

**UNITED STATES EMBASSY GABORONE, BOTSWANA**  
ART IN EMBASSIES EXHIBITION

*Tomlinson*

COVER

Teresa McCue, **Quiet Passage**, 2005. Pastel, 36 x 35 in. Courtesy of the artist, Portsmouth, New Hampshire

**Motako**, 2005. 91,4 x 88,9 cm. Motaki wa Portsmouth, mo New Hampshire

## PULA!



A universal exclamation in Botswana with multiple meanings, it is the word for rain in the local language, Setswana, and also the name of the currency. In a more general sense, however, it can mean prosperity, happiness or blessings. In this country encompassing most of the Kalahari Desert, water is the most important element, directly affecting the lives and livelihoods of most of the population. The blue field on the flag of Botswana represents water.

And so my husband, Mike, and I chose a water theme for our ART in Embassies exhibition. In each of the works, water, running or still, plays a central role. In some of the works, such as *The Zambezi*, *Victoria Falls*, by Don Resnick, the water is an easily identifiable landmark. In other instances it is more generic, such as in *Water-Presto* by Leigh Wen-Cheng, which portrays ripples and light reflections on a body of water. It could be a lake, a river, the ocean, or even a swimming pool.

Officially described as semi-arid, Botswana is a very dry, hot country most of the year, and one feels refreshed and cool upon entering the Ambassador's residence because of these paintings and photographs. Davey Hubay's three black and white photographs of Darwin Falls, California, are particularly striking as one enters the dining room. Darwin Falls is an oasis in the Mojave Desert near Death Valley, California. When I was a child, my family took vacations in that area, and those photographs remind me of that time in my life as well as of Botswana.

Spelman Evans Downer's *Mid Atlantic* also reminds me of home in a more general sense, since it is a painting of what appears to be a satellite image map of the Mid-Atlantic coastline of the United States, from the Delaware Bay to New Hampshire. Long Island and Cape Cod particularly catch one's eye. We love maps of any kind, and this one is very unusual. *Mirrored Peaks* by Bruce Iacono represents a mountain lake that could be in upstate New York, or in the western mountains of the United States. Again, the lake is central to the painting, since it is the water that serves as the mirror.

The second work by Don Resnick, entitled *Night*, shows not just a rocky shoreline, but also the Milky Way, which can be seen easily in all of its glory in the southern sky of Botswana. It is especially dramatic when one is out in the desert with no ambient light to hide its brilliance. And last, but not least, is Teresa McCue's *Quiet Passage*. It is the most soothing of the works and looks much like the channels among the grasslands at the end of the rainy season in northern Botswana, along the Chobe River or in the Okavango Delta - minus the elephants, hippos, and crocodiles.

We want to thank all of the artists for lending their works for the duration of my appointment in Botswana and the U.S. Department of State's ART in Embassies Program for making this exhibition possible. My husband and I use the ambassadorial residence on a regular basis for events to promote understanding between the people of our two nations, and many Batswana and others have the opportunity to appreciate and enjoy the works, which speak a universal language. We are very proud to be able to display these outstanding examples of American art in our home.

Ambassador Katherine Canavan

Michael A. Canavan, Lt. Gen, United States Army (Retired)

Gaborone  
May 2007

## PULA!!

Ka Setswana sekano se se raya dilo tse dintsi. Le ka dirisiwa go raya madi a lefatshe leno, le ka raya katlego, le ka raya boitumelo ebile le ka raya masego le matlhogonolo. Kana lefatshe le le aperwe ke go kwakwalala ga sekaka sa Kgalagadi, jalo metsi ke moamuso o o tlhotlha-kgolo ka gore, ere a se mansti, ke one a batho ba tshelang e bile ba ikaegile ka one. Ke sone se botala jo bo mo folageng ya Botswana bo supang botlhokwa jo jwa metsi.

Mabaka a ke one a dirileng gore nna le monna wa me Mike, re tlohpe go dirisa metsi e le one moono wa ditshupo tse. Mo ditshwantshong tse di supilweng fa, le tlaa lemoga gore kgang ke metsi, a itshekile kgotsa a elela. Tse dingwe ditshwantsho, jaaka tsa ga Don Resnick tse di bediwang *The Zambezi le Victoria Falls*, tse mo go tsone metsi a ropameng. Tse dingwe jaaka *Water-Presto*, tsa ga Leigh Wen-Cheng, di supa matlhasedi a lesedi mo metsing. Di ka tswa di supa sekai sa mogobe, lekadiba, noka, lewatle, letamo le fa e le letangwana le go thumiwang mo go lone.

Lefatshe la Botswana le itsewe ka go nna mogote le go omelela mo eleng gore letsatsi leno le re gopotsa bonamagadi jo re bo eletsang ja pula, metsi, tapologo, ledule, lereme le kagiso fa re bona ditshwantso tse. Fela jaaka le tsena ka kamore ya bojelo, le tlaa kगतlhantshiwa ke ditshwantsho tse tharo tse di mmala o o bontsho le bosweu tsa ga Davey Hubay tse di bidiwang Darwin Falls. kwa California Botswerere jo bogolo e le ruri. Darwin Falls ke thotana ya motlhaba mo sekakeng sa Mojave Desert, gaufi le Death Valley kwa California. Fa ke gola, ba lolwapa la me, bane ba re tlwaeditse go jela nala koo thata. Ka jalo, ditshwantsho tse di nkgopotsa dipaka tseo ga mmogo le botshelo jwa me.

Setshwantsho sa ga Spelman Evans sa *Mid Atlantic* le sone se nkgopotsa ko gae kwa Amerika, ka sekao sa sone se eketeng mmepe wa bogare jwa Atlantic gaufi le lewatle, go tswa fela kwa letshitshing la Delaware Bay go ya kwa New Hampshire. Long Island le Cape Cod tsone ke bontle jo bogolo-segolo. Le mororo re

rata di-mmepe ka mefuta jaana, tse tsone di bontle jo bo eledisang mathe. *Mirrored Peaks*, ya ga Bruce Iacono yone e supa lekadiba la metsi mo dithoteng tsa bophirima jwa Amerika kwa New York. Le yone fela jalo, lekadiba la metsi ke lone pinagare ya setshwantsho se. Metsi a teng ekare seipone.

Setshwantsho sa bobedi sa ga Don Resnick, se se bidiwang *Night*, se supa letshitshi la lorako le mmila wa loapi le le tlhapileng. Jo kana ke bontle jo bo bonalang sentle mo kgaolong eno ya borwa jwa Aferika. Bontle jo motho o ka bo akola sentle a le mo kgaolong ya sekaka go le bosigo go sa bonegwa. Kwa bofelong, le tlaa bona tiro ya ga Teresa McQue e e bidiwang *Quiet Passage*, yone e lapolosa mogopolo le maikutlo go di gaisa tsotlhe. Se nkgopotsa mebilana ya dikhuti tsa Okavango le Chobe e tlhogile ka paka tsa pula bogolo jang mo kgaolong ya bokone jwa Botswana mo letshitshing la dinoka tsa Chobe le Okavango.

Re leboga botlhe bataki ba ba re adimileng ditshwantsho tsa bone nako e yotlhe e ke tlaa bong ke le mo Botswana. Nna le monna wa me re dirisa ntlo e ya boemedi jwa Amerika ka nako tsotlhe go godisa botsalano jwa lefatshe la rona le la Botswana. Ka jalo Batswana le merafe e mengwe ba na le sebaka sa go anya mo botaking jo bo senang kgethololo ya loleme. Re motlotlo e le ruri, go be re kgonne go le supegetsa dikai tsa botaki jwa morafe wa Amerika mo lwapeng la rona.



Ambassador Katherine Canavan

Michael A. Canavan, Lt. Gen, United States Army (Retired)

Gaborone  
Motsheganong 2007

## The ART in Embassies Program

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 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.

## Ditshupo tsa Botaki mo Boemelong jwa Lefatshe la Amerika

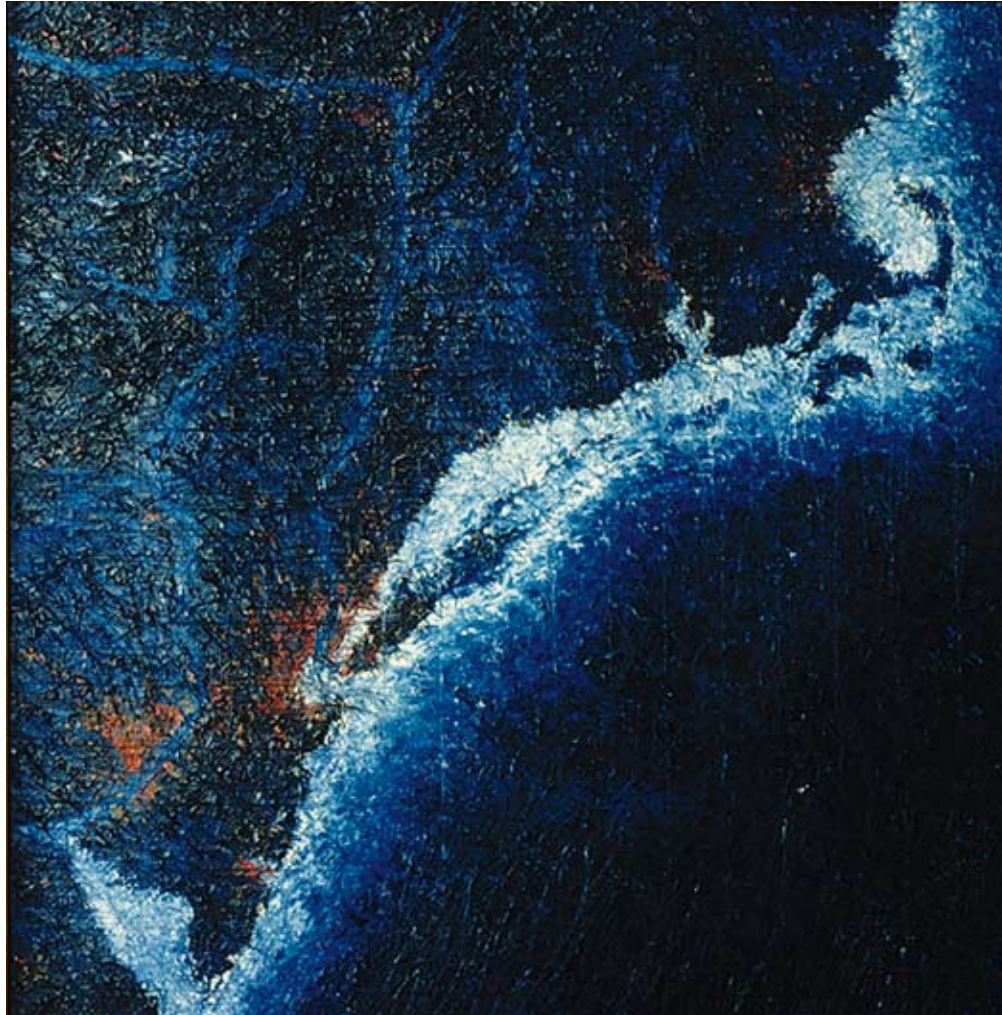
Thulaganyo e, e bidiwang botaki mo maemelong a lefatshe la Amerika (ART in Embassies Program) e, ke motswako wa botshwantshi, neelano le kabelano ka ngwao. Go sa kgathalesege go re botaki bo supa molaetsa ofe, bo dirilwe ka eng, kgotsa ke jwa mofuta o fe fela, bo kopanya dichaba tsa diteleme tse di sa tshwaneng, mme e bile ba tlotlana, le ntswa dingwao tsa bone di fapaana.

Thulaganyo e, e simologile e le potlana ka 1964, mme ya gola ya boy a phuta le go lomaganya ditshupo tsa botaki tse di fetang dikete tse tharo the makgolo a le matlhano (3500). E supa jalo ditiro tse di dirilweng ke bataki ba morafe wa Amerika. Di supiwa jalo mo mafatsheng a ka nna lekgolo le masome a ferabobedi (180), mo mafelong le boemelo jwa morafe wa Amerika lefatshe ka bophara. Ditshupetso, le ntswa di supa melaetsa e e farologanyeng, di supa sekano se se tona sa puso ya rona: mongwe le mongwe o gololesegile go itlhalosa ka fa a kgonang ka teng. Ka jalo, baemedi ba Amerika ba ikgantsha ka bontle jo, ba bo dirisa go kopana le dichaba-chaba tse ba leng mo go tsone go tsalana le go abelana ka tsa ngwao le papadi.

Ditiro tse di supiwang ka thulaganyo e, di farologanye ka boleng, mefuta, le boitsaanape: go tswa fela ka dipaka tsa bokoloni ka bo 18th century go fitlhela mafaratlhatlha a gompieno. Ditshwantsho tse, re di adimiwa ka bopelokgale jo bogolo, ke mafelo a a farologanyeng kwa Amerika, e leng, mabolokelo a tsa ditso (Museums), mafelo a ditshupetso (galleries), bataki, dikompone, le batho fela ba di ikokotleletsang. Fa di supiwa jaana ngwaga le ngwaga, tsholofelo ke gore matshwitshwiti a merafe e e di bonang, e nna le sebaka sa go ithuta ka ngwao le botshelo jwa morafe wa Amerika.

Barulaganyi ba lenaneo le, ba motlotlo thata, go bo ba dirile maiteko a, go abelana le lona boitsaanape jo bogolo jwa morafe wa lefatshe la Amerika. Re le laletsa go etela tsa boranyane (internet) go bona ditshupo tse tsa lefatshe ka bophara. Aterese ke <http://aiep.state.gov>.

SPELMAN EVANS DOWNER



## SPELMAN EVANS DOWNER | BORN 1954



Spelman Evans Downer was born in Pasadena, California in 1954. He received a Bachelor of Arts degree in environmental design from Stanford University (1977) and a Master of Arts degree in painting and drawing from San Francisco State University, California (1982). Downer has been a professional visual artist since 1977, and has worked out of studios in New York City, Santa Fe, San Francisco, Alaska, Hoboken, and Jersey City. Since 2001 he has lived in the Mojave Desert in Yucca Valley, California.

Over twenty years Downer developed a painting technique derived from photo realism (using source images, slide projectors, and the like), but rendered with energetic, even expressionistic paint handling. The resulting paintings are full of complex detail and swirling brush strokes, yet look remarkably like the aerial photographs and satellite images that inspired their designs. Displaying a continuing interest in landscape, the geography of place, and the underlying geology of entire regions, Downer's painting *Mid-Atlantic* is a classic example of his early aerial style.

Downer's current paintings are abstract aerial, geological, mixed-media compositions, many of which have attached trays that feature rock specimens from the area depicted. He also works in digital photography producing both large-scale prints and multimedia presentations. Downer is also involved with earthwork installations and proposals, and initiated and organized the EarthWorksNow exhibitions at Copper Mountain College, where he is chair of the art department. At the college he conducts the twice yearly RGB Multimedia events. Downer has had over forty solo art exhibitions around the United States and is in numerous museum, corporate, and private collections nationally and internationally.

### **Mid Atlantic, 1988**

Oil on canvas, 36 x 36 in.

Courtesy of the artist, Yucca Valley, California

### **Gareng ga Atlantic, 1988**

*Motako wa pente, 91,4 x 91,4 cm*

*Motaki wa Yucca Valley, mo California*

## DAVEY HUBAY | BORN 1954

Davey Hubay received her Master of Fine Arts degree in photography from San Jose State University in 2000. That spring she was invited to Harare, Zimbabwe, to participate in the Harare International Festival of the Arts. At the National Gallery of Art she installed *Galley Proofs*, a series of seemingly authentic academic book jackets that constructed ironic biographies of overachieving career women by means of hyperbolic blurbs. She remains interested in the way visual images shift from truth to fiction, and this extends to her current projects that search for poetry within the abject materials of everyday life. Her project *Coins des Rues* is a collection of 'portraits' of the rolled rugs used since the nineteenth century in Paris to direct the flow of water when washing the city's gutters. She exhibited photographs of the diverse meetings of sidewalks and buildings in *Home and Away* at Works/San Jose Gallery in 2002, a group exhibition for which she was also the curator. A series of photographs of buildings behind scaffolds and under tarps was installed in 2005 at the University of Virginia School of Architecture, Charlottesville, for the exhibition *Urban Wraps: Architectures of Work in Progress*. She is currently photographing the material culture and everyday use of handcarts in Venice, Italy.

### **Darwin Falls, 01, 1997**

Ink jet print, 28 x 28 in.

Courtesy of the artist, San Francisco, California

### **Metswedi ya Darwin, 01, 1997**

Inke, 71,1 x 71,1 cm

Motaki wa San Francisco, mo California





## DAVEY HUBEY

**Darwin Falls, 02, 1997**

Ink jet print, 28 x 28 in.

Courtesy of the artist, San Francisco, California

**Metswedi ya Darwin, 02, 1997**

Inke, 71,1 x 71,1 cm

Motaki wa San Francisco, mo California



**Darwin Falls, 04, 1997**

Ink jet print, 28 x 28 in.

Courtesy of the artist, San Francisco, California

**Metswedi ya Darwin, 04, 1997**

Inke, 71,1 x 71,1 cm

Motaki wa San Francisco, mo California



BRUCE IACONO



## BRUCE IACONO | BORN 1955



"I paint the things I do because I find them interesting. I paint the way I do because it doesn't interfere with painting the things I find interesting.

I wonder if there's a relationship between the contemporary paintings the majority of the public finds interesting, whether the public gets to see those paintings, and whether society advances or declines.

If the majority of the public relates to the paintings shown in society's major venues, does society advance? If not, does society decline?

If there is such a relationship, shouldn't we be showing the artwork that elicits the broadest possible positive response?

If we are showing the contemporary paintings that elicit the broadest possible positive response, then why are visitors to our major visual arts venues responding more positively to the pre-World War II paintings than to the contemporary ones?

If we are not showing the contemporary paintings that elicit the broadest possible positive response, why aren't we?

Are we advancing or declining? Does painting play a role? We've been painting for thirty-five or forty thousand years. There must be something to it."

– Bruce Iacono

**Mirrored Peaks, 2002**  
Oil on canvas, 36 x 42 in.  
Courtesy of the artist, Brewster, New York

**Meriti ya Dithaba, 2002**  
Motako wa pente, 91,4 x 106,7 cm  
Motaki wa Brewster, mo New York

TERESA McCUE



## TERESA McCUE | BORN 1958



“Who can remember the first time they felt the thrill of creating something that was their own? Why was it so important to have that crayon masterpiece receive the place of honor on the refrigerator door? The need to create has always been a driving force for me. The creative process is where I become totally focused, elated, frustrated, and alive.

During many years of study, I have had the opportunity to try a variety of media: oil painting, printmaking, ceramics, etc; but several years ago, when I began working with pastels, it felt like coming home. I was seduced by having an array of luscious colors at my fingertips. I loved the immediacy of picking up a piece of color and putting it down on the page. I loved the tactile connection I had with the work and began to notice that my own energy and emotions seemed to be coming through even though it was not a conscious effort on my part.

My work really has two components: One is the spiritual connection the outdoors holds for me. I am enamored of the sights and sounds of nature: the patterns, the rhythms, the textures, and the almost tangible quality of the light. The other is my enchantment with color. It fascinates me that a certain hue can change depending upon how it is surrounded. I love the richness of deep tones used together. I love the emotion of bright vivid explosions of color and the subtleties of combining softer hues, closely related in value. One mark goes down on the page, which determines the next, and then the next. Gradually, the piece emerges. Sometimes when I stand back from my easel, to see the work in its totality, I am surprised by my own creation. It's as though at some point, the work takes on a life of its own. For me, that is the magic of the creative process.”

### **Quiet Passage, 2005**

Pastel, 36 x 35 in.

Courtesy of the artist, Portsmouth, New Hampshire

### **Motako, 2005**

91,4 x 88,9 cm

Motaki wa Portsmouth, mo New Hampshire

## DON RESNICK



***The Zambezi, Victoria Falls, 1992***

Oil on canvas, 48 x 67 in.

Courtesy of the artist, Rockville Center, New York

***Metswedi ya Victoria Falls, 1992***

Motako wa pente, 121,9 x 170,2 cm

Motaki wa lekgotla la Rockville, mo New York

## DON RESNICK | BORN 1928

### **Night, 2002**

Oil on canvas, 48 x 66 in.

Courtesy the artist, Rockville Center, New York

### **Bosigo, 2002**

*Motako wa pente, 121,9 x 167,6 cm*

*Motaki wa Rockville, mo New York*



“‘Art depends upon men dedicated to nature,’ declared the sixteenth-century English philosopher Francis Bacon. Painting, at its best, invokes our most honest and raw emotions about the natural world. It is a reminder of the natural world that we all yearn to experience and return to.

The inspiration for my paintings is the intense experience of a place – its particular light, its particular space – at a unique moment in time. This is the case whether I’m standing along the wind-blown coastline, hiking near a still tidal inlet, or walking by a rippling mountain stream. Painting is my way of sharing what I have seen and experienced. Painting is my story. So, if while viewing my work others see nature in a new and vital way – seeing the natural world as a place in need of protection – then I have succeeded in some small manner.

My art has no overt political agenda. To paraphrase the critic Robert Hughes, one of the projects of art is to reconcile us with the world through the ecstatic contemplation of pleasure in nature. I couldn’t agree more.”

## LEIGH WEN-CHENG | BORN 1959

"My paintings express my personal and cultural histories. Having grown up on the island of Taiwan, I have a deep affinity for the elemental power of water and the forces of nature. As a Chinese now living in America, I feel the ebb and flow of competing cultures. The ancient philosophies of my homeland, which teach self-discipline and selflessness, collide and mingle with Western notions of ego, alienation, and desire.

My working method is a process of subtraction from darkness to light. I carved into the paint with a stylus to bring forth the individual lines that are the central motif of my work. These lines flow across the canvas in rhythms and frequencies that create depths and swells on the painted surface. Something of the self is lost in the resulting tangle, then regained, only to be lost again. Simplicity and harmony exist within the chaos of the world.

Color is used to expand the work's emotional range; my palette is drawn not from appearances but from the lyric and psychic necessities of my art. The uniformity of line, from edge to edge and painting to painting, implies a suppression of the artist's hand in favor of an objectivity learned from nature. In spite of this, the work remains deeply autobiographical.



I had completed a series of monumental paintings of the four elements of Western cosmology. I have completed *Water* (10' x 50'), *Fire* (10' x 30'), *Earth* (10' x 30'), and *Air* (10' x 30'). Each large painting employed some variation of my essential wave motif. The completed series will constitute a comprehensive whole that will explore the infinite and the universal.

I work in several different media, including printmaking, ceramics and engraving. Though my paintings are completed entirely with oil on canvas, they retain elements of these other mediums, in particular the scored and scratched textures of the intaglio plate and the engraved surface. In a sense, these borrowings also express the tension and richness of simultaneously inhabiting two different worlds, where both, as [James] Joyce wrote in *Ulysses* carve their 'persevering penetrativeness' into my psyche."

**Water-Presto, 2003**

Oil on canvas, 48 x 72 in.

Courtesy of the artist and Scott White Contemporary Art, San Diego, California

**Motswedi wa Potlako, 2003**

Motako wa pente, 121,9 x 182,9 cm

Motaki wa Scott White Contemporary Art, kwa San Diego, mo California



LEIGH WEN-CHENG



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Claire D'Alba, Assistant Curator  
Rebecca Clark, Registrar  
Marcia Mayo, Publications Editor  
Sally Mansfield, Publications Project Coordinator  
Amanda Brooks, Imaging Manager

## GABORONE

Daniel Campbell, Foreign Missions Assistant  
Naomi Makgolo, Cultural Affairs Officer; Translator  
Calistus Mokobi, Carpenter  
Phuthologo Mothofela, Shipping Agent, General Services Office  
Dintle Mphele, Political Assistant; ART Project Editor  
Barbara J. Rangel, Office Management Specialist for Ambassador;  
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Michael R. Roberts, Acting Public Affairs Officer  
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