



United States Embassy N'Djamena

ART IN EMBASSIES PROGRAM

Cover:
Mary Kocol
Spring Tree, Providence, Rhode Island, 2003
Photograph
28 x 28 in. (71,1 x 71,1 cm)

Introduction

Welcome to the Residence of the United States Ambassador in N'Djamena. I am delighted to invite you to enjoy this exhibition of work by American artists curated by the U.S. Department of State's ART in Embassies Program.

When I arrived in Chad I was struck by the stark beauty of the arid landscape I saw all around me. But I also missed the woodlands and estuaries of America's Atlantic seaboard that I know so well.

In the ensuing months I came to appreciate the value attached to water and trees in Chad. I have felt the water gushing from the artesian wells in Faya. I have been moved by the generosity of the people along the border with Sudan, as they share their parched habitat with the refugees from Darfur. I have witnessed how the farmers and herders draw sustenance from the greener lands around Moundou and Sarh in southern Chad. I have rested in quiet fishing villages along the shores of Lake Chad and the banks of the Chari River. I have been awed by the wildlife gathered around the water holes in Zakouma. I have visited the many wells and tree nurseries that communities throughout Chad have developed with assistance from the American people. And I have enjoyed living under the shade trees of this Residence, near where the waters of the Chari and Logone Rivers come together.

Water and trees are cherished as sources of life throughout Chad. This exhibition captures images of water and trees that bring back memories of home to me. But these scenes from the American landscape also depict symbols that resonate deeply in this country. I hope they stir in all of us an appreciation of the land that sustains us.

I want to express my gratitude to the many artists who generously lent their work to be put on display here. And a special thanks to Camille Benton, a curator with the ART in Embassies Program, for all she has done to pull this exhibition together.

The name of N'Djamena, the capital city of Chad, can be variously translated as "place of rest" or "place of shade trees." As you contemplate the shade trees featured in these landscapes, may they fill you with a sense of peace and repose.

Welcome!

Ambassador Marc M. Wall

N'Djamena, March 2005

Introduction

J'aimerais avant tout vous souhaiter la bienvenue à la résidence de l'Ambassade des Etats-Unis à N'Djaména. Je suis ravi de vous inviter à apprécier l'exposition des œuvres d'art réalisés par des artistes américains et conservés par le Département d'Etat pour le Programme d'Art aux Ambassades.

Depuis mon arrivée au Tchad, j'ai été frappé par la beauté austère du paysage aride qui m'entourne. Mais, en même temps, j'ai aussi constaté en moi la nostalgie d'un paysage arborisé et estuaire au bord de l'Atlantique américain que je connais bien.

Quelques mois passés après mon arrivée, j'ai commencé à apprécier les valeurs attachées aux eaux et aux arbres ici au Tchad. J'ai senti l'eau jaillissante des puits artésiens de Faya. J'ai été touché par la générosité des populations vivant le long de la frontière soudanaise, voyant comment ils partagent leurs habitats desséchés avec les réfugiés venant du Soudan. J'ai été témoin de la façon dont les cultivateurs et les bergers subsistent de la terre verdoyante de Moundou et de Sarh dans le sud du Tchad. Je me suis reposé dans la tranquillité qu'offrent les villages des pêcheurs qui bordent le lac Tchad et le fleuve Chari. J'ai été impressionné par la faune attroupée autour des points d'eau du parc de Zakouma. J'ai visité à travers le Tchad de nombreux puits et des pépinières que les communautés ont réalisé grâce à l'assistance du peuple américain. J'aime vivre sous les ombres des arbres de cette résidence au bord du confluent des fleuves Chari et Logone.

L'eau et les arbres sont une source fondamentale de vie partout au Tchad. Cette exposition à travers les images des eaux et des arbres me rappelle les souvenirs de chez moi. Ces scènes du paysage américain, représentent les symboles qui résonnent de façon aussi puissante jusqu'au fond de ce pays. J'espère que ces images vont stimuler en nous une appréciation pour la terre qui nous soutient.

Je voudrais exprimer ma reconnaissance à tous les artistes qui ont prêté avec générosité leurs œuvres dans le cadre de l'exposition d'aujourd'hui. Je salue spécialement Camille Benton, une conservatrice du Département d'Etat au Programme d'Art aux Ambassades pour tous ses efforts en vue de la réalisation de cette exposition.

Le nom de la capitale du Tchad, N'Djaména, souvent traduit comme «lieu de repos» peut aussi être traduit comme «place des arbres ombragés.» Pendant que vous contemplez ces arbres ombragés qui figurent sur ces paysages, qu'ils vous remplissent aussi d'un sens de paix et de repos.

Soyez les bienvenus.

Ambassadeur Marc M. Wall

تقديم

أهلاً ومرحباً بكم في مقرّ سفارة الولايات المتحدة الأمريكية في انجمينا. أنا مسرور جداً بأن أدعوكم لتستمعوا بهذا المعرض للفنانين الأمريكيين الذي ترعاه وزارة الخارجية الأمريكية قسم الفن في برنامج السفارات.

عندما وصلت إلى تشاد أدهشني الجمال المطلق للمنظر الريفي القاحل من حولي ولكني أيضاً افنتقدت الغابات ومصبات الأنهر الأمريكية على ساحل الأطلسي التي أعرفها جيداً.

في الأشهر التي تلت مجيئي أصبحت أدرك قيمة المياه والأشجار في تشاد. تحسست المياه المتدفقة من الآبار الارتوازية في فايا. كنت أتحرّك على امتداد الحدود مع السودان وكان كرم الناس كمشاركتهم بيئتهم الجافة مع اللاجئين من إقليم دار فور. أنا أشهد كيف أن المزارعين والرعاة يحصلون على الطعام في المناطق الخضراء حول مندو وسار بجنوبي تشاد. وقد توقفت عند قرى صيد السمك الهادئة على امتداد شواطئ بحيرة تشاد وضفاف نهر الشاري. وقد أفرغني مشهد الحيوانات البرية متجمعة حول برك المياه في زاكوما. وقد زرت الآبار العديدة ومشاتل الأشجار تلك المراكز والتجمعات طورت بمساعدة الشعب الأمريكي. وقد استمتعت بالعيش تحت ظل أشجار هذا المقرّ، قريباً من/حيث أن مياه نهر الشاري واللجون تلتقي معاً.

تُعزّ المياه والأشجار كمصدر للحياة في كافة تشاد. إنّ معرض هذه المفاهيم الخلاصة للمياه وللأشجار يُعيد إليّ ذكريات عن وطني. لكن هذه المناظر من الريف الأمريكي أيضاً تصور رموزاً ترنّ بشدة في هذا البلد. أتمني أن تحرك فينا جميعاً تقدير البلد الذي يدعمننا.

أريد أن أعبّر عن عرفاني بالجميل للعديد من الفنانين أعطوا بسخاء عملهم ليُعرض هنا، والشكر خاصة لكاميل بانتون (Camille Benton) أمين المتحف بقسم الفنون في برنامج السفارات، لكل ما قامت به لجعل فكرة هذا المعرض واقعا.

أنّ اسم انجمينا، عاصمة تشاد، يمكن أن تترجم بشكل مختلف مثلاً "مكان الرّاحة" أو "مكان ظل الأشجار". عندما تتأملون ظل الأشجار في هذه المناظر الريفية، قد يشعركم بإحساس الأمن والهدوء. أهلاً ومرحباً بكم !

The ART in Embassies Program

The ART in Embassies Program is a unique blend of art, diplomacy, politics, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for ART to achieve its mission: to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, this visual diplomacy initiative has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by United States 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, silently yet persuasively 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 glass sculpture. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collectors. 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 global effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide, and hyperlinks with artists and lenders.

Le programme ART dans l'ambassade

Le programme ART dans l'Ambassade est un “mariage” exceptionnel entre l'art et la diplomatie, l'art et la politique, l'art et la culture. Quelque soient (peu importe) la discipline, le style ou le sujet, l'art dépasse les frontières du langage et se donne les moyens pour remplir sa mission, qui vise à promouvoir le dialogue à travers le langage universel de l'art. C'est ce langage qui mène au respect et à la compréhension mutuelle entre les cultures diverses.

Modestement conçue en 1964, cette initiative à vision diplomatique s'est développée en programme élaboré, qui organise les expositions de plus de 3,500 oeuvres de version originale, prêtées par les citoyens américains. Ces oeuvres sont exposées dans les salles publiques de quelques 180 ambassades et missions diplomatiques à travers le monde. Ces expositions, de différents thèmes, reflète d'une manière discrète mais convaincante, l'un des principes les plus essentiels de la démocratie: liberté d'expression. L'art, source de fierté pour les ambassadeurs américains, les a aidés à réaliser les projets d'éducation, de culture, de commerce, et de diplomatie envers les pays hôtes.

Les oeuvres d'art exposées incluent une grande variété de disciplines et de styles, allant de portraits du 18e siècle colonial à la sculpture sur verre contemporaine. On peut les exposer grâce à la générosité des prêteurs comme musées américains, galeries, artistes, institutions, compagnies and collecteurs privés. En visitant les expositions, des milliers d'invités aux résidences des ambassades chaque année, ont eu l'opportunité de connaître notre nation- son histoire, sa coutume, ses valeurs et ses aspirations- à travers la toute première expérience des traits universels de communication qu'est l'art.

Le programme ART dans l'ambassade est fier de son effort considérable de présenter les réalisations artistiques des gens des Etats-Unis. Vous êtes invités à visiter le site de l'ART, <http://aiep.state.gov>, qui montre, en version on-line, toutes les expositions dans le monde, et les liens hypertexte avec les artistes et les prêteurs.

برنامج الفن بالسفارات

برنامج الفن بالسفارات هو مزيج من الفن والدبلوماسية، والسياسة والثقافة. وبغض النظر عن الوسيلة أو الأسلوب أو الموضوع، فإن الفن يتسامى فوق عوائق اللغة ويوفر الوسائل لهذا البرنامج الطموح لتحقيق مهامه السامية: ألا وهي تطوير لغة الحوار عبر مختلف أصناف الفنون الدولية من شأنها أن تؤدي إلى احترام وتفاهم متبادلين بين مختلف الثقافات. وقد تم إرساء هذا البرنامج سنة ١٩٦٤ وكان عبارة عن مبادرة لدبلوماسية مرئية تطورت لتصبح برنامجا متطورا يضم معارض فنية، يعمل على عرض أكثر من ٣٥٠٠ عملا فنيا أصيلا من طرف فنانيين أمريكيين. ويتم عرض هذه الأعمال الفنية في

قاعات مفتوحة أمام الجمهور من داخل ١٨٠ إقامة للسفراء وبعثات دبلوماسية أمريكية عبر مختلف بلدان العالم. وتمثل هذه المعارض، بتنوع المواضيع المعروضة، شكلا ومضمونا، أحد أهم مبادئ ديمقراطيتنا: ألا وهي حرية التعبير. يعتبر الفن مصدرا هائلا للافتخار بالنسبة للسفراء الأمريكيين، بحيث يقدم لهم المساعدة للتواصل متعدد الأطراف مع أهالي البلد المضيف، بما فيهم الأكاديميين، ورجال الثقافة، ورجال الأعمال وكذا ممثلي البعثات الدبلوماسية.

الأعمال الفنية التي تعرض من خلال هذا البرنامج تضم مختلف الوسائل والأساليب، تمتد من الأعمال الفنية بالقرن الثامن عشر إلى أعمال النحت المعاصر على الزجاج. ويتم استعارة هذه الأعمال الفنية من خلال سخاء بعض المصادر التي تضم المتاحف الأمريكية، والأروقة الفنية، والفنانين والمؤسسات والشركات وبعض الهواة الخواص. ومن خلال مشاهدة هذه المعارض، آلاف الزوار الذين يزورون مقر إقامات السفراء الأمريكيين كل سنة، تتاح لهم الفرصة للتعرف على أمتنا، وتاريخها، وعاداتها، وقيمها وكذا تطلعاتها، وذلك عبر الخطوط الدولية للتواصل التي ينسجها الفن بيننا جميعا.

إن برنامج الفن بالسفارات فخور ببذل هذا المجهود الدولي لتقديم الإنجازات الفنية لشعب الولايات المتحدة الأمريكية. إننا ندعوكم لزيارة موقعنا برنامج الفن على العنوان التالي: <http://aiep.state.gov> الذي يعطيكم فرصة للإطلاع عبر شبكة الانترنت على جميع المعارض الفنية عبر العالم وبالتالي يقدم لكم بعض المواقع المهمة لبعض الفنانين والمؤسسات المرتبطة بالفن.

Christopher O'Neal Burch

born 1957

Christopher Burch is an artist living in Lynchburg, Virginia, who grew up with art and has actively pursued oil painting as a primary artistic medium for over twenty years. Burch is currently best known for painting large expansive works in which his respect for abstraction is expressed in the skies and waters of his landscapes. His paintings open up into seemingly endless horizons where the timelessness of the earth and sky are melded into a unified, formal composition. Some of his most common subjects are the Outer Banks of North Carolina; Jamestown, Virginia; and the endlessly scenic Virginia countryside.

Burch says, "In my paintings I seek to create a sense of place where the natural world around is brought into the interior space. I aim to create works that can serve as a focal point for the interior, and when needed, can recede into the backdrop of daily living. Therefore, the size, scale and openness of my original works are important to achieve the end effect." Speaking of what his work conveys, Burch continues, "The images that I produce impact viewers on at least two levels of appreciation and/or experience: nature and history. In regard to nature, my work is primarily about how light, air and earth interact in the natural world and about how the combined effect of these elements, as they exist in simply beautiful places, can bring about a profound experience of wonder and awe. In regard to history, my work is also about how natural elements interact with awareness of place and its associated historical meaning. This aspect of my work lends a great deal of variability in depth of experience for viewers. Although for some, the historical meaning of a particular place may not be in reach at first viewing, it is certainly not out of reach."



River Cloud, 2004

Oil on canvas

48 x 60 in. (121,9 x 152,4 cm)

Courtesy of the artist, Lynchburg, Virginia

Christopher O'Neal Burch

Eileen Doughty

born 1958

“The tactile nature of quilts is explored and celebrated in my art. My specialty is landscape design, often incorporating contemporary fabric manipulation methods with a variety of nontraditional materials. Details are added with “thread painting” and surface design techniques such as dyeing, painting, discharging, and stamping. A favorite theme of mine is people’s positive and negative interactions with their environment.

I founded Doughty Designs in 1991 and have been creating commissioned work ever since. In 2001 I founded Q&A Quilt Art, a regional group formed to share, critique, promote, and exhibit art in the form of nontraditional quilts. Since 2002 I have been the co-representative for Virginia, North Carolina, and South Carolina for Studio Art Quilts Associates, an international nonprofit organization. I have taught and lectured on various aspects of quilting at several venues in Virginia, Maryland, and Washington, D.C.”



Oatlands: Front Yard, 2001

Cotton fabric, cotton batting; machine pieced, appliquéd and quilted; thread painting, and fabric ink pen
21 x 25 in. (53,3 x 63,5 cm)

Courtesy of the artist, Vienna, Virginia

Eileen Doughty

Madeline fairbanks

born 1975

Born in Minneapolis, Minnesota, in 1975, Madeline Fairbanks holds a Bachelor's degree in art and art history from Skidmore College, New York, and received a Master of Fine Arts degree in visual studies from the Minneapolis College of Art and Design in 2000. Fairbanks participated in a year-long study abroad program in Paris, where she studied at Spéos Photographie Internationale and apprenticed with American photographer Terry Pollock. Her Master's thesis work included a series titled *Geographies of Home*, a visual essay about place. She has exhibited in Minnesota at MCAD, Calhoun Square, the Soap Factory Gallery, L'Alliance Française, and her work has been included in a Walker Art Center film in Minneapolis. Fairbanks currently lives in Washington, D.C., where she works as a photographer and designer.

Fairbanks was raised in the small town of Ely, Minnesota, on the edge of the Boundary Waters Canoe Area Wilderness. Her work often recalls the remote landscapes and powerful natural elements that shaped her experiences and sensibilities. Fairbanks focuses on sacred and historically significant sites to tell new and revised narratives that push beyond the representational to show highly personal interpretations of place.



Untitled (Mississippi Headwaters, Minnesota), 2000

Chromogenic print face-mounted to Plexiglas

20 x 24 in. (50,8 x 61 cm)

Courtesy of the artist, Washington, D.C.

Madeline fairbanks

Rena Bass forman

Rena Bass Forman earned a Bachelor of Arts degree in art history in 1975 from Hofstra University, Long Island, New York, and studied arts administration at Rutgers University, New Jersey (1979). She has had numerous solo exhibitions including shows at Winston Wächter Fine Art, New York (2002, 1999, 1997), and Bonni Benrubi Gallery, New York (2002, 2000, 1998). She has participated in many group exhibitions, and her work is in several collections including those of Citicorp and Goldman Sachs, New York City; the Cleveland Museum of Art, Ohio; and the Henry Museum, Seattle, Washington.



Niagra #3A, 2002

Toned gelatin silver print, edition of 7

38 x 38 in. (96,5 x 96,5 cm)

Courtesy of the artist and Winston Wächter Fine Art, New York, New York

Rena Bass forman

Michele Harvey

born 1954

“Painting in the fog is as close to painting nothing as possible. I am most intrigued by the unseen, by the suggested, the half seen, the forgotten. Fog is the perfect vehicle, like night, it holds endless possibilities.

Oil paint is the perfect medium, because it has a versatile, forgiving, and tactile surface. Layers of paint, the ensuing ‘pentimento,’ create a skin of visited ideas and half seen experiments. A ‘finished’ oil painting comes with its own history embedded in the paint. Like fog, it keeps its secrets.

To me, art is more about what is not revealed than what is. Negative space is as important as positive. Landscape should not be a passive genre, but an engaging one. A door to the mysterious.”



Delayed, 2001

Oil on linen

30 x 50 in. (76,2 x 127 cm)

Courtesy of the artist and Katharina Rich Perlow Gallery, New York, New York

Michele Harvey

Alex Katz

born 1927

Alex Katz was born in New York City on July 24, 1927. From 1946 to 1949 he studied at the Cooper Union School of Art in New York, and then, from 1949 to 1950, at the Skowhegan School of Painting and Sculpture in Maine. His work has been the subject of nearly 200 solo exhibitions internationally since 1954, including a 1986 Whitney Museum of American Art retrospective. In 1994 The Cooper Union endowed the Alex Katz Visiting Chair in Painting, and in 2000, honored the artist with its “Artist of the City” award. The Paul J. Schupf Wing for the Art of Alex Katz at the Colby College Museum of Art in Waterville, Maine, makes the Colby museum one of the few in the United States with a wing devoted solely to the work of a living artist. Katz currently lives and works in New York.

Not Illustrated
Swamp Maple I, undated
Graphic
49 x 33 ¾ in. (124,5 x 85,7 cm)
Gift of Brooke and Carolyn Alexander
to the ART in Embassies Program,
Washington, D.C.

Not illustrated
Swamp Maple II, undated
Graphic
49 x 33 ¾ in. (124,5 x 85,7 cm)
Gift of Brooke and Carolyn Alexander
to the ART in Embassies Program,
Washington, D.C.

Mary Kocol

born 1962

Mary Kocol is a fine art photographer. Her photographs are in the collections of the New York Museum of Modern Art, New York City; the Museum of Fine Arts Boston, Massachusetts; the San Francisco Museum of Modern Art, California; the Victoria and Albert Museum, London; and others. Her work has been published in *DoubleTake Magazine*, *The New York Times Magazine*, *Aperture*, and *Camera and Darkroom*. In 1993, she received the Guggenheim Fellowship for photography.

The three photographs in this exhibition were shot using prepackaged plastic “toy” cameras. “The fact that these cheap, plastic cameras could take pictures at all became my primary motivation for using them,” Kocol says. “Despite the technical problems with light leaks, uneven picture borders and lack of sharpness, these cameras remain an entertaining way to photograph.”

Quoted in *Visual Arts* by Joanne Silver: “Mary Kocol’s Toys are Hardly Playthings.” *Boston Herald*, Friday, May 16, 1997.



Spring Tree, Providence, Rhode Island, 2003

Photograph

28 x 28 in. (71,1 x 71,1 cm)

Courtesy of the artist, Somerville, Massachusetts



Cherry Blossoms, Brooklyn Botanic Garden, 2000

Photograph

28 x 28 in. (71,1 x 71,1 cm)

Courtesy of the artist, Somerville, Massachusetts

Mary Kocol



Spring, Central Park, 2000

Photograph

28 x 28 in. (71,1 x 71,1 cm)

Courtesy of the artist, Somerville, Massachusetts

Mary Kocol

Judith Miller

In the 1970s Judith Miller was involved in creating photographically based conceptual art. She was in the 1975 Whitney Biennial (Whitney Museum of American Art, New York City), and her work was purchased for the Museum's permanent collection. In the intervening years, she has withdrawn from photography to focus on realist painting.

Miller's paintings are keenly felt landscape. The site is closely studied, the details meticulous, the marks lyrical yet formally controlled. The images are infused with the artist's delicate aesthetic and touch. Miller works very slowly, her handling of the space, location, light, its colors, and details are done with a great deal of thought. It is as if her psyche blends with her subject to calm the extraneous, leaving us with a visual truth.

<http://www.cherylpelavin.com>



The Botanist's White Lizard, 1985
Oil on panel
18 x 20 in. (45,7 x 50,8 cm)
Courtesy of the artist and Cheryl Pelavin Fine Art,
New York, New York



Sunfish, 1985
Oil on panel
24 x 30 in. (61 x 76,2 cm)
Courtesy of the artist and Cheryl Pelavin Fine Art,
New York, New York

Judith Miller

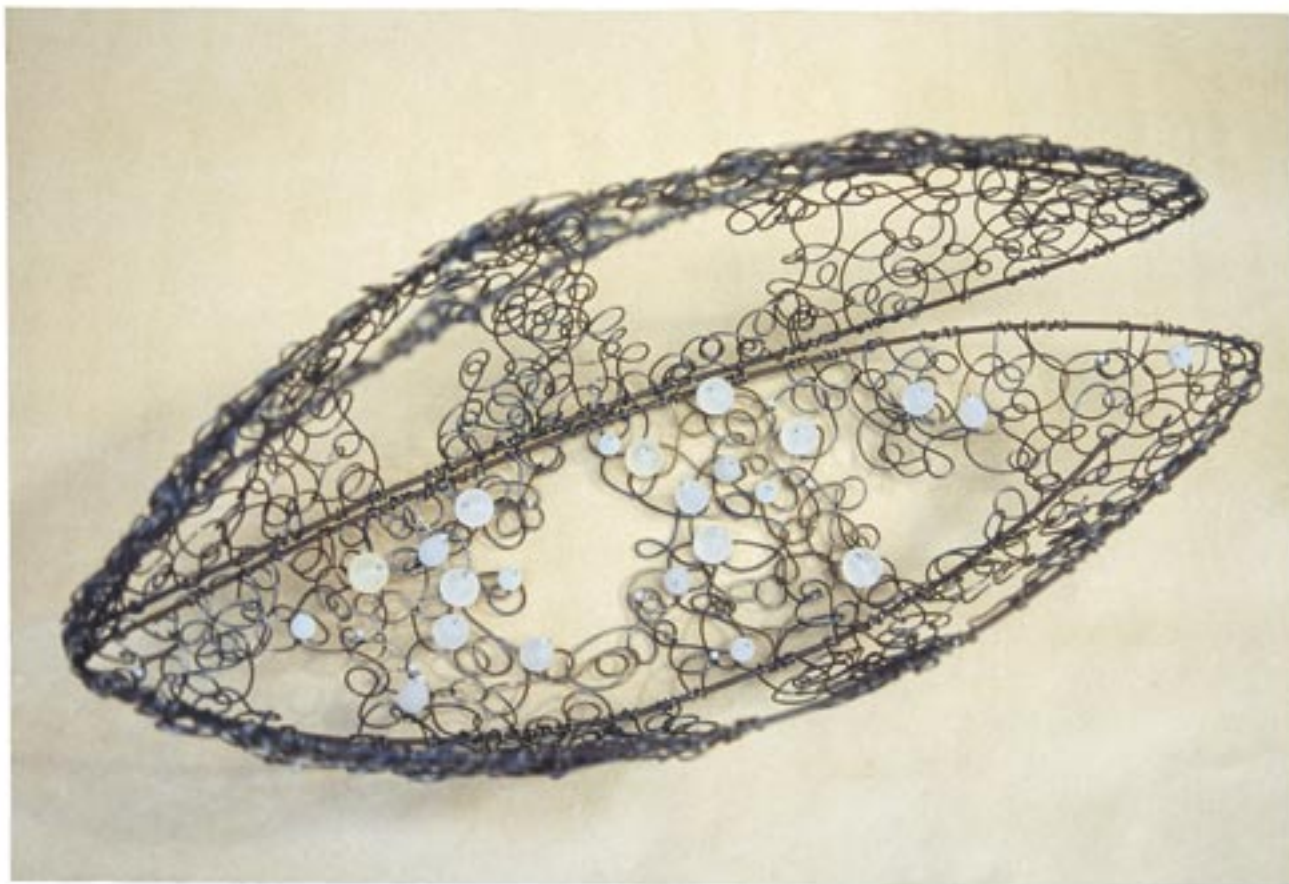
Kristin L. Tollefson

born 1967

“My work thrives on ambiguity. These current sculptures explore the tension between organic forms and personal adornment, distilling inspiration from botanical drawings, folk art, fractals and attractors, and food preservation and display. Distinctly modern in appearance and fabricated using traditional textile techniques, these works fuse decorative lightness with detailed construction out of industrial and surplus materials. Line becomes volume. Skilled labor begets fine art. Multiple simple elements convene as powerful and complex wholes. The work is simultaneously scientific and poetic, minimal and baroque. I attempt to convey these divergent ideas in an unpretentious yet incisive manner.

Untitled draws its form from two leaves, a pod splitting open to reveal its seeds, a multi-hull boat, two lips preparing to speak. It was made in a style that is more open, and loosely worked wire than my previous work, a trait that comes from an enormous shift that happened in my life that I felt compelled to illustrate in my art. I see the meandering, curving lines weaving together in this piece as a reflection of the paths that we follow in life, and the pearls in the center are the joys that are present on this journey.”

Kristin Tollefson studied at Carleton College, Northfield, Minnesota, receiving a Bachelor of Arts degree in art history and sociology/anthropology in 1989. She earned a Master of Fine Arts degree in metalsmithing from Cranbrook Academy of Art, in Bloomfield Hills, Michigan in 1992, and the same year participated in the Icelandic for Foreign Students Program in the Háskóli Islands, Reykjavik. Her honors include a Fulbright Travel Grant to Iceland (1992), a Thor Thors Grant from the American-Scandinavian Foundation (2002), a Gilfelagid Artist Residency, Akureyri, Iceland (2003), a Bainbridge Island Arts and Humanities Fund Grant (2000 & 2003), and a John Maul Juror’s Honor Award, Oregon State University (2004).



Untitled, 2003

Steel wire, plastic, glass and cotton

10 x 9 x 18 in. (25,4 x 22,9 x 45,7 cm)

Courtesy of the artist, Bainbridge Island, Washington

Kristin L. Tollefson

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