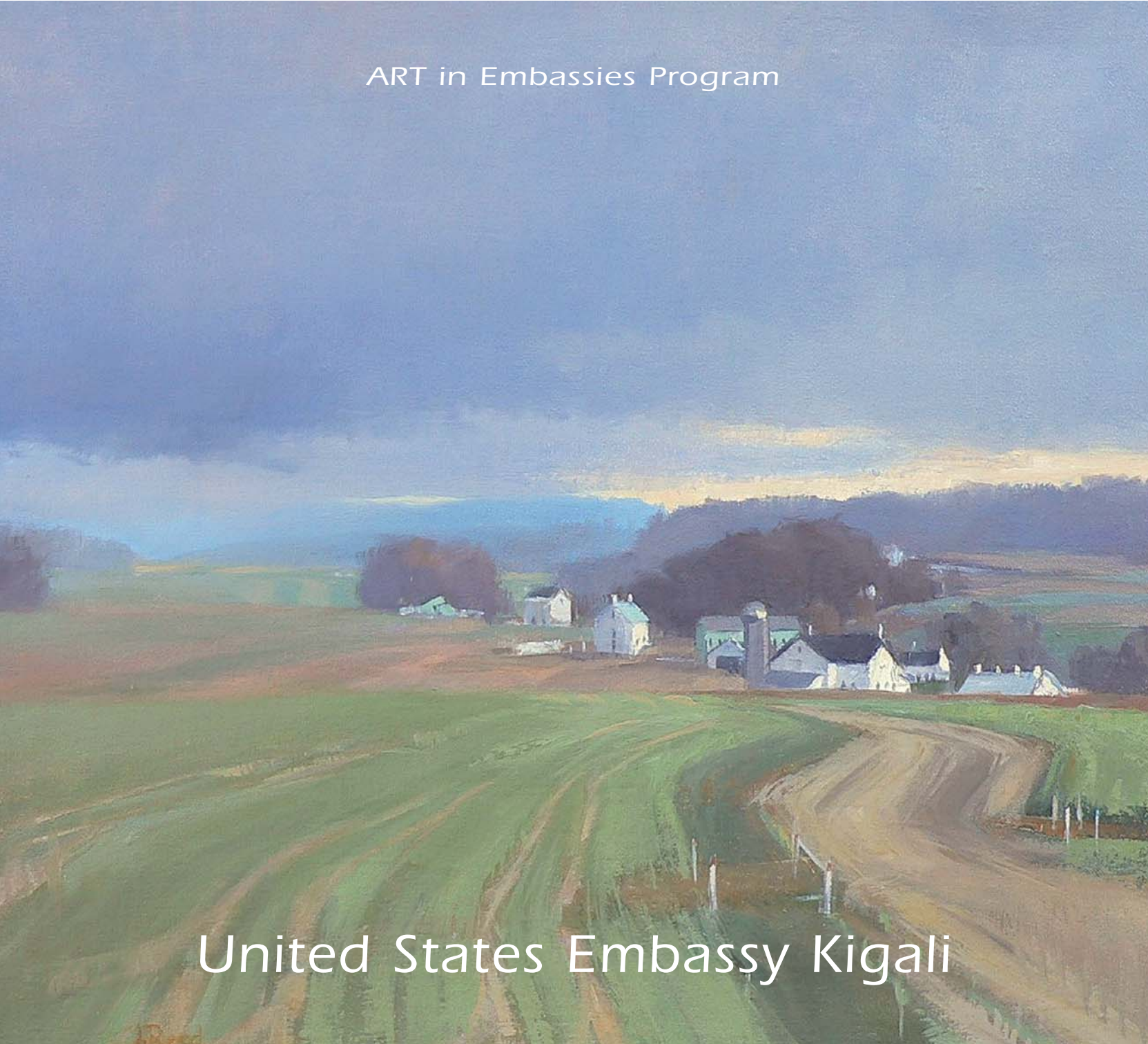


ART in Embassies Program



United States Embassy Kigali

Cover:

Jeffrey Reed

Early Fields, 2004

Oil on canvas

14½ x 16 in. (36,8 x 40,6 cm)

Courtesy of the artist, Philadelphia, Pennsylvania

Introduction

Welcome to the residence of the Ambassador of the United States of America to Rwanda. We hope that you will enjoy viewing the nine works of art displayed here. These works are all by prominent American artists and most of them reflect scenes of natural beauty in the northeastern region of the United States, where I grew up.

New England is the name given to a group of northeastern states which share a rugged beauty and rocky coastlines. Several of the artists have represented typical harbor scenes filled with small boats and ordinary houses. The houses are built of wood which is weathered by the wind, sun, and salt spray. Other works represent the inland beauty of New England's lakes and cliffs and the quiet serenity of rural life.

In spite of the differences between the geography of Rwanda and the United States, these works of art reflect a shared appreciation by Rwandans and Americans of the natural beauty of each of our countries. Even though both countries today have a flourishing urban life, our cultures are deeply rooted in our rural traditions.

These works of art have been provided by the artists through the good offices of the United States ART in Embassies Program and I would like to thank all those who helped to make this presentation possible. We hope that you enjoy these works of art as much as we do and that they contribute to the growing cultural exchanges between Rwanda and the United States of America.

Ambassador Michael Arietti
and Mrs. Lesley Arietti

Kigali
October 2006



Iriburiro

Tubifurije ikaze mu rugo rw'Intumwa ya Leta Zunze Ubumwe z' Amerika mu Rwanda. Tunejejwe no kubamurikira ibihangano nyabugeni icyenda, kandi twizeye ko bibanyura. Ibi bihangano byose byakozwe n'abahanzi nyabugeni b'ingenzi. Ibyinshi muri byo, byerekana ubwiza bw'imiterere y'akarere k'amajyaruguru ya Leta Zunze Ubumwe z' Amerika, ahagana uburasirazuba, aho nabyirukiye. Hitwa New England.

Iryo zina rya New England ryahawe zimwe muri leta zihuje uburanga bugizwe n'urunyurane rushashagirana rw'ibitare ku nkengeri zazo. Abenshi muri abo bahanzi bakoze amashusho yerekana inkombe z'inyanja zuzuye ubwato butoya n'amazu asanzwe. Ayo mazu yubatswe mu biti by'umwimerere w'ahantu harangwa n'akayaga kavanze n'izuba n'impumuro y'urwunyonyu. Andi mashusho yerekana ubwiza bw'ibiyaga, inkombe z'ibitare bihanamye rwagati muri New England n'ituzwe riranga abatuye muri icyo cyaro.

Nubwo imiterere y'u Rwanda na Leta Zunze Ubumwe z' Amerika itandukanye, ibi bihangano nyabugeni birerekana ko Abanyarwanda n'Abanyamerika bahuje umuco wo gukunda uburanga mwimerere bw'ibihugu byacu byombi. Nubwo kandi ibihugu byacu byombi bitera imbere mu gutura mu midugudu, umuco wacu karemano ushinze imizi mu byaro.

Imurika ry' ibi bihangano nyabugeni turicyesha ubufatanye bw'abahanzi, n'ibiro bishinzwe gahunda z'ubugeni n'ubuhanzi muri Ambasade, bikorerwa muri deparitama y'ububanyi n'amahanga.

Ndashima cyane abantu bose bagize uruhare muri iki gikorwa cyo kumurika ibi bihangano nyabugeni. Mbifurije mwese kunogera n'ubwiza bw'ibyo mureba, kandi nizeye ko iki gikorwa kizagura amarembo y'ubutwererane bushingiye ku muco w'u Rwanda n'uwa Leta Zunze Ubumwe z' Amerika. Mugire Amahoro.

Intumwa ya Leta Zunze Ubumwe z' Amerika mu Rwanda: Michael Arietti

Uwo bashakanye: Lesley Arietti

Kigali

Ukwakira 2006

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 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 online versions of all exhibitions worldwide.

Gahunda y'Ubugeni n'Ubuhanzi muri Ambassade

Gahunda y'ubuhanzi n'ubugeni muri Ambassade za Leta Zunze Ubumwe z'Amerika, ni umwihariko w'uruvange rw'ubugeni n'ubuhanzi, umubano n'amahanga n'umuco. Akarusho ibihangano nyabugeni bufite, ni uko nta nkiko z'ururimi bigira. Bifite ururimi mpuzamahanga byihariye, rutuma abantu bashyikirana, bunvikana, bubahana, maze bagashimishwa n'ibiza bigize imico yabo itandukanye.

Iyi gahunda yatangiye mu 1964. Yari mu rwego ruciriritse. Nyuma yaje gukura ivamo ubukombe bwa gahunda zo mu rwego ruhanitse, zimurika ibihangano nyabugeni by'umwimerere w'abanyamerika birenga ibihumbi bitatu na maganatanu (3500). Ibyo bihangano nyabugeni byerekanwa mu byumba bigari muri ambassade za Leta zunze Ubumwe z'Amerika zigera ku ijana na mirongo inani (180) ku isi hose. Iri murika ry'ibihangano nyabugeni ahanani rigaragaza imwe mu mahame demokarasi yacu igenderaho: *uburen-ganzira bwa buri muntu bwo kuvuga icyo atekereza, nta nkomyi*. Ibi bihangano nyabugeni bihesha ishema intumwa za Leta Zunze Ubumwe za Amerika. Bibabera infashangiyisho mu bihugu barimo, muri gahunda zinyuranye zijyanye n'uburezi, umuco, ubucuruzi no gutsura umubano n'andi mahanga.

Ibihangano nyabugeni bimurikwa muri iyi gahunda biratandukanye cyane, turebye ubuhanga bikoranye, ubwiza n'intego bigamije, ubutumwa cyangwa se inyigisho bigeza ku babireba. Muri rusange higanjemo ibyo kuva mu kinyejana cya cumi n'umunani bigaragaza igihe cy'ubukoloni, n'iby'iki gihe byakoreshejwe ikoranabunga ry'itumanaho rigezweho. Mu gikorwa cyo gukoranya ibihangano nyabugeni bingana bitya, hifashishwa inkunga n'ubufatanye bwa benshi: inzu ndangamurage z'igihugu, inzu zihariye zimurika ibihangano nyabugeni, abahanzi banyuranye, ibigo byigenga n' abaturage bafite ibihangano nyabugeni mu ngo zabo. Buri mwaka ibihumbi n'ibihumbi by' abashyitsi nkamwe, basura iri murika maze bakarushaho kumenya igihugu cyacu, amateka yacyo, imigenzo n'imiziririzo ndetse n'imigambi tugamije mu bihe biri imbere; hakoreshejwe itumanaho ryihariye ry'ibihangano nyabugeni.

Iki gikorwa kiratunzezeza kandi kikadutera ishema. Gituma duhora ku isonga mu rwego mpuzamahanga mu kwamamaza ibihangano nyabugeni by'abanyamerika. Tubarariye gusura andi mamurika y'ibihangano nyabugeni aho ari hose ku isi mukoresheje umurongo wa internet wa AIEP: <http://aiep.state.gov>

Richard Nazzaro (born 1955)

Of his paintings Richard Nazzaro writes, "For me, developing drawing skills was, and continues to be key. I use a personal collection of techniques to record and convey some of the feelings and emotions I experience when I see. I wish only to create works that evoke good feelings in myself and the viewer."

Nazzaro is a member of the Connecticut Society of Portrait Artists, an Elected Artist and Member of the Board of Directors at the Mystic Art Center, and of the Lyme Art Association (both in Connecticut), of which he is also President. Nazzaro has studied at the University of Connecticut, Storrs; the Lyme Academy-College of Fine Art, Connecticut, and the Rochester Institute of Technology, New York.

He was an Artist in Residence under the Urban Artists Initiative, a residency funded by the National Endowment of the Arts, the Connecticut Legislature, and the Institute for Community Research in partnership with the Connecticut Commission on Culture and Tourism.



View of Mystic, 2000

Oil on canvas

20 x 34 in. (50,8 x 86,4 cm)

Courtesy of the artist, Ledyard, Connecticut



View of Madaket, Nantucket, Massachusetts, 2000

Oil on canvas

28 x 34 in. (71,1 x 86,4 cm)

Courtesy of the artist, Ledyard, Connecticut

Jeffrey Reed (born 1954)

Of his paintings Jeffrey Reed states, “I have always been interested in painting the world around me, not as a way of documenting it, but as a means of discovery and connecting. When I go out to paint, I might have an idea about where and what I want to paint, but I don’t really know in what direction the painting will go until it is well under way. I try to stay open to possibilities. There is nothing more exciting than a changing sky. Out in the landscape these surprises might be revealed in the form of a natural event or as an abstract relationship of colors and shapes – such as a golden light after a rain or the shape of a cloud that appears too heavy to stay in the sky. As the day unfolds, and the painting evolves, one of these visual elements will begin to serve as the key to the painting – at a certain point the painting becomes an independent object or entity. My challenge as an artist is to retain the sense of discovery.”

Reed received his Bachelor of Fine Arts degree from The Maryland Institute College of Art, Baltimore, in 1976; attended the Skowhegan School of Painting and Sculpture in Maine in 1979; and received his Master of Fine Arts degree from the University of Pennsylvania, Philadelphia, in 1983.



Early Fields, 2004

Oil on canvas

14½ x 16 in. (36,8 x 40,6 cm)

Courtesy of the artist, Philadelphia, Pennsylvania

Joseph Sweeney (born 1950)

Joseph Sweeney's paintings convey an in-depth personal exploration of the land, and his relationship to it. The work is simple and direct but still retains a certain sense of mystery that is inherent in all living things. Themes running through his work are: finding a sense of place; the figure in landscape; man's relationship with nature; and the effect that building has on the balance between nature and man. Sweeney explores in his paintings the geographic ranges from the farmland of central Pennsylvania, to the shores of the Delaware River Valley, to the harbor at New York, and as far west as Bozeman, Montana.

Sweeney graduated with a Bachelor of Fine Arts degree in painting and drawing from the Philadelphia College of Art, Pennsylvania (now the University of the Arts), class of 1976. He has a Masters degree from Pennsylvania State University, School of Art and Architecture, class of 1980. A landscape painter living in Ardmore, Pennsylvania, he teaches at the Pennsylvania Academy of the Fine Arts, The University of the Arts, Wayne Art Center, Woodmere Art Museum, Cabrini College and Chester Springs Studio, all in Pennsylvania.



Lake Sunset, 2005

Pastel on paper

22 x 44 in. (55,9 x 111,8 cm)

Courtesy of the artist, Ardmore, Pennsylvania

Jerry Weiss (born 1959)

In a statement about his paintings Jerry Weiss writes, “as a landscape painter I was self-taught, and I struggled for a long time to find my vocabulary. It took many years for me to realize a structural approach, looking for the anatomy that exists in landscape as it surely does in the human subject. Since moving to Connecticut in 1994, and painting outdoors in earnest, I have become better at emphasizing abstraction of shapes. I want to refer to the individuality of the subject, those characteristics which render a person or place unique. For me this also means not merely noting the external beauty of things, but going after something a bit deeper. Put another way, I try to paint temporal qualities, but composed in such a way as to render them timeless.”

Weiss teaches figure drawing/painting and landscape painting year-round at the Lyme Academy College of Fine Arts in Old Lyme, Connecticut, as well as workshops around the country.



Morning, Eight Mile River, 2002
Oil on canvas
23¼ x 57¼ in. (59,1 x 145,4 cm)
Courtesy of the artist, Chester, Connecticut



Summer at Five Islands, 1998
Oil on canvas
25¼ x 37¼ in. (64,1 x 94,6 cm)
Courtesy of the artist, Chester, Connecticut



Lyme Farmhouse, 1996

Oil on canvas

27 x 33 in. (68,6 x 83,8 cm)

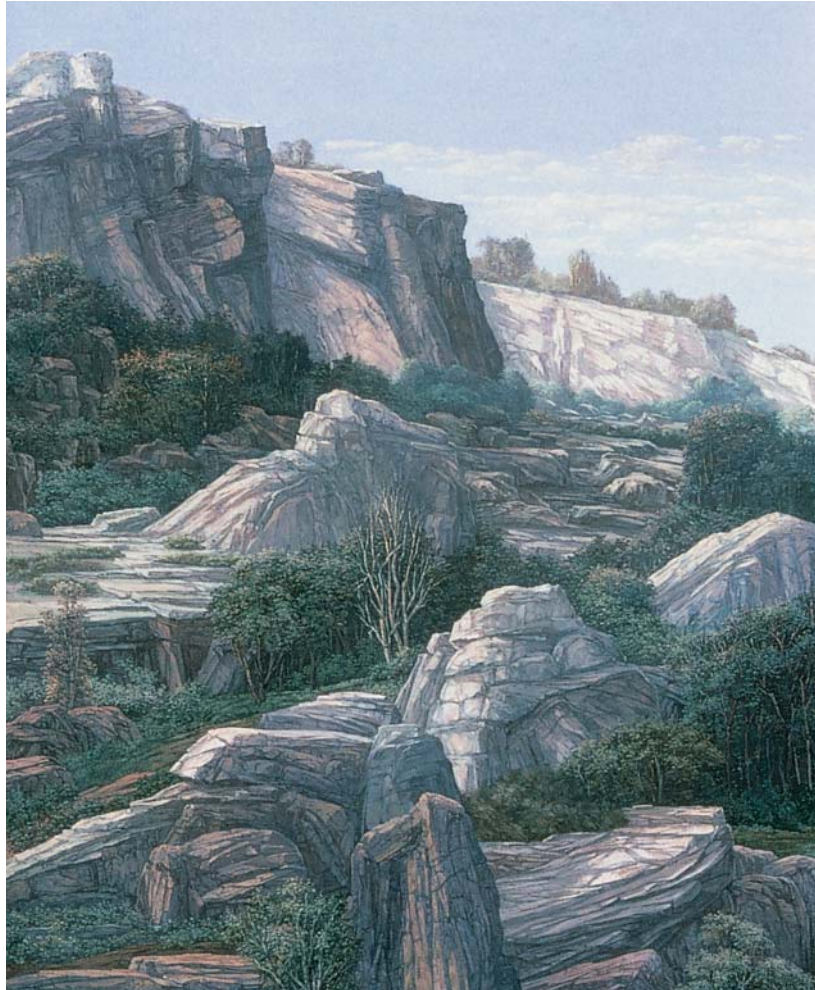
Courtesy of the artist, Chester, Connecticut

George Wexler (born 1923)

George Wexler's work is heavily influenced by the Hudson River School of American landscape painting, and the countryside in which he lives and works. Around 1960, Wexler began working from nature, evolving an expressionistic style of landscape painting which grew more structured, more detailed, and truer to natural color.

Wexler spent his first eighteen years in Brooklyn, New York, served in the Army in Europe during World War II, and returned to New York City for four years of study at the Cooper Union School of Art. Then he went to Michigan State University to earn a Master of Arts degree and from 1950 to 1957, was assistant professor of design there. In 1957 he was appointed a professor of painting at the State University of New York at New Paltz.

Museums showing Wexler's work include the Chrysler Museum of Art, Norfolk, Virginia; the Haggerty Museum, Milwaukee, Wisconsin; the Samuel Dorsky Museum of Art, New Paltz, the Schenectady Museum of Art, and Albany Institute of Art, all in New York.



Below the Shawangunks, undated

Oil on canvas

50 x 40 in. (127 x 101,6 cm)

Courtesy of the artist, Sarasota, Florida

Thyra Davidson (born 1925)

A Brooklyn, New York native, Thyra Davidson was born in 1925, and studied at the National Academy of Design and at the Brooklyn Museum Art School. Initially an abstract painter, she began in 1960 to create realist sculpture in the classical mode. Davidson's classicism is of an intimate type – figures in informal and private moments rather than the standard ceremonial poses.

Drapery is one of the keys to Davidson's aesthetic because it is simultaneously abstract and representational. The visual identity of folds and creases within the abstraction of the total design highlights the balance of form and content evident in all her work. Whether she is creating drawings or sculptures, Davidson works slowly and methodically so that the result is a meaningful expression of her attitude toward the subject.



Mexican Still Life, undated
Oil on canvas
11 ½ x 15 ½ in. (29,2 x 39,4 cm)
Courtesy of the artist, Sarasota, Florida

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