

UNITED STATES EMBASSY DAR ES SALAAM

ART IN EMBASSIES EXHIBITION

CYNTHIA SCHIRA

Beating Heart, undated

Hand woven jacquard, cotton, linen

55 x 86 in. (139.7 x 218.4 cm) diptych

Courtesy of the artist, Westport, New York

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.

"For fifty years, Art in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. Art in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect and understanding among peoples. It is a fulcrum of America's global leadership as we continue to work for freedom, human rights and peace around the world."

— John Forbes Kerry
U.S. Secretary of State

WELCOME

It is our pleasure to welcome you to the Residence of the United States Ambassador to Tanzania. With its tropical location overlooking the Indian Ocean, the Residence provides a perfect setting for an exhibition of this colorful, dynamic mix of American art.

I'm from North Carolina, and early on I fell in love with Native American art, especially from the Cherokee Nation, a tribe indigenous to the Southeastern states of Georgia, Tennessee, and North Carolina. The Cherokee create beautiful, practical pieces, expressing tribal pride and shared experiences, mixed with soaring, explosive color. What is wonderful about displaying this Cherokee influenced selection of works here in Tanzania is its striking relationship to local artwork. The similarities in textiles and woodwork of Native Americans and Tanzanians are fascinating. One of my favorite commonalities is the way in which both take everyday serviceable things like baskets, and weave them so expertly and with such care and knowledge based in long tradition that they become works of art.

Having previously lived in Africa, I have long had a great respect and appreciation for African functional artwork. My wife Kate and I hope that we've been able to show, through the pieces we've selected, our

love of the art from our region of the United States and the connections we see to African art. Regardless of the origin of each artist, we feel that their works, displayed together, have set up a marvelous synergy from our region of the U.S. and Tanzania. Whether it is the simplicity of the woven basket from Lucille Lossiah, the smooth bend of the silver maple sculpture from Matt Moulthrop, or the gentle curves of Joshua Adams' *Booger Dancer* statue, I appreciate the calm, understated elegance of these pieces. We enjoy the colors of Boisali Biswas' *Flamboyance*, and Grace DeGennaro's four-part *Continuum* series, and the beautiful textiles and weaving we have on display.

Kate and I would like to express our appreciation for the Art in Embassies program, particularly Curator Imtiaz Hafiz for his work in helping shape this exhibition. We would also like to thank the artists who loaned works, as well as the members of our embassy family who helped make this exhibition possible.

Enjoy, and come back often!

Mark Childress
U.S. Ambassador

Dar es Salaam, Tanzania
July 2015

KARIBUNI

Tuna furaha kuwakaribisha katika makazi ya Balozi wa Marekani nchini Tanzania, yaliyopo mkabala na bahari ya Hindi, ambapo ni mahali sahihi kabisa kuonyesha sanaa hizi mchanganyiko za kimarekani zenye mvuto wa kipekee.

Ninatoka jimbo la North Carolina ambapo tangu nikiwa mdogo nilivutiwa na sanaa za kiasili za kimarekani, hasa zile za kutoka jamii ya watu wa Cherokee, kabila asili lililopo kusini mashariki mwa majimbo ya Georgia, Tennessee na North Carolina. Wasanii wa Cherokee hubuni kazi za sanaa za kupendeza, zinazotumika katika shughuli za kila siku, zikiakisi fahari kubwa ya jamii hii, kwa utamaduni na uzoefu wake zikiwa katika rangi angavu. Kinachovutia zaidi katika kuonyesha kazi hizi zenye vionjo vya Cherokee hapa Tanzania, ni uhusiano wake na sanaa za hapa Tanzania. Kufanana kwa sanaa za vitambaa na uchongaji za Wamarekani asilia na zile za Watanzania, kunavutia na kustaajabisha sana.

Mojawapo ya sanaa zinazofanana na zinazonivutia, ni namna ambavyo jamii hizi zinavyochukulia vitu vya kawaida vinavyotumika katika shughuli za kila siku, kama vikapu na kuvisuka kwa ustadi, uangalifu na ujuzi mkubwa unaotokana na mila za muda mrefu na kuvifanya vitu hivyo kuwa kazi za sanaa.

Nikiwa kama mtu niliyeishi Afrika, nimejenga heshima na kuthamini kazi za sanaa za Kiafrika. Mke wangu

Kate na mimi tunatumaini kwamba tumeweza kuonyesha mapenzi yetu ya kazi za sanaa, kupitia sanaa tulizozichagua kutoka kwetu Marekani na uhusiano tunaouona katika sanaa za Kiafrika. Bila kujali asili ya kila msanii, tunaona kwamba kazi zao zilizoonyeshwa pamoja, zimejenga ushirikiano mzuri kati ya Marekani na Tanzania.

Iwe ni ufumaji rahisi wa kikapu wa msanii *Lucile Lossiah*, kinyago chenye urembo wa fedha cha msanii *Matt Moulthrop*, au mikunjo murua ya msanii *Joshua Adams* katika kinyago chake kiiwacho *“Booger Dancer,”* navutiwa mno na utulivu na usanifu mahiri wa sanaa hizi. Tunafurahia kuona rangi za msanii *Boisali Biswas* katika kazi yake ya ufumaji iitwayo *“Flamboyance,”* na mfululizo wa sehemu nne wa kazi ya msanii *Grace DeGennaro* iitwayo *“Continuum,”* na vitambaa maridadi na misuko tuliyonayo katika sanaa hizi.

Mke wangu Kate na mimi tunapenda kutoa shukrani zetu za dhati kwa mradi wa sanaa ubalozini, wasanii, wafanyakazi wa Ubalози, hasa mtunza sanaa Imtiaz Hafiz kwa kufanikisha maonyesho haya.

Asanteni na karibuni tena na tena.

Mark Childress

Balozi wa Marekani

*Dar es Salaam, Tanzania
Juni 2015*

JOSHUA ADAMS

The Booger Dance (Cherokee: tsu'nigadu'li, "many persons' faces covered over") is a traditional dance of the Cherokee tribe, performed with ritual masks. It is performed at nighttime around a campfire, usually in late fall or winter that ensured evil spirits could not disrupt the coming growing season. Cherokee Booger masks, are colorful masks that represented evil spirits. Booger masks were made from wood, hornets nests, gourds, animal skins, or buckeye wood.

Joshua Adams was born and raised on the Cherokee Indian Reservation in Western North Carolina. As a member of the Eastern Band of Cherokee (Bird Clan), he produced several collections of carvings, paintings, sketches and films throughout his career.

Although experimenting in a wide range of mediums, traditional Cherokee woodcarving has always been his preferred form of artistic expression. At a young age, Adams was inspired by the woodworkings of his uncle, Glen Bradley Jr. and great uncle, James "Red" Bradley. Upon entering Cherokee High School, he began to study traditional Cherokee woodcarving, under the instruction of Dr. James "Bud" Smith, who was a student of the legendary Cherokee woodcarver Amanda Crowe.



ADAMS

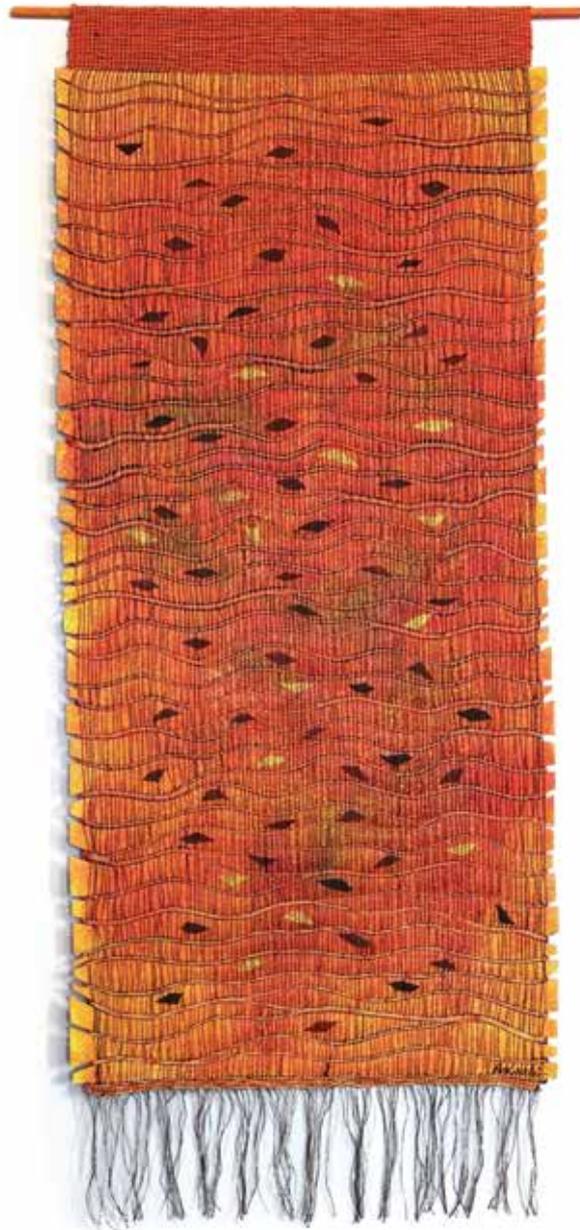
Booger Dancer, undated
Walnut, 10 x 4 ½ x 2 ¾ in.
(25.4 x 11.4 x 7 cm)
Courtesy of Lambert Wilson,
Cherokee, North Carolina

BOISALI BISWAS

“The subject matter of my work is drawn from my own life experiences, trips, thoughts and surroundings. Being from India, a country with an extremely rich heritage of art and culture, I have always had a deep rooted attachment to traditional art forms of India and owe some of my stylization to the captivating traditional patterns and the rich array of colors. Adapting to Western styles and techniques, combining them with my lifelong fascination for ethnic arts around the world, have all been a melting pot for me to create this multicultural ‘canvas.’”

— Boisali Biswas

Boisali Biswas received her Bachelor of Fine Arts degree from the International University, Visva Bharati at Shantiniketan (Abode of Peace) in India, founded by the poet, writer, painter, musician, educationist, philosopher, and Nobel Laureate (in Literature) Rabindranath Tagore. Of her education Biswas writes: “the education at this unique university, Visva Bharati, during my formative years as an artist, has had a profound influence on my life, mind, and my creative abilities. Even after being thousands of miles away from it for almost twenty years, I can feel its presence in my daily life.”



BISWAS

Flamboyance, undated

*Fibers; paint on paintable wallpaper cut
into strips and woven with various yarns*

55 x 22 in. (139.7 x 55.9 cm)

*Courtesy of the artist,
West Bloomfield, Michigan*

GRACE DEGENNARO

"Continuum is both the name of my current painting series and the essence of my ongoing aspiration: to convey to the viewer a sense of the unseen structure that supports the universe. My work is informed by my study of ancient uses of pattern, symmetry, and iconic symbolism in traditional forms such as Tantric drawings, Navajo weavings, and Byzantine mosaics, as well as modern interpretations of these vocabularies, including geometric abstraction, Carl Jung's collective unconscious, Josef Albers' color theory, and Robert Lawlor's sacred geometry.

During the past year I have been particularly fascinated by Sanskrit algorithms that define the Fibonacci sequences, the Golden Mean, and how these philosophical geometries are manifest in the world and in my work. Each of my paintings starts from a central axis that divides the canvas into equal 'golden' sections. Starting at the center of a schematic framework, I apply small beads of pigment in a process that combines colors in recurring accretions. The resulting lattice of color on a contrasting ground imparts a gnomonic expansion, much like the symmetric growth of a tree, a shaft of wheat, or the shell of a nautilus. Each mark begets and relates to another mark, creating a visible record of time as the surface evolves and the past is seen with the present."

— Grace DeGennaro, 2014

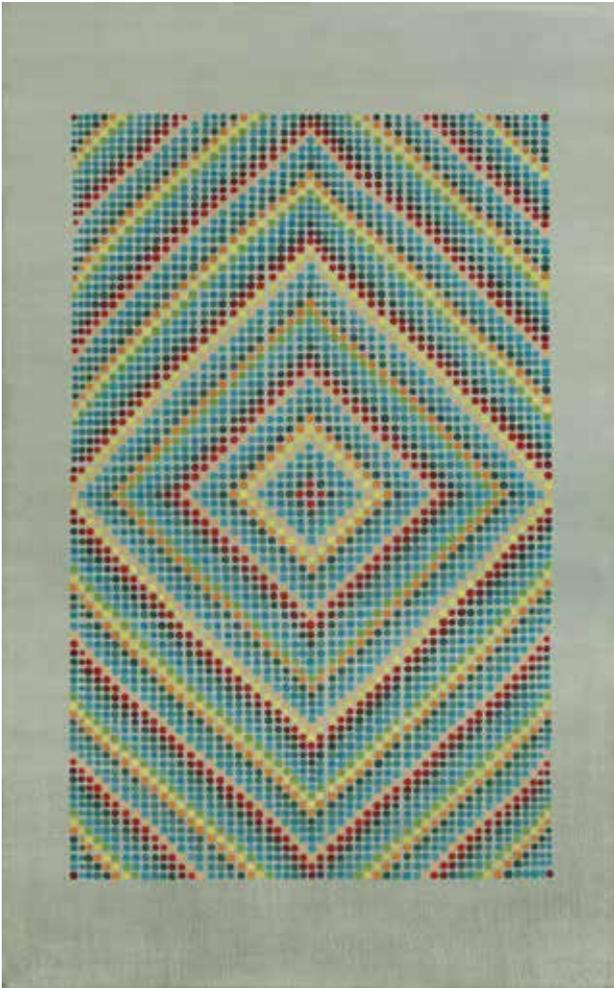
Grace DeGennaro received her Bachelor of Fine Arts degree from Skidmore College, Saratoga Springs New York, and her Master of Fine Arts degree from Columbia University, New York City. She also attended Sir John Cass School of Art, London, England.



DEGENNARO **Continuum 5**, 2013
Oil on linen, 34 x 21 in. (86.4 x 53.3 cm)
Courtesy of the artist, Yarmouth, Maine



DEGENNARO **Continuum 6**, 2013
Oil on linen, 34 x 21 in. (86.4 x 53.3 cm)
Courtesy of the artist, Yarmouth, Maine



DEGENNARO **Continuum 7**, 2013
Oil on linen, 34 x 21 in. (86.4 x 53.3 cm)
Courtesy of the artist, Yarmouth, Maine



DEGENNARO **Continuum 9**, 2014
Oil on linen, 34 x 21 in. (86.4 x 53.3 cm)
Courtesy of the artist, Yarmouth, Maine

LUCILLE LOSSIAH 1957

Lucille Lossiah makes double and single weave baskets from white oak, maple, and rivercane. She strips her own cane to make splits and dyes them herself with black walnut, yellowroot, and bloodroot. She learned the family styles of weaving from her mother, Mary Jane Lossiah, and her grandmother, Betty Lossiah. The artist's knowledge of the basket weaving tradition became crucial several years ago when she and her sister Ramona became the only living practitioners of that art among the Eastern Band of the Cherokee Indians.

Lossiah was born in the Painttown community in Cherokee, North Carolina, and graduated from Cherokee High School. As a child she spoke the Cherokee language at home, not learning English until she started school. The Cherokee language is still the primary language she uses for conversations with her mother and her sister.

For fourteen years Lossiah has demonstrated basket weaving at the Oconaluftee Indian Village where she first learned rivercane basketry. She has demonstrated basket weaving along the East Coast from South Carolina to New York, and she demonstrates at the Atlanta History Museum in Georgia every other year.

www.blueridgeheritage.com/traditionalartistdirectory/lucillelossiah



LOSSIAH

Market Basket, undated

White oak, 19 x 11 x 15 in.

(48.3 x 27.9 x 38.1 cm)

Courtesy of Lambert Wilson,
Cherokee, North Carolina

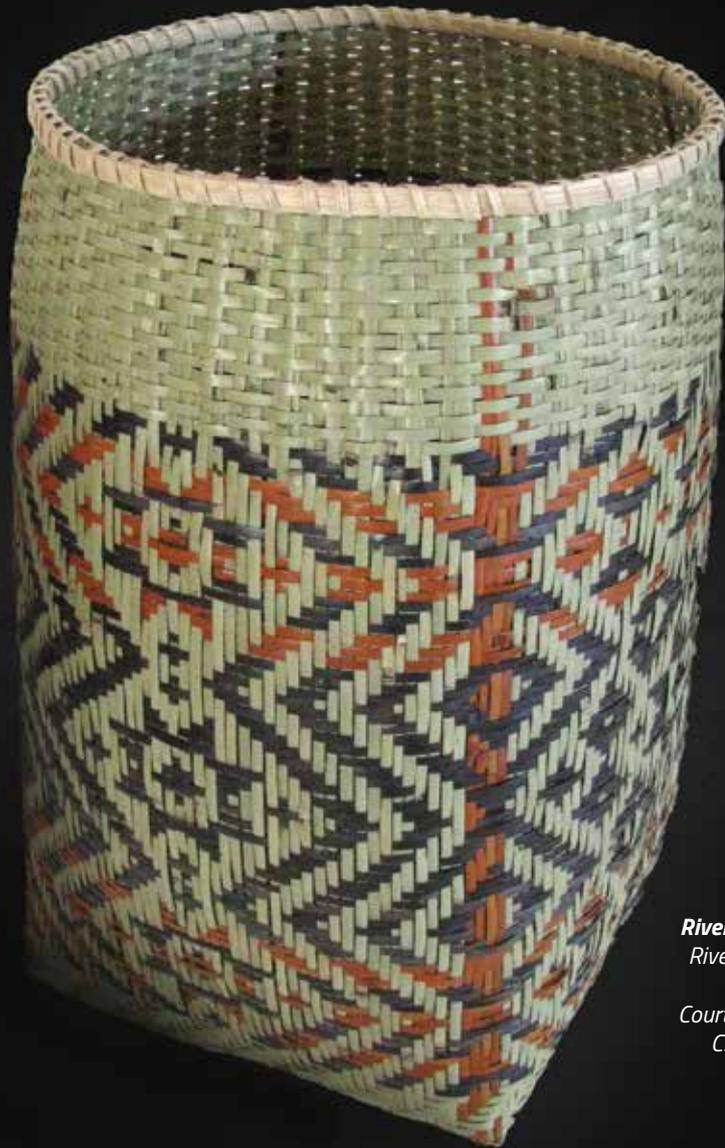
RAMONA LOSSIE

Ramona Lossie demonstrates doubleweave rivercane, white oak, and basketmaking.

She grew up in the Painttown community in Cherokee and learned basketweaving from watching her mother and grandmother. After graduating from high school, she continued her education at Western Carolina University and the University of Tennessee.

Ramona often travels from her home in Cherokee, North Carolina, to Knoxville, Tennessee. She has done many exhibitions and demonstrations at the University of Tennessee in Knoxville and helped organize a Native American exhibition celebration at the university. She has participated in numerous fairs and powwows by demonstrating and teaching basketweaving. Her work has won blue ribbons at festivals in Chicago, Albuquerque, Wisconsin, and Cherokee North Carolina. Her baskets are on display at the Smithsonian Institution in Washington, D.C., and in museums in Albuquerque, Chicago, Atlanta, and in Florida. In Cherokee her work is sold at Qualla Arts and Crafts Mutual, Talking Leaves, Bigmeat Pottery, and the Museum of the Cherokee Indian.

www.blueridgeheritage.com/traditionalartistdirectory/ramonalossie



LOSSIE

***River Cane Basket**, undated
River cane, 17 x 10 x 10 in.
(43.2 x 25.4 x 25.4 cm)
Courtesy of Lambert Wilson,
Cherokee, North Carolina*

MATT MOULTHROP

"Being a third generation wood turner, it seems I have spent my entire life surrounded by wood. As a young adult, I learned that the artistry of wood turning comes not from the hand, but from the eye. Being able to 'see' the shape of the bowl has been a legacy and a gift I have tried to improve upon with my own vision and version of style, form, and texture. In my quest to create, I strive to blend both tradition and innovation into an art form that honors my legacy and creates a new one. Each piece I create is a unique experience for me and hopefully, for the viewer. I endeavor to inject into each one a balance of color and form, shape and substance that fully displays the beauty and richness of the tree. Each tree has a story to tell. Worm holes convey past life, rings communicate growth, and certain colors tell the story of death by lightening or blight. My job is to tell the story in picture book fashion, showing rather than talking, lengthening the life of the tree rather than ending it. Between the natural and the artificial, there is a bridge made by fusing the innate beauty of the material with the more modern techniques and designs that accentuate the splendor that is turned wood. My hope is to build that bridge for you."



MOULTHROP

Silver Maple (Acer Saccharinum), 2013

Wood, 10 1/4 x 19 1/2 diameter. (26 x 49.5 diameter)

Courtesy of the artist, Marietta, Georgia

JOEL QUEEN

Joel Queen is a ninth-generation potter, who traces his pottery lineage through the Bigmeat family in the Eastern Band of Cherokee Indians. He offers five styles of pottery including the black pottery, which is the most traditional. "As a member of the Eastern Band of Cherokee Indians, I feel I have a responsibility to keep Cherokee art alive," he says. "I live to teach others about my art and the Cherokee culture."

While Joel continues to preserve the traditions of Cherokee pottery, he also blends contemporary and traditional designs. His black pottery is hand built, hand polished, and hand fired in an open pit. Using tools that he has hand carved, Joel incises his pots with both traditional and modern designs, and he often adds pieces of turquoise and coral.

Joel was among a small group of Cherokee potters responsible for reviving the Cherokee stamped pottery. Stamped pottery is the oldest of the Cherokee pottery traditions and dates back thousands of years. These pots are hand coiled, burnished, and fired in an open pit at a high temperature, using methods that render them waterproof. They can be used for cooking outdoors over an open fire.



QUEEN

Corn Pot, undated

Clay, 15 x 10 ½ in. (38.1 x 26.7 cm)

Courtesy of Lambert Wilson,
Cherokee, North Carolina

JOELY QUEEN

Joely Queen is a member of the Eastern Band of the Cherokee Indians and daughter of award winning potter Joel Queen. She has won numerous awards for painting, pottery, and river cane mats, including at the Cherokee Art Market in Tulsa, Oklahoma, and the Cherokee Fall Festival in Cherokee, North Carolina.



QUEEN *Noonday Sun River Cane Mat*, undated
River cane, 19 x 27 in. (48.3 x 68.6 cm)
Courtesy of Lambert Wilson, Cherokee, North Carolina

CYNTHIA SCHIRA 1934

“I have been fascinated with the visual notational methods or systems specific to different professions. The staff of written music; the graph markings of the weaver; the layout of an architect; the equations of a mathematician – all are meaningful to the practitioners within the particular field but often are an indecipherable code to others. This interest has evolved into a delving into specific codes and ciphers. In combining and juxtaposing parts of these various systems, new patterns and forms develop provoking in my mind new allusions to follow. The complexities of the graphic relationships, these allusions along with the morphing of the marks by their translation into woven structures, continue to involve me.”

— Cynthia Schira

Cynthia Schira earned her Bachelor of Fine Arts degree from the Rhode Island School of Design (RISD) and her Master of Fine Arts degree from the University of Kansas, where she also taught from 1976 to 1999. In 1989 Schira received an Honorary Doctorate of Fine Arts from RISD. She has been exhibiting nationally and internationally for many years, including shows at the Museum of Contemporary Art, Montreal; The Textile Museum, Washington, D.C.; and the Museum of Art and Design, Helsinki. Her work can be found in the collections of the Metropolitan Museum of Art, New York City; Philadelphia Museum of Art; Chicago Art Institute; Boston Museum of Fine Art; DeYoung Museum, San Francisco; Museum Bellerive, Zurich, Switzerland, and in many others.



SCHIRA

Beating Heart, undated

Hand woven jacquard, cotton, linen

55 x 86 in. (139.7 x 218.4 cm) diptych

Courtesy of the artist, Westport, New York

FRED WILNOTY

“My work is an expression of my Godgiven talent.” Fred Wilnoty was born to John and Elnora Wilnoty and came from a long generational line of talented artisans. His father was a carver and his mother made baskets. Fred’s first desire in life was to go into the army and be a part of Special Forces, but life had another plan for him. He discovered his Godgiven talent of carving like his father, and grandfather before him. With no formal training, he has been carving stone, wood and sometimes bone for the past twenty years. He learned his art from watching his father who always encouraged him to develop his talent. Fred loves to pick up a piece of stone and begin to cut away at it to see what’s waiting inside. Artistic talent has been passed down over the generations... Fred remembers his grandfather, Julius Wilnoty, made ceremonial pipes, as well as bows and arrows, even knapping the arrowhead himself. In addition to his father, his other two brothers also have a talent for carving. Fred’s two sons are showing an interest in the arts as well. Fred has been recognized with various awards for his work.



WILNOTY

Wolf Axe Peace Pipe, undated

Steatite stone, 7 x 19 x 7 in. (17.8 x 48.3 x 17.8 cm)

Courtesy of Lambert Wilson, Cherokee, North Carolina

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