



ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY DAR ES SALAAM

EVA GLOCK

Spring Winds, 2020

Acrylic on stretched canvas, 24 7/8 x 49 in. (63,2 x 124,5 cm)

Courtesy of the artist, Buda, Texas

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 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

It is my pleasure to welcome you to the Residence of the United States Ambassador to Tanzania. Upon completing my medical residency training, I traveled to Tanzania for the first time thirty-three years ago. The pediatric ward in Zanzibar needed volunteer physicians, and I answered the call. Little did I know that I would return to Tanzania, three decades later, to serve as the United States Ambassador. What an unexpected honor!

My wife, Kathy, and I are from the tradition of southern hospitality and enjoy sharing our home with visitors. Art in Embassies provides an opportunity for us to share American art in person and virtually. The works we selected showcase the art and artists of America's Southwest—the land of wide-open spaces and a spirit of independence in nature and people.

Each piece carries special significance for us. Nelson Boren and Ed Mell are two of our favorite Arizona artists. *July in Arizona* captures the cowboy spirit with the subtle Arizona flag adorning the boots, while *Red Desert Sunset* evokes the feeling of peace and beauty created by watching God's masterpiece: the sunset.

Texas is a big state! My wife and I both grew up in West Texas (Wichita Falls and Lubbock)—the land of endless sunsets, tumbleweeds, windmills, rodeo days, and grazing cattle and horses. These fond memories are depicted in *Texas Brushcountry* by Doerte Weber, *Lord of the Plains* by Mejo Okon, *Spring Winds* by Eva Glock, and *Rutherford and Glory* by Steve Wrubel.

From homelessness to renowned contemporary painter, Ashley Collins’s journey as an artist is an inspiring story. When you walk into the residence, you are greeted by a mighty horse, man’s best friend in Texas. The sheer scale of *Remliel (Angel)* captures the emotions and strength of this beautiful animal, and the use of recycled newspaper reminds us of our heritage as a nation.

Jane Athey’s *Yellow/Silver Aspen Tree* and Christopher Martin’s *Lone Star Flag* are works by celebrated artists from Dallas. Athey’s work reminds me of my childhood summers in Colorado. Long Star Flag is one of many original flags created by the artist to help support healthcare workers during the recent pandemic, reminding us that art can bless others.

Lastly, two pieces in the exhibition are from Texas student artists, Lucy B. “Elbie” Wyma and Nancy Dedman. Each piece was created while attending high school, and both artists have continued their prolific use of art as expression in college.

We would like to express our appreciation to Art in Embassies and to the artists who loaned their works. We would also like to thank the members of the Embassy team who helped with the installation and exhibition. We hope you enjoy the selections!

U.S. Ambassador Donald J. Wright

*Dar es Salaam, Tanzania
February 2022*

KARIBUNI

Ni furaha kubwa kwangu kuwakaribisha katika Makazi ya Balozi wa Marekani nchini Tanzania. Baada ya kumaliza masomo yangu ya udaktari, nilisafiri kuja Tanzania kwa mara ya kwanza miaka 33 iliyopita. Wadi ya watoto katika Hospitali Kuu ya Zanzibar ilihitaji daktari wa kujitolea. Niliitikia wito huo. Sikujua kabisa kwamba ningerejea Tanzania, miongo mitatu baadaye, kuhudumu kama Balozi wa Marekani. Ni heshima ilioje!

Mke wangu Kathy na mimi tunatoka katika utamaduni wa ukarimu wa Kusini mwa Marekani na tunafurahi sana kukaribisha wageni nyumbani mwetu. Programu ya Sanaa Ubalozini inatupa fursa ya kuchangia nanyi kazi za sanaa za Kimarekani kwa njia ya moja kwa moja na kupitia mtandao. Kazi za sanaa tulizozichagua zinaakisi sanaa na wasanii kutoka kusini-magharibi mwa Marekani—eneo la mawanda mapana ya wazi na moyo wa uhuru katika mazingira halisia na watu.

Kila picha ina umuhimu wa kipekee kwetu. Nelson Boren na Ed Mell ni wasanii wawili kutoka Arizona tunaowapenda sana. Picha iitwayo *July in Arizona* inayoonyesha mchungu ng'ombe (cowboy) huku bendera ya Arizona ikionekana kwa uhafifu katika buti zake huku picha iitwayo *Red Desert Sunset* ikiibua hisia za amani na mvuto/uzuri utokanao na kuangalia uumbaji wa kustaajibisha wa Mwenyezi Mungu: Machweo ya Jua.

Texas ni jimbo kubwa! Mimi na mke wangu sote tumekulia Texas Magharibi (Maporomoko ya Wichita na Lubbock)—hili ni eneo la machweo ya jua yasiyoisha, mimea ya vichaka vya jangwani (tumbleweeds), mashine za kuvuta maji kutumia upepo (windmills), siku za kupanda na

kucheza na farasi na ng'ombe na farasi wakiwa malishoni. Kumbukumbu hizi za kukonga mioyo zinaonyeshwa katika picha iitwayo *Texas Brushcountry* iliyochorwa na Doerte Weber, *Lord of the Plains* iliyochorwa na Mejo Okon, *Spring Winds* iliyochorwa na Eva Glock, na *Rutherford and Glory* iliyochorwa na Steve Wrubel.

Kutoka mtu asiyekuwa na makazi hadi kuwa mchoraji mashuhuri wa michoro ya kisasa, safari ya Ashley Collins kama msanii ni ya kulisimua na kutia hamasa. Unapoingia tu katika makazi ya Balozi, utapokewa na farasi mkubwa, rafiki wa kweli kwa watu wa Texas. Ukubwa wa picha hii iitwayo *Remliel (Angel)* unaakisi hisia na nguvu za mnyama huyu mzuri. Matumizi ya magazeti ya zamani katika picha hii yanatukumbusha urithi wetu kama taifa.

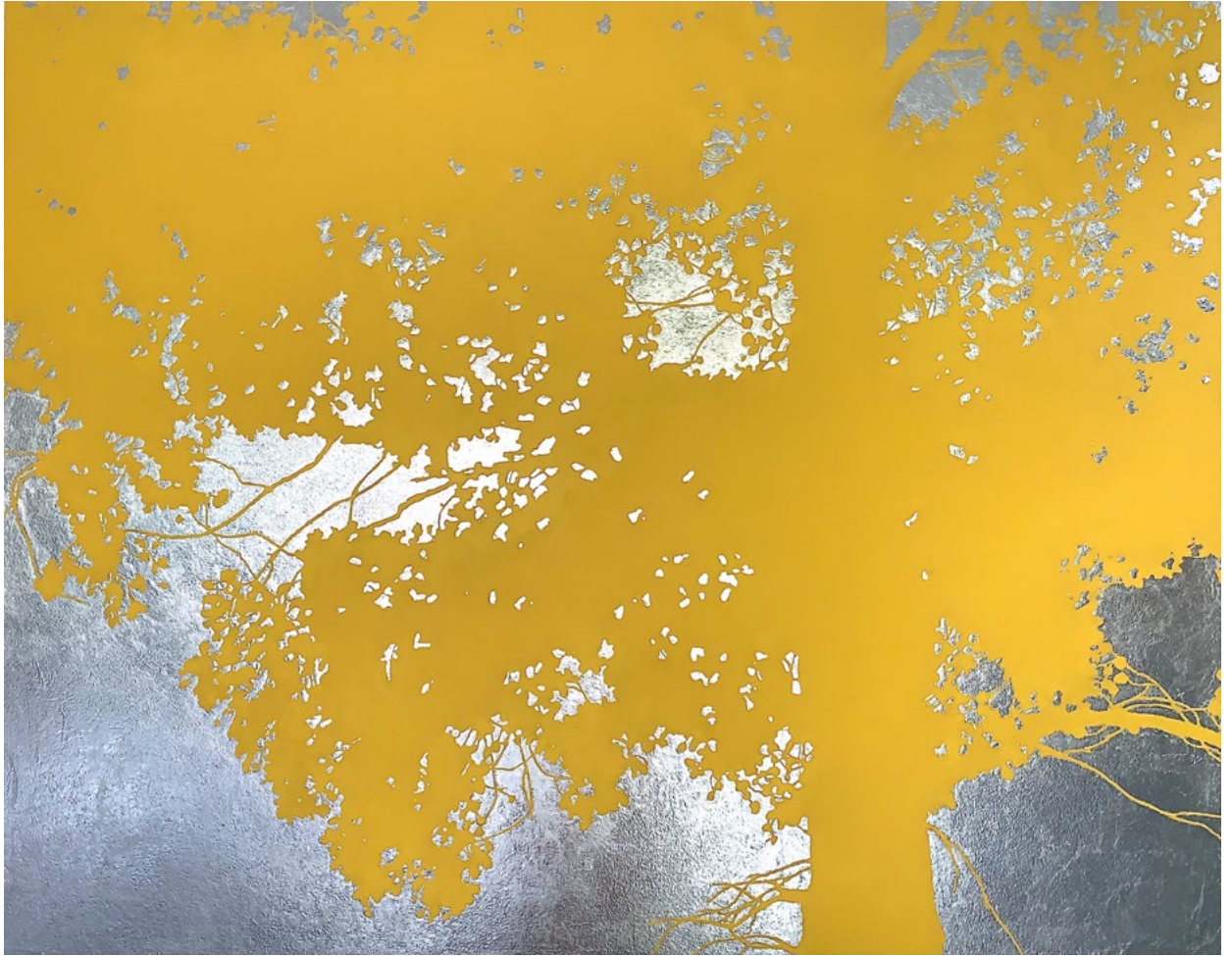
Picha iliyochorwa na Jane Athey iitwayo *Yellow/Silver Aspen Tree* na ile ya Christopher Martin iitwayo *Lone Star Flag* ni kazi za wasanii mashuhuri sana kutoka Dallas. Picha za Athey hunikumbusha sana majira ya joto wakati nikiwa mtoto huko Colorado. *Lone Star Flag* ni mojawapo ya picha halisi za bendera zilizochorwa na msanii huyu kusaidia kuchangisha fedha kuwasaidia wahudumu wa afya katika janga la hivi karibuni, ikitukumbusha kuwa sanaa inaweza kutumika kuwabariki wengine.

Mwisho, katika maonyesho haya kuna picha mbili zilizochorwa na wasanii wanafunzi wa Texas, Elbie Wyma na Nancy Dedman. Picha hizi walizichora wakiwa shule za sekondari, na wasanii wote waliendelea kutumia sanaa kama njia ya kujieleza hata baada ya kuingia vyuo vya elimu ya juu.

Tunapenda kutoa shukrani zetu za dhati kwa mpango wa Sanaa katika Balozi (Art in Embassies) na wasanii wote waliotuazima kazi zao. Aidha tunawashukuru wafanyakazi wote wa Ubalozi waliosaidia kuandaa maonyesho haya. Tunatarajia mtafurahia mkusanyiko wa picha katika maonyesho haya!

Balozi wa Marekani Donald J. Wright

*Dar es Salaam Tanzania
Februari 2022*



Yellow/Silver Aspen Tree

2016

Latex and metal leaf on board

60 x 48 x 2 ½ in. (152,4 x 121,9 x 6,4 cm)

Courtesy of the artist, Dallas, Texas



JANE ATHEY

Jane Athey's *Silhouettes* series, of which *Yellow/Silver Aspen Tree* is a part, is comprised of two-toned paintings that emphasize the contrast between color, shape, background, and foreground. They are noteworthy for their simplicity of form and the subjects' delicate outlines. Athey, an Oklahoma native, earned a master's degree in fine arts from Columbia University, New York, and has operated professionally in Dallas since 1990. She serves prominent individual patrons, interior designers, architects, and the hospitality industry by providing customized contemporary and traditional paintings and murals.¹



July in Arizona

undated

Giclee on canvas

33 x 33 in. (83,8 x 83,8 cm)

Courtesy of the artist, Sandpoint, Idaho

NELSON BOREN

“In my paintings, I want to portray a glimpse rather than the whole story...I especially enjoy capturing the weathered look of old leather and rusty spurs. I see American history in these elements of cowboy life and hopefully in doing my part to preserve this piece of history.”²

Nelson Boren is a painter best known for his vivid, naturalistic watercolors of traditional western American motifs. Working from his photographs of farms and ranches, Boren highlights the varied textures of his chosen subjects. To further enhance the textured appearance of his paintings, he wets the paper to wrinkle the surface and finishes the work with an array of tools, including wire-bristle brushes and razor blades.³

Boren graduated from Arizona State University, Tempe, with a degree in architecture. His work has been featured in several publications, including *Southwest Art* and *Art of the West*. He has exhibited throughout the United States and has work in the permanent collections of the Buffalo Bill Historical Center, Cody, Wyoming, and the Museum of Nebraska Art, Kearney.



Remliel (Angel)

2013

Oil and acrylic on aged paper, historical documents

96 x 120 x 4 in. (243,8 x 304,8 x 10,2 cm)

Courtesy of the artist, Murrieta, California

ASHLEY COLLINS

In her large-scale, immersive paintings, Ashley Collins integrates figurative imagery (often horses) with historical documents, metal, and other media. The surface of each work is textured and tactile, an effect she achieves through aging layers of recycled paper—pages from old books, dictionaries, and encyclopedias—outdoors on racks.⁴ While struggling to gain recognition during the 1990s, Collins painted on salvaged sheet metal with inexpensive black and earth-tone oils, colors she continues to use.⁵ Faced with an art market in Los Angeles that favored male artists, she sold her paintings from her small gallery under a male pseudonym. Today, her work can be found in numerous private collections and public institutions.⁶ In addition to her art practice, Collins is a philanthropist, donating to a variety of charities and causes across the world.



Spring Winds

2020

Acrylic on stretched canvas

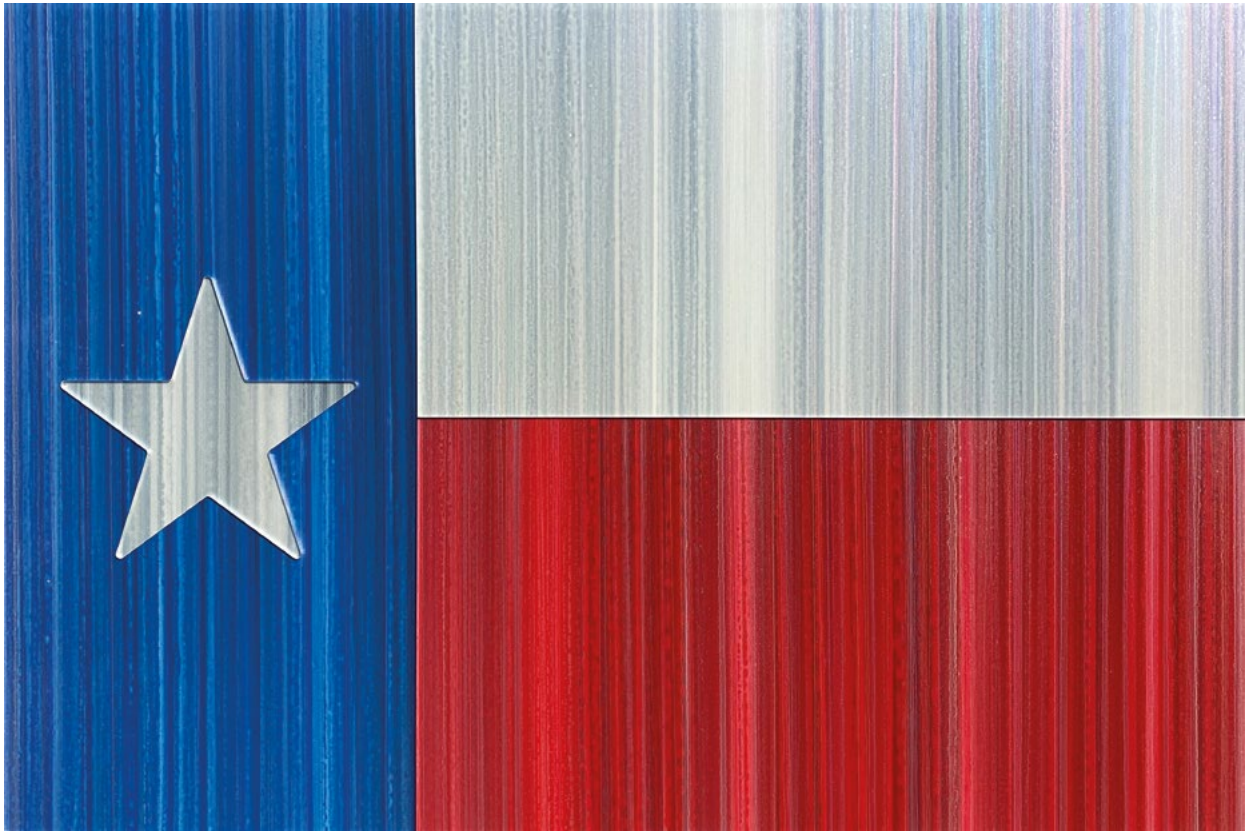
24 7/8 x 49 in. (63,2 x 124,5 cm)

Courtesy of the artist, Buda, Texas

EVA GLOCK

Eva Glock finds inspiration in the rhythm of nature and being outdoors, often including horizon lines and natural landscapes in her paintings. She attempts to freeze moments in time, translating her view of her surroundings by using expressive color and form. Texture, depth, and movement are added with layers of paint, and contrast and color are central to the works. Starting with one subject in mind, Glock's process often allows the painting to develop into something more transcendent. As her work has developed, she has learned to trust and embrace that process.

Glock grew up exploring and drawing the Texas hill country and nurtured her need for reflection by studying behavioral science and multidisciplinary fine art in college. Her Texas home provides no shortage of inspiration for her work, which has been exhibited in galleries throughout the state. *Southwest Art* magazine has also featured her paintings.⁷



Lone Star Flag, undated
Acrylic on acrylic construction
24 x 36 in. (61 x 91,4 cm)
Courtesy of the artist, Dallas, Texas

CHRISTOPHER MARTIN

“Void of overt narrative or implied suggestions, I want the atmosphere around my work to vibrate with energy and balance. By engaging forms of interlaced ovals, linear movement, arcs, and fields of color, I seek to produce a unique visual expression in each painting. In the end, I paint to create a strong aesthetically engaging presence that evokes a calm excitement of natural beauty.”⁸

Self-taught artist Christopher Martin dedicates his practice to reverse glass painting, a time-consuming technique in which pigment is applied in layers to the back of a transparent support. This method requires that the artist paint elements in the foreground first, finishing with the background, in reverse order of traditional canvas painting. Although this process dates back to the fourteenth century, Martin achieves a modern perspective through abstract motifs executed in vibrant colors. He finds inspiration in natural patterns and forms, such as the veining in marble slab or the alternating colors in petrified wood.⁹ Martin has exhibited extensively, and his work can be found in private collections across the United States.



Red Desert Sunset, undated
Lithograph
30 x 45 in. (76,2 x 114,3 cm)
Courtesy of the artist, Phoenix, Arizona

ED MELL

Ed Mell is a painter and sculptor known for his pared-down landscapes and still lifes of the American Southwest. Explaining his approach to painting, Mell says, “I deal with those lasting impressions you have after driving through an area like Monument Valley. You remember basic forms, color, and mood. The details are lost, but the image remains. The landscape is too dynamic to interpret realistically; therefore, you must resort to exaggeration to capture its immediate power.”¹⁰

Born in Phoenix, Mell studied advertising at the Art Center College of Design in Los Angeles before working as an advertising illustrator in New York. He returned to Arizona in 1970, where he taught silkscreening and drawing techniques on a Hopi reservation. By 1978, he had transitioned from commercial artist to landscape painter. In 2012, Mell was named artist of the year at the Arizona Governor’s Arts Awards. He also designed the Arizona Centennial Postage Stamp, depicting Sedona’s Cathedral Rock.¹¹ Mell’s works are in the collections of Arizona institutions such as the Phoenix Art Museum, the Scottsdale Museum of Contemporary Art, and the Tucson Museum of Art, among others.



Lord of the Plains

2018

Oil on canvas, gold leaf

21 x 26 in. (53,3 x 66 cm)

Courtesy of the artist, Albuquerque, New Mexico

MEJO OKON

“This is the west I know: Cloudless skies. Intense sun. Extraordinary heat. The home of cowboys, horses, and cows. I am drawn to the details of today’s working cowboy and the livestock they manage.”¹²

Mejo Okon is a painter who seeks inspiration from the customs, landscapes, and animals of the American West. Shortly after moving to San Angelo, Texas, Okon started taking photographs at cattle ranches and rodeos. She used these images as references for her first western-themed paintings. After brushing her canvas with a rich yellow, Okon gradually builds up layer after layer of translucent oil paint to create luminous compositions that bring her subjects to life.¹³

Okon graduated with a bachelor’s degree in art advertising from Herron School of Art+Design, now part of Indiana University, Indianapolis. Before dedicating herself to her fine arts practice in 2004, she held a variety of creative jobs, including graphic designer and illustrator, courtroom sketch artist, and costume design manager. Since 2015, she has lived and worked in Albuquerque, New Mexico. Her works are now on view in galleries in Texas, New Mexico, and Arizona.



Texas Brushcountry

2012

Plain weave with sticks in cotton warp and hand-dyed, hand-spun Tencel, adorned with beads

42 x 53 x 1 in. (106,7 x 134,6 x 2,5 cm)

Courtesy of the artist, San Antonio, Texas

DOERTE WEBER

“I am a structural weaver using diverse, modern materials with old traditional patterns. At the most elemental level, weaving consists of warp and weft, each running in a separate direction but intertwined. Lately, I have worked either with bast fibers, sticks, metal heddles or plastic wrappers in my art weavings. Even though sticks are very rigid, if you place them at different intervals with soft, hand-spun Tencel yarn, you acquire a lightweight piece which transforms ‘rigidness’ into ‘bending and swaying’. Leaving open dents in the reed while setting the warp achieves an even higher transparency. When hung on the wall, light shining through it creates beautiful shadows. It reminds me of the Texas Brush country which goes on as far as the eye can see. Tall grasses sway in the wind with patches of emptiness punctuating a vast open land. In weaving this series, ‘Texas my Texas,’ I noticed how I have come to internalize the landscapes which surround me. If I had been a painter in the Middle Ages I would have taken my easel outside and painted what I saw. As a structural weaver, I abstractly transfer the landscape into my weft.”¹⁴

Doerte Weber was born in Germany and has resided in San Antonio since 1986.



Rutherford

Archival print on Hahnemuhle paper

42 x 42 in. (106,7 x 106,7 cm)

Courtesy of Christopher Martin Gallery, Dallas, Texas



Glory

Archival print on Hahnemuhle paper

42 x 42 in. (106,7 x 106,7 cm)

Courtesy of Christopher Martin Gallery, Dallas, Texas

STEVE WRUBEL

“Finding a way to get in the dirt without getting in the way and not getting run over by a 1,500-pound wild horse is all part of the chase, the excitement, and what [it] takes to become a part of the image. To really feel and become a part of the energy and chaos and turn it into a split-second representation of that amazing dance between man and beast.”¹⁵

After twenty-five years working as a commercial and fine art photographer, Steve Wrubel turned his lens exclusively to the American rodeo, traveling from Montana to Texas to capture the sport’s raucous energy. Using advanced graphic techniques and technology, Wrubel freezes the action so the viewer can examine crisp details of the sport that, in motion, are invisible to the naked eye. To further distill and clarify the compositions, he isolates his subjects from their background, increasing their appearance of monumentality. Most of Wrubel’s rodeo series focuses on bronco and bull riding, an event where the rider leaves one hand free while the bucking horse or bull attempts to throw them off.



Boyhood

2018

Graphite Pencil

24 x 18 ¾ in. (61 x 47,6 cm)

Courtesy of the artist, Washington, D.C.

[Student Artist]

NANCY M. DEDMAN

Nancy M. Dedman grew up in Dallas and now resides in Washington, D.C. She most enjoys pencil sketching and depicting the emotions of human faces. Dedman's work received many awards and acclamations throughout her school years at the Hockaday School in Dallas. *Boyhood* won a Regional Gold Key award in the 2021 Scholastic Art & Writing contest.



Texas Longhorn

2020

Digital Painting

18 x 24 in. (45,7 x 61 cm)

Courtesy of the artist, London, United Kingdom

[Student Artist]

LUCY B. “ELBIE” WYMA

Lucy B. “Elbie” Wyma is a transplanted Texan at home in London who is known for her rich sense of creativity, color, and composition. She is as much at home in front of a canvas with paint as she is as holding a stylist or pen and ink. With her art, Wyma hopes that each time someone views a piece, they will walk away uplifted, with a hint of peace and inspiration to encourage the people around them.

ENDNOTES

- ¹ Jane Athey, Email to author, May 25, 2021.
- ² “Nelson Boren,” Big Horn Galleries, accessed June 10, 2021, <https://www.bighorngalleries.com/boren.htm>.
- ³ “Nelson Boren,” Pitzer’s Fine Arts, accessed June 10, 2021, <https://pitzersart.com/artist/nelson-boren>.
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- ⁵ Scott Iwasaki, “Artist Ashley Collins survived poverty to become world-renowned artist,” Park Record, January 10, 2020, <https://www.parkrecord.com/entertainment/artist-ashley-collins-survived-poverty-to-become-world-renowned-artist/>.
- ⁶ “Collectors,” Ashley Collins, accessed June 10, 2021, <https://www.ashleycollins.com/collectors>.
- ⁷ “Home,” Eva Glock Fine Art, accessed June 10, 2021, <https://evaglock.com/home.html>.
- ⁸ Christopher Martin, Email to author, June 7, 2021.
- ⁹ “Christopher H. Martin,” Christopher Martin Gallery, accessed June 10, 2021, <https://www.christophermartingallery.com/artist-martin>.
- ¹⁰ “Ed Mell- Mesa’s Edge,” Tucson Museum of Art, accessed June 10, 2021, <https://tucsonmuseumofart.pastperfectonline.com/webobject/967D3A0F-31F9-4968-A553-002272192947>.
- ¹¹ “Ed Mell, Biography,” Altamira Fine Art, accessed June 10, 2021, <https://www.altamiraart.com/artists/51-ed-mell/biography/>.
- ¹² Mejo Okon, Email to author, May 26, 2021.
- ¹³ Norman Kolpas, “Mejo Okon’s paintings revel in the sun-drenched hues of the great Southwest,” Southwest Art, July 2018, <https://www.southwestart.com/featured/okon-m-jul2018>.
- ¹⁴ Doerte Weber, Email to author, April 12, 2021.
- ¹⁵ “Steve Wrubel,” Christopher Martin Gallery, accessed June 10, 2021, <https://www.christophermartingallery.com/steve-wrubel>.

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