



**UNITED STATES EMBASSY NAIROBI, KENYA**

ART IN EMBASSIES EXHIBITION

**COVER** David Burnett, **Students at the Kenya Headmistresses Association Kindergarten in Kenya**, 1991  
Chromira print, 26 x 30 in. (66 x 76,2 cm). Courtesy of the artist and Contact Press Images, Inc., New York, New York

## SHARED VALUES AND VISIONS



It is my great pleasure to welcome you to the American Ambassador's residence in Nairobi. I hope that you enjoy this unique exhibition of art that strives to represent the diversity of cultures and visions within American society – including those of Kenyan origin.

As I contemplated my selection of art for this exhibition, I was struck by how much the American and Kenyan people share – values as well as visions. The United States and Kenya enjoy a vibrant, strong, and expanding partnership that is based on a shared vision of a Kenya that is democratic, prosperous, and secure. The United States and Kenya are societies encompassing great diversity of cultures, ethnic and racial groups, and religions. That diversity enriches and strengthens both our countries. Through this exhibition I hope to show how Americans and Kenyans can also learn from each other by sharing the talent, joy, and wisdom of their respective artists.

I would like to thank the staff of the U.S. Department of State's ART in Embassies Program for their dedication, patience, and professionalism in curating, shipping, and documenting the exhibition that you see today.

A handwritten signature in black ink, appearing to read "M. E. Ranneberger".

Ambassador Michael E. Ranneberger

*Nairobi  
August 2007*

## DAVID BURNETT | born 1946

David Burnett of Salt Lake City, Utah, started his career during the Vietnam War as a photographer for *Time* and *Life* magazines. He worked in over sixty countries, covering the coup in Chile (1973), the revolution in Iran (1979), famine in Ethiopia (1984), and the fall of the Berlin Wall (1989). His numerous awards include the 1973 Robert Capa Gold Medal and the World Press Photo Premier Award of 1979. Burnett has photographed every American president from John F. Kennedy to George W. Bush.

*Courtesy Contact Press Images, Inc., New York, New York*



Students at the Kenya Headmistresses Association Kindergarten in Kenya, 1991

Chromira print, 26 x 30 in. (66 x 76,2 cm)

Courtesy of the artist and Contact Press Images, Inc., New York, New York

## GUS FOSTER | born 1940



**Mohave Rainbow**, undated  
Panoramic photograph, 17 x 96 in. (43,2 x 243,8 cm)  
Courtesy of the artist, Taos, New Mexico

*Mohave Rainbow* was taken in the American Rocky Mountains, which extend from New Mexico through the continental United States and finally terminate in the Yukon Territory near Alaska.

Foster states: "My photographs of the American Rockies exhibit a body of work that evolved from my enjoyment of outdoor life, and from the outdoor experiences that shape and give focus to my life. Artistically, I have always liked the 360-degree panoramic photograph, especially from a conceptual standpoint because nothing is left out of its frame. In a wilderness landscape, a panoramic camera is a unique tool with which to record a scene that extends to Infinity from all points on the compass, but it can only begin to suggest the spectacular reality of the mountain peak experience."

Gus Foster was born in Wausau, Wisconsin, in 1940. He graduated from Yale University, New Haven, Connecticut, in 1963, with a Bachelor of Arts degree in art history, and worked for ten years as Curator of Prints and Drawings at the Minneapolis Institute of Arts, Minnesota. In 1972 he moved to Los Angeles, California, to set up his own photographic art studio, and has lived and worked in Taos, New Mexico, since 1976. Foster makes two or three mountain treks each year to photograph the highest peaks in the United States.

## JOSEPH HARRIS | 1940-2003

Joseph Harris is best known for his portraits of everyday life and people in Harlem, New York. The *Harlem Bookstore* is The Tree of Life Bookstore & Educational Center of Harlem; it was located on the corner of 125th Street and Lenox Avenue. The Tree of Life was one of the largest bookstores in America owned by an African American, and worked to resolve the inner city crises of school dropouts, drug abuse, crime, and prison rehabilitation.

Harris studied for eight years of night school at the Pratt Institute in New York City, and worked in advertising before opening his own studio. Harris later became a photography teacher at the City College of New York. Harris' photographs have been shown at the Smithsonian Institution's National Museum of African Art, Washington D.C., and the Brooklyn Museum of Art, New York. He was named one of the top photographers in 1972 by *Art Direction Magazine*, in the select company of such notables as Richard Avedon and Annie Liebowitz. Publications that have featured his work include *Art Direction Annual*, *Popular Photography*, Time-Life Books, *Essence Magazine*, and *Upscale Magazine*. The prestigious Camera Club of New York, American Institute of Graphic Arts, and the Schomburg Library have all showcased his work. His images have been included in the book *A History of Black Photographers 1840 to Present: Reflections in Black* (published June 2000 by Norton Press) and in the book *Harlem: Precious Memories ... Great Expectations* (published in 2003 by the Harlem Commonwealth Council, Inc.), which features fifty-eight of his portraits of people who live or have lived in Harlem.

**JOSEPH HARRIS** | 1940-2003



**Harlem Book Store, c. 1970**

Black and white photograph, 20 x 16 in. (50,8 x 40,6 cm)

Courtesy of the Estate of Joseph Harris, Croton-on-Hudson, New York

## JAMES KARALES | 1930-2002

A classic image of the American Civil Rights movement, James Karales' photograph of Martin Luther King, Jr. leading the march from Selma to Montgomery, Alabama, for voting rights marked an emotional high point in the civil rights movement.

In 1955 Karales, having just graduated from Ohio University, Athens, with a Bachelor of Fine Arts degree in photography, walked into the office of the Magnum photo agency looking for work. In 1960 *Look Magazine* hired Karales as a staff photographer. As a photojournalist in the 1960s Karales found himself in a country on the verge of revolution at home and at war abroad. In 1962 Karales began his landmark essay following the civil rights leader Martin Luther King, Jr. in his crusade across the segregated South. In 1965 Karales photographed the famous Freedom March from Selma to Montgomery, creating one of the great iconic images of the century – a dramatic scene of brave marchers with American flags walking over a stormy hill crest.

Karales' photographs are in many important permanent collections, including New York's Museum of Modern Art, and the International Center for Photography, as well as the Hallmark Photographic Collection, Nelson-Atkins Museum of Art, Kansas City, Missouri.

*Courtesy of Howard Greenberg Gallery*



**JAMES KARALES** | 1930-2002



**Selma to Montgomery March, 1965**, contemporary print  
Gelatin silver print, 20 x 24 in. (50,8 x 61cm)  
Courtesy of Howard Greenberg Gallery, New York, New York

## JUDY QUINN | born 1942

Judy Quinn's work is concerned with layers, both visual and metaphorical. Her early photographs were printed from multiple negatives. Her printmaking combined traditional prints with alternative photographic methods. Xerox transfers, Polaroid lifts, Vandyke Brown, cyanotype prints, or Liquid Light emulsion on printing papers and sometimes her own handmade papers were printed with overlays from etching plates, photolithography, and monoprints.

Quinn was born in Kenya. She was educated in Tanzania and England and emigrated to the United States in 1965. She studied in Massachusetts – photography at Project Inc., in Cambridge (1975 to 1978); printmaking at the DeCordova Museum School, Lincoln (1990-1996); and papermaking at the School of the Museum of Fine Arts, Boston (1998-1999).

Co-founder of CAMERADA, a critique group of six photographers in the Boston area, and a member of Partners in Printmaking, Quinn has had her works shown in solo and group shows throughout the New England area and has had them published in several trade publications. She also taught photography in the Newton Community School program for eight years.

Quinn was Artist-in-Residence at Artist Proof Studio, in Johannesburg, South Africa, in 1996, 1997, 1998, 2000, and 2004, and at Northern Territory University, Darwin, Australia, in 2000.

# JUDY QUINN | born 1942

**Thicket Grid IV, 2005**  
Acrylic on canvas, 30 x 30 in. (76,2 x 76,2 cm)  
Courtesy of the artist, Plymouth, Massachusetts



**Alter Ego II, 2001**  
Monoprint, 13 x 20 in. (33 x 50,8 cm)  
Courtesy of the artist, Plymouth, Massachusetts

## VICTOR SAILER | born 1942

Kenyan athletes Rita Jeptoo and Robert Cheruiyot won the women's and men's races in the 2006 Boston Marathon (Massachusetts). Robert Cheruiyot, also the 2003 champion, set a course record of two hours, seven minutes, fourteen seconds, beating the previous record also set by a Kenyan, Cosmas Ndeti in 1994.

This victory marked the fourteenth time in the last sixteen years that a Kenyan has won the world's oldest annually contested marathon, and this was the 110th running of the Boston event. Rita Jeptoo's winning time was two hours twenty-three minutes, thirty-eight seconds; she became the third woman from Kenya to win the race.

Victor Sailer has been photographing since 1978; he founded and established Photo Run in 1992. Photo Run is recognized as the official photographer of Running USA and many major marathons, including Berlin, Germany; Boston; and Chicago, Illinois, as well as other major road races. In addition, Photo Run's work is seen all over the world in major running magazines, on various websites, and in other publications. Sailer himself is also a runner; he completed the New York City Marathon in 1973, 1976, and 1978. A former decathlete at East Stroudsburg State College of Pennsylvania, Sailer studied health and physical education.

## VICTOR SAILER | born 1942



Robert Cheruiyot – Winner 2006 Boston City Marathon, 2006  
Color photograph, 20 x 24 in. (50,8 x 61 cm)  
Courtesy of the artist and Photorun, New York, New York



Rita Jeptoo – Winner 2006 Boston City Marathon, 2006  
Photograph, 20 x 16 in. (50,8 x 40,6 cm)  
Courtesy of the artist and Photorun, New York, New York

## MINNIE WABANIMKEE | born 1952

"No other style of American Indian dance has such widespread popularity among native peoples across the country than the Fancy dance. Its regalia has become the pervasive outfit of the Pan-Indian dance." (p. 50)

Minnie Wabanimkee (Odawa) is a freelance photojournalist. Born in northern Michigan, she has received numerous awards, including the Robert F. Kennedy Journalism Award for Excellence in Photojournalism. She has worked for the Associated Press, the Michigan State University Museum, the Nokomis Learning Center, and several tribes within the state. Her work was included in the Michigan State University Museum exhibition and publication "Anishnaabek: Artists of Little Traverse Bay."

Photographs and text are from *Contemporary Great Lakes Pow Wow Regalia "Nda Maamawigai" (Together We Dance)* edited by Marsha MacDowell; photographs by Minnie Wabanimkee; Michigan State University Museum, East Lansing, Michigan, 1997.

NOT ILLUSTRATED

**Men's Fancy Dancer**, June, 1996

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

Courtesy of the Michigan State University Museum,  
Michigan Traditional Arts Program

**MINNIE WABANIMKEE** | born 1952



Men's Fancy Dancer Frank Buswa, 1996  
Color photograph, 24 x 20 in. (61 x 50,8 cm)  
Courtesy of Michigan State University Museum, Michigan Traditional Arts Program

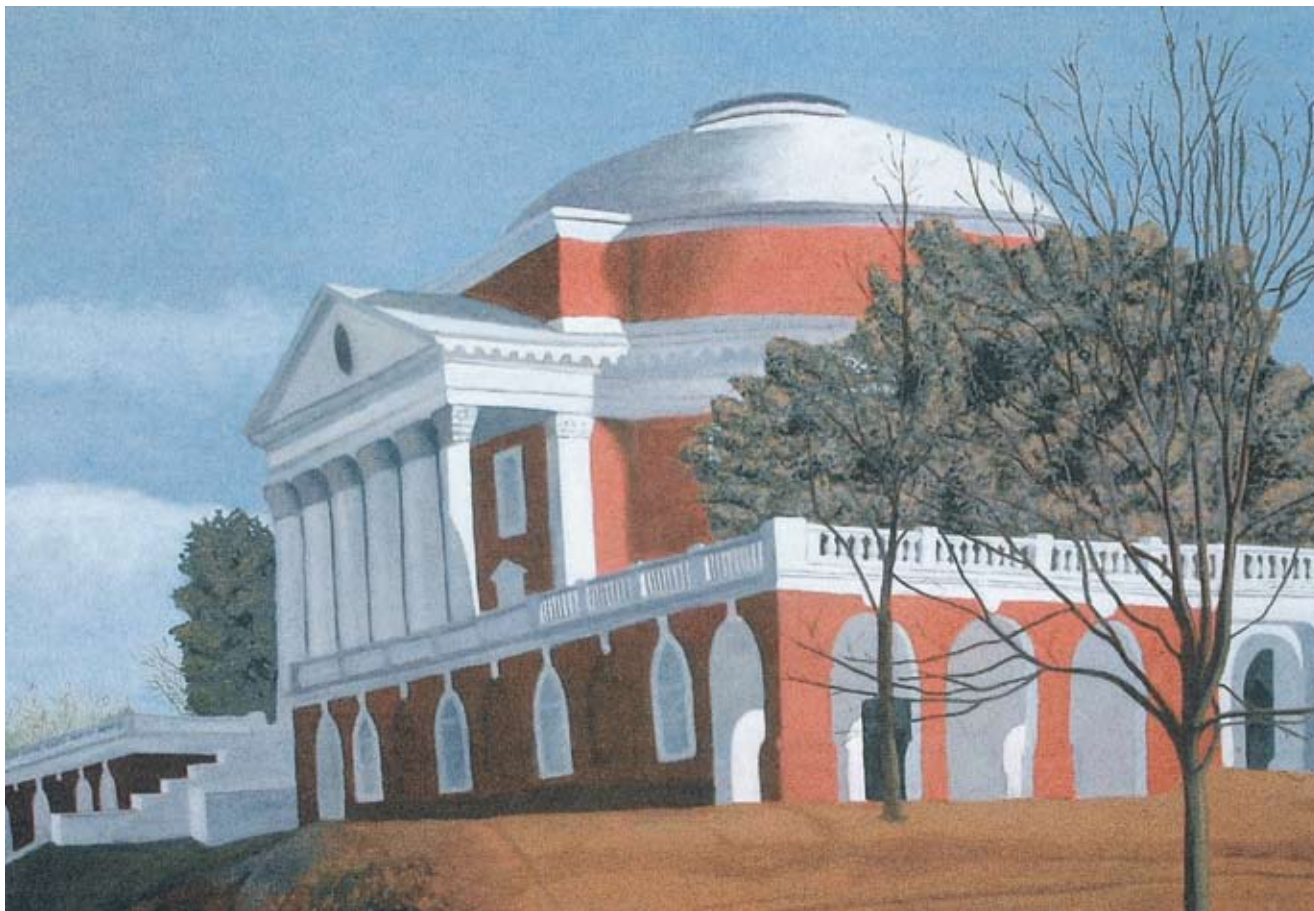
## DEXTER WHITEHEAD | born 1922

“One of the crowning achievements of Thomas Jefferson was the design of the University of Virginia and the central portion known as The Lawn. These paintings are among the many that I have done to try to capture the features of The Lawn. I call these pictures an insider’s view of the University and I feel they convey the essential creativeness of Jefferson and the resulting beauty.”

W. Dexter Whitehead, Jr., born in 1922, served on the faculty of the University of Virginia from 1956 to 1992. He retired in 1992 as Alumni Professor of Physics Emeritus. Among the various offices he held during that time are Director of the Center for Advanced Studies, Dean of the Graduate School of Arts and Sciences, Dean of the Faculty of Arts and Sciences, and Chairman of the Physics Department. As an artist he is largely self-taught but has taken courses at Virginia Commonwealth University, Richmond, and the Beverly Street Studio School of Staunton, Virginia, and several workshops. His artwork is in the collection of the University of Virginia Medical Center’s Admissions Office and Office of the President, as well as in private collections in Dallas, Texas; Louisville, Kentucky; and South Carolina, New York, California, and Virginia. He resides in Crozet, Virginia, and Tenants Harbor, Maine.



**DEXTER WHITEHEAD** | born 1922



**Rotunda, University of Virginia, 2002**  
Oil on canvas, 50 x 74 in. (127 x 188 cm)  
Courtesy of the artist, Crozet, Virginia

# 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>, which features on-line versions of all exhibitions worldwide.

# Acknowledgments

## Washington

Anne Johnson, Director, ART in Embassies Program  
Imtiaz Hafiz, Curator  
Jamie Arbolino, Registrar  
Marcia Mayo, Publications Editor  
Sally Mansfield, Publications Project Coordinator  
Amanda Brooks, Imaging Manager

## Nairobi

Steve Macharia, Facility Maintenance Supervisor  
Étienne J Paré, Senior Facility Manager  
Joseph Karanja, Carpenter  
Kamau Mbugua, Carpenter

## Vienna

Nathalie Mayer, Graphic Designer



Published by the ART  
in Embassies Program  
U.S. Department of State,  
Washington, D.C.  
August 2007