



Art in Embassies Exhibition United States Embassy Maseru

Front cover left:

Charlotte Dumas

Amos, Arlington National Cemetery, Arlington, Virginia, 2012

Pigment inkjet print, 35 × 47 in. (88,9 × 119,4 cm)

Courtesy of the artist and Julie Saul Gallery, New York, New York

Front cover right:

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Arched, Arlington National Cemetery, Arlington, Virginia, 2012

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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.

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>

Welcome

Welcome to the official Residence of the Ambassador of the United States of America to the Kingdom of Lesotho! It is a privilege to invite you in for a journey of cultural exchange through this unique exhibition of American art from the Art in Embassies program.

The selected works represent two themes close to my heart—our connection to the land and to our heritage. Through these works, I hope to share part of my home state of Texas and America’s southwestern region with the Basotho people. The exhibition serves as a poignant reminder of the importance of peoples, places, and creatures coexisting in harmony.

During my travels throughout the Mountain Kingdom, I have been touched by the profound connection between the

people and the land, a connection that resonates with me and many other Americans. The pastoral landscapes and tranquil scenery of my native state honor that shared sense of connection. Near the main entrance, you will see the *Panhandle Pastore*, an oil on Masonite painting by Don Ray. In the rugged mountain terrain, the cowboy tends his flock, as the wind rustles the grass beneath his feet. With a stick in his hand, this is our version of a herdboyer in the state of Texas.

Certain selected works pay homage to the rich heritage of the Indigenous Peoples of America. For example, *Blackfoot Chiefs* by Kenneth Riley presents leaders of an indigenous American tribe known for their military prowess and use of horses. Other works feature America’s iconic cowboys and frontiersmen, highlighting their peaceful coexistence with both the land and animals.

As a lifelong equestrian, I see no better testament to the majesty of nature than horses. Horse riding is a beloved pastime I have enjoyed since childhood and one that I am delighted to share with many Basotho. Numerous artworks in the exhibition showcase the strength and grace of these extraordinary animals, including the painting entitled *Roan Horse and White Horse* by Frank B. Hoffman that graces the entryway. This work, painted in 1916, comes from the Panhandle-Plains Historical Museum in Texas. The detailed oil and graphite panel shows the two horses side-by-side bearing saddles, ready to embrace the adventure and challenge of the next ride.

I hold a special connection to the photographs by Charlotte Dumas titled *ANIMA* mounted in the main sitting room. These four pigment inkjet prints depict the U.S. Army Caisson horses of Arlington National Cemetery, a military cemetery in Virginia where my father was buried in 2012. These magnificent creatures draw the caissons that honor

and carry American military heroes to their final resting place. The horses are shown serene and at rest in their stables, a parallel to the veterans who now find peace after completing their noble service.

This exhibition would not have been possible without the cooperation of the museums, galleries, and artists loaning these works to help us connect Americans and Basotho from all walks of life through the common language of art. The works displayed here engage us all in a cross-cultural dialogue, shining a light on our shared appreciation of how nature and animals connect us to our land and to our heritage.

Rebecca E. Gonzales

U.S. Ambassador to Kingdom of Lesotho

*Maseru
December 2018*



Horses Against the Sea, undated

Gouache on paper, 18 ½ x 36 ½ in. (47 x 92,7 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the Estate of Gifford Beal; Courtesy of Kraushaar Galleries, New York, New York

Gifford Beal (1879-1956)

Born in New York City, Gifford Beal studied with William Merritt Chase in New York and at the Shinnecock Hills Summer School of Art in Southampton between 1891 and 1900. After graduating from Princeton University (New Jersey), he enrolled at the Art Students League of New York, working under Frank Vincent DuMond and Henry Ward Ranger. Like his older brother, artist Reynolds Beal,

he painted the scenery of New England and particularly the region's extensive coastline, from the steep cliffs of Maine to the inner harbors of Provincetown, and later Rockport, Massachusetts, where he spent his summers. Beal was also drawn to the streets, houses, and residents making up these communities, capturing slices of small-town life with energetic brushwork and a bold palette.



Labajada Village, undated

Oil on canvas, 20 ½ x 31 in. (52,1 x 78,7 cm)

Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.

Irby Brown (1928-2016)

Irby Brown began his career in Paris, Texas, where he was commissioned to paint his first landscape when he was thirteen years old. After graduating from high school, Brown served in the Army, and then studied at the Art Institute in Dallas.

Influenced by the works of Joaquín Sorolla and the impressionists, Brown painted en plein air in all seasons, finding and capturing the luminous enchantments of Santa Fe, his adopted hometown; other parts of New Mexico; and specific areas of the natural beauty in Texas, where he grew up. "The reward of a painter is the gratification and joy you get from working outdoors and completing a successful painting," he said.

Harold Dow Bugbee (1900-1963)



Stray Man, 1961

Oil painting on stretched canvas, 22 1/8 x 28 1/4 in. (56,2 x 71,8 cm)
Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas



Sunny Day Along the Canadian, 1960

Oil painting on canvas board, 22 x 28 in. (55,9 x 71,1 cm)
Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas



Panhandle Pronghorns, 1959

Oil painting on stretched canvas, 22 1/8 x 28 1/4 in. (56,2 x 71,8 cm)
Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

Harold Dow Bugbee sought with considerable success to become the dominant artist of the Texas South Plains, similar to his role model Charles M. Russell of Montana who was best known for his portrayal of ranch life in the northern Great Plains. Born in Lexington, Massachusetts, Bugbee moved to Texas where he attended Clarendon College and Texas A&M (College City), and later graduated from the Charles Cumming School of Art, Des Moines,



The Dark of the Moon in August, 1960

Oil painting on stretched canvas, 22 1/4 x 28 1/8 in. (56,5 x 71,4 cm)
Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

Iowa. He attained prominence as a painter, muralist, and illustrator of Western publications such as *Country Gentleman*, *Quarter Horse Journal*, and *Panhandle-Plains Historical Review*. Bugbee traveled regularly to Taos, New Mexico, to paint with members of the Taos art colony. In 1951, he became the first curator of art at the Panhandle-Plains Historical Museum, painting a series of murals for the museum exhibition halls that remain today.

Edward S. Curtis (1868-1952)



Sioux Chiefs, c.1905

Contemporary digital photograph of a platinum print, 17 x 19 in. (43,2 x 48,3 cm)
Collection of Art in Embassies, Washington, D.C.; Library of Congress Prints and
Photographs Division, Edward S. Curtis Collection, LC USZC4 8920cph 3g12466



Canyon de Chelly Navajo, c.1904

Contemporary digital photograph of a platinum print, 17 x 19 in. (43,2 x 48,3 cm)
Collection of Art in Embassies, Washington, D.C.; Library of Congress Prints and
Photographs Division, Edward S. Curtis Collection. LC USZC4 11256



Before the Storm, undated

Contemporary digital photograph of a platinum print, 18 3/4 x 22 3/4 in. (47.6 x 57.8 cm)

Collection of Art in Embassies, Washington, D.C.; Library of Congress Prints and Photographs Division, Edward S. Curtis Collection, cph 3g12012

Edward S. Curtis is best known for the publication of a photographic and ethnographic record entitled *The North American Indian*, encompassing twenty volumes and amassing a wealth of information on more than eighty of North America's Native Nations. Over twenty-two hundred photogravures were included in these books and had a profound impact at the time of their publishing in the early twentieth century.

Curtis, a non-Native who believed Native Americans were a 'vanishing race,' framed Native people in a past he believed was more 'real' or 'authentic' than contemporary life. He preferred to make images of the people in traditional dress; many photographs were posed and manipulated to eliminate signs of modern life and create the artifice of a pre-European snapshot in time. Yet, because of his thorough documentation, some present-day tribal members use *The North American Indian* to identify ancestors and cultural objects critical to their histories.

Charlotte Dumas (born in 1977)



Patton, Arlington National Cemetery, Arlington, Virginia, 2012
Pigment inkjet print, 35 x 47 in. (88,9 x 119,4 cm)
Courtesy of the artist and Julie Saul Gallery, New York, New York



Amos, Arlington National Cemetery, Arlington, Virginia, 2012
Pigment inkjet print, 35 x 47 in. (88,9 x 119,4 cm)
Courtesy of the artist and Julie Saul Gallery, New York, New York



Rise, Arlington National Cemetery, Arlington, Virginia, 2012
Pigment inkjet print, 35 x 47 in. (88,9 x 119,4 cm)
Courtesy of the artist and Julie Saul Gallery, New York, New York



Arched, Arlington National Cemetery, Arlington, Virginia, 2012
Pigment inkjet print, 35 x 47 in. (88,9 x 119,4 cm)
Courtesy of the artist and Julie Saul Gallery, New York, New York

“The notion that the state of humanity can be read and studied by the way we relate to animals is a vital thread in my work. My choice of subject relates directly to the way we use, co-exist with, and define specific animals, assigning various symbolisms to them as well as our own personal reflections...

I have been observing different animals, mostly horses and dogs, within specific positions for over a decade. I'm particularly interested in the complexity of how we define

value when it comes to animals as well as how we attribute value to our selves and others.”

Informed by what she calls the 'traditional ingredients' of seventeenth-century Dutch painting, photographer Charlotte Dumas approaches her work exquisitely attuned to composition, light, and the poses of classical portraiture. Based in the Netherlands, she completed her studies at the Rietveld Academy and later held a residency at the Rijksakademie for Visual Arts, both in Amsterdam.



Roan Horse and White Horse, circa 1916

Oil and graphite on panel, 18 x 24 in. (45,7 x 61 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas; Gift of the Levi and Margaret Cole Estate

Frank B. Hoffman (1888-1958)

Frank B. Hoffman, a traditional Western illustrator, painter, and sculptor, was born and raised in Chicago, Illinois. As a young man he sketched for the *Chicago American* newspaper where he later became head of the art department. Hoffman honed his formal art training out west, living among the Native America tribes and cowboys.

He went to work as a public relations director for Glacier National Park where he met noted artist John Singer Sargent. Hoffman later joined the young art colony in Taos, New Mexico, studying with Leon Gaspard and learning the use of color. Inspired by his ranch, he raised live animal models for his illustrations and paintings.



Untitled [Mounted Warrior], undated

Gouache on paper, 9 3/4 x 13 in. (24,8 x 33 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas; Gift of Dr. William S. Wallace, II and Mrs. Charlene Wallace

Julián Martínez (1897-1943)

Julián Martínez, also known as Pocano, was a San Ildefonso Pueblo potter, painter, and patriarch of one of the most renowned family of Native American artisans in the United States. He is best known for his collaborations with his wife, potter Maria Martinez, who formed and polished elegant vessels of which he applied the painted decoration. The couple is recognized for their work with matte black decorations on polished black surfaces. They helped revive

the San Ildefonso and Santa Clara blackware pottery traditions. Martínez was part of an art movement called the San Ildefonso Self-Taught Group that included such noted artists as Tonita Peña, Awa Tsireh, and José Encarnación Peñ. As an easel painter, Martínez painted Pueblo rituals and abstract designs with colored pencil and watercolor, and often featured Western figurative types against a blank background.



Panhandle Pastore, undated

Oil on Masonite, 14 x 18 in. (35,6 x 45,7 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas; Gift of Beryl C. Hughes

Don Ray (1937-2006)

Reared on a ranch near Clarendon, Texas, Don Ray focused on the subjects he grew up with. He concentrated his bronze and oil works on the landscape and historical events of the Panhandle-Plains region and on Civil War history. Ray earned his bachelor's degree and master's degree from

West Texas State University in Canyon and later served as a graduate assistant in the Art Department. He worked as an illustrator for the *Quarter Horse Journal* before he became a full-time professional artist.



Blackfoot Chiefs, undated

Lithograph, 25 ½ x 29 in. (64,8 x 73,7 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of Kenneth Riley

Kenneth Riley (1919-2015)

Kenneth Riley links the great Western artists of the late nineteenth century to the Western artists of the contemporary scene. Born in Missouri and raised in Kansas, Riley received his art education at the Kansas City Art Institute, where he studied under Thomas Hart Benton. In the late 1960s, after working as an illustrator for many years on the East Coast, the U.S. Park Service commissioned him to create several paintings of the national parks Yellowstone

and Grand Teton. Riley's excursions to Utah and South Dakota's Badlands, combined with an interest in western history, fueled his desire to paint western subjects and ultimately to live in the western United States. He moved to Tucson, Arizona, and focused his art on the history and culture of the American west; notably the life, culture, and philosophies of the Apache, Mandan, and Plains tribes.



The Evening Drift, 1959

Casein painting on Masonite, 18 x 29 $\frac{3}{8}$ in. (45,7 x 74,6 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas; Gift of Harold D. Bugbee

Olive Vandruff (1908-2003)

Olive Vandruff worked in several media, including pastel, gouache, watercolor, casein, graphite, ink, and oil. She studied with painter Edmund Giesbert at the University of Chicago in Illinois and with Chicago sculptors Elisabeth H. Hibbard and Frederick C. Hibbard, becoming their assistant. Vandruff later moved to Texas and became a renowned painter of animals and birds; “find[ing] it fascinating to

capture... the aspects of nature whether it is feathers or fur,” she said. Vandruff was often commissioned to paint portraits of livestock and pets as well. She married Western artist Harold D. Bugbee and succeeded him as the curator of art at the Panhandle-Plains Historical Museum after his death.

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Tabitha Brackens, Managing Editor

Tori See, Editor

Amanda Brooks, Imaging Manager and Photographer

Maseru

Benedict Tlali, GSO Assistant

Moji Moji, Warehouse Supervisor

Katleho Lepota, Warehouse Assistant

Imagine Gonzales, Public Affairs Intern

Serita Hansen, Office Management Specialist

Nicole Shire, General Services Officer

Melissa Schumi Jones, Public Affairs Officer

Vienna

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