



ART IN EMBASSIES EXHIBITION UNITED STATES EMBASSY KIGALI



COVER

(Top)

SABRINA THOMPSON

Ninety-two year old Olivia Gibson, in a '63 Impala, 2016

C-print on Gatorboard, 20 x 30 in. (50,8 x 76,2 cm)

Courtesy of the artist and *MFON: Women Photographers of the African Diaspora*

(Bottom)

TONKA JOHNSON

Beauty Shop, South Side Chicago, 2012

C-print on Gatorboard, 20 x 30 in. (50,8 x 76,2 cm)

Courtesy of the artist and *MFON: Women Photographers of the African Diaspora*

ART IN EMBASSIES

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program in the 1950s and a decade later President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates exhibitions for the representational spaces of all U.S. Ambassadors' residences and new embassies worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization. AIE's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a "footprint that can be left where people have no opportunity to see American art."

<https://art.state.gov>

Ibiro Bishinzwe Ibihangano Nyabugeni muri za Ambassade muri Minisiteri y'Ububanyi n'Amahanga ya Leta Zunze Ubumwe z'Amerika byashinzwe mu mwaka wa 1963, bikaba bifite uruhari rukomeye muri dipolomasi y'igihugu cyacu, aho umuco wacu umenyekanishwa kw'isi, aho bikora imurika ry'ibihangano by'iwacu mu gihe gito cyangwa kirekire. Inzu Ndangamurage yitwa "The Museum of Modern Art" yagize iki gitekerezo cyo kumurika ibihangano Nyabugeni kw'isi mu mwaka wa 1950, nyuma y'igihe cy'imyaka icumi, Perezida John F. Kennedy yemeza ko icyo gikorwa kiba igikorwa gihoraho, anashyiraho umuyobozi wacyo wa mbere. Kuri ubu, ibihangano by'abahanzi b'abanyabugeni bacu, hamwe n'ibihangano by'abanyabugeni bo mu bihugu dukoreramo, biri kwerekanwa ahantu harenze 200 mu ngo z'abahagarariye igihugu cyacu kw'isi na za ambassade nshya hirya no hino kw'isi. Aya mamurika y'ibihangano by'abanyabugeni bacu bikaba biha abanyamahanga ishusho nyayo igaragaza ubudasa bw'ubuhanzi n'imico y'ibihugu byombi, ku buryo nta kigo na kimwe kindi kigaragaza umuco wacu mu mahanga kukirusha. Ibiro Bishinzwe Ibihangano Nyabugeni muri za Ambassade muri Minisiteri y'Ububanyi n'Amahanga ya Leta Zunze Ubumwe z'Amerika gituma abanyamahanga, abenshi muri bo batarakandagira muri Leta Zunze Ubumwe z'Amerika bamenya uburanga bw'ibihangano byacu, n'umurage ndangamuco w'igihugu cyacu, bigatuma habaho icyo twakwita "nk'urwibutso rutuma ababibonye bamenya igihugu cyacu n'ubwo baba batarakigeramo."

<https://art.state.gov>

WELCOME

We chose the artwork for our Residence in Kigali to showcase the diversity, beauty, and depth of America from the perspective of often-marginalized artists. We hope to engage the viewers here in Rwanda in a conversation about the importance of multiple perspectives when gazing at a society. We wish to open up a dialogue about the difference between the way the media portrays a country and the way its artists portray it. We want to encourage people here to value and uplift Rwandan artists of diverse and distinct backgrounds.

When choosing this artwork we looked for diversity in the subject of the images, as well as among the image-makers themselves. Our exhibition, *This is America*, is a selection of work from the Art in Embassies collection and a curated selection from the book *MFON: Women Photographers of the African Diaspora*. Artists from across the country created the artwork on display between the turn of the last century to the present.

The perspectives of these photographers provide diversity in time, gender, and space. For example, the Lomen brothers worked in Nome, Alaska, in the early 1900s and photographed everyday life of the Eskimo community. James Van Der Zee focused on the Harlem Renaissance of the "Roaring '20s" in New York. Jacob Lawrence, one of the greatest visual artists of our time, created work after WWII that captures symbolic elements of the African American heritage of struggles, aspirations, and accomplishments. Wendy Watriss and Frederick Baldwin's work of the Civil Rights Movement speaks to the "power of

Twahisemo kumurika ibihangano nyabugeni mu Rugo rw'Ambasaderi i Kigali kugira ngo twerekane ubudasa, uburanga n' umuco w'Amerika, twifashishije ibihangano nyabugeni by'abahanzi badakunze kugaragara, mbese, bahejewe inyuma mu bihangano byabo. Turizera ko abazareba ibi bihangano bazatugezaho ibitekerezo byabo ku kamaro ko kumenya abantu runaka hifashishijwe imitekerereze itandukanye. Tukaba twifuzaga gufungura urubuga rwo gutanga ibitekerezo kw'itandukaniro ry'uburyo itangazamakuru ryerekana igihugu runaka, n'uburyo abanyabugeni bacyo bacyerekana. Tukaba twifuzaga gukangurira Abanyarwanda guha agaciro ibihangano by' abanyabugeni babo, hatitawe ku ngeri bakomokamo.

Mu guhitamo ibi bihangano, twitaye cyane cyane k'ubudasa kw'ibihangano ubwabyo, ndetse no ku banyabugeni babikoze. Iri murikamuco twise "This is America" ryerekana ibihangano byatoranijwe n'ibiro bishinzwe Ibihangano Nyabugeni muri za Ambasade, hakiyongeraho n'ibihangano nyabugeni byakuwe mu gitabo cyitwa *MFON: Women Photographers of the African Diaspora*. Ibihangano mubona hano byakozwe n'abahanzi batandukanye bakomoka mu mpande zose z'igihugu, uhereye mu kinyejana gishije ukageza uyu muni.

Aba banyabugeni bakoze ibihangano byabo bagamije kwerekana ubudasa mu bihe bitandukanye, hagati y'abagabo n'abagore, ndetse no mu bihugu bitandukanye. Urugero ni nk'urw'abavandimwe bitwa Lomen brothers, bakoreraga Nome ho muri Alaska mu myaka ya 1900, aho bafotoye imibereho ya buri muni y'ubwoko bw'AbaEskimo. Hari na James Van Der Zee, wibanze ku buzima n'iterambere ndangamuco I Harlem ryiswe "Roaring '20s" muri New York. Hari kandi na Jacob Lawrence washushanyije ibihangano bye nyuma y'intambara ya kabiri y'isi, aho yibanze ku murage Abanyamerika basigiye

photography (and personal activism) and how it can affect positive change, directly or indirectly.”

Since the 1980s, Lola Flash’s images have challenged stereotypes and offered new ways of seeing that transcend the norms of her time. Contemporary artists’ work offers important insights. Lynsey Weatherspoon believes that “lifting up and centering stories of color is critical, as is making space for women and creatives of color to tell their own stories.” Kay Hickman chronicles the day-to-day lives of people in the African Diaspora to expand the narrative of people challenging monolithic representation of identity.

We would like to thank the artists and curators who contributed to this showcase of rich American artistry. We would also like to thank the staff at Art in Embassies and the staff at Embassy Kigali for your hard work and dedication to help make this exhibition possible. We look forward to sharing this work with the Rwandan community and finding commonalities and provoking conversations.

In the words of the great artist, author, filmmaker, and photographer Gordon Parks, “The common search for a better life and a better world is deeper than color or blood.”

**Ambassador Peter H. Vrooman
and Johnette Iris Stubbs**

*Kigali, Rwanda
October 2019*

n’ishyaka ryabarangaga, ibyifuzo bari bafite ndetse n’ibyo bari bamaze kwigezaho. Twanavuga kandi n’ibihangano bya Wendy Watriss na Frederick Baldwin, bakoze mu gihe abirabura baharaniraga uburenganzira bwabo, bigaragaza imbaraga ibihangano nyabugeni bifite, ku buryo batuma habaho impinduka nziza mu buryo buziguye cyangwa butaziguye.

Ibi bihangano bigamije kwizihiza ubudasa bw’ ibihangano nyabugeni bw’abagore b’abanyabugeni muri iyi minsi. Kuva mu myaka ya za 1980, ibihangano bya Lola Flash byafashije mu kurwanya imyumvire y’ibintu uko bitari, anatanga uburyo bwiza bwo kubona ibintu mu buryo, bwiza bwatumye abantu barenga imyumvire itariyo yo mu bihe bye. Naho Lynsey Weatherspoon we yizera ko “kwibanda mu mateka y’amoko ari ingenzi, kuko bituma abagore b’abirabura bigirira icyizere, maze bagakoresha ibihangano byabo, bivugira amateka yabo.” Kay Hickman we agenda afotora amafoto y’Abirabura baba mu mahanga, mu rwego rwo gufasha abatekereza ko hari ubwoko bumwe bwiza, bahindura imitekerereze.

Turashimira abanyabugeni bose bagize uruhari mu kohereza ibihangano byabo muri iri murikamuco, ryashoboye kwerekana ubuhanga buri mu bihangano by’Abanyamerika. Turashimira kandi n’abakozi bo mu Biro Bishinzwe Ibihangano Nyabugeni muri za Ambasade (Art in Embassies), ndetse n’abakozi ba Ambasade ya Leta Zunze Ubumwe za Amerika i Kigali ku muhate mwagaragaje kugira ngo iki gikorwa kigende neza. Twishimiye kugeza ku banyarwanda iki gikorwa, twifuzaga gufungura urubuga rwo gutanga ibitekerezo mu kurebera hamwe ibyo duhuriraho.

Nkuko Gordon Parks, umunyabugeni, akaba anakora amafilime, ndetse akanafotora yabivuze, “Gushakisha ibiduhuzaga hagambiriwe kugira ubuzima bwiza, no kuba mw’isi nziza, bidufitiye akamaro gakomeye kurusha kw’ibanda ku moko cyangwa amasano.”

**Ambasaderi Peter H. Vrooman
na Johnette Iris Stubbs**

*Kigali, Rwanda
Ukwakira 2019*

Toni Parks. Torquay, UK, 2011

C-print on Gatorboard

30 x 20 in. (76,2 x 50,8 cm)

Courtesy of the artist and

MFON: *Women Photographers of the African Diaspora*

LOLA FLASH

“To experience Lola Flash’s portraits is to come face to face, eye to eye, with a subject who will not stay on the margins or in the shadows. From classic portraits of accomplished older women and rich-hued photos of cultural trendsetters to portraits of people who question gradations of skin color or gender roles, her images are hardly mute. They are strong, dignified, happy, and proud.”

–David Gonzalez, the *New York Times*

Lola Flash uses photography to challenge stereotypes and offer new ways of seeing that transcend norms. She received her bachelor’s degree from Maryland Institute College of Art in Baltimore, and her master’s degree from London College of Printing in the United Kingdom. She works primarily in portraiture, engaging those who often deemed invisible, and won an Art Matters grant, which allowed her to further two projects in Brazil and London. Flash’s work welcomes audiences willing to not only look, but see.



RONI NICOLE HENDERSON

Artist, filmmaker, and photographer Roni Nicole Henderson creates images “grown from [her] desire to literally move about the world, capture its miracles, and project them onto the collective memory.” She earned her Master of Fine Arts degree at the Savannah College of Art and Design in Georgia and has screened her work in galleries, museum, and public spheres across the nation.





Breakthrough 2. Hopkins, SC, 2016

C-print on Gatorboard

17 x 30 in. (43,2 x 76,2 cm)

Courtesy of the artist and

MFON: Women Photographers of the African Diaspora

Dance Africa, 2017
C-print on Gatorboard
20 x 20 in. (50,8 x 50,8 cm)
Courtesy of the artist and

MFON: Women Photographers of the African Diaspora

KAY HICKMAN

New York-based photographer Kay Hickman chronicles the day-to-day lives of people in the African Diaspora to expand the narrative of people challenging monolithic representation of identity.

Hickman's work has been featured in publications like *TIME*, the *New York Times*, and others. She has also worked as resident photographer at Black Gotham Experience, which is an immersive visual storytelling project.



TONIKA JOHNSON

Tonika Johnson is a visual artist and photographer from Chicago's South Side Englewood neighborhood of Illinois. Her *Everyday Englewood* photography captures the neighborhood's beauty, countering its pervasive media coverage of poverty and crime. Her current project, *Folded Map*, visually investigates disparities among Chicago residents while bringing them together to have a conversation. She received her bachelor's degree in journalism and photography from Columbia College Chicago and her Master of Business Administration from National Louis University, both in Illinois.





Beauty Shop, South Side Chicago, 2012

C-print on Gatorboard
20 x 30 in. (50,8 x 76,2 cm)

Courtesy of the artist and

MFON: Women Photographers of the African Diaspora

Supermarket Flora, 1997

Silkscreen on paper, 30 x 22 ¾ in. (76,2 x 57,8 cm)
Collection of Art in Embassies, Washington, D.C.;
Courtesy of the Foundation for Art and
Preservation in Embassies, Washington, D.C.

JACOB LAWRENCE

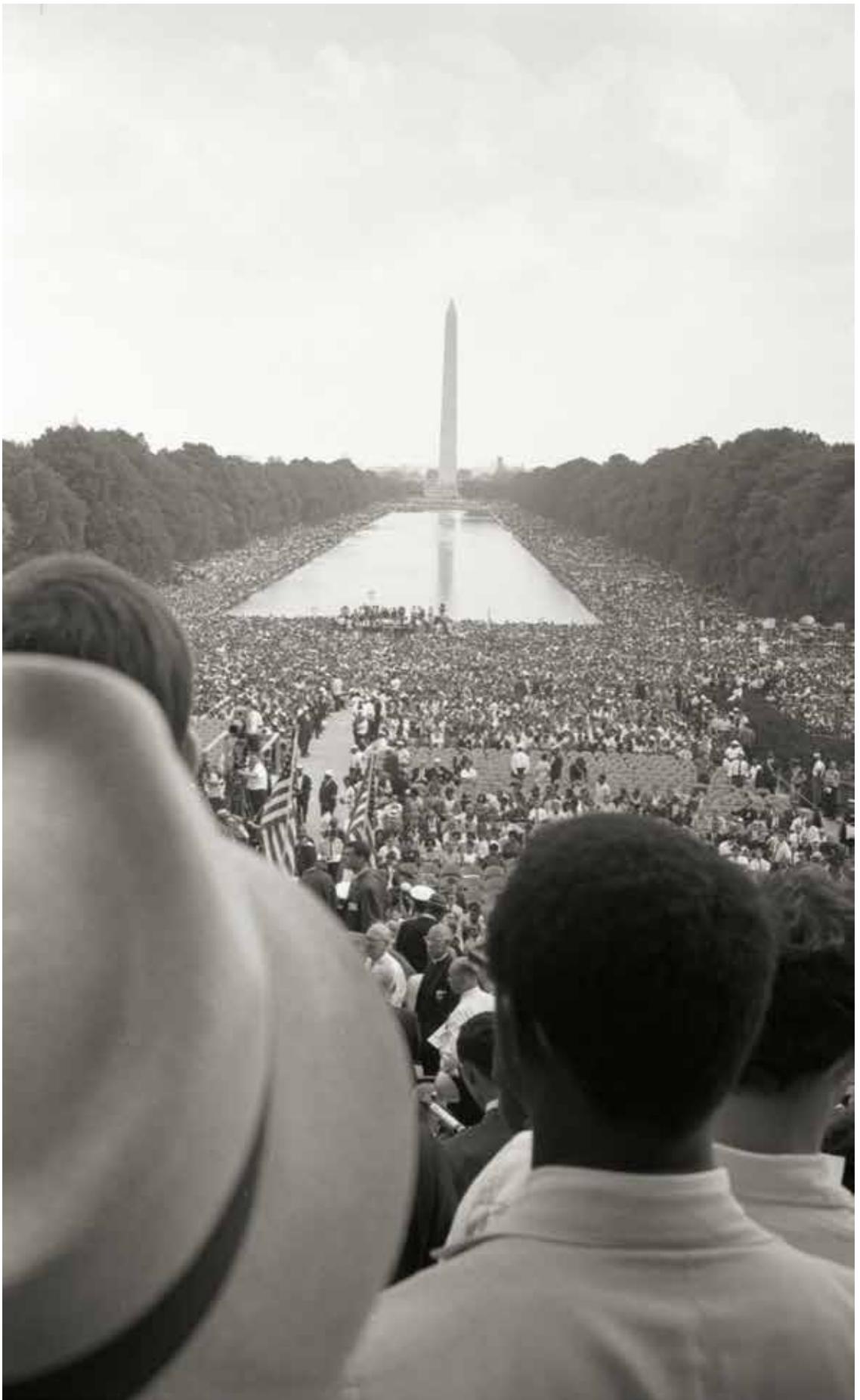
Jacob Lawrence was a great American modern painter of history and urban life. His paintings are a unique blend of sensibilities—part mural painting, part social realism, and part modernist abstraction. Lawrence is best known for his narrative series of tempera paintings based on his own life and that of his peers who migrated from the South to the North. His vivid canvases typically have bold planes of color and symbolic elements of the African American heritage of struggles, aspirations, and accomplishments.



Civil Rights March on Washington, D.C., August 28, 1963, 1963
Digital print of black and white photograph
15 x 12 ½ in. (38,1 x 31,8 cm)
Collection of Art in Embassies, Washington, D.C.;
Library of Congress Prints and Photographs Division,
U.S. News & World Report Magazine Photograph Collection;
LC DIG ppmsca 03130

WARREN K. LEFFLER

American photographer Warren K. Leffler was a photographer for *U.S. News & World Report* during the years of the civil rights movement. Although based primarily in Washington, D.C., Leffler also traveled to the South to cover many of the main events for the magazine.



Eskimo Woman, c. 1915
Photograph from digital negative
16 ¼ x 13 ⅛ in. (41,3 x 33,3 cm)
Collection of Art in Embassies, Washington, D.C.;
Library of Congress Photographic Archives,
LC DIG ppmc 02277

LOMEN BROTHERS

The Lomen brothers—Carl, Ralph, Harry, and Alfred—moved with their family to Nome, Alaska, during and after the gold rush of 1900. The brothers bought and ran a photographic studio, quickly learning how to keep cameras in working order at Arctic temperatures. As part of their studio they purchased the negatives of other photographers, supplementing the images they shot themselves. These photos depict Nome, its residents, the Lomen family, and western Alaska's Indigenous Peoples.



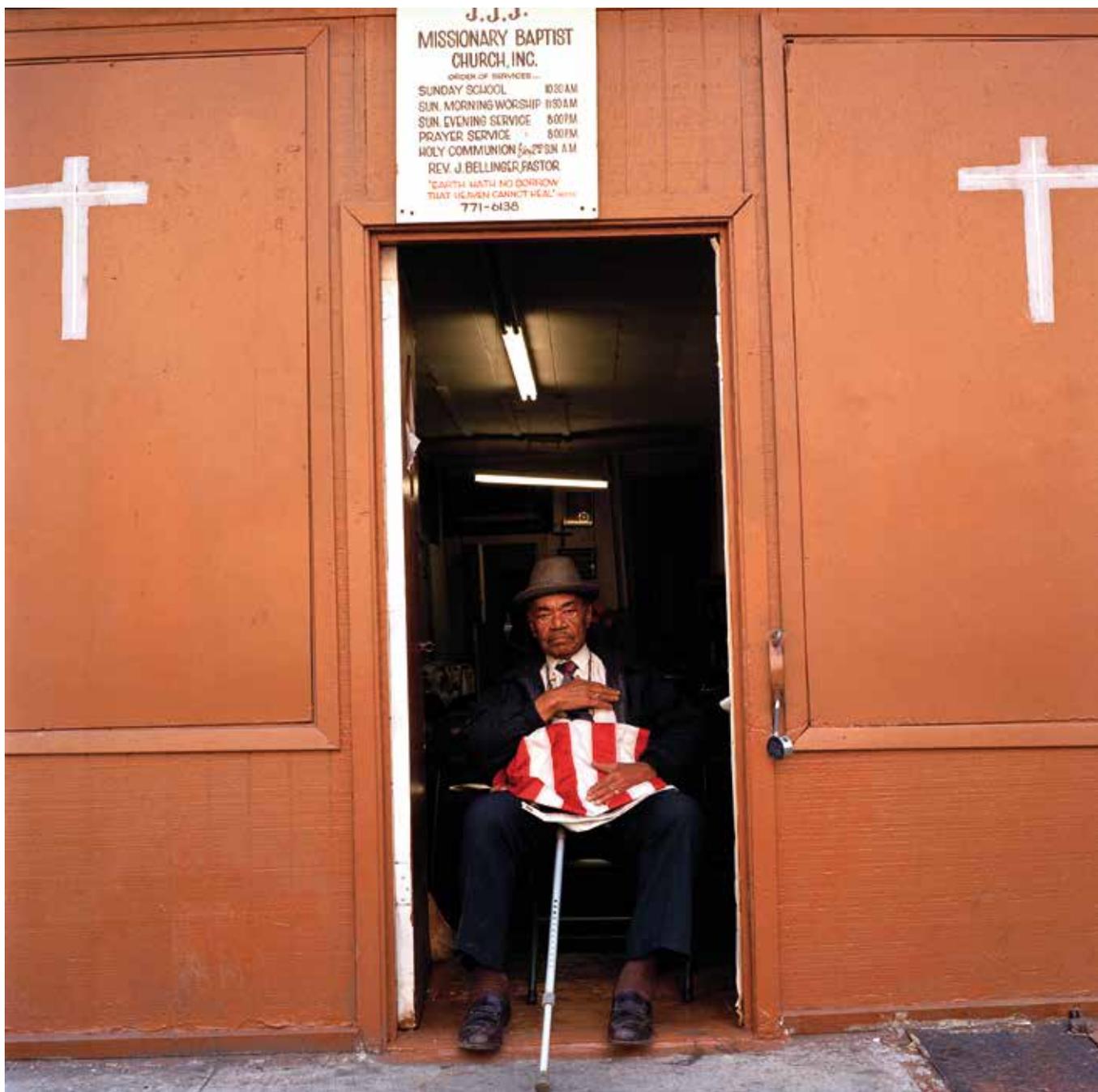


Eskimo Woman, c. 1907
Photograph from digital negative
16 ¼ x 16 ½ in. (41,3 x 33,3 cm)
Collection of Art in Embassies, Washington, D.C.;
Library of Congress Photographic Archives,
LC DIG ppsc 02289

LAURI LYONS

For five years Lauri Lyons journeyed through the streets and neighborhoods, malls and boondocks of the United States, photographing and interviewing ordinary citizens with the American flag. Through the resulting tapestry of images and hand-written statements about America, the viewer becomes aware of the beauty, inequity, and hope that have created the American cultural fabric.

Lyons was born in the Bronx, New York, and traveled the globe with her military family. She earned a bachelor's degree in media arts from the Minneapolis College of Art and Design in Minnesota. For many years she worked as a photo editor before branching out on her own as a photographer. Lyon's career has taken her around the world, photographing celebrities, ad campaigns, and documentaries.



J.J.J.
MISSIONARY BAPTIST
CHURCH, INC.
ORDER OF SERVICES...
SUNDAY SCHOOL 10:30 AM
SUN. MORNING WORSHIP 11:30 AM
SUN. EVENING SERVICE 8:00 PM
PRAYER SERVICE 8:00 PM
HOLY COMMUNION 9:25 AM
REV. J. BELLINGER, PASTOR
"EARTH HAS NO DOORWAY
THAT USURERS CANNOT HEAL."
771-6136

Preacher, 2017 from the series *Flag: An American Story*
C-print on Gatorboard
20 x 20 in. (50,8 x 50,8 cm)
Courtesy of the artist and
MFON: Women Photographers of the African Diaspora

MARILYN NANCE

Visual artist Marilyn Nance produces photographs of unique moments in the cultural history of the United States and the African Diaspora and possesses an archive of images of late twentieth-century African American life. A two-time finalist for the W. Eugene Smith Award in Humanistic Photography for her body of work on African American spiritual culture in America, Nance has photographed the Black Indians of New Orleans, an African village in South Carolina, churches in Brooklyn, and the first Black church in America. The Brooklyn native's passion evolved as a means of storytelling and an exploration of community and spirituality, first working as a freelance photographer for the *Village Voice* and eventually publishing works in *Life* magazine, *Essence*, and the *New York Times*, among others.





A Rap Performance, Queens, NY, 1986

C-print on Gatorboard

20 x 30 in. (50,8 x 76,2 cm)

Courtesy of the artist and

MFON: Women Photographers of the African Diaspora

Mrs. Ella Watson, A Government Charwoman, 1942

Digital print from black and white photograph

20 x 16 in. (50,8 x 40,6 cm)

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

Library of Congress Prints and Photographs Division,

Farm Security Administration/Office of War Information Photograph Collection,

LC DIG fsa 8b14845

GORDON PARKS

While working as an apprentice with the Farm Security Administration (FSA) photography project, photographer Gordon Parks documented the African American experience in Washington D.C. In 1942, he completed an eighty-five image series that focused on Mrs. Ella Watson, a twenty-five-year-old government charwoman. His work followed Mrs. Watson in both public and private realms, drawing attention to the multiple roles in her life.

“The common search for a better life and a better world is deeper than color or blood.” These concise words, spoken by Parks, captured the essence of his life as no lengthy volume could ever do. Parks, a fashion and portrait photographer, spent much of his life recording the images of post-war America, most notably emerging Black America, from the strife of the civil rights movement to the desperation of working-class and lower-class urban neighborhoods.



JOHANNE RAHAMAN

Johanne Rahaman is a documentary photographer working in both digital and film formats. Her most recent body of work, an ongoing photographic archive of shifting urban and rural spaces occupied by African American communities throughout the state of Florida, underscores the urgency and importance of recording neighborhoods in a constant state of flux. The series *Black Florida* documents these communities that mirror her hometown of Laventille Hills in Trinidad and offer the public a broader narrative of working-class Black neighborhoods.

The images are at once empathetically composed and spontaneously off-the-cuff, like family photos snapped during conversations or meals. Many are taken in the late afternoon, between outdoor activities and dinner, when Florida glows with a special light. "My intention in *Black Florida* is to explore the personal histories like a genealogy chart," she said.





From the series Black Florida, Pahokee, FL, 2015-2016
C-print on Gatorboard
20 x 30 in. (50,8 x 76,2 cm)
Courtesy of the artist and
MFON: Women Photographers of the African Diaspora

SUSAN J. ROSS

Susan J. "Sue" Ross is a "photo-griot" with a specialization in images that portray the comings and goings of the African American community—cultural, political, social, and economic. In the African tradition, the griot is the oral historian holding the essence of African history and culture through the word. Ross, the photo-griot, uses photographs to tell the stories of the African American community. "I am primarily a people photographer, finding grace and dignity in the faces of our people."



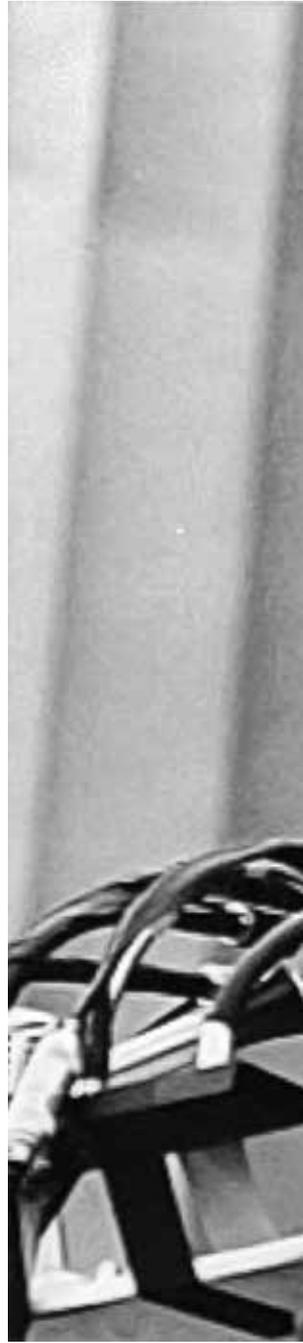


**Sistren: Black Women Writers at the Inauguration of
'Sister President' Dr. Johnnetta B. Cole. Spelman, 1988**

C-print on Gatorboard
20 x 30 in. (50,8 x 76,2 cm)

Courtesy of the artist and

MFON: Women Photographers of the African Diaspora



ROWLAND SCHERMAN

The August 28, 1963, Civil Rights March on Washington, D.C., riveted the nation's attention. Black and white Americans, side by side, called on President John F. Kennedy and the Congress to provide equal access to public facilities, quality education, adequate employment, and decent housing for African Americans. During the assembly at the Lincoln Memorial, Reverend Dr. Martin Luther King, Jr., delivered a stirring speech with the refrain, "I Have a Dream."

Rowland Scherman was the first photographer for the Peace Corps in 1961, documenting the work of volunteers all over the world. His photographs helped define the image of the agency we know today. He also photographed many of the iconic musical, cultural, and political events of the 1960s, including the 1963 Newport Folk Festival, the March on Washington, D.C., and the Beatles' first U.S. concert.



**Civil Rights March on Washington, D.C.
[Dr. Martin Luther King, Jr. Speaking], August 28, 1963, 1963**
Contemporary print of a black and white photograph
8 x 10 in. (20,3 x 25,4 cm)
Collection of Art in Embassies, Washington, D.C.;
Courtesy of the U.S. National Archives and Records Administration,
ARC 542068,NWDNS 306 SSM 4D(107)8, Washington, D.C.

SABRINA THOMPSON

Sabrina Thompson is a filmmaker and photographer based in Brooklyn, New York. She is a former high school teacher, television producer, and the co-founder of WEEN (Women in Entertainment Empowerment Network), a women's nonprofit based in New York City. She is now a filmmaker, photographer activist, and the owner of KUU Productions, a media production company based in Brooklyn. Thompson is a graduate of the University of North Carolina at Chapel Hill and Long Island University in Brookville, New York. The photo in this exhibition features her grandmother who, at 92, still drives her Impala.





Ninety-two year old Olivia Gibson, in a '63 Impala, 2016
C-print on Gatorboard
20 x 30 in. (50,8 x 76,2 cm)
Courtesy of the artist and
MFON: Women Photographers of the African Diaspora

A Balm, 2016
C-print on Gatorboard
30 x 20 in. (76,2 x 50,8 cm)
Courtesy of the artist and
MFON: Women Photographers of the African Diaspora

JAIMEE TODD

Jaimee Todd lives and works in New York City. She earned her bachelor's degree from Michigan State University and her law degree from the University of Miami School of Law in Coral Gables, Florida. Her background as a painter has fueled her current body of abstract photography work that she refers to as "Inkscapes," which involves photographing ink and acrylic paint submerged in water. Todd's work has been shown in public and private institutions across the U.S.



MARION S. TRIKOSKO

Chicago native Marion S. Trikosko was a prominent photographer with *U.S. News & World Report*. He photographed many of the greatest moments in modern American history.

The Civil Rights Act of 1964 (Pub.L. 88 352, 78 Stat. 241, July 2, 1964) was landmark legislation in the United States that outlawed discrimination based on race, color, religion, sex, or national origin in voting, employment, and public services, such as transportation and schools. Originally conceived to protect the rights of African Americans, the bill was amended prior to passage to protect the civil rights of everyone, and explicitly included women for the first time.





**Voting in Cardozo High School,
Washington, D.C., November 3, 1964, 1964**
Digital print of black and white photograph
12 ½ x 15 in. (31,8 x 38,1 cm)
Collection of Art in Embassies, Washington, D.C.;
Library of Congress Prints and Photographs Division:
U.S. News & World Report Magazine Photograph Collection,
LC DIG pmsca 04300

JAMES VAN DER ZEE

Born in Lenox, Massachusetts, James Van Der Zee was an instrumental figure in documenting the Harlem Renaissance during the 1920s and 1930s. He captured the glamor of the burgeoning arts and music scenes as well as everyday life. "It's a hard job to get the camera to see it like you see it. Sometimes you have it just the way you want it, and then you look in the camera and you don't have the balance," he once said. "The main thing is to get the camera to see it the way you see it."

Van Der Zee discovered photography at fourteen and later began his career as a darkroom assistant. Shortly thereafter, he opened his own studio in New York with his wife, Gaynella Greenlee, capturing African American middle-class citizenry and celebrity, including notable figures such as Mercelino Manuel da Graça, or "Daddy Grace," Mamie Smith, and Bill "Bojangles" Robinson. His photographs of Black New Yorkers spanned five decades.

Wedding Day, Harlem, 1926, 1926
Digital print from original photograph
14 x 11 in. (35,6 x 27,9 cm)
Collection of Art in Embassies,
Washington, D.C.; Library of Congress,
catalogue #95502355



Dancer, Harlem, 1925
Digital print from original photograph
14 x 11 in. (35,6 x 27,9 cm)
Collection of Art in Embassies,
Washington, D.C.; Library of Congress,
catalogue #91783911



American Family, 2008
C-print on Gatorboard
30 x 20 in. (76,2 x 50,8 cm)
Courtesy of the artist and
MFON: Women Photographers of the African Diaspora

DIANE WAH ZUERCHER

Diane Wah Zuercher is a Brooklyn-based conceptual artist working in photography and installation. A recipient of the Marie Walsh Sharpe Foundation residency, Wah received her Master of Fine Arts degree from Columbia University and her Bachelor of Arts degree from The New School University, both in New York. Her practice focuses primarily on the narrative simulacra of portraiture and digital iconography in popular culture. Inspired by filmmakers such as Alfred Hitchcock, Spike Lee, and Stanley Kubrick and photographers like Weegee and Diane Arbus, Wah uses a combination of digital and film photography to experiment with her subject matter. Originally trained as an anthropologist taught to “document and then to file away,” Wah challenges the concept of objectivity in her photography and asks the viewer to question, “What is fact?”



ADREINNE WAHEED

From protests in South Africa, carnivals in Brazil, to the AFROPUNK Fest in New York, photographer Adreinne Waheed chronicles the African Diaspora. A photographer and photo editor from Oakland, California, Waheed took up photography at the age of thirteen and never put the camera down. Her work has been included in publications across the country and her photo collection of portraits of the African American community dating from the Civil War to the present was recently acquired by the Smithsonian's National Museum of African American History and Culture in Washington, D.C. She says about her work of the African American community, "... beautifully displays who we are, juxtapose to how we are sometimes made to feel."





Untitled, AfroUntitled, Afro Punk Brooklyn, NY, 2016
C-print on Gatorboard
20 x 30 in. (50,8 x 76,2 cm)
Courtesy of the artist and
MFON: Women Photographers of the African Diaspora

WENDY V. WATRISS AND FREDERICK C. BALDWIN

In 1971, Wendy Watriss and Fred Baldwin began a decade-long documentation of the Hill Country of East and Central Texas. “[T]he histories and ways of life we photographed in Texas 20-30 years ago continue to be relevant to contemporary political and social developments in Texas and the United States,” said Watriss and Baldwin in an interview years later regarding the power of photography (and personal activism) and how it can affect positive change, directly or indirectly.

The founders of Houston FotoFest, one of the largest photography events in the world, have spent over forty years working both together and individually as photographers, journalists, and activists amassing a complex body of work that offers an extended look at the cultural and political life in the United States over decades of change and stability. Images from this series reveal the relationship between art and urban life in Texas.





Friday Night Before Church Services, Navasota, Texas, 1976

C-print, 24 3/4 x 20 3/4 in. (62,9 x 52,7 cm)

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

Gift of the Menil Foundation, Houston, Texas

LYNSEY WEATHERSPOON

Lynsey Weatherspoon is a commercial, portrait, and editorial photographer based in both Atlanta and Birmingham, adept in film and digital technologies. Capturing heritage is important to her and evident in such personal projects as portraits of former members of the Negro Baseball League, Ronnie the shoe repairman, the Gullah Geechee culture of the Sea Islands, and Birmingham's historic Ensley neighborhood. She says, "Lifting up and centering stories of color is critical, as is making space for women and creatives of color to tell their own stories."



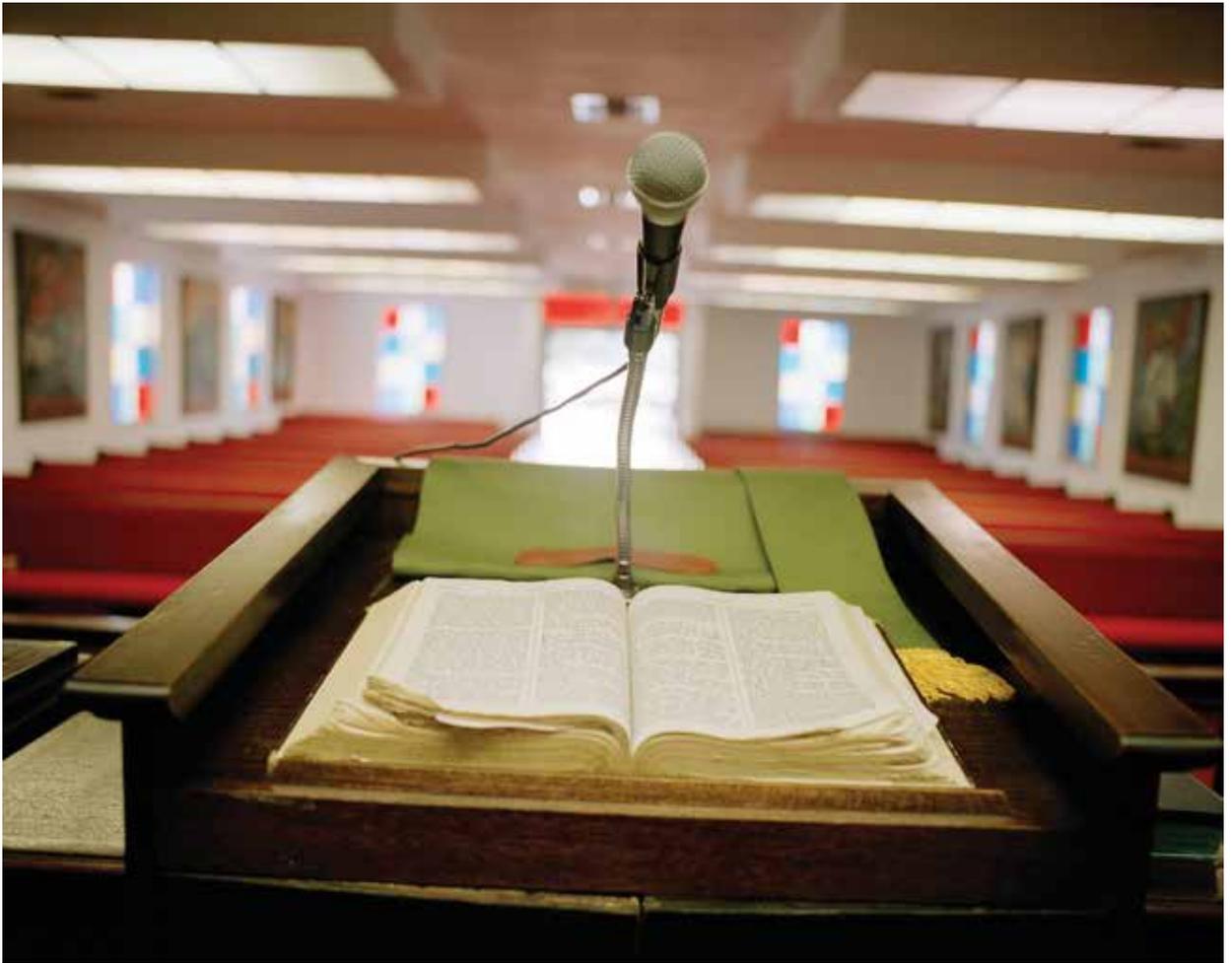


Gullah Geechee Elders, Darien Georgia, 2016
C-print on Gatorboard
20 x 30 in. (50,8 x 76,2 cm)
Courtesy of the artist and
MFON: Women Photographers of the African Diaspora

DEBORAH WILLIS

As an artist, author, and curator, Deborah Willis's art and pioneering research has focused on cultural histories envisioning the Black body, women, and gender. *View From the Pulpit, Eatonville, Florida*, explores the role of faith and church in contemporary African American culture and history. Eatonville, Florida, was the first incorporated Black town after the Civil War ended.

Willis is a celebrated photographer, acclaimed historian of photography, MacArthur and Guggenheim Fellow, and university professor and Chair of the Department of Photography and Imaging at the New York University Tisch School of the Arts in New York City. Historian Henry Louis Gates, Jr. says of her work, "Willis's gift is to bring us into each picture, inviting us to remember our own family and our own history."



View From the Pulpit. Eatonville, Florida, 2003
C-print on Gatorboard
23 ½ x 30 in. (59,7 x 76,2 cm)
Courtesy of the artist and
MFON: Women Photographers of the African Diaspora

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