



ART IN EMBASSIES EXHIBITION UNITED STATES EMBASSY GABORONE

(Cover)

Persian Flight, 2013

Oil on canvas, 42 x 60 in.

Courtesy of the artist, Taipei, Taiwan

Lebelo la phefo ya Peshia, 2013

Tiriso ya ole mo letseleng la canvas

106,7 x 152,4 cm

Mpho go tswa kwa motshwantshing, Taipei, Taiwan

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."

WELCOME

Water is the theme of this art exhibition because water defines Botswana—where crops are grown, where animals and people live, its geography, climate, and landscapes. Angie and I have spent a large part of our lives in West, Central, and Southern Africa, and none of our previous homes were so clearly defined by a single resource, thus we thought it a fitting subject to highlight in the American Ambassador’s Residence.

Much of this beautiful country is hard and stark and dry. The ancient lakes have dried up—only Lake Ngami, a remnant of the once-mighty Lake Makgadikigadi, still clings to life. Botswana has many seasonal rivers, but the Chobe River and the Okavango Delta, with its riverine arteries forming an oasis in the heart of a desert, provide a sure supply of water. The art in this exhibition represents the importance of water—falling from the skies and flowing through the landscape—and how it has

etched Botswana into a masterpiece of geometric shapes, salt pans, dry river beds, and verdant sanctuaries.

Preserving this precious resource, the country’s most vital gift, has never been more important, and through art, we hope to show how it has shaped this country and its people. Alice Baber’s beautiful works represent the rain or “pula” which Botswana regard as a blessing; Judith Scott Larson’s work shows how water sustains the inhabitants; the geometry in Doug Glovaski’s paintings represents water’s power to carve and shape the earth; Joan Morris’s beautiful tapestry illustrates the pans that dot the landscape during the wet season and the disappearing lakes; and Leigh Wen’s dramatic scenes of storm and water serve as a reminder of how dependent on nature we are for the blessing of pula.

Angie and I would like to thank the State Department's Art in Embassies program for making this exhibition possible; our curator, Claire d'Alba, for her wonderful collaboration, curiosity, and endless patience in shaping the exhibition; and most importantly, the artists for their generosity in loaning these beautiful works for the enjoyment of our guests.

Ambassador Graig Cloud

*Gaborone, Botswana
November 2019*

ALICE BABER

(1928-1982)

Alice Baber began painting at the age of eight, later studying art at Lindenwood College for Women in St. Charles, Missouri, and Indiana University at Bloomington. She also traveled worldwide, studying at the École des Beaux-Arts in Fontainebleau, France, and lived in Paris throughout the late fifties and sixties.

***Lavender Crossing with Orange*, 1969**

Oil on canvas , 33 ¾ x 33 ¾ in.

Collection of Art in Embassies, Washington, D.C.;

Gift of Sachs Gallery, Illinois

Tiriso ya dithunya ee tlhakantsweng

***le mmala o o orange*, 1969**

Tiriso ya ole mo letseleng la canvas, 85,7 x 85,7 cm

Kgobokanyô ya ditiro tsa botaki mo diofising tsa

boemedi; Mpho ya ba Sachs Gallery





Baber was instrumental in organizing exhibitions of women artists at a time when women were still struggling to gain prominence in the international art world. Her work is recognized for its luminous, abstract shapes, particularly in stained canvases filled with clear, radiant color. Her compositions often consist of multiple round or ovoid shapes.

Crane Letter, 1969

Oil on canvas, 33 ¾ x 33 ¾ in.

Collection of Art in Embassies, Washington, D.C.;

Gift of the Estate of Alice Baber

Moalo wa mokwalo oo yang kwa godimo, 1969

Tiriso ya ole mo letseleng la canvas, 85,7 x 85,7 cm

Kgobokanyô ya ditiro tsa botaki mo diofising tsa boemedi;

Mpho ya ba Alice Baber

DOUG GLOVASKI (1951)

Doug Glovaski was born in Saginaw, Michigan, and moved to Los Gatos, California, in 1958. He did not commit to being an artist until later in life. After several years working in Silicon Valley, he set up a modest studio in his apartment and began to make art. In 1996, he received the prestigious Pollock-Krasner Foundation Grant. His work has been exhibited extensively throughout northern California, New York City, and Zurich, Switzerland, and in 2009, he had a solo exhibition at the San Jose Institute of Contemporary Art, California. His work is in the collections of the California Palace of the Legion of Honor, the Achenbach Collection, San Francisco; the Harvard Art Museums/Fogg Museum, Cambridge, Massachusetts; and the San Jose Museum of Art. Glovaski lives and works in Pacific Grove, California.

Clement Street, 2018

Acrylic on paper, 44 × 30 in.

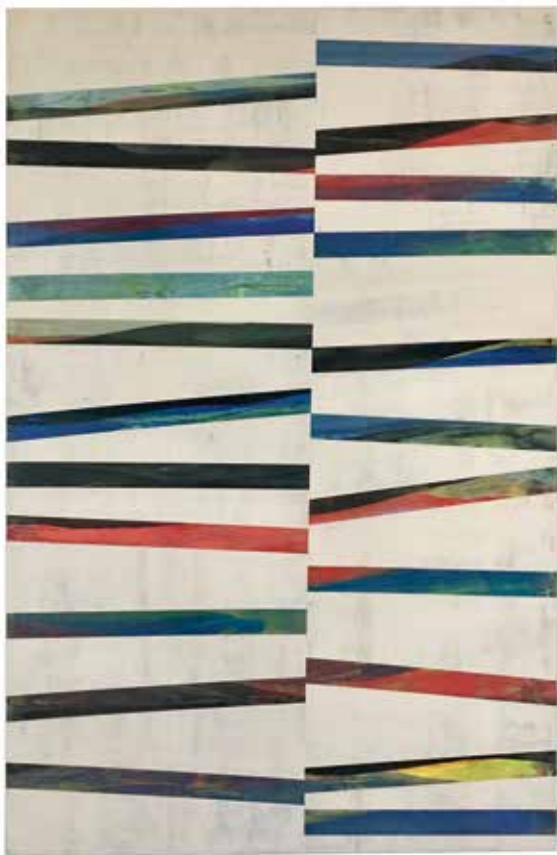
Courtesy of the artist, Spreckels, California

Mmila wa Clement, 2018

Tiriso ya motako mo pampering, 111,8 × 76,2 cm

Mpho go tswa kwa motshwantshing, Spreckels, California





Faultline #2, 2017

Acrylic on panel, 48 x 32 in.

Courtesy of the artist, Spreckels, California

Tsela e e supang go phatloga ga moalô wa matlapa ke go tshikenyêga ga lefatshe #2, 2017

Tiriso ya motako, 121,9 x 81,3 cm

Mpho go tswa kwa motshwantshing, Spreckels, California



Train to Zurich, 2018

Acrylic on canvas, 46 x 32 in.

Courtesy of the artist, Spreckels, California

Setimela se se yang Zurich, 2018

Tiriso ya motako mo letseleng la canvas, 116,8 x 81,3 cm

Mpho go tswa kwa motshwantshing, Spreckels, California

JUDITH SCOTT LARSEN

Judith Scott Larsen's work incorporates the figure as an empty vessel, which is then infused with a series of images from the history of art and science. The projected transparencies reference deep-time cultural markers, including language, mapping diagrams, and pattern-making over 20,000 years. The final symbolically clad figures are a testament to the enduring vitality of the flesh and its fragile impermanence. Larsen has a Bachelor of Fine Arts degree in education from Tufts University, Boston, and a Master of Fine Arts degree in painting from the Boston Museum School, Massachusetts. She has exhibited widely in the Boston area, as well as nationally and internationally, and is represented in numerous collections, including the DeCordova Museum, the Museum of Fine Arts (Boston), and the Graham Gund and Stephen D. Paine Collection.

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Cobalt Vase, undated
Oil on canvas, 64 x 81 in.
Collection of Art in Embassies,
Washington, D.C.;
Gift of the Foundation for Art and
Preservation in Embassies

Nkgwana ya mosidi, ga go supiw
gore setshwantsho se dirilwe leng
Tiriso ya ole mo letseleng la canvas,
162,6 x 205,7 cm
Mpho go tswa kwa motshwantshing,
Mpho ya ba e fiwa lekgotla la tiriso
ya ditshwantsho mo diofising
tsa boemedi ja lefatshe



JOAN MORRIS (1951)

Joan Morris began using shaped-resist dyeing in her studio practice after many years of working with pigments, paint, and fabric. Her textiles made with this technique are in the permanent collections of the Cooper Hewitt Smithsonian Design Museum in New York; the Museum of Art at the Rhode Island School of Design, Providence; Takeda Kahei Shoten in Arimatsu, Japan; and the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. She has completed projects for Broadway productions and the U.S. Army Corps of Engineers and shown her work in conferences and symposiums from the Czech Republic to Japan to Georgia. Morris continues to create work that merges dyeing, drawing, and printing in her studio practice.

Bat, 2010

*Shaped resist dyeing on silk substrate, sewing, 47 × 26 in.
Courtesy of the artist, Hartford, Vermont*

Mmamantwane, 2010

*Go tshwantshitswe ka moroko mo letseleng, 119,4 × 66 cm
Mpho go tswa kwa motshwantshing, Hartford, Vermont*



LEIGH LI WEN (1959)

Leigh Li Wen was born outside Taipei, Taiwan, and received her Bachelor of Fine Arts degree from Washington State University (Pullman) and, later, a Master of Arts in Fine Arts degree from the State University of New York at Albany. She has exhibited her work across the United States and around the world. She was awarded an artist grant from the Pollock-Krasner Foundation of New York City and has been honored by both the New York Foundation for the Arts and the Helena Rubinstein Fellowship. Wen has won a variety of awards including, the Albany Purchase Award, an Artist National Taiwan Art and Humanity Foundation, and the New York Foundation for the Arts Fellowship.

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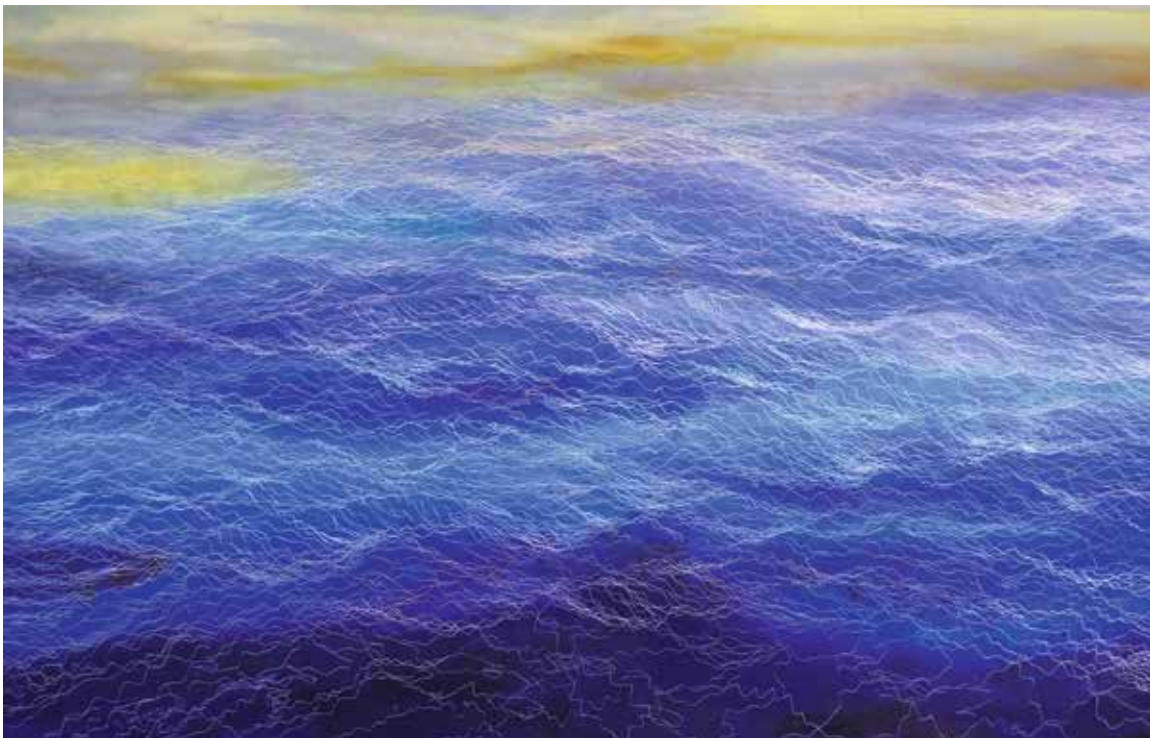
Mpho go tswa kwa motshwantshing, Taipei, Taiwan

LEIGH LI WEN



Encompassing I, 2014. Oil on linen, 57 x 89 in. Courtesy of the artist, Taipei, Taiwan

Kakaretso ya ntlha, 2014. Tiriso ya ole mo letseleng, 144,8 x 226,4 cm. Mpho go tswa kwa motshwantshing, Taipei, Taiwan



***Encompassing II**, 2014. Oil on linen, 57 x 89 in. Courtesy of the artist, Taipei, Taiwan*
***Kakaretso ya bobebdi**, 2014. Tiriso ya ole mo letseleng, 144,8 x 226,4 cm. Mpho go tswa kwa motshwantshing, Taipei, Taiwan*

ACKNOWLEDGMENTS

Washington, D.C.

Claire D'Alba, Curator | Jamie Arbolino, Registrar | Tabitha Brackens, Managing Editor |
Tori See, Editor | Amanda Brooks, Imaging Manager and Photographer

Gaborone

Ephraim Keoreng | Oabile "Dolly" Tau | Angelinah Matenanga

Vienna

Nathalie Mayer, Graphic Designer

Manila

Global Publishing Solutions, Printing



<https://art.state.gov/>

Published by Art in Embassies
U.S. Department of State, Washington, D.C.
November 2019