing and began to explore other avenues; abstraction was the path she finally took.

In the late 1940s Bongé met innovative gallery owner Betty Parsons, who, along with many of the painters that were a part of the Parson's stable, had an influence on Bongé's work; still, she kept her home and studio in Biloxi. Her first solo exhibition was in 1956 at Parsons Gallery, where she continued to show until 1972. She participated in more than fifty exhibitions during her life, at a variety of venues. Bongé continued to paint until 1990; she died in 1993.

The Dusti Bongé Foundation has cared for the artist's work since 1995, along with that of her husband and the photographs by her son, and has held more than thirty exhibitions of their work. The Ogden Museum of Southern Art in New Orleans, Louisiana, has an extensive collection of work from the Bongé family, and smaller holdings of Mrs. Bongé's work can be found at the National Museum of Women in the Arts, Washington, D.C.

On a sad note, in August 2005 Hurricane Katrina destroyed Bongé's beach front home in Biloxi, and many of her privately held paintings were also lost in the storm.

Eunice Lyle Swetman alizaliwa 1903 kwenye kijiji cha wavuvi cha Biloxi, kilicho kwenye mwambao wa mto Mississippi. Alisoma kwenye chuo cha Blue Mountain College, Mississippi ya Kaskazini, ambako alihitimu na shahada ya kwanza ya sanaa (B.A.) katika muda wa miaka miwili tu. Baada ya hapo aliijiunga na chuo cha Lyceum, huko Chicago, kujifunza sanaa ya kuigiza. Ni katika mji wa Chicago ambako alikutana na mume wake mtarajiwa, msanii Archie Bongé. Dusti, jina la kisanii ambalo alilitumia katika maisha yake yote, alipata kazi Chicago na katika maonesho yanayohama kutoka sehemu hadi sehemu nyingine. Lakini baadaye aling'amua kwamba, yeye kama mtu ambaye alikuwa na shauku ya kuwa msanii mwigizaji, jiji la New York ndiyo sehemu ambayo alipaswa kuwa. Archie alimfuata huko na walifunga ndoa, na wakarudi Biloxi kufanya sherehe ya harusi mwaka 1926.

Kazi ya Archie ilianza kupata umaarufu mwanzoni mwa miaka ya 1930, lakini wanandoa hawa vijana walitamua kurudi Mississippi mwaka wa 1935. Msiba uliwapata mwaka uliofuata, 1936, wakati Archie alipougua na kufariki ghafla. Bongé akajikuta ni mjane, akiwa na kijana mdogo wa kulea (Lyel Bongé alizaliwa 1930). Kukata tamaa kwake kulimpeleka kwenye studio ya Archie ambako alijiliwaza kwa kuchora akitumia brashi na rangi za mume wake. Mwaka 1938, Bongé alirudi New York, akiwa amebeba picha alizochora, na akapata nyumba kadhaa za maonesho ya sanaa zilizokuwa na shauku ya kuonesha picha zake nzuri za kuchorwa, ambazo zilionesha Biloxi na viwanda vyake vya kusindika samaki. Hata hivyo, hakuridhika na aina ya picha alizokuwa akichora ambazo zilikuwa zikionesha tu maeneo ya sehemu moja na akaanza kujaribu njia zingine; hatimaye akaamua kujihusisha na uchoraji wa sanaa ya kudhanja (abstract art).

Mwishoni mwa miaka ya 1940, Bongé alikutana na mmiliki mbunifu wa nyumba ya sanaa Betty Parsons, ambaye, pamoja na wasanii waliokuwa sehemu ya kikundi cha Parson, alikuwa mfano wa kuigwa na Bongé; hata hivyo makazi yake na studio yake viliendelea kubaki Biloxi. Maonesho yake ya kwanza yalifanyika 1956 kwenye nyumba ya sanaa ya Parsons, ambako aliendelea kuonesha mpaka 1972. Alishiriki katika maonesho zaidi ya hamsini katika maisha yake, katika sehemu mbalimbali. Bongé aliendelea na uchoraji mpaka 1990; alifariki 1993.

Taasisi ya Bongé imeendelea kutunza kazi za msanii huyu tangu 1995, pamoja na zile za mume wake na picha zilizopigwa na mtoto wake. Taasisi hiyo imefanya maonesho zaidi ya thelathini ya kazi zao za sanaa. Nyumba ya makumbusho ya sanaa ya Ogden Museum of Southern Art iliyoko mjini New Orleans, Louisiana, ina mkusanyiko mkubwa wa kazi za sanaa za familia ya Bongé, na kiasi kidogo cha kazi za sanaa za Mama Bongé zinapatikana kwenye nyumba ya makumbusho ya sanaa ya National Museum of Women in the Arts, jijini Washington, D.C.

Ni jambo la kusikitisha kwamba, Agosti 2005 kimbunga cha Katrina kiliharibu nyumba ya Bongé iliyo ufukweni huko Biloxi, na pia michoro yake mingi aliyokuwa ameitunza mwenyewe iliharibiwa na kimbunga hicho.



Two Boats, 1938-1946. Watercolor on paper, 14 ¼ x 17 ¼ in. Courtesy of the Dusti Bongé Foundation and the city of Biloxi, Mississippi
Mashua mbili, 1938-1946. Rangi ya maji kwenye karatasi, 36,2 x 43,8 cm. Kwa hisani ya Taasisi ya Dusti Bongé na mji wa Biloxi, Mississippi



Biloxi Yacht Club, 1938-1946
 Pastel on paper, 17 ¾ x 20 ¼ in. Courtesy of the Dusti Bongé Foundation and the city of Biloxi, Mississippi
Klabu ya wapenda mashua Biloxi, 1938-1946
 Chaki ya kuchorea kwenye karatasi, 45,1 x 51,4 cm. Kwa hisani ya Taasisi ya Dusti Bongé na mji wa Biloxi, Mississippi



Camps, 1938-1946. Pastel on paper, 17 x 19 in. Courtesy of the Dusti Bongé Foundation and the city of Biloxi, Mississippi
Kambi, 1938-1946. Chaki ya kuchorea kwenye karatasi, 43,2 x 48,3 cm. Kwa hisani ya Taasisi ya Dusti Bongé na mji wa Biloxi, Mississippi



Gazebo, 1938-1946
 Pastel on paper, 19 ½ x 17 in. Courtesy of the Dusti Bongé Foundation and the city of Biloxi, Mississippi
Gazebo (Kibanda kilicho kwenye bustani cha kupungia upepo na kuangalia mandhari), 1938-1946
 Chaki ya kuchorea kwenye karatasi, 49,5 x 43,2 cm. Kwa hisani ya Taasisi ya Dusti Bongé na mji wa Biloxi, Mississippi

WILLIAM DUNLAP (BORN 1944)

Mississippi born artist William Dunlap creates monoprints, paintings, and multi-media installations that depict different ideas of the American landscape. Dunlap has been the recipient of such prestigious awards as the Danforth Award in the Visual Arts, the Rockefeller Foundation International Fellowship, and a grant from the Warhol Foundation. His work is included in the permanent collections of such museums as the Corcoran Gallery of Art, Washington, D.C.; the Metropolitan Museum of Art, New York City; and the Mississippi Museum of Art, Jackson. In addition, Dunlap has won an Emmy Award for his work as visual arts commentator of "Around Town" on WETA-TV, Washington, D.C.

<http://www.addisonripleyfineart.com/artists/dunlap.html>

WILLIAM DUNLAP (ALIZALIWA 1944)

Msanii William Dunlap aliyezaliwa Mississippi anatengeneza picha za kuchapa (monoprints), michoro, na picha zingine zinazoonisha dhana mbalimbali za mandhari ya Marekani. Dunlap amewahi kupokea tuzo muhimu kama vile Danworth Award in the Visual Arts, Rockefeller Foundation International Fellowship, na fedha za ufadhili kutoka kwenye taasisi ya Warhol Foundation. Kazi zake zimewekwa kwenye maonesho ya kudumu ya nyumba za maonesho ya sanaa kama vile Corcoran Gallery of Art, Washington, D.C.; Metropolitan Museum of Art, New York City; na Mississippi Museum of Art, Jackson. Aidha, Dunlap amewahi kushinda tuzo ya Emmy Award kwa kazi yake kama mtangazaji wa masuala ya sanaa wa kipindi cha "Around Town," kwenye kituo cha televisheni cha WETA-TV, mjini Washington, D.C.

<http://www.addisonripleyfineart.com/artists/dunlap.html>



Flat Out – Downwind Delta, 2006

Oil on paper, 17 x 73 in.

Courtesy of William Dunlap, McLean, Virginia

Flat Out – Downwind Delta, 2006

Rangi ya mafuta kwenye karatasi, 43,2 x 185,4 cm

Kwa hisani ya William Dunlap, McLean, Virginia

THEORA HAMBLETT (1895-1977)

Theora Hamblett was born in 1895 and grew up on her father's farm in Lafayette County, Mississippi. She attended a small school in Paris, about a mile from her home, walking back and forth in all weather. After graduation from high school, she became a teacher, and spent over fifteen years in a rural one and two-teacher school. She left teaching to care for her aged mother, and in 1939 moved to Oxford, where she supported herself by renting rooms to University of Mississippi students.

From her youth, Hamblett had been strongly moved by the beauty of nature, especially the brilliant colors of the trees in autumn, and as she grew older her desire to learn to paint became very strong. She had little opportunity for training until 1950, when the University of Mississippi Art Department began offering night classes for adults.

There she learned basic techniques, read books and magazines on art, and began to develop her own distinctive style. However, she discontinued formal study after the first course. Unlike her fellow-students, she did not see painting as self-expression, but as a means of recording for others her religious visions and the joys and sorrows of a vanished way of life.

To us it seems an unimaginably primitive and isolated life without telephones, running water, electric light and appliances, automobiles, or even paved roads. Perhaps the very fact that Hamblett's experiences were few and limited kept their details vivid in her memory. Thus, even after fifty years, she could paint them with a child's directness with all their intense color and emotional power.

—Dr. Lucy Turnbull, Curator, The University of Mississippi Museum

http://www.olemiss.edu/depts/u_museum/Hamblett/theora.htm

THEORA HAMBLETT (1895-1977)

Theora Hamblett alizaliwa 1895 na alikulia kwenye shamba la baba yake katika Wilaya ya Lafayette, Mississippi. Alisoma kwenye shule ndogo ya Paris, iliyo umbali wa takriban maili moja kutoka nyumbani kwao, huku akiwa anatembea kwa mguu kwenda na kutoka shuleni wakati wa majira yote. Baada ya kuhitimu elimu ya sekondari, alianza kazi kama mwalimu, kazi ambayo alifanya kwa zaidi ya miaka kumi na tano kwenye shule iliyo kijijini. Aliacha kufundisha ili aweze kumhudumia mama yake aliyekuwa mzee sana, na mwaka wa 1939 akahamia Oxford, ambako aliishi kwa kukodisha vyumba kwa wanafunzi wa Chuo Kikuu cha Mississippi.

Tangu ujana wake, Hamblett alivutiwa sana na uzuri wa mandhari ya mazingira, hususan rangi angavu za miti wakati wa majira ya kipupwe. Jinsi alivyozidi kuwa na umri mkubwa, utashi wake wa kujifunza kuchora ukawa pia mkubwa sana. Alikuwa na fursa ndogo ya kujifunza mpaka mwaka wa 1950, ambapo Idara ya Sanaa ya chuo Kikuu cha Mississippi ilianza kutoa masomo ya usiku kwa watu wazima. Huko alijifunza mbinu za msingi, akasoma vitabu na majarida ya sanaa, na akaanza kubuni mtindo wake wa kipekee. Hata hivyo, alikatisha masomo yake baada ya kozi ya kwanza. Tofauti na wanafunzi wenzake, hakuona kwamba kuchora ni njia ya kujieleza mwenyewe, bali ni njia ya kuhifadhi kwa manufaa ya wengine maono yake ya kidini na furaha na majonzi ya maisha yaliyopita.

Kwetu sisi yanaonekana ni maisha ya nyuma kimaendeleo, kutokuwa na simu, maji ya bomba, taa na vifaa vya umeme, magari au hata barabara za lami. Labda kwa sababu Hamblett hakuwa na uzoefu mkubwa wa maisha, ndiyo maana aliweza kuwa na kumbukumbu nzuri ya mambo aliyoyapitia. Kwa hiyo, hata baada ya miaka hamsini, aliweza kuchora matukio hayo kwa rangi na hisia za nguvu kama mtoto mdogo – vilevile yalivyokuwa yakionekana wakati ule.

—Dk. Lucy Turnbull, Mhifadhi, Jumba la Makumbusho la Chuo Kikuu cha Mississippi

http://www.olemiss.edu/depts/u_museum/Hamblett/theora.htm



My Last Sidesaddle Ride, 1973

Oil on canvas, 24 x 36 in.

Courtesy of the University of Mississippi Museum, Oxford, Mississippi

My Last Sidesaddle Ride, 1973

Rangi ya mafuta kwenye turubai, 61 x 91,4 cm

Kwa hisani ya Nyumba ya Makumbusho ya Chuo Kikuu cha Mississippi, Oxford, Mississippi



My Old Home Place, 1964

Oil on canvas, 24 x 36 in. Courtesy of the University of Mississippi Museum, Oxford, Mississippi

Kwetu, 1964

Rangi ya mafuta kwenye turubai, 61 x 91,4 cm

Kwa hisani ya Nyumba ya Makumbusho ya Chuo Kikuu cha Mississippi, Oxford, Mississippi



Old Tuckolofa Consolidated School, 1970

Oil on canvas, 24 x 36 in. Courtesy of the University of Mississippi Museum, Oxford, Mississippi

Old Tuckolofa Consolidated School, 1970

Rangi ya mafuta kwenye turubaim 61 x 91,4 cm

Kwa hisani ya Nyumba ya Makumbusho ya Chuo Kikuu cha Mississippi, Oxford, Mississippi

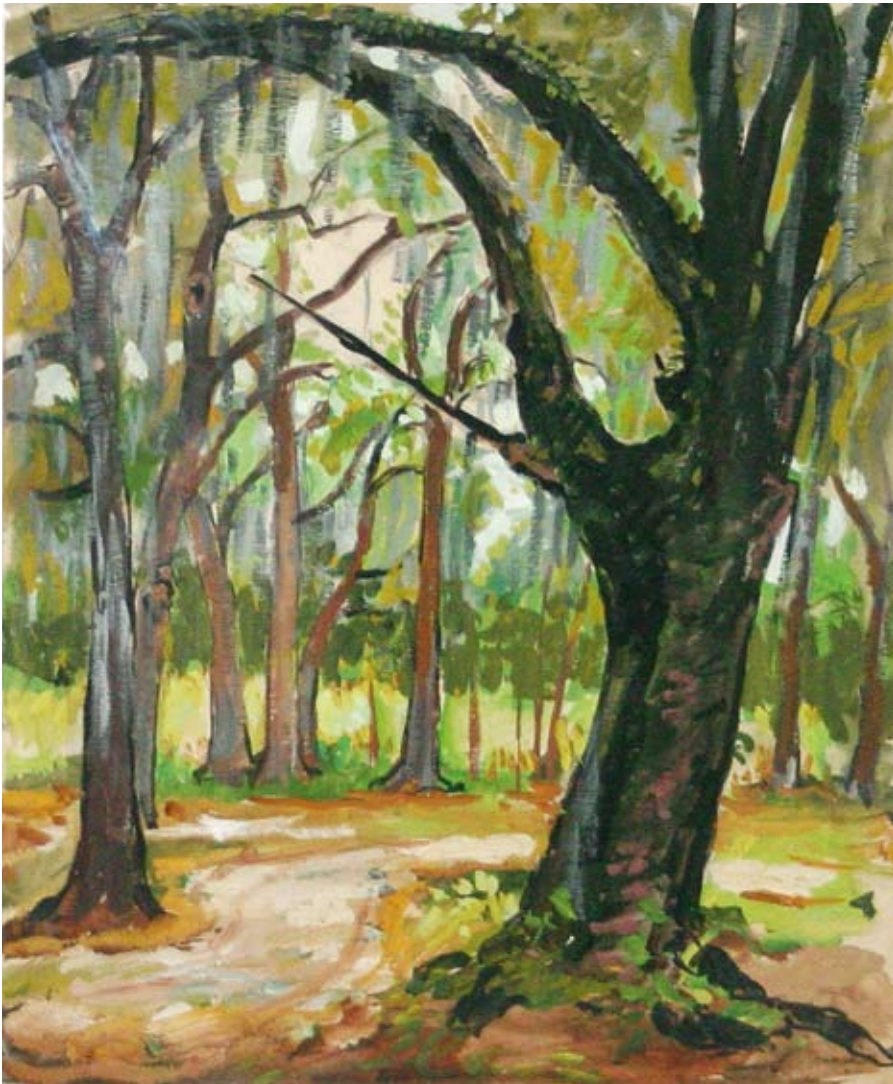
MARIE ATKINSON HULL (1890-1980)

Born in 1890 at Summit, Mississippi, Marie Atkinson Hull spent most of her life in Jackson. She graduated from Belhaven College in 1908 with a music degree, and two years later began taking art lessons under the tutelage of Aileen Phillips. In 1912 Hull went to Philadelphia to study at the Pennsylvania Academy of the Fine Arts. Upon her return to Jackson, she began a brief career in commercial art. She later devoted her talents to painting portraiture and landscapes, traveling throughout the United States and abroad to France, Spain, and Morocco. During her sixty-year career she joined numerous art associations and won many awards for her work. Hull remained an influential figure in the region's art scene until her death, at the age of ninety, in 1980.

MARIE ATKINSON HULL (1890-1980)

Marie Atkinson Hull alizaliwa 1890 huko Summit, Mississippi na kuishi takriban maisha yake yote katika mji wa Jackson. Alihitimu kutoka Chuo cha Belhaven mwaka 1908 akiwa na shahada ya muziki, na miaka miwili baadaye alianza kuchukua masomo ya sanaa chini ya ukufunzi wa Aileen Phillips. Mwaka wa 1912, Hull alienda Philadelphia kusoma kwenye chuo cha sanaa cha Pennsylvania Academy of the Fine Arts. Aliporudi Jackson, alianza kazi kwa muda mfupi katika fani ya sanaa za biashara. Baadaye alitumia kipaji chake kujishughulisha na uchoraji wa taswira na mandhari, huku akisafiri kutembelea nchi nzima ya Marekani na nchi za ng'ambo kama vile Ufaransa, Hispania na Morocco. Wakati wa taaluma yake iliyodumu miaka 60, alijiunga na vyama vingi vya wasanii na kushinda tuzo nyingi katika kazi yake. Hull aliendelea kuwa mtu mashuhuri katika nyanja za sanaa kwenye jimbo lake mpaka mauti ilipomkuta akiwa na umri wa miaka 90, mwaka wa 1980.





Untitled (Forest), undated
Watercolor on paper, 26 x 22 in.
Courtesy of the Mississippi Museum of Art, Jackson, Mississippi

Haina jina (Msitu), haina tarehe
Rangi ya maji kwenye karatasi, 66 x 55,9 cm
Kwa hisani ya Nyumba ya Makumbusho ya Mississippi Museum of Art, Jackson, Mississippi

Untitled (Hibiscus), undated
Watercolor on paper, 16 x 20 in.
Courtesy of the Mississippi Museum of Art, Jackson, Mississippi

Haina jina (Hibiscus), haina tarehe
Rangi ya maji kwenye karatasi, 40,6 x 50,8 cm
Kwa hisani ya Nyumba ya Makumbusho ya Mississippi Museum of Art, Jackson, Mississippi

EUDORA WELTY (1909-2001)

Renowned author Eudora Welty was born in Jackson, Mississippi in 1909, and was a life-long resident until her death in 2001. Her interest in photography was further nourished through her acquaintance with other Mississippi artists, such as Marie Hull, Karl Wolfe, William Hollingsworth, and Helen Jay Lotterhos. Both a compassionate observer of the world and a passionate image-maker, Eudora Welty used the camera much as she used language, to document the economic instability and prevailing personal hardship experiences of the Great Depression.

<http://www.tfaoi.com/aa/4aa/4aa351.htm>

EUDORA WELTY (1909-2001)

Mwandishi mashuhuri Eudora Welty alizaliwa Jackson, Mississippi mwaka wa 1909, na aliishi huko maisha yake yote mpaka kifo chake mwaka wa 2001. Mapeenzi yake kwa fani ya upigaji picha yalichochea na uhusiano wake na wasanii wengine wa Mississippi, kama vile Marie Hull, Karl Wolfe, William Hollingsworth, na Helen Jay Lotterhos. Kama mdadisi wa mazingira na mpenzi wa kutengeneza maumbo ya vitu, Eudora Welty alitumia kamera kama vile alivyokuwa akitumia lugha, kuweka kumbukumbu ya kuyumba kwa uchumi na shida mbalimbali zilizowakumba wananchi wakati uchumi wa dunia ulipodidimia katika miaka ya 1930 (The Great Depression).

<http://www.tfaoi.com/aa/4aa/4aa351.htm>



Courthouse Town, Grenada, prior to 1935

Silver gelatin print, 16 x 20 in.

Courtesy of the Mississippi Museum of Art, Jackson. Gift of Mr. and Mrs. Richard L. Miller. 2000.015

Courthouse Town, Grenada, kabla ya 1935

Picha ya rangi nyeusi na nyeupe, 40,6 x 50,8 cm

Kwa hisani ya nyumba ya makumbusho ya sanaa ya Mississippi Museum of Art, Jackson.
Zawadi kutoka kwa Bwana na Bibi Richard L. Miller. 2000.015



Carrying the Ice for Sunday Dinner, near Bolton, undated
 Silver gelatin print, 20 x 16 in.
 Courtesy of the Mississippi Museum of Art, Jackson.
 Gift of Mr. and Mrs. Richard L. Miller. 2000.024

Carrying the Ice for Sunday Dinner, near Bolton, haina tarehe
 Picha ya rangi nyeusi na nyeupe, 50,8 x 40,6 cm
 Kwa hisani ya nyumba ya makumbusho ya sanaa
 ya Mississippi Museum of Art, Jackson.
 Zawadi kutoka kwa Bwana na Bibi Richard L. Miller. 2000.024



Saturday Strollers, Grenada, prior to 1935
 Silver gelatin print, 20 x 16 in.
 Courtesy of the Mississippi Museum of Art, Jackson.
 Gift of Mr. and Mrs. Richard L. Miller. 2000.016

Saturday Strollers, Grenada, kabla ya 1935
 Picha ya rangi nyeusi na nyeupe, 50,8 x 40,6 cm
 Kwa hisani ya nyumba ya makumbusho ya sanaa
 ya Mississippi Museum of Art, Jackson.
 Zawadi kutoka kwa Bwana na Bibi Richard L. Miller. 2000.016



Chopping the Fields, Warren County, prior to 1935

Silver gelatin print, 16 x 20 in.

Courtesy of the Mississippi Museum of Art, Jackson. Gift of Mr. and Mrs. Richard L. Miller. 2000.012

Chopping the Fields, Warren County, kabla ya 1935

Picha ya rangi nyeusi na nyeupe, 40,6 x 50,8 cm

Kwa hisani ya nyumba ya makumbusho ya sanaa ya Mississippi Museum of Art, Jackson.

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