



ART IN
EMBASSIES
EXHIBITION
UNITED STATES
EMBASSY GABORONE

JILL GALARNEAU

Harlequin (detail), 2013

Paper, acrylic, gouache, and ink

57 x 47 in. (144.8 x 119.4 cm)

Courtesy of the artist, Brooklyn, New York

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 a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with

over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences 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.

<http://art.state.gov>

INTRODUCTION

I am delighted the U.S. ambassador's residence in Gaborone can share the work of extraordinarily talented young American and Batswana artists. I had a nascent half-formed idea of showcasing art from my home state of Michigan and my new home in Botswana. I wanted the art to be made by young people from inexpensive, accessible "democratic materials". Wood, wire, paper, spray paint. The wonderful Art in Embassies team took that idea and expanded it into this unique exhibition.

I want visitors, especially young artists, to be intrigued and challenged by the works. You don't need a studio or expensive supplies to express your vision. Three of the American artists on display, Jacquelyn Gleisner, Jill Galarneau, and Peter Clause, toured Botswana last year to share that

message and their experience, techniques, and inspiration. Their trip concluded with the creation of a graffiti mural that covers the back wall of the residence painted one glorious afternoon, side by side, with local artists.

My sincere thanks to all the artists who contributed their work and to curator Claire D'Alba and Art in Embassies. I hope you enjoy the art and are, perhaps, moved to create some of your own.

Earl R. Miller

Ambassador of the United States of America

*Gaborone
Republic of Botswana
September 2016*

KETAPELE

Ke motlotlo gore bonno jwa boemedi jwa lefatshe la Amerika mo Botswana bo abelana botswerere jwa badiragatsi ba Batswana le Maamerika. Ke ne ke na le toro ya go supa botswerere jo; go tswa kwa ke tlhologang teng kwa Michigan. Toro ya me e ne e le gore tiro e ya bodiragatsi, e dirwe ke banana ba dirisa dilo tse di mo tikologong ya bone tse di sa tlhokeng madi ape, e bile di phepafatsa tikologo ka go di dirisa. Dikai tsa dilo tse baneng ba di didirisa ke dikgong, matlakala a ditshipi, dipampiri le metako ee tlhobogilweng. Mme bakaulengwe ba me ba ba direlang mo Art in Embassies ba seka ba ntshwabisa. Ba ne ba tsaya mogopolo wame o le nna ke neng ke o nyatsa ba nthusa go rulaganya ditshupo tse di sa tlwaelesegang tse.

Keletso yame ke go re ditshwanthso tse di kgalhise matlho a baeng, bogolo jang banana, ba ba etelang mo ntlong e. Ke ka itumela thata fa e kare ba kgateha bangwe ba gwetlhega go dirisa botsipa jo, kgotsa go feta foo. Badiragatsi

ba Amerika - Jacquelyn Gleisner, Jill Galarneau le Peter Clause, ba ne ba etetse lefatshe la Botswana ngogola go abelana botsipa le bokgoni jwa bone. Loeto lwa bone, le ne la fela ka makgabisa a ba neng ba a kopanetse le bataki bamo gae mo Botswana. Botaki jo, bo dirilwe mo lebotaneng kwa morago mo lwapeng lame.

Ke leboga bataki botlhe ba ba neng ba kopanetse tiro e, ga mmogo le morotloetsi wa tiro e ntle e, Claire D'Alba le ba lekoko la gagwe kwa Art in Embassies. Ke solofela fa le tlaa itumelela ditshwantsho tse; lo bo lo gwetlhega go itirela tsa lona.

Earl R. Miller

Moemedi wa Lefatshe la Amerika mo Botswana

*Gaborone
Lehatshe la Botswana
Lwetsi, 2016*

JASON E. CARTER

(1976, Detroit, Michigan)

In the 1930s, Frank Lloyd Wright reassessed the design of the American home, leading him to create the Usonian house. Although Wright was trimming the fat in the design, he kept the fireplace as a functional and structural part of the home. This was at a time when the fireplace's role in the day-to-day was supplanted by other technologies for heat. The fireplace for Wright was the geometric, spiritual, and symbolic focal point of the house, despite its no longer having an essential function for the home. In fact, the word focus, in its Latin origin, means fireplace or hearth. Wright's philosophy on the hearth is the catalyst for #UsonianFocus. In entering the digital age we have begun to replace that idea of the fireplace with digital screens. We gather in isolation around the glow of a screen and meet up communally in

a virtual space. Our environments now flicker with a digital glow, and, in this obsession in our culture with screens, we have entered into a new age of light. The paintings for this project are based on interior photographs taken at Frank Lloyd Wright's Affleck House, located in Bloomfield Hills, Michigan, and owned by Lawrence Technological University in Southfield, Michigan. Digital light sources, such as a tablet or laptop, were the only light used to light the home, while keeping a main focus on the fireplace. Wright's architectural philosophy of the Usonian provides the direction of the discussion in the paintings, and possibly brings insight in to our own living spaces and digital lives.

www.jecart.com

Domestic #10, 2013

Oil on canvas, 32 3/8 x 44 1/4 in. (82.2 x 112.4 cm)

Courtesy of the artist, Los Angeles, California



PETER CLOUSE

(1984, Grand Rapids, Michigan)

"There is a marked complexity and sophistication of development in which my work has evolved from strictly two-dimensional hangings to the three-dimensional installations of spatial experiences. The tapestry wire-weavings hang with a colossal and monumental aspect. There exists a strenuous physicality to my process of making – it's rough on the body, it connects and commits me to making.

As a craftsman, I embrace the process for that love of process. Weaving is a captivating combination of linear two-dimensionality and volumetric three-dimensionality. I construct linear threads and manipulate the plane of the textile into relief-like structures and spaces."

www.peterclouse.com



Swivel, 2014
Woven electronic wires
42 x 52 x 3 in.
(106.7 x 132.1 x 7.6 cm)
Courtesy of the artist,
Royal Oak, Michigan

JOEY COCCIARDI

(1986, Altoona, Pennsylvania)

Joey Cocciardi is an interdisciplinary artist working in painting, sculpture, and photographic documentation. While his work is deeply rooted in a history of painting, he has developed a multifaceted practice that allows for a more direct use of the landscape within the work. Cocciardi received his Master of Fine Arts degree from Cranbrook Academy of Art, Bloomfield Hills, Michigan, in

2012. In 2013 he was awarded the Emerging Artist Fellowship at Anderson Ranch Arts Center in Snowmass Valley, Colorado. He is currently based in both the Hudson Valley and Brooklyn, both in New York.

www.joeycocciardi.com

Point of Disorientation (Documentation), 2012

Digital print, 42 x 42 in. (106.7 x 106.7 cm)

Courtesy of the artist, Brooklyn, New York



JOHN DEMPSEY

(1950, Detroit, Michigan)

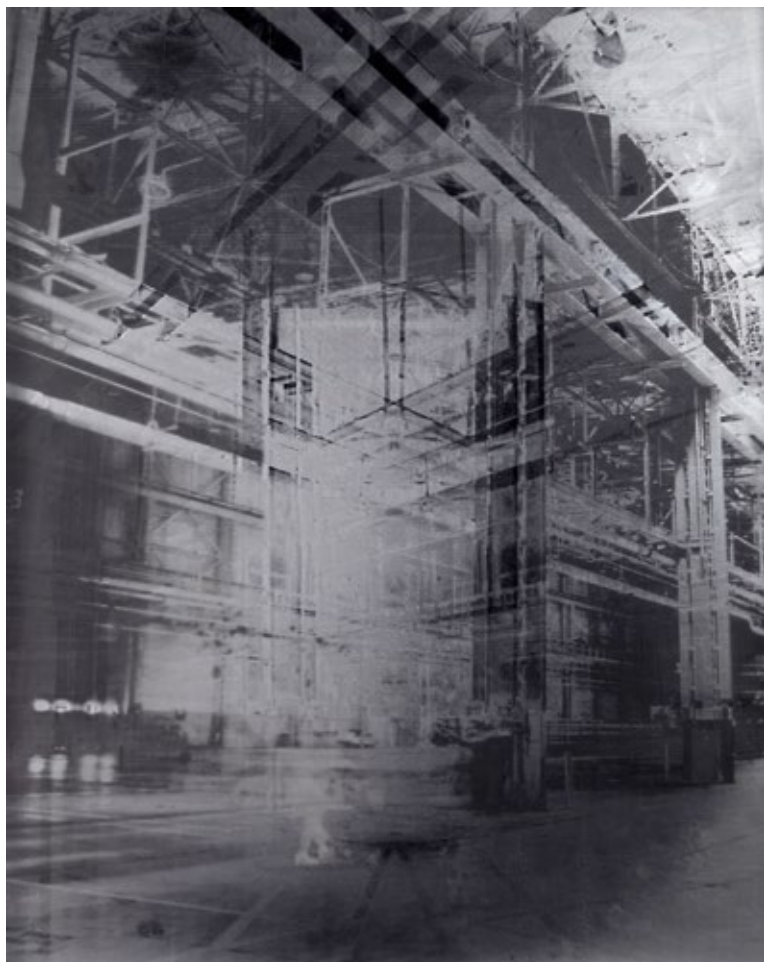
"The Last Walk Out is one piece from a series of work that chronicles the industrial factory work places in southeastern Michigan. The images used in this piece come from an open house that took place at the General Motors Craft Centre facility in Lansing, Michigan, marking the closing of that plant. The facility was built in 1919 as a foundry and was initially designed by Albert Kahn. It had been remodeled and expanded a number of times over the years.

Prior to its closing in 2006 it had assembled high quality vehicles such as the Buick Reatta, the Cadillac Cavalier and Pontiac Sunfire as well as GM's controversial electric car, EV-1."

–John Dempsey

John Dempsey was born in Detroit, Michigan and has maintained a studio in downtown Flint, Michigan, for more than twenty years. He is a professor of art at Mott Community College, Flint.

The Last Walk Out #2, General Motors Craft Centre, 2012
Laser cut, mirrored Plexiglas, 21 x 17 in. (53.3 x 43.2 cm)
Courtesy of the artist, Flint, Michigan



JILL GALARNEAU

(1988, Minneapolis, Minnesota)

"The frisson between the visual and the verbal fuels my work. My eyes feast on the world. Flooded with light and color they respond intuitively and emotionally with desire and repulsion. My brain is a twenty-four-hour newscaster narrating, interpreting, reporting, and creating significance from this footage. My drawings each begin with a snippet from this reportage, maybe just a word: leaf, carrot, cream-sicle, intertwine. Just as poets use language abstractly yet evocatively, my work is descriptive of reality. But what is being described is totally beside the point. The grappling and fumbling to convey, the invention of visual vocabulary

and grammar, the unknown outcomes and their surprising resonances all supersede the original trigger word and become the crux of my work."

—Jill Galarneau

Jill Galarneau holds a Master of Fine Arts degree from the Cranbrook Academy of Art, Bloomfield Hills, Michigan, and a Bachelor of Arts degree from the Rhode Island School of Design in Providence. She lives and works in Brooklyn, New York.

www.jillgalarneau.com

Harlequin, 2013

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Courtesy of the artist, Brooklyn, New York



JACQUELYN GLEISNER

(1984, Buffalo, New York)

"If I could make a painting without an ending, I would. As physical objects, paintings have restrictions, so I seek internal structures that do not. Patterns set in repeat, executed on a large scale, imply the infinite in my work.

Since 2014, I have been developing a series of scrolls, usually thirty feet in length, based on patterns that mimic weavings and other forms of handiwork. The scrolls represent a harmony of opposites, a union of aesthetic traditions rooted in both craft and fine art contexts. Explicitly created on paper, a material structure that is accessible yet fragile, these scrolls are photographed in natural and constructed environments. Inside a parking garage or on a bed of snow, the scrolls become interwoven in a community and a specific setting, presenting alternative narratives about how paintings exist in this world."

– Jacquelyn Gleisner

Jacquelyn Gleisner began studying fine art and art history at Boston University (Massachusetts) in 2002. There, she was classically trained in drawing, painting, and sculpture. She continued her investigation of pattern-based abstraction at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, and received a Master of Fine Arts degree from the painting department in 2010. The same year she was awarded a Fulbright Grant and a position as a visiting researcher at Aalto University in Helsinki, Finland.

Gleisner currently teaches at the New Hampshire Institute of Art, Manchester, and Framingham State University, Massachusetts.



Scroll VII (detail), 2015. Watercolor, gouache, and acrylic paint on paper, 36 x 180 in. (91.4 x 457.2 cm)
Courtesy of the artist, Manchester, New Hampshire

ANN GOLLIFER

(1960, Guyana)

"I am a painter and printmaker. I draw on photography, music, dance and literature for my work which is inspired by the human condition; history, identity, both personal and collective."

—Ann Gollifer

Ann Gollifer is a permanent resident of Botswana. She has lived and worked in Gaborone since 1985. Born in British Guiana (Guyana) in 1960, she has an English father and an Amerindian mother. In 1983, she graduated from Edinburgh University with a Master of Arts degree in the history of art. An artist member of the Thapong Visual Art Centre, Gaborone, Gollifer was part of the executive committee responsible for the building of the center.

Left picture:
AFRICA 54-1, 2013

Acrylic on canvas
78 ¾ x 78 ¾ in. (200 x 200 cm)
Courtesy of the artist, Gaborone

Right picture:
AFRICA 54-3, 2013

Acrylic on canvas
78 ¾ x 78 ¾ in. (200 x 200 cm)
Courtesy of the artist, Gaborone





KATY LLOYD

(1988, Detroit, Michigan)

Katy Lloyd earned her Master of Fine Arts degree from the Cranbrook Academy of Art (Bloomfield Hills, Michigan) and her Bachelor of Fine Arts degree from the Maryland Institute College of Art (Baltimore). Her work has been published in *Studio Visit* magazine and shown at Butter Projects, Farmington Hills, Michigan; Mercedes-Benz Financial Service, Farmington Hills; and the Cranbrook Museum of Art.

Untitled (pinkdouble), 2015

Acrylic and spray paint skin
23 ¾ x 36 in. (60.3 x 91.4 cm)

Courtesy of the artist, Pontiac, Michigan





CRAIG MERCHANT

(1986)

Craig Merchant currently resides in Grand Rapids, Michigan. He received a fine arts degree from the University of Michigan (Ann Arbor) in 2010, where he studied everything from printmaking to sculpture. Merchant mainly exhibits in galleries throughout the state of Michigan.

In 2015, Merchant received recognition for his time-based artwork and was a finalist in ArtPrize, the world's largest art competition. Growing up in a secluded wooded environment, he learned early in his life that all creatures play an important role. It is no surprise that these early encounters are reflected in his artwork. He often uses subjective colors and a distortion of scale to present elements from nature in a new and unique way.

www.craigrhyan.com



Bubbles, 2015
Resin, 26 x 50 x 4 in.
(66 x 127 x 10.2 cm)
Courtesy of the artist,
Wyoming, Michigan





<http://art.state.gov>

Published by Art in Embassies
U.S. Department of State, Washington, D.C.
September 2016

Acknowledgments

Washington, D.C.

Claire D'Alba, Curator
Jonathan Arbolino, Registrar
Sally Mansfield, Editor
Victoria See, Assistant Editor
Tabitha Brackens, Publications Project Coordinator
Amanda Brooks, Imaging Manager and Photographer

Gaborone

Amanda Jacobsen, Public Affairs Officer
Elena Andreotti, Deputy Public Affairs Officer
Douglas Seremane, Photographer
Thapong Visual Arts Center

Vienna

Nathalie Mayer, Graphic Design

