



United States Embassy Abuja, Nigeria

ART in Embassies Exhibition

Cover:

JULIA LUCINDA

Rosebud Sioux Moccasins, 20th century • Hide, glass beads, cotton fabric, sinew • 4 x 11 in. (10,2 x 27,9 cm)

Courtesy of The Common Ground, New York, New York

Democracy & Diversity: The Strength of a Nation

Welcome to our ART in Embassies Program exhibition entitled *Democracy & Diversity: The Strength of a Nation* at the U.S. Mission Residence in Nigeria. The exhibition is so titled because I believe that these two pillars of principle go hand-in-hand with the progress and development of any country. The United States of America and the Federal Republic of Nigeria have these two pillars in common. You will see these themes reflected in the art on display here, highlighting the importance of diversity, of ethnicity, religion, gender, and age, which makes any nation not only stronger, but better. Respect for these differences, I know, is a message important not only to Americans, but also to our friends – the people of Nigeria.



My aunt, Gloria Spear, and my dear friend Pat Irving, were instrumental in helping me choose pieces for this exhibition, along with the guidance of curator Robert Soppelsa. I especially chose works for this exhibition which not only symbolically shows democracy's strength through diversity, but also works which are complex, intriguing, and personal. Art ranging from the black and white photos by Jeanne Moutoussamy-Ashe from the South Carolina coast – from which my family of both African and Native American ancestry hails – to beautiful quilted textiles by Christine Adams and La Veda Longfellow Myers, to majestic bronzes (also traditional mediums of Nigeria) like the stately figure by Bruce La Fountain of a Native American woman – all of which highlight these themes – as does the serenity of spirit expressed in Nasreen Haroon's mosques and the churches of Donald Keats. The exhibition also has emotive pieces by renowned artist Romare Bearden – courtesy of Paulette Young, buffalo representation of soldiers – on loan from Gloria Spear, and sculptures such as *The Family* – lent by David Egelson, the son of the late grand artist Polly Seliger-Egelson, all which express the importance of family, friends, and togetherness. I want to personally thank all of the artists and lenders for their willingness to share their works, their talent, and their expressions of diversity and family with me as part of the *Democracy & Diversity: Strength of a Nation*, exhibition.

All of these works of art are connected, just as all of us are who live in diverse, democratic societies. We must always remember this, and I hope that, as you view these pieces and reflect on their beauty, you will keep these themes in mind. Each piece serves to renew our faith in our moving forward, but they also underscore the work that we still must all do together in today's global village. Please enjoy the exhibition and as they say here in Nigeria ...You are Welcome!

A handwritten signature in cursive script that reads "Robin Sanders".

Ambassador Robin Sanders

Abuja, July 2008

Dimokuraɗiyya da Bambance-Bambance shine yake karfafa ƙasa.

Ina muku maraba da zuwa wanna shiri na baje fusahan zane-zane da sassaka da kuma hotuna wande muka yiwa taƙen “Dimokuraɗiyya da Bambance-Bambance shine yake karfafa ƙasa”. Na zaɓi wanna taƙen ne domin na yi imani cewa dimokuraɗiyya da bambance-bambance na tafitya ne kafada da kafada wajen samar da cigaba da kuma haɓakan kowace ƙasa. Amirka da Nijeriya ƙasashe ne da suka yi amannan ginshikai guda biyu na ginin ƙasa. Abubuwa da suka fito fili a ciklin irin zane-zane da sassaka da aka baje a nan suna nuna irin girmamawa da muke da shi ga irin bambance-bambance na yau da kullum, watau kamar bambancin jinsi da addini da na shekaru da kuma bambancin yanayin halitta kamar tsakanin mace da namiji. Hakika waɗannan bambance bambance ne da ke karfafa ƙasa, kuma girmama su wani abu ne mai muhimanci ga Amirƙawa da kuma abokanmu, yan Nijeriya.

Goggo na Gloria Spears da kuma aminiyata Pat Irving sun taka muhimmiyar rawa wajen taimaka mun domin zaɓen wassu daga cikin zane-zane da hotuna da aka baje anan. Haka kuma ni da kaina na zaɓi wassu zane-zanen waɗanda ba wai suna nunakarfi da tasirin dimokuraɗiyya ban ne ta hanyar bambance-bambance, a’ a zane zane kuma masu sarkakiya da abin al ajabi. Bari na baku misalan wassu daga cikin irin waɗannan hotuna da zane-zane masu kayatarwa. Akwai hotuna marasa launi wanda Jean Moussamy-Ashe ya ɗauka. Waɗannan hotuna daga yankin kudancin Carolina dake bakin teku suke, wanda kuma shine wajen da kakkani na suka fito. Akwai kuma adon taggulla da akayi akan wani ƙyelle mai kama da suran wata Ba’amirkiya da aka samo daga birnin New York. Wannan ado ne na Christine Adams da La Veda Myers sukayi Zan kuma baku Misalin zane mai faranta rai na massalacin Haroon da kuma cocin Donald Keats. Ainihi ma akwai ayyukan zane-zane masu ɗauke kewa na shahararen mai zane-zane nan, watau Romare Bearden, akwai ma zanenda akayiwa lakabin “Buffalo Soldiers” wanda Gloria Spears ta bada kyautansa. Bayan waɗannan, akwai kuma sassake-sassake kamar wanda ake kira “Family” watau Iyali kenan, shi kuma ɗan marigayi ficen mai zane-zane Polly Seliger-Egleson ne yayi sassakan. Ina son na dauki wannan dama domin yin godiya ta musanman ga dukkan waɗannan masu zane-zane da masu hoto da kuma masassakan domin bamu dammar amfana da irin fusharsu da ke nuna muhinmancin *bambance-bambance da kuma Iyali da ‘yan uwantaka a matsayina na ɗaya daga waɗanda ke moriyar wannan shirin baje fusahan zane-zane da sassaka da kuma hotuna domin karfafa dankon zumuncin ƙasa da ƙasa.*

Duk waɗannan hotuna, zane-zane da kuma sassake-sassake suna da dangantaka da juna, kamar yadda dukkanmu muke da danganta ka da juna, duk da yake mun fito daga al’umu da ƙasashe dabam-dabam. Tilas ne koyaushe mu cigaba da tuna irin wannan saƙo mai muhimmanci na ‘yan uwantaka duk da bambance-bambancen mu. Ina fata za’a cigaba da kallon wannan baje kolin zane-zane tareda tuna taƙensu da kuma babban hikimar taƙen na yadda zamu gudu tare mu tsira tare a wannan duniyarmu ta yau.

Ina fata za’a ji dadin kallon wannan baje kolin fasahan zane-zane da hotuna da kuma sassaka. Na gode kuma ina kara muku marhabun da zuwa.

Nice Taku,



Robin Renée Sanders

Eto Ijoba Tiwantiwa ati Eleyameya: Opomulero Orilede

Mo ki gbogbo wa si ori eto fifihan awon aworan ati ise owo ti a to si ile-ise Asoju Orilede Amerika ni Nigeria ti a pe akori re ni *Eto Ijoba Tiwantiwa ati Eleyameya: Opomulero Orilede*. Akori eto yi da lori opo meji ti o ma n se asepo fun ilosiwaju orilede. Ni pataki julo fun orilede America ati orilede Nigeria. Koko yi ni e o ma ri bi e ti nwo awon aworan and ise ona wonyi. Awon ise owo wonyi n fi orisirisi eya, esin, ojo ori ati ako ati abo ti o je ki awon orile-ede je alagbara gidigidi han. Ibowo fun awon nkan wonyi ni mo gbogbo pe o je eko pataki fun orilede Amerika ati fun awon ore wa ni orilede Nigeria.

Egbon mi, Gloria Spear ati ore mi atata Pat Irving ni awon meji ti o ran mi lowo lati yan awon aworan ti a n wo loni yi. Mo yan awon ise owo wonyi ti o fi agbara ti o wa ninu eto ijoba tiwantiwa han nipase kikopa gbogbo eya ninu orilede. Awon ise owo yi fun mi ni inu didun ati iwuri. Awon foto dudu ati funfun wa lati owo Jean Moutoussamy-Ashe lati erekusu ariwa Karolina ni ibiti awon iran mi ti dide. Ise owo daradara arabinrin Christine Adams ati La Veda Longfellow Myers na o gbekin titi o fi kan ise ere wura nla nla bi ise owo Bruce La Fountain - arabinrin ile Amerika - gbogbo eyi ti o fi akori oni han - gege bi ise ti o fi emi isin Olorun han ninu aworan mosalasi ti Nasreen Haroon ya ati aworan ile ijosi awon elesin Kristi ti Donald Keats ya. Lara awon ise owo wonyi ni a tun ti ri ise owo ti Romare Bearden lati owo Paulette Young - eyi ti awon ara buffalo fi se apere awon ologun ti egbon mi Gloria Spear ya wa ati awon ere ti a n pe ni *Idile* ti omokunrin Polly Seliger-Egleon ya wa ti o n fi pataki ebi, ore ati ajosepo han. Mo n fi asiko yi ki gbogbo awon ti o fi tokan tokan fi ise owo ati opolo won han lori eto afihan yi ti a pe akori re ni *Eto Ijoba Tiwantiwa ati Eleyameya: Opomulero Orilede*.

Gbogbo awon ise toni lo fi ara pera won gege bi awon na ti ri loni yi. A gbodo ma ran ra wa leti koko yi nigbagbogbo. Mo nigbagbo wipe bi a ti nwo awon aworan ati ise owo wonyi, ti a si n wo ewa won, e ma se gbagbe akori eto toni. Ise owo kookan yoo fun wa ni igbagbo ninu ara wa bi a ti n tesiwaju ati bi a ti gbodo ma se asepo gege bi pe a wa ni ileto agbaye loni. Mo pe yin pe ki e gadun awon ise afihan wonyi, ati pe, mo ki yin, bi a ti n ki ara wa lorilede Nigeria yi ... E kaabo.



Robin Renée Sanders

Ochichi Onye Kwue Uche Ya Na Ihe Di Iche Iche Jikotara Obodo: Ike Nke Mba Obula Nwere

Anam asi unu nnoo na ihe omume nke anakpo Akara N’ime Embassy n’ebe obibi nke onye isi nnochị anya obodo mba United States nke Amarika di na Nigeria, nke isi okwu ya bu “Ochichi onye kwue uche ya na ihe di iche iche jikotara obodo: Ike nke mba obula nwere”. Enyere ihe nkiri anya a isi okwu di otua nihi na enwerem okwukwe na ochichi onye kwue uche ya na ihe di iche iche jikotara n’otu bu agalaba na ukpuru siri ike maka oga n’iru na mmepe nke obodo. Mba Amarika na Nigeria nwere otu obi n’ihe gbasara oganiru na idi-nma nke obodo. Ihe ndia ka iga ahu n’ihe nkiri anya a n’egosi ihe di iche iche jikotara anyi n’otu – agburu, okpukpe, ibu-nwoke ma ibu nwanji na ntolite nke onye obula. Inwe nsopuru na ebe ihe ndi a n’ile no bu ihe na eme ka mba obula – Nigeria ma obu Amerika too eto, sie ike ma na aga kwa n’iru.

Nwa nnem nwanji onye anakpo Gloria Spear na ezi enyim kwesiri ntukwasi obi aha ya bu Pat Irving bu ndi nyerem aka ichikota na ihoputa ihe nkiri anya a ana egosi taa. Ihe ndia n’egosi uru ochichi onye kwue uche ya bara ebe enwere agburu di iche iche. Ihe nkiri n’egosi olu aka ndi okachamara di iche iche dika nke Jean Moutoussamy-Ashe onye si na South Carolina (ebe ezi na ulom, ufodi n’ime ha bu ndi Africa ebe ufo di n’ime ha bu ndi Amerika si puta). Olu aka ndi di ka Christine Adams, La Veda Myers, Donald Keats, Romare Bearden, Gloria Spear so kwa na ihe nkiri ana egosi. Ihe anya nke oma, iga ahu ihe akpuru-akpu nke n’egosi “Ezi-n’ulo” nke si n’aka nwa onye okachamara ihe nka anakpo Polly Seliger-Egleson n’egosi uru ezi-n’ulo, ndi-enyi, ikwuna-ibe na idi-n’otu bara n’ime obodo. Ejim ohere a wee na ekele ha n’ile maka enyem aka ha, na nkwardo n’ile nke ha nyerem iji mee ka ihe nkiri bu *Ochichi Onye Kwue Uche Ya Na Ihe Di Iche Iche Jikotara Obada* gaa nke oma.

Ihe nkiri n’ile bu otu n’ihi na ha n’akowa ihe di iche iche enwere ike ihu n’ime mba obula nke jikotara ha onu ma kwadosia ha ike. Obu olile anyam na anyi n’ile ga na echeta ihe anyi mutara site na isi-okwu na idi n’otu nke ihe nkiri anyi na ekiri taa. Achorom ka okwukwe anyi sie ike, ka idi-n’otu anyi buru ihe ntukwasi obi ga enye anyi ike iji luo olu oma nke ga eme ka uwa anyi bi n’ime ya buru ezigbo ebe obibi. Na nmechi, anam asi unu, biko were ohere a kirie ihe osise ndi a n’ile ma nwe kwa obi uto. Dika anasi na ekene ome n’ala Nigeria, anam asi unu nnoo! Ndewonu!

Ezi okwu, Ezi okwu, Abum Nke Unu



Robin Renée Sanders

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>.

Christine Adams

born 1942

Working with beads, buttons, fiber photo imaging, and other embellishment, Christine Adams creates art quilts that tell a story. Her work is included in the collections of the National Institutes of Health, Kaiser Permanente, The Children's Inn, The Greater Hospital of Baltimore, G Street Fabrics, and other private and corporate collections.

Her eclectic background includes seventeen years as a studio artist, five years as Executive Director of Rockville Arts Place (Maryland), financial management for other non profits, and as a teacher of art, English, and mathematics in Maryland high schools. Currently, Adams is Artist in Residence at the Washington Hebrew Home and works with the clinical team to incorporate art as an integral component of healthcare. Her wellness program reaches the hearts and souls of residents through the arts: visual, performing, and creative writing.

www.artquilter.net



Celebration, undated • Quilted cotton • 31 x 28 in. (78,7 x 71,1 cm) • Courtesy of the artist, Rockville, Maryland

Anonymous Diné (Navajo) artist

Diné (Navajo) textiles have been a popular collectible item for more than 200 years, during which time other Indian people, as well as the Spanish, sought them as prized possessions. In the early 1900s, traders encouraged weavers to create regional designs with distinctive patterns and colors, including using commercially dyed wool and other materials. Many of these styles, or variations on them, continue today.

From beginning to end, Navajo weaving is an involved process. Techniques and tools are frequently passed from one generation to the next. Many weavers use wool from their own sheep, shearing,

cleaning, carding, and spinning it by hand. Navajo weavers work on an upright loom and create pieces with bold, geometric patterns and a variety of colors. Using natural wool colors, vegetal dyes, or brighter commercial ones, weavers vary their designs and make each rug a unique creation characterized by both beauty and durability.

Yei textiles come in many different sizes and colors, but each includes the distinct design of a Yei figure or figures. To Navajo people, Yei are Holy people as represented in Navajo sand paintings, or dry paintings. Yeibichai are closely related stylistically to Yei, but rows of the figures represent Navajo dancers in ceremonial attire, rather than Holy People. In textiles, weavers portray the Yei in profile, and a border surrounds the central figures.

<http://www.heardmuseumshop.com>



Yeibichai weaving, ca. 1920s • Wool • 43 x 69 ½ in. (109,2 x 176,5 cm) • Courtesy of The Common Ground, New York, New York

Anonymous Crow artist

The Crow, also called the Absaroka or Apsáalooke, are a tribe of Native Americans who historically lived in the Yellowstone River valley and now live on a reservation south of Billings, Montana. The tribal headquarters are located at Crow Agency, Montana. The name of the tribe, Apsáalooke, had been mistranslated by early interpreters as “people of [the] crows.” It actually meant “people [or children] of the large-beaked bird,” a name given to them by their sister tribe, the Hidatsa.

The Crow decorated a great deal of their clothing, with women doing the handiwork. Initially, the women used dyed porcupine quills. But when the first trappers arrived, they brought glass beads from Italy and Czechoslovakia to swap for furs. The beads, combined with the new red and blue wool trade cloth, opened up a whole palette of colors for the Plains women. They made beaded cradleboards to carry their babies and grandbabies, beaded dolls for their girls, beaded war shirts, pipe bags, leggings, moccasins, and quivers for their men. To keep warm, the men wrapped themselves in hides, and later trade blankets, which had beaded strips across the middle so that the artwork formed a horizontal stripe around their bodies.

<http://www.stltoday.com>



Beaded Moccasins, ca. 1880s • Hide, glass beads, cotton fabric, sinew • Courtesy of The Common Ground, New York, New York

Romare Bearden

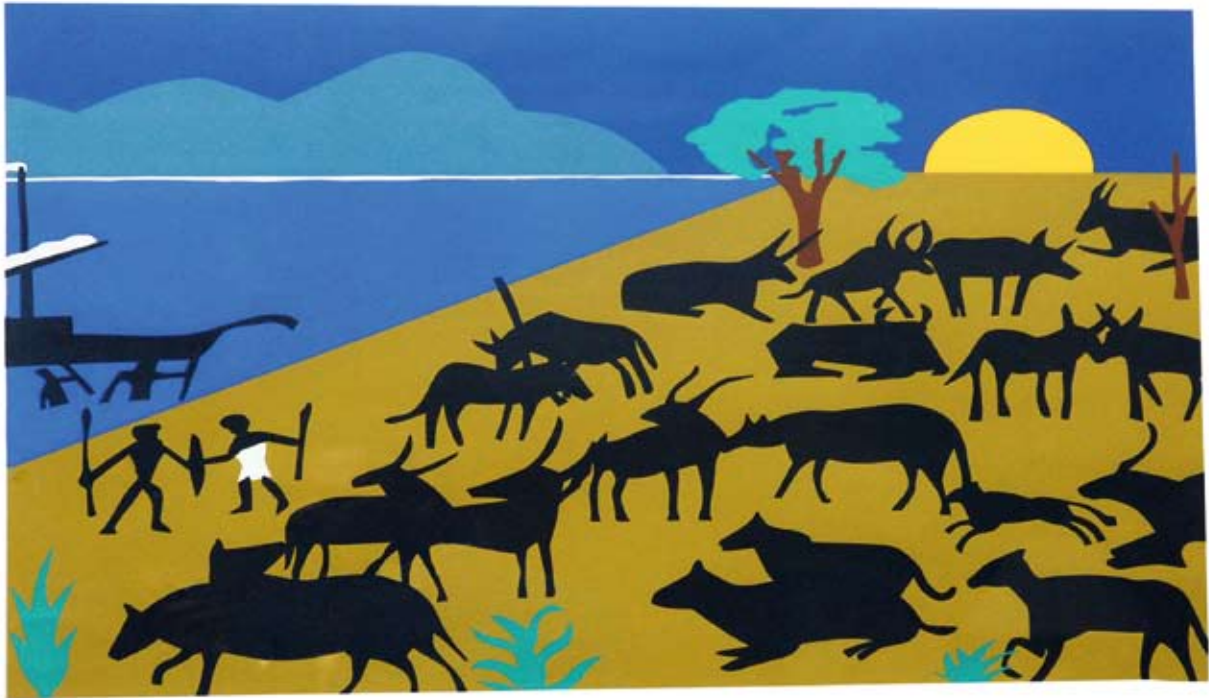
1912–1988

Born in Charlotte, North Carolina in 1911, Romare Bearden, by the time of his death in 1988, had achieved a stature attained by few artists during their lifetimes. He was, and is, considered America's greatest collagist, and was thus honored with the National Medal of Arts in 1987. The artist's works are in the permanent collections of many American museums, including the Museum of Modern Art and the Metropolitan Museum of Art, both in New York City. Retrospectives of Bearden's art have been organized

by the Museum of Modern Art; the Mint Museum of Art, Charlotte, North Carolina; the Detroit Institute, Michigan; the Studio Museum in Harlem, New York; and the National Gallery of Art, Washington, D.C.

Throughout his life, Bearden depicted many rituals and social customs of twentieth century rural Black America. The images of spiritual ceremonies, baptisms and burial, industrial hardships, musical arrangements, and daily life have become the themes that critics and collectors most frequently associate with his work. Visually and emotionally stimulating, Bearden's collages and prints are beautiful to behold and fantastic to contemplate.

<http://www.jeraldmelberg.com>



Cattle of the Sun God, 1979 • Serigraph • 22 x 30 in. (55,9 x 76,2 cm) • Courtesy of Eric Robertson, New York, New York

Roland Albert Brenner

born 1942

Resurrection #1, undated • Tempera on board
48 x 48 in. (121,9 x 121,9 cm)
Courtesy of the ART in Embassies Program,
Washington, D.C.



Resurrection #2, undated
Tempera on canvas
48 x 48 in. (121,9 x 121,9 cm)
Gift of the artist to the ART in
Embassies Program,
Washington, D.C.

Walt Evans



Buffalo Soldier, undated • Bronze on a wood base • 20 x 8 x 8in. (50,8 x 20,3 x 20,3 cm)
Courtesy of Gloria Spear, Perth Amboy, New Jersey

Nasreen Haroon

born 1952

Nasreen Haroon was born in Karachi, Pakistan. She began oil painting at the age of thirteen, studying art at St. Joseph's Convent High School in Karachi, and later earning her Bachelor of Arts degree in psychology, philosophy, and history from St. Joseph's College in Karachi. Nasreen has lived in the United States since 1980.

In addition to working as a professional artist, Haroon has also enjoyed success in designing jewelry, clothes, gardens, and interiors.

Haroon's roots and vision of life provide the essential content of her work. Painting for her is not limited to a certain style, technique, or method, but rather is

an individual mode of her expression, of her religion, spirituality, the soul, and ultimately, life itself. The energy, strength, and balance of her compositions are a direct result of her need to express specific feelings which convey universal truth. Although originally from Pakistan, Haroon has transcended geographical identity to one of a worldwide Muslim culture.

The artist has successfully achieved a dialogue between her work, her roots and the viewer, which provides an excellent opportunity for her to share her culture and beliefs with the world. A self-taught artist, she is also active in the Los Angeles interfaith community, working to promote understanding and cooperation among people of different faiths. Her paintings combine inspiration from her Muslim background and the physical environment and harmony of Southern California.

<http://nasreenharoon.com>



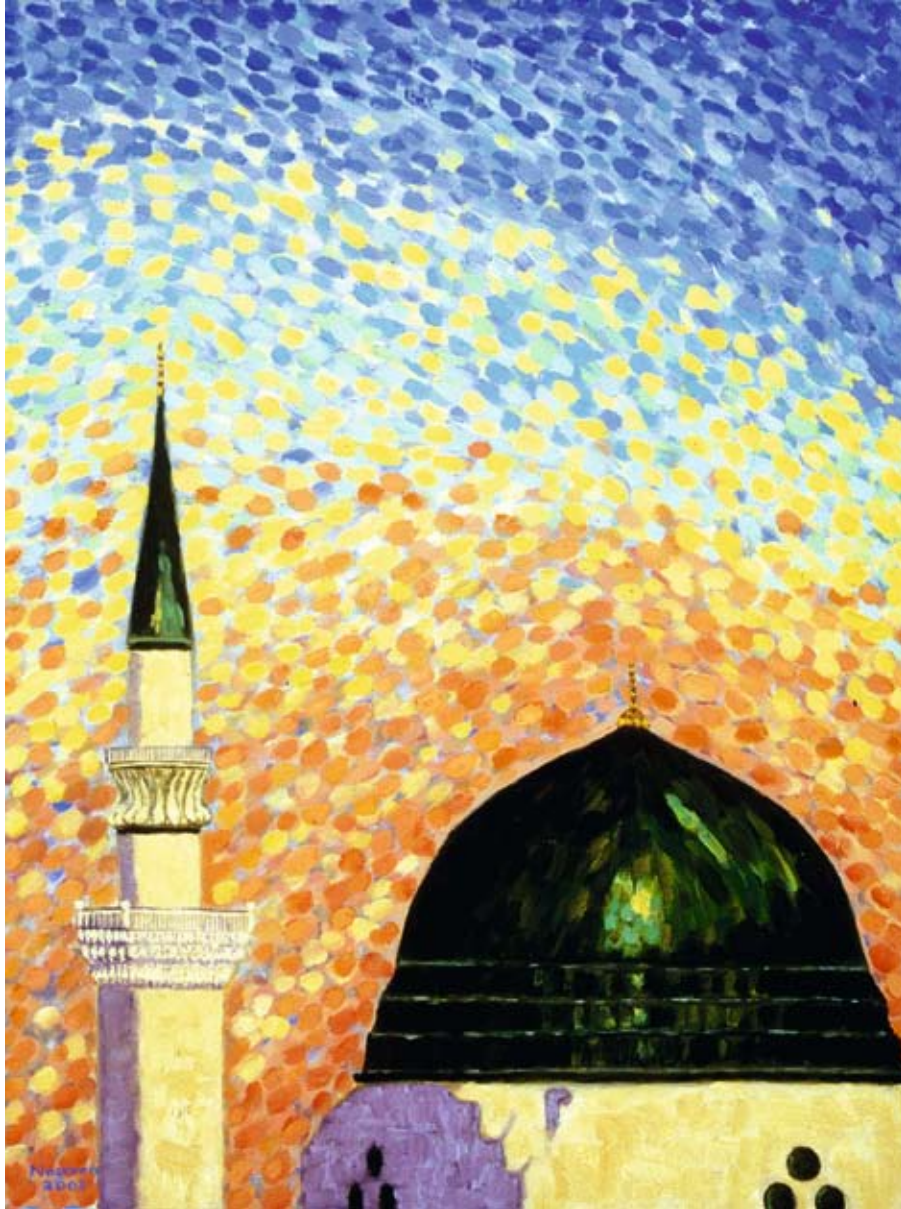
A New Day, 2001

Oil on canvas

36 x 36 in. (91,4 x 91,4 cm)

Courtesy of the artist, Santa Monica, California

Nasreen Haroon



Rainbow Sky, 2001 • Oil on canvas • 24 x 18 in. (61 x 45,7 cm) • Courtesy of Ms. Azmeralda Alfi, Glendale, California

James Joe

born 1953

“My work consists of a contemporary mode, with a figurative or representational theme. My technique is experimental with a strong emphasis on refined draftsmanship.”

Born in Shiprock, New Mexico in 1953, and educated at the University of New Mexico in Albuquerque, James Joe has found technique and the study of art history to be driving forces in the creation of his art. Utilizing these influences, he seeks to bring together Reservation and non-Reservation cultures through his art. His work emits an energetic force that stems from the play between flowing lines of paint and the rigid structure of drawn images. By carefully juxtaposing traditional methods and experimentation, Joe creates images that burst the barriers of time.

Information supplied by The Common Ground, New York, New York



Internal Dialogue, undated • Pencil and acrylic on paper • 20 x 17 in. (50,8 x 43,2 cm)
Courtesy of The Common Ground, New York, New York

Douglas Keats

born 1948



Chimayo, New Mexico, 1984

Photograph • 15 x 12 in. (38,1 x 30,5 cm)

Courtesy of the artist and Ernesto Mayans Gallery,
Santa Fe, New Mexico

“These New Mexico churches are the spiritual center of every village; they serve to unite the ancestral past of all its people. Here, removed from mainstream America, is a view of this country that is unique to New Mexico. There exists a sense of place that only these handmade adobe walls, so delightfully irregular and yet gracefully correct, can inspire. This is a serenity that has not been returned to; rather, it is one that has never been left.”



Los Lentos, New Mexico, 1984 • Photograph • 15 x 12 in. (38,1 x 30,5 cm)
Courtesy of the artist and Ernesto Mayans Gallery, Santa Fe, New Mexico

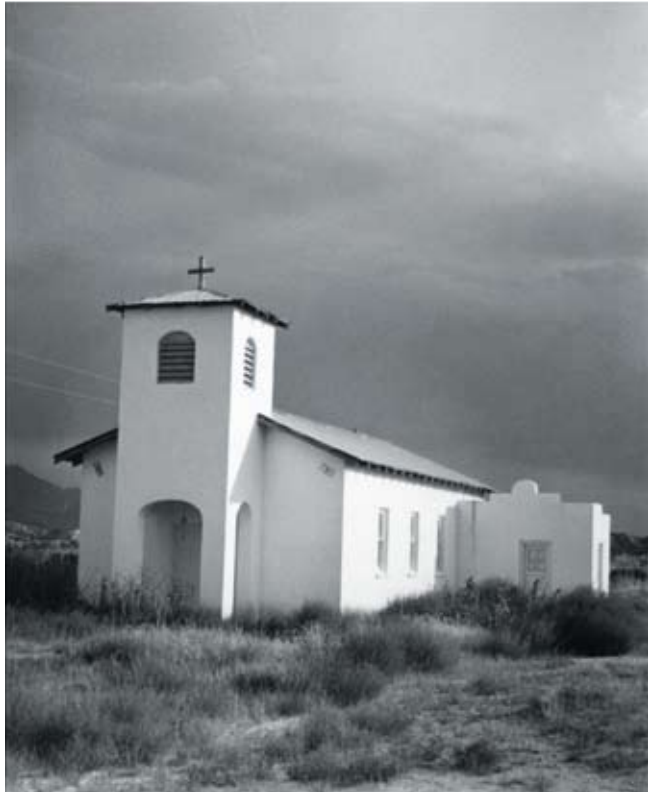
Douglas Keats

Los Palomas, New Mexico, 1984

Photograph

15 x 12 in. (38,1 x 30,5 cm)

Courtesy of the artist and Ernesto Mayans
Gallery, Santa Fe, New Mexico



Las Trampas, New Mexico, 1984

Photograph • 15 x 12 in. (38,1 x 30,5 cm)

Courtesy of the artist and Ernesto Mayans Gallery,
Santa Fe, New Mexico

Bruce LaFountain

born 1961

“I’m a modern Indian, up to date, brand new. My stone art is a gift passed down from warriors past and living,” wrote Bruce LaFountain in his artist statement. Raised on the Chippewa Turtle Mountain Reservation in Belcourt, North Dakota, LaFountain learned about his heritage from his father. As a youth, he made his own dance bustles and danced in powwows. All that time, he was absorbing the symbols and ideas he later utilized in his sculpture.

The shapes LaFountain gives his sculptures evoke a feeling of lightness and movement, a soaring quality. He uses traditional Native American motifs like warriors, feathers, women in shawls, and creatures of earth and sky, but recent work seems to be moving in a more abstract direction. His work has won numerous awards, including an award from the Smithsonian Museum in Washington, D.C. in the Museum of American Indian Division, and First Place Awards such as Best of Class, Best of Division, and First Place Marble in SWAIA (Southwestern Association for Indian Arts) Santa Fe Indian Market. His sculptures are included in numerous public and private collections, including the Eiteljorg Museum of American Indian and Western Art in Indianapolis, Indiana.

<http://www.brucefountain.com>



Woodland Straight Dancer, 1987 • Bronze

30 x 11 ½ x 11 ½ in. (76,2 x 29,2 x 29,2 cm)

Courtesy of The Common Ground, New York, New York

Annie Lee

born 1935

Annie Lee began painting at the ripe old age of ten, winning her first competition during that very year. Her accomplishments continued throughout her teens, culminating in an offer of a four-year scholarship to Northwestern University. Though she declined that scholarship, Lee did return to the study of art at Mundelein College (Chicago, Illinois). She also studied at the American Academy of Art, Chicago, and earned her Master of Education degree from Loyola University.

Lee's art reflects her remarkable ability to observe and draw life as she sees it, combining the elements of humor, satire, and realism to relay those observations to us. As a result, her work has been internationally acclaimed and warmly received by not only African-American culture, but by art lovers everywhere. Her works have been shown in hit TV shows such as *ER* and *A Different World* and in Eddie Murphy's movies *Coming to America* and *Boomerang*. Her trademarks are the animated emotion of the personalities in the artwork and the faces, which are painted without features. This allows collectors to feel the scene and interject their own personalities into the work.

Lee's art depicts life and events that are all part of the human experience with optimism, joy, and tenderness.

<http://www.beautysinternationalmarketplace.com>



Courier Break, undated • Offset lithograph • 10 x 17 in. (25,4 x 43,2 cm) • Courtesy of Gloria Spear, Perth Amboy, New Jersey

Annie Lee



At Ease, undated • Offset lithograph • 16 x 22 in. (40,6 x 55,9 cm) • Courtesy of Gloria Spear, Perth Amboy, New Jersey

Julia Lucinda

Before glass beads were introduced to the Plains Indians by traders, the Sioux had perfected the art of using porcupine quills to decorate their clothes and belongings. The quills were dyed red, bright yellow, light blue, bright orange, light green, and purple. Vegetable dyes were used until about 1880, when traders brought aniline dyes, and colors became brighter and more varied. This quill-work was done on pipe bag fringe, knee bands, bustle ties, and other large objects using the simple wrapping technique. The sewing and weaving methods were used for moccasins, pipes, and feather decorations.

By the late 1880s to 1890s, the Sioux had a style of beading using certain colors and designs that were different from those of any other tribe. There are many techniques involved in making beadwork look like the style of a given tribe.

Not only colors and designs, but the method of beading, are very important. Sioux designs were mostly geometric, with some men's beadwork that represented life around them, including figures, horses, and birds. After the 1890s more intricate triangles and spidery designs were introduced. A careful examination of photographs and actual articles of Sioux beadwork reveals these characteristics: designs are geometric and usually symmetrical; designs cover most of the background; many lines and geometrical figures are held together by a central design; triangles and lines with three-pronged forks are often featured; large expanses of background are broken up with lines and crosses; small squares are added to crosses, lines, and larger squares; and small designs are added to give a finished look to the whole design.

<http://www.matoska.com>



Rosebud Sioux Moccasins,
20th century

Hide, glass beads, cotton fabric, sinew
4 x 11 in. (10,2 x 27,9 cm)

Courtesy of The Common Ground,
New York, New York

Jeanne Moutoussamy-Ashe

born 1951

Born in 1951 in Chicago, Illinois, Jeanne Moutoussamy-Ashe is best known for her street photography, which features the everyday triumphs and defeats of families residing on Daufuskie Island, South Carolina. She received her Bachelor of Fine Arts degree from the Cooper Union for the Advancement of Science and Art in New York City.

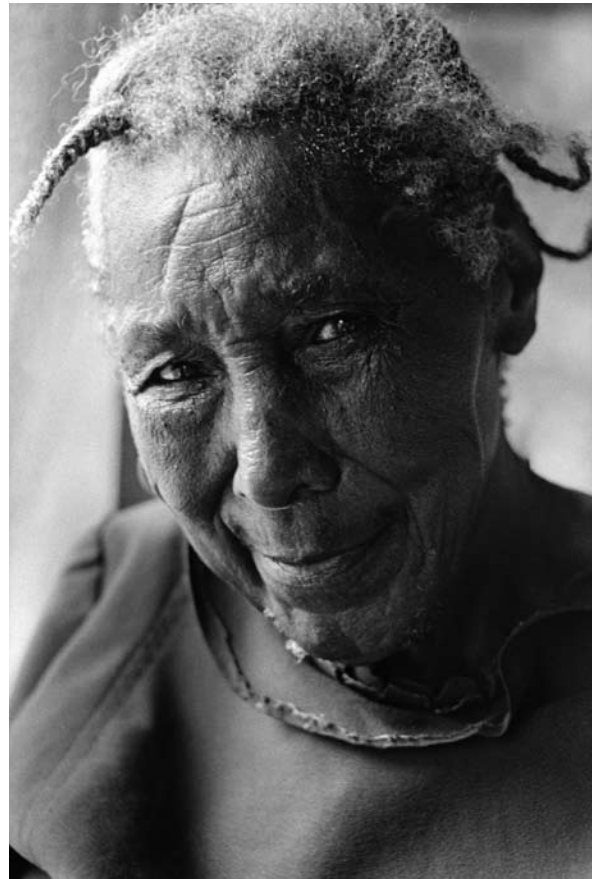


Wedding Cake, undated • Silver gelatin print
20 x 16 in. (50,8 x 40,6 cm)

Courtesy of the artist, New York, New York, with assistance from the Museum for African Art and Merrill Lynch

Her photographs are in many collections including the Akron Art Museum, Ohio; the Houston Museum of Fine Arts, Texas; and the Whitney Museum of American Art, New York City. Moutoussamy-Ashe is also noted for her extensive research, which investigates the lives and photographic work of forgotten black women photographers over the last century. As a result of her research, Moutoussamy-Ashe published *Viewfinders: Black Women Photographers* (New York: Dodd, Mead & Company, 1986).

www.jeannemoutoussamy-ashe.com



Blossum, undated • Silver gelatin print
20 x 16 in. (50,8 x 40,6 cm)

Courtesy of the artist, New York, New York, with assistance from the Museum for African Art and Merrill Lynch

Jeanne Moutoussamy-Ashe



Jake with his Boat Arriving on Daufuskie Shore, undated • Silver gelatin print • 16 x 20 in. (40,6 x 50,8 cm)
Courtesy of the artist, New York, New York, with assistance from the Museum for African Art and Merrill Lynch



Maid of Honor and Bride in Slippers, undated
Silver gelatin print • 20 x 16 in. (50,8 x 40,6 cm)
Courtesy of the artist, New York, New York, with assistance from the Museum for African Art and Merrill Lynch

Jeanne Moutoussamy-Ashe



Miss Bertha, undated • Silver gelatin print • 16 x 20 in. (40,6 x 50,8 cm) • Courtesy of the artist, New York, New York, with assistance from the Museum for African Art and Merrill Lynch



Cousins, undated
Silver gelatin print
16 x 20 in. (40,6 x 50,8 cm)
Courtesy of the artist,
New York, New York,
with assistance from the
Museum for African Art and
Merrill Lynch

Laleda Longfellow Myers

born 1947

“The classic Blues women’s lyrics reflected the injustices they encountered in urban America. They criticized discrimination and sang of the struggles for social change. Being an early feminist voice, many songs decried the male double standard. These women were rebellious and stood tall against discrimination in any form. This quilt is part of a series created to honor their spirit.

The quilt was designed using a basic ‘Log Cabin’ quilt pattern, an obvious reference to the [Harriet Beecher Stowe] classic novel *Uncle Tom’s Cabin*. Two sides of each block are composed of dark tones and two sides are of light tones. When joined they create an encasement that holds each singer. Each light or dark side is configured from seven different fabrics, the ‘7’ being a symbolic, mystical number.

The materials were torn by hand and sewn on my mother’s 1930s sewing machine. Embellishments were hand sewn. The collected black and white images were digitized, altered with the addition of color, and printed on cotton. All the components of this project are cotton, with the exception of miscellaneous adornments.”

Artist’s statement, 2003



Sisters Sing/Blues Women, 2000

Quilted cotton • 47 x 34 ½ in. (119,4 x 87,6 cm)

Courtesy of the artist, Odessa, Florida

Synthia Saint James

born 1949

Internationally recognized, self-taught artist and author Synthia Saint James was born in Los Angeles, California. Her professional career began in New York City in 1969, and her work has been used on the covers of over fifty books, including those by Alice Walker, Terry Mc Millan, Iyanla Vanzant, and Julia Boyd. Since 1990, Saint James has completed commissions for major organizations, corporations,

and individual collectors, including The House of Seagram, The Los Angeles Women's Foundation, UNICEF, and the Girl Scouts of America's 85th Anniversary commemoration. The United States Postal Service commissioned the artist to create the first Kwanzaa Stamp, released in 1997.

St. James is currently serving as a National Ambassador for the Susan G. Komen for the Cure Foundation in Circle of Promise, the program dedicated to re-writing the story on breast cancer in the African American community.

absolutearts.com

The Oromo are an indigenous African ethnic group found in Ethiopia and to a lesser extent, in Kenya and Somalia. They are the largest single ethnic group in Ethiopia, at 32.1% of the population, according to the 1994 census, and today numbering around 25 million.

Oromo Woman, 1991 • Print
24 3/8 x 20 in. (61,9 x 50,8 cm)
Gift of the artist to the ART in Embassies Program, Washington, D.C.



Polly Seliger-Egelson

1928–2005

“I am a Humanist forming images in clay or wax for bronze casting. My last body of work involved women in stress experiencing difficulties in their daily lives. Dorothea Lange’s book, which featured photographs of migrant workers during the Depression, influenced me to depict the faces of women from different cultures from youth to age, a circle of life in female form. I combine differently colored clays to make my sculptures. Some I rub with dry oxides for color before firing. On others I apply stains and paints after firing. Rotten stone is then rubbed on the finished work to give a graying, weathered patina.”



Four Hopi Maidens, Seated, 1985–1989 • Bronze
12 ¾ x 16 ¾ x 1 ⅞ in. (32,4 x 42,5 x 2,9 cm)
Courtesy of David Egelson, Fairfield, Connecticut,
in memory of Polly Seliger-Egelson

Hopi Maiden with Squash-Blossom Whorls, 1985–89 • Bronze • 16 x 7 ½ x 5 in. (40,6 x 19,1 x 12,7 cm)
Courtesy of David Egelson, Fairfield, Connecticut, in memory of Polly Seliger-Egelson

Polly Seliger-Egelson



The Family, 1996 • Bronze • 14 x 12 x 8 in. (35,6 x 30,5 x 20,3 cm) • Courtesy of David Egelson, Fairfield, Connecticut, in memory of Polly Seliger-Egelson



Hopi Woman with Braided Hair, 1985–1989
Bronze
16 ½ x 9 ½ x 5 ½ in. (41,9 x 24,1 x 14 cm)
Courtesy of David Egelson, Fairfield, Connecticut, in memory of Polly Seliger-Egelson

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