LUSAKA

Permanent Collection of the Embassy of the United States

ZAMBIA

INTRODUCTION

In the art collection of the United States Embassy in Lusaka, the balance between the personal and the collective is eminent. American and Zambian painters, sculptors, draftsmen, and photographers ask questions of identity—as individuals, as members of a community, and as humanists. What does it mean to be a self-taught painter from Philadelphia? Or a Western-educated artist working in Zambia? To be an African American abstract expressionist, or a white man in post-apartheid South Africa? And most fundamentally, what does it mean to be an artist in the 21st century? Whether an emerging figure borne of the vibrant Lusaka arts scene or a well-known luminary from the Harlem Renaissance, these artists are influenced by both European old masters and traditional African craftsmanship alike—and yet their work remains highly individualized. Together, they shape a multi-faceted portrait of the contemporary art world and the commonalities between the United States and Zambia, often through the lens of the African diaspora. Their compositions reflect the cultural practices and natural landscapes of their respective nations, but also of artistic exchange across the hemisphere.

A range of materials and techniques is displayed in the collection. Works on paper include meticulously rendered "maniere noire" lithographs by Paul Emmanuel and spontaneous, colorful bursts of watercolor from Howardena Pindell. Traditional silver gelatin prints are given a new, large-scale digital format by Thomas Brummett, and Mary Hourihan Lynch's canvases are pushed into a third dimension and reinvented as sculpture. A wooden mask produced for a Chewa masquerade represents the face of American icon Elvis Presley, and a circle-based collage by Richard Yarde reinterprets a sacred circle dance practiced by African Americans during the slave era. Whitfield Lovell offers a personalized historical and political viewpoint with his exquisite portraits of anonymous African Americans, and Joan Giordano creates a monumental, post-industrial "forest" with copper and burnt-out New York City electrical cable. Their works address important present-day themes related to the environment, orthodoxy versus modernity, and technology.

These works of art for the collection of United States Embassy in Lusaka were carefully selected as inspiring and challenging pieces that seek to illuminate two distant countries. But they also highlight the manifold nature of artistic expression in the 21st century—how an American from the rural South can draw inspiration from the traditional textiles of Africa, or how a contemporary Zambian urbanite might infuse modernism into his oil canvases. This exchange of ideas is fundamental both in the contemporary art world and for the success of diplomacy.

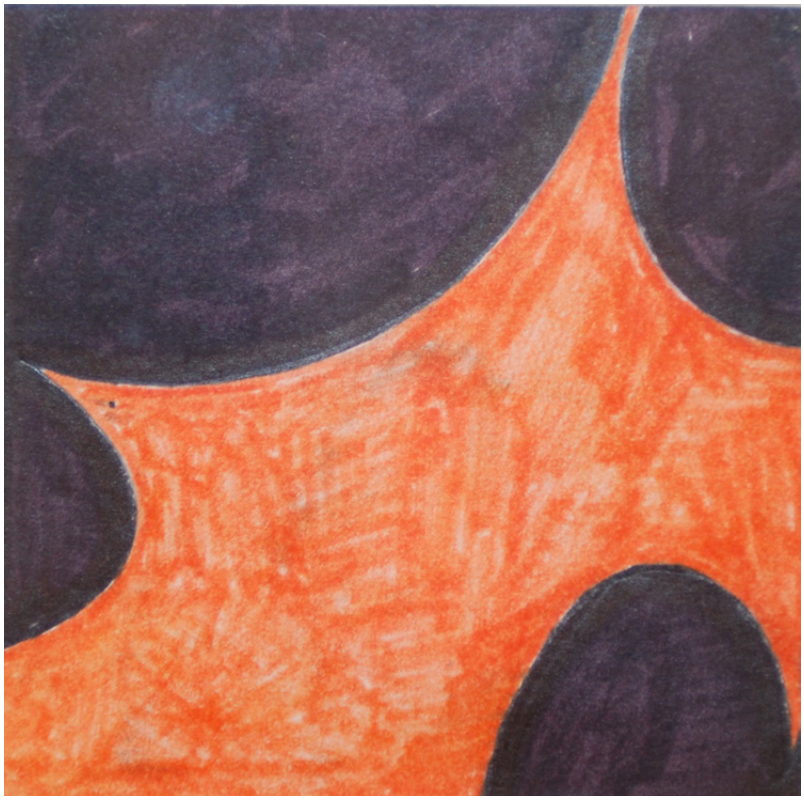
ELLIOT ANDERSON

An artist, curator, educator, and software engineer, Elliot Anderson has worked with interactive technologies and new media to produce installations, digital photography, and media sets for performance. With an interest in what it means to be a 21st-century landscape artist, Anderson produced this large-scale photographic work: a diptych of digital duratrans on lightboxes, with each panel measuring six by four feet. Twin images of Niagara Falls (on the US–Canadian border) and Victoria Falls (on the Zambia–Zimbabwe border) display the geological wonders of two continents, on opposites of the Atlantic and the equator, side by side.

Anderson studied computer engineering at Northeastern University, followed by a bachelors in conceptual design and a masters in interdisciplinary studies (focusing on technology art practice and 20th-century continental philosophy) at San Francisco State University. Currently an associate professor at University of California at Santa Cruz, he directs the electronic media program for Digital Arts and New Media.

ROMARE BEARDEN

A modernist renowned for his collages and paintings; a politically minded aesthetician; an African American at the heart of the Harlem Renaissance; an eloquent advocate for social justice; Romare Bearden is widely regarded as one of the most innovative artists of the twentieth century. Until the 1960s, Bearden worked as a New York City social worker by day, focusing on art at night and on weekends. But following solo exhibitions in Harlem and Washington, his career found great success and his art has since been shown all over the world. Saturated with historical and literary references, and influenced by both Western masters and African sculpture and textiles, Bearden's works are celebrated for their creativity and humanism. Among his many artist friends were Duke Ellington, Langston Hughes, Alvin Ailey, and Joan Miró—musicians, poets, visual artists, and dancers whose body of work influenced his own, and vice versa. He has been the subject of retrospectives at the National Gallery of Art in Washington and the Studio Museum in Harlem, and his art can be found in such collections as the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Detroit Institute of the Arts, and the Museum of Fine Arts, Boston. Bearden also received honorary doctorates from Carnegie Mellon and the Pratt Institute (among others) and won the National Medal of Arts in 1987, one year before his death.



THOMAS BRUMMETT

In Thomas Brummett's photographic portraits, animals—an oryx, a lion, and a zebra—acquire poise, perhaps even an aura. They are individuals, not part of a geographical landscape but floating over a dreamy backdrop. In an original combination of 19th-century practices and 21st-century technology, Brummett creates photographs that are both familiar and strange. He first captures the image on black-and-white film, then manipulates it in the darkroom. It takes on new qualities through development baths, brushes, toners, inks, and bleaches, and is developed on Agfa paper. The silver print is then scanned, enlarged, and re-printed with a large-format color inkjet. The result is something between a photograph and a drawing, which appears both natural and unnatural, object and subjective. In the words of the artist, "Over the years it's become a kind of private alchemy; but in this case I am not turning straw into gold but silver into a type of new mark....My goal is to link the world of drawing and the world of photography in these images. I want them to be part document, part cave drawing, and part dream. As in all my work I am, in effect, attempting to mine the spaces that exist between photography, drawing, science, and religion."

Thomas Brummett has worked as a professional photographer since 1983, when he graduated from the Cranbrook Academy of Art with an MFA. His work is in numerous American private and public collections including the Museum of Fine Arts, Houston, and the Philadelphia Museum of Art.

MULENGA CHAFILWA

The canvases of Mulenga Chafilwa—a mix of acrylic and charcoal—are overflowing with figures. In *Lunchtime Time*, layers of people chat, sell, buy, eat, and move in a landscape of crooked buildings, wires, poles, and signs. There is a buzz of activity, of sights, sounds, and smells, and a wealth of color. In Chafilwa's everyday world, the city is not anonymous, but bustling, stylized, and personable. A keen social observer, he brings a sense of place and time to his witty compositions.

Born in Lusaka, Zambia, in 1967, Mulenga Chafilwa earned his art teacher's diploma from the Evelyn Hone College in Lusaka. He has participated in many workshops and art exhibitions, such as Mbile in Zambia and Braziers Artists International in the UK. He currently lives and works in Lusaka and runs an annual workshop for young artists called August Studios.

THIS SIDE UP
LUNCH TIME
ZAMBIA EATS HERE
ZAINTEL
MENYU
CHEAP

I CAN'T SEE ME
I ♥ ZAM

DAVID CHIBWE

Born in Luanshya, Zambia, David Chibwe is a printmaker and painter. In these relief prints, both woodcut and linocut, he captures everyday events—a visit to the market, boarding a bus, and suppertime—with skilful detail. Whether picturing a group of women selling their wares or a family sharing a meal, there is a palpable sense of humanity and of togetherness.

Chibwe studied at the Athens Royal School Likasi and the Academies of Fine Arts and Artistic Humanities in Lubumbashi. He has worked in Lusaka since 1969, exhibiting his work and participating in a number of workshops at the Mpapa Gallery, the Henry Tayali Art Center, and the Alliance Française. His work has garnered several awards and he is a founding member of the Art Centre Foundation workshop in Lusaka.

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FRANK CONNET

"The fabric of a Japanese farmer's patched and repaired indigo-dyed kimono, the rhythm in a West African strip woven wrapper, or the irregular geometry in a Peruvian funerary tunic provides a continuous source of instruction and inspiration."

As a textile conservator, Frank Connet has studied and treated ancient and rare textiles. He brings to his art a thorough understanding of dyes, fabrics, and pre-industrial techniques. His process begins with the Japanese Shibori method. He creates a unique pattern by stitching, binding, and pleating the natural textile into a bounded mass, then dyeing it. He will continue this process up to thirty or forty more times, producing layers of color and texture, a breadth of hue and pattern. The fabric is then cut, pieced together as a collage, and quilted, producing a wall hanging or textile sculpture. Connet's abstract compositions draw on nature—its cycles, transitions, patterns, and structures.

Frank Connet earned his BFA at the Kansas City Art Institute, and now lives and works in Chicago. His work has been shown across the country and has been acquired by private collectors and public institutions such as the Art Institute of Chicago.

NOAH DAVIS

Influenced by Richard Brautigan's 1968 novella *In Watermelon Sugar*, these oil-on-linen panels by Noah Davis re-examine the story of an insular commune built on the ashes of a ruined civilization. Brautigan's first-person narrative focuses on a small group of characters in a post-apocalyptic world, but Davis recasts them as African American. Blending storytelling with surrealism, these works seem to illustrate an interior life. The compositions are lush and colorful, recalling private, emotional memories. There is a sense of isolation and nostalgia in these works, which are in keeping with Davis' larger oeuvre of psychologically charged paintings.

Born in 1983 in Seattle, Washington, Davis studied at Cooper Union and currently resides in Los Angeles. He has been the subject of several solo exhibitions and his work can be found in the Studio Museum of Harlem and the Nasher Museum of Art at Duke University.

PAUL EMMANUEL

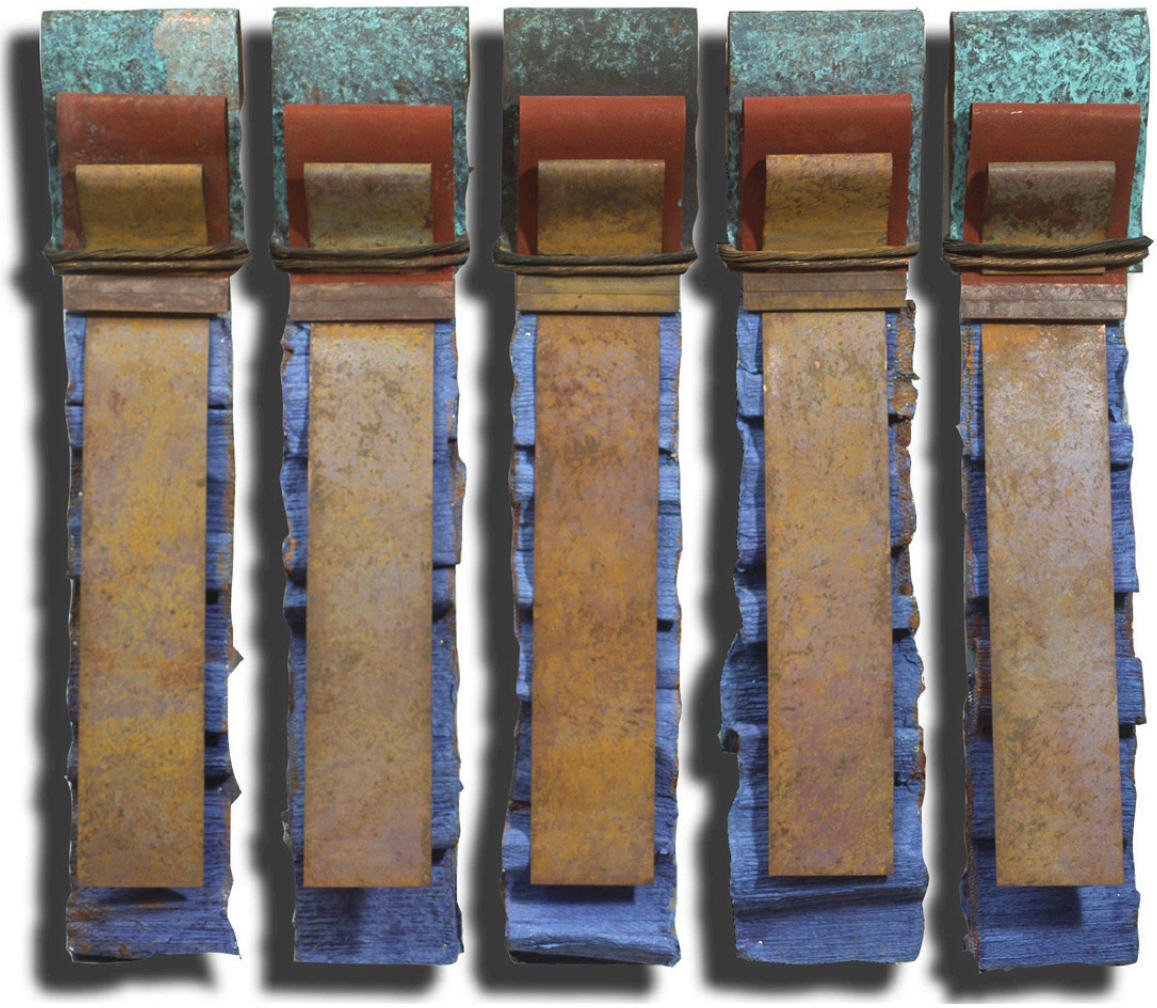
"When I was younger, I was seduced by the potential of something emerging out of the soft velvety blackness. I have always worked reductively from dark to light."

In these three lithographs by Paul Emmanuel, the stone is first covered with a solid black printing image, which is then scratched and scraped through the ground to leave areas exposed. The technique is called "maniere noire," French for "black image." Emmanuel then hand-prints and hand-colors the lithographs, yielding objects which meticulously and thoughtfully play with light, dark, and surface. In addition to these prints, Emmanuel works in photography and film to reveal layered visions of his identity as a young, white male living in post-apartheid South Africa. Born in Kabwe, Zambia, in 1969, Emmanuel later moved to South Africa and studied at the University of the Witwatersrand. In 1997, the Ampersand Foundation made him the first recipient of the prestigious Ampersand Fellowship, which afforded him a three-month residency in New York. His first solo show took place in 2000 at the Open Window Gallery in Pretoria, and in 2008 his touring museum exhibition *TRANSITIONS* premiered at the Apartheid Museum in Johannesburg before traveling to Europe and North America.

JOAN GIORDANO

A native New Yorker, Joan Giordano received her BA from Wagner College in Staten Island and her MFA from the Pratt Institute in Brooklyn. In *Copper Forest*, she mixes burnt-out New York City electrical cable with copper, aluminum, and handmade paper—fusing man-made and organic elements. The imposing sculpture, standing nearly six feet tall by five feet across, presents a new forest: a series of vertical panels in a straight line, with weathered surfaces that suggest the passing of time. Giordano's forest is forged with metals, but also paper, a tree's manufactured successor. She explains in her own words, "My art is an active process, in which disparate elements...are combined in a method that reflects the synthesis of my creative ideals and the delicate balance I see between the fragility of the human condition and the continuing power of nature. By bringing together organic and man-made media, my work references the evolution of life through the timelessness of everyday experience."

Giordano's work has been exhibited across the world, and can be found in numerous public and private collections, including the Savannah College of Art and Design in Georgia, Awagami Museum Hall of Awa in Japan, and the New York Public Library.



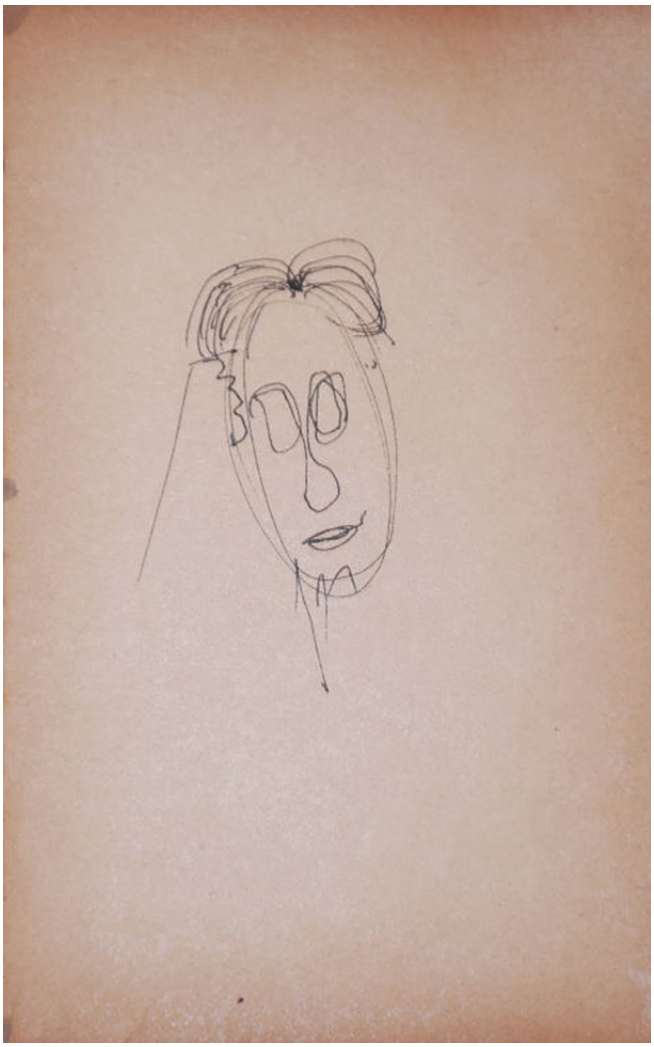
JAY HEIKES

Jay Heikes lives and works in Minneapolis, and his work has been exhibited at the Artist Space in New York, the Institute of Contemporary Art in Philadelphia, the Museum of Contemporary Art in Chicago, the Walker Art Center in Minneapolis, and the Whitney Biennial (2006). Born in 1975, the young artist is
known for the fiendish, amused tenor of his work. In addition to sculpture, he works in painting, video, performance, and installation art.

Standing over six feet tall and made of dyed porcupine quills and wood, *Thickly*—quite literally—bristles. Influenced by the landscape of Joshua Tree National Park in southeastern California, the sculpture evokes the lonely, wild feeling of the open desert. Heikes also claims influence from Dr. Seuss' fable *The Lorax*, in which one man's greed effectively destroys an environment. Building on these ideas from the natural world, Heikes explains, "As an artist, I'm interested in showing a life cycle within my work comparable to that of breeding maggots. Something dies, a fly lays eggs on the rotting flesh and the maggots survive on a dead thing....With *Thickly*, I see it existing somewhere just before the cocoon phase in which the texture of the sculpture provides an abrasive attitude."

NORMAN LEWIS

Norman Lewis was born to Bermudian emigrants in 1909. Lewis was a contemporary of Romare Bearden and Jacob Lawrence, but is best known as the first major African American abstract expressionist. Yet before he developed his unique style of conceptual abstraction, Lewis explored figuration. Under the guidance of professor Alain Locke, "Father of the Harlem Renaissance," Lewis was encouraged to draw upon African history and imagery in his work. And although his works on canvas and paper often shared qualities with European artists Wassily Kandinsky and Pablo Picasso, Lewis' imagery frequently made reference to African American culture. Further, as a founding member of the Spiral Group, Lewis explored ways to contribute to the Civil Rights movement through fine art and the "new visual order." In the last decade of life, he won great prestige as a grant recipient from the Mark Rothko Foundation and fellow of the National Endowment for the Arts and the Guggenheim Memorial Foundation.



WHITFIELD LOVELL

Two exacting portraits, exquisitely rendered with Conté crayon, are coupled with everyday objects—a glass bottle set on a wooden shelf, or a rusted serving tray. The women's profiles, based on passports, mug shots, or photo booth strips found in flea markets and second-hand shops, ask questions of identity. They are represented compassionately with photo-like detail, but their flat likeness is complemented by a sculptural item, something that was once used and evokes ownership and physicality. Drawn from Whitfield Lovell's *Kin* series, these tableaux pay tribute to the lives of unknown or forgotten African Americans. Inspired by his collection of photographs and newspapers clippings from the Civil War to the Civil Rights movement, Lovell offers a new narrative for his anonymous subjects.

Born in the Bronx in 1959, Whitfield Lovell earned his BFA from Cooper Union before going on to receive numerous awards and fellowships, including a Nancy Graves Grant for Visual Artists, MacArthur Foundation Fellowship, Richard C. Diebenkorn Fellowship, and Joan Mitchell Foundation Award Grant. In addition to dozens of solo exhibitions across the United States, his work can be found in the Metropolitan Museum of Art, National Museum of American Art, Seattle Art Museum, Columbus Museum of Art, and Whitney Museum of American Art.

MARY HOURIHAN LYNCH

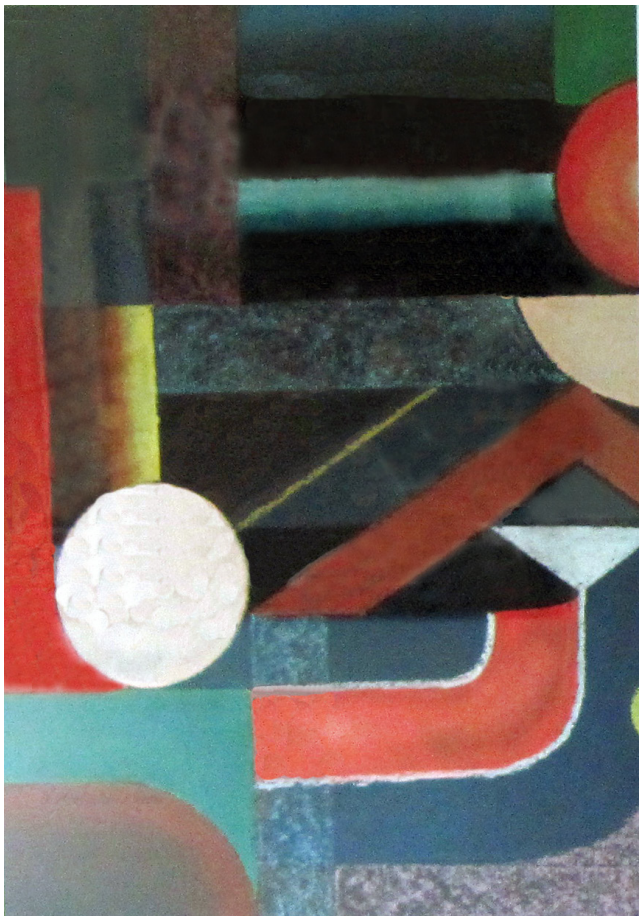
"My interest in challenging the traditional use of canvas began off the coast of Brittany, France, in 1979. I was part of a group of students studying landscape painting during a summer semester. Everyone was perched on top the cliffs in an attempt to paint the great expanse of the ocean and the craggy cliffs. It was while studying this view that I began to feel the flat canvas was insufficient to interpret my view of the scene....It is the beauty of simple shapes that fascinates me."

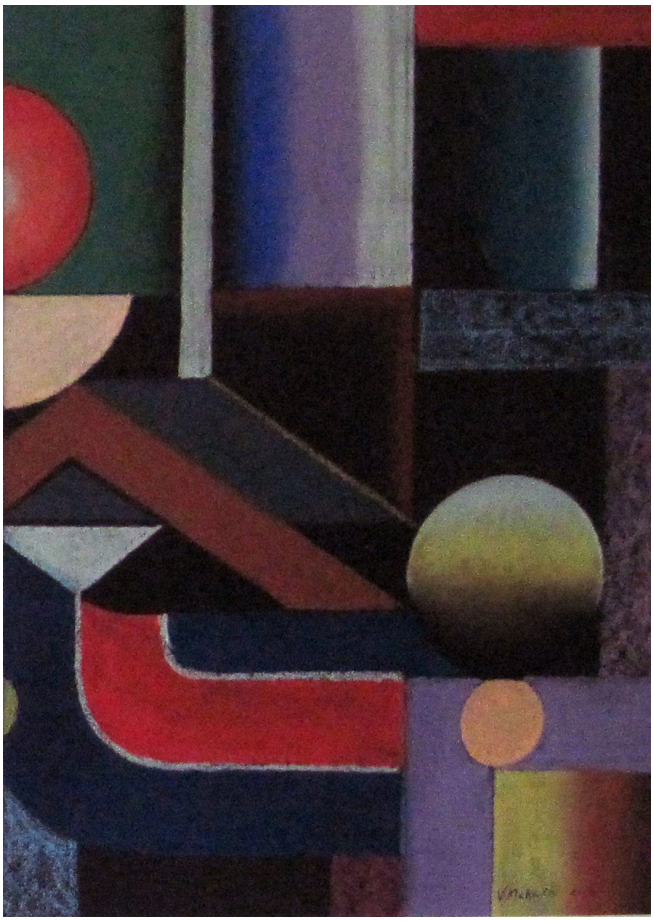
In the work of Mary Hourihan Lynch, canvas—traditionally used for flat paintings—takes on a third dimension. She stretches her canvases on armatures, pushing the material into the sculptural medium. Ordinary objects become abstract, geometric forms, combining in grids of wall reliefs such as *Off the Square, I*. Lynch studied studio art and art history at the University of Maryland, and her work has been shown in galleries across the Washington, DC, area, including the Torpedo Factory Arts Center, Touchstone Gallery, Montpelier Cultural Arts Center, and Studio Gallery.

VICTOR MAKASHI

A diptych of pastels, *Harmonious Existence* plays with color and geometry, yielding complementary compositions that balance shapes across two dimensions and two papers. The artist, Victor Makashi, is a contributor and advocate for the arts, currently serving as director of the National Arts Council of Zambia.

Born in Kasama in 1956, he first worked as an art teacher at the Kabulonga Girls Schools before joining the Copperbelt Museum in northern Zambia. In addition to his work as an educator and in cultural heritage organizations, he has exhibited and participated in many local and international exhibitions and workshops.





WILLIAM BWALYA MIKO

William Bwalya Miko sits at the center of the contemporary African art world: a modernist painter incorporating traditional elements into his work. His artwork asks questions of identity—of Zambian history and culture, infused with a sense of movement and displacement. In *Couple on Honeymoon*, color, form, and abstraction take center stage, drawing our eye around the pastel and acrylic strokes across the paper. Orientation is paramount.

Having earned his BFA and MFA from Middlesex University in London, Miko now lives and works in Lusaka. In addition to his work as an artist, he is also an arts development interlocutor and curator. As an art educator, he has conducted artist workshops in Zambia and abroad, and helped to establish the fine arts degree program at the Zambia Open University, where he lectures. He was also one of the founding members of the Zambia National Visual Arts Council and Twaya Art – Zambia, an arts consultancy firm and private gallery that connects international collectors to Zambian artists.

CHRISTOPHER MIR

Born in Baltimore, Maryland, in 1970, Christopher Mir studied painting and anthropology at Marlboro College, followed by postgraduate work in painting and printmaking at Boston University School for the Arts. His artwork offers a universe populated with mythical figures, futuristic technologies, and dreamlike landscapes. Motifs such as snowflakes, mushrooms, flags, and looming skyscrapers repeat, but there is no quick and easy message here. Rather there is a sort of unsettling magic in this world, with imaginary beings thrust into realistic landscapes, or anonymous children alone in menacing environs, all with a upended sense of scale and dimension—a world gone topsy-turvy. Mir's pictorial narrative suggests certain contrasts—the primal and the post-industrial, the spiritual and the physical—which resonate, and at times haunt.

STARY MWABA

Born in Chingola, Zambia, in 1976, artist Stary Mwaba had his first career as an AIDS counselor. But in the studio of Lutanda Mwabma, he was able to learn about painting techniques and materials. And as a painter, he was able to express and communicate his thoughts and emotions on his canvases. Now based in Lusaka, a capital city full of a diversity of residents and visitors, he asks questions of the viewer's conception of Africa, African culture, and the role of craftwork, traditional painting, and modernity in the work of an artist. He also captures the circumstances of migration—of the challenges individuals face as they make a new home, of the journey they make physically and mentally. Mwaba's work addresses large themes of politics and human rights—projects that are both local and international in scope, and engage with the public.

Mwaba has participated in a number of workshops, community projects, and residences, including the Watermill Center in New York, the Caribbean Contemporary Arts in Trinidad and Tobago, and the Braziers International Workshop in London. In addition to many group exhibitions, his work has been featured in solo exhibitions at the Lusaka National Museum, Gallery Momo in Johannesburg, and Musei di Salvatore in Rome.

HOWARDENA PINDELL

A curator and an educator, as well as an artist who is at turns autobiographical and political, Howardena Pindell has distinguished herself as an eminent abstract painter since the 1970s. In this pair of postcards, Pindell's penchant for collage, texture, unconventional materials, and the process of art-making rise to the surface. Carefully mounted on a postcard, colorful circles of hole-punched watercolor, ink, colored pencil, and crayon combine. Modern art critic David Bourbon described her work as a "more personal form of pointillism, wielding a paper punch to cut out multitudes of confetti-like disks, which she dispersed with varying degrees of premeditation and randomness over the surfaces of her pictures."

Pindell earned her BFA from Boston University in 1965, followed by an MFA from Yale University in 1967. Her work can be found in the Metropolitan Museum of Art, the Museum of Modern Art, the Yale University Art Gallery, and the Rhode Island School of Design Museum, among many others. Of her many honors, she has most notably received the Women's Caucus for Art award for Distinguished Contributions and Achievements in Arts and the Most Distinguished Body of Work or Performance Award from the College Art Association.

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CEDRIC SMITH

"I've always painted for the fun of it....I try to paint like a kid, no rules, and no boundaries."

A self-taught artist, Cedric Smith blends photography and painting in a highly personal body of work. His colorful multimedia pieces are carefully composed of various textures and layers. Weathered, vintage photographs find themselves in unexpected landscapes—anywhere from an ice cream parlor to a wood cabin, and images of the rural South rub against pop art and commercial advertising. Inspired by the hip hop lyrics "most of our heroes don't appear on no stamps," Smith brings fame and glamour to these black-and-white portraits of unknown African Americans.

Smith's artwork has been exhibited widely and acquired by public collections across the United States, including the New York Historical Society, the Francis Walker Museum, the Mint Museum, and the University of Delaware.

ZOYA TAYLOR

Born to a Canadian mother and Jamaican father in Vancouver, Zoya Taylor spent her childhood in Germany and Kingston. Now a resident of Norway, her multinational background and career in international social work have yielded an artist with a singular vision and style of figuration. Taylor posits that, "we all have a cast of characters that define our lives. Personal demons or angels—spiritual or not, there's a commonality in these characters. They draw on human themes of secrecy, pride and hurt, but also humor and love." In Taylor's artistic, self-taught universe, these wide-eyed characters recur throughout her oeuvre; drawn from childhood memories and Taylor's imagination, they exhibit wisdom and childlike innocence at turns.

Taylor is represented by galleries in the United States, Jamaica, Germany, and Norway, and has further exhibited her work in Spain, Italy, and the United Kingdom. In 2009 she was awarded the President's Award at the Florence Biennale.

FRIDAY TEMBO

A self-taught sculptor, Friday Tembo was born in Lusaka in 1962. As an apprentice to Dickson Nyendwa, he focused on wood sculpture in conjunction with mixed media. His work extended into marble, including *Gift Marble II* seen here, which exhibits an elegance and mastery of form that won him more Ngoma Awards (Zambia's most prestigious distinction for the arts) than any other visual artist. Tembo was noted for his prodigious output—which was exhibited in Zambia and abroad—and for his mentoring of young artists. As a pioneering contemporary sculptor, he explored observations on urban life, particularly the idea of how Zambian traditions such as marriage rites are changing in the modern city. Tembo also exposed numerous young Zambians to his style of elegant, sinuous sculpture at an informal school in Lusaka called Ulendo Studios, meaning "journey" in Chinyanja.

RICHARD YARDE

One of America's great watercolorists, Richard Yarde pushes his medium out of its intimate setting and into the bold, epic territory of large-scale painting. His *Ringshout* series takes its name from an African American slave-era healing ceremony, in which a group of worshipers move counter-clockwise around a central space, clapping, chanting, and stomping. A sacred rite of passage, it fostered a sense of fellowship and community, of transformation beyond the physical body, and of rebirth. In Yarde's circle compositions, a mosaic of irregular rectangles is painted in a range of blues, and the repetition echoes the pulse of a dance.

Born to Barbadian parents in Boston in 1939, Richard Yarde attended Boston University and earned both his BFA and MFA degrees there. Since 1990, he has been a professor of fine art at the University of Massachusetts at Amherst. He has received awards from the National Endowment for the Arts, the National Academy of Design, and the American Academy of Arts and Letters. A celebrated New England artist, his paintings can be found the Museum of Fine Arts, Boston, as well as dozens of other public collections, including the Metropolitan Museum of Art, the Studio Museum of Art, the Museum of Fine Arts in Houston, and the Smithsonian American Art Museum.

ANONYMOUS

The Chewa, also known as the Cewa or Chichewa is a Southern African group that has existed since the beginning of the first millennium, A.D. They are located in Malawi, Zambia and Zimbabwe , with the bulk of the population in Malawi. The language spoken is called Chinyanja or Banti, one of the languages of Malawi.

The Chewa used their masks at the Nyau Society performances for initiations, funerals, and other important events. The British banned the Nyau due to its secrecy, but the society remains active today, continuing to develop new masquerades.

The Chewa/Chokwe mask is used for the “beautiful maiden” masquerade, common the the Chewa and Chokwe people, who live to the west of the Chewa.

ANONYMOUS

Balovale means the Lovale people, also spelled Luvale and also called (in Angola) the Luena or Lwena, an ethnic group in Zambia and Angola. In Zambia they are found mainly in the North-Western Province of Zambia, centred in the town of Zambezi which was previously called Balovale. Some Zambian Luvale have left their ancestral lands for economic reasons and can be found in other locations in Zambia such as Lakanga Swamp. There is also considerable Rural-Urban migration to Lusaka.

The Lovale people are not united under one paramount chief, but are composed of a number of subgroups speaking the Lovale language or dialects of it. They are closely related to the Chokwe who ended the Lunda Kingdom, and Chokwe and Lunda people also live in the same area. The Lovale people together with the Chokwe, Luchazi, and Mbunda are famous for the Makishi dancers who perform a masquerade in intricate masks and costumes.

ANONYMOUS

Although Lozi tradition states that they have always inhabited Barotseland, it is arguably believed that they migrated into Western Zambia from what is now the Democratic Republic of the Congo, in the 17th and 18th centuries. Lozi society is highly stratified, with a monarch at the top and those of recent royal descent occupying high positions in society. The monarch or Barotse Royal Establishment(BRE) is known as Mulonga. Lozi culture is strongly influenced by the flood cycle of the Zambezi river, with annual migrations taking place from the flood plain to higher ground at the start of the wet season. The most important of these festivals is the Kuomboka, in which the Litunga moves from Lealui in the flood plain to Limulunga on higher ground. The Kuomboka usually takes place in February or March.

ANONYMOUS

This old carved pipe is a fine example of leadership art in traditional Africa. It was probably carved for a paramount chief some time in the early twentieth century. The Portuguese brought tobacco (and the tobacco plant) to southern Africa, establishing the popularity of tobacco throughout all of Africa by the 1650s. Both imported tobacco and tobacco pipes became prized and valuable trading goods and were both quickly absorbed into African cultural traditions, rituals and politics. A rich artistic tradition of decorated pipes of wood, ceramics and, eventually, metal developed and spawned an endless variety of themes and motifs of all shapes and sizes.

ANONYMOUS

Carved combs, like other body decorations, are a long-established tradition all over the African continent. Made of wood, metal, horn or ivory, combs enhanced the beauty of their wearers, as well as serving their hygienic and hairdressing functions. They are associated with prestige and beauty, worn traditionally by both men and women.

ANONYMOUS

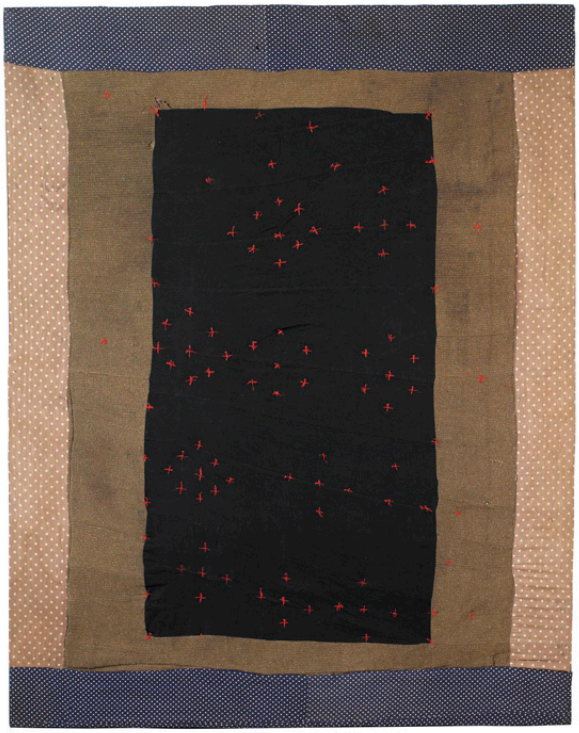
Masquerade is a complex art form involving many parts: costumes and masks, music, choreography, lyrics, and the ambient situation (location, weather, time of day, etc.) Masquerade has apparently existed in Africa for millenia, and it is still actively practiced today. Dances and masks have different meanings for different audiences: some are secret, some public, and some public, with layers of meaning for different audiences.

The Chewa Elvis masquerade of Zambia and Malawi developed after the American singer became well-known in Africa in the 1950s and 1960s. All Elvis masks include certain elements: a thick, pompadour wig, long, lamb-chop sideburns, bright, pale skin, a narrow, unturned nose and thick, slightly parted lips. The dancers, always young males, perform a provocative, gyrating choreography, mimicing Elvis Presley's famous hip movements. The masquerade is an example of how African traditional art forms have evolved over time, with interesting changes in the last century, particularly with the advent of international communications.

ANONYMOUS

There is a particularly strong quilting tradition in the United States, where the need for warm bedding coincided with the abundance of local textiles in early colonial times. Imported fabric was very expensive, and local "homespun" fabric was labor intensive to create and wore out sooner than commercial fabric. Accordingly, it was essential for most families to use and preserve textiles efficiently, and salvaging small scraps of fabric was a part of life. Small pieces of fabric were sewn together to create larger units called "blocks." Quilters either expressed creativity through block designs; or produced simple "utility quilts" with minimal decorative value.

Quilting in the United States was often a communal activity, involving the mothers and daughters of a single family or a larger community. The quilt tops were prepared in advance and a quilting bee was arranged, during which the actual quilting was completed by multiple people. Quilting frames were often used to stretch the quilt layers and maintain even tension in order to produce high quality quilting stitches and allow many individual quilters to simultaneously work on a single quilt. Quilting bees were significant social events in a community typically held between periods of high demand for farm labor. Quilts were frequently made to commemorate momentous life events, such as marriages and births.



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OBJECTS

1 Elliot Anderson
(born 1960, Groton Massachusetts)
Niagara/ Victoria Falls, 2011
Photograph/ light box
72 x 48in. (182.9 x 121.9cm), each of two

2 Romare Bearden (1912–1988)
Louisiana Serenade (Jazz Series), 1979
Color lithograph
28 3/4 x 38 1/4 in. (73 x 97.2cm)

3 Romare Bearden (1912–1988)
Untitled, c. 1959
Felt tip marker on paper
12 x 9in. (30.5 x 22.9cm)

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Untitled, c. 1959
Felt tip marker on paper
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Untitled, c. 1959
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6 Romare Bearden (1912–1988)
Untitled, c. 1959
Felt tip marker on paper
12 x 9in. (30.5 x 22.9cm)

7 Thomas Brummett
(born 1955, Denver, Colorado)
Oryx #2, Ed.25, 2009
Epson Archival Print on 100% rag paper
40 x 40in. (101.6 x 101.6cm)

8 Thomas Brummett
(born 1955, Denver, Colorado)
Lion #2, Ed.25, 2009
Epson Archival Print on 100% rag paper
40 x 40in. (101.6 x 101.6cm)

9 Thomas Brummett
(born 1955, Denver, Colorado)
Zebra, Ed.25, 2009
Epson Archival Print on 100% rag paper
40 x 40in. (101.6 x 101.6cm)

10 Mulenga Chafilwa
(born 1967, Zambia)
Lunchtime Time, 2011
Acrylic and charcoal on canvas
29 1/8 x 41 5/16 in. (74 x 105cm)
Courtesy of the artist and
Twaya Art Gallery
Lusaka

11 Mulenga Chafilwa
(born 1967)
Zim Zam Perhaps, 2011
Acrylic and charcoal on canvas
26 3/4 x 35 7/16 in. (68 x 90cm)
Courtesy of the artist and
Twaya Art Gallery
Lusaka

12 David Chibwe
(born 1948, Luanshya, Zambia)
City Centre Market, undated
Woodcut
9 7/16 x 5 7/8 in. (24 x 15cm)
Courtesy of the artist and
Twaya Art Gallery, Lusaka, Zambia

13 David Chibwe
(born 1948, Luanshya, Zambia)
Women Vendors, undated
Linocut
5 7/8 x 8 1/4 in. (15 x 21cm)
Courtesy of the artist and
Twaya Art Gallery, Lusaka, Zambia

14 David Chibwe
(born 1948, Luanshya, Zambia)
On the Bus, undated
Linocut
7 7/8 x 5 1/2 in. (20 x 14cm)
Courtesy of the artist and
Twaya Art Gallery, Lusaka, Zambia

15 David Chibwe
(born 1948, Luanshya, Zambia)
Supper time, undated
Linocut
7 7/8 x 6 5/16 in. (20 x 16cm)
Courtesy of the artist and
Twaya Art Gallery, Lusaka, Zambia

16 Frank Connet
(born 1959, Houston, Texas)
Missouri Slough, 2004
Discharged and indigo dyed linen, shibori sewn and mounted on linen covered foamcore mount, with wooden frame on back
75 x 20in. (190.5 x 50.8cm)

17 Frank Connet
(born 1959, Houston, Texas)
Black Slough, 2004
Discharged and indigo dyed linen, shibori sewn and mounted on linen covered foamcore mount, with wooden frame on back
94 x 20in. (238.8 x 50.8cm)

18 Noah Davis
(born 1983, Seattle, Washington)
In Watermelon Sugar 11, 2010
Oil on linen on panel
7 x 7in. (17.8 x 17.8cm)

19 Noah Davis
(born 1983, Seattle, Washington)
In Watermelon Sugar 12, 2010
Oil on linen
8 x 6in. (20.3 x 15.2cm)

20 Noah Davis
(born 1983, Seattle, Washington)
In Watermelon Sugar 19, 2010
Oil on linen on panel
20 x 10in. (50.8 x 25.4cm)

21 Paul Emmanuel
(born 1969, Kabwe, Zambia)
Transitions I, 2009
Maniere noire stone lithograph, hand printed and hand colored
31 1/2 x 61 3/8 in. (80 x 156cm)

22 Paul Emmanuel
(born 1969, Kabwe, Zambia)
Transformations, 2009
Maniere noire stone lithograph, hand printed and hand colored
31 1/2 x 61 3/8 in. (80 x 156cm)

23 Paul Emmanuel
(born 1969, Kabwe, Zambia)
Transformations, 2009
Maniere noire stone lithograph, hand printed and hand colored
31 1/2 x 61 3/8 in. (80 x 156cm)

24 Joan Giordano
(born 1942, Staten Island, New York)
Copper Forest, 2002
Copper, aluminum, copper burnt out NYC electrical cable, handmade paper
60 x 70 x 8in. (152.4 x 177.8 x 20.3cm)

25 Jay Heikes
(born 1975, Princeton, New Jersey)
Thickly, 2010
Dyed porcupine quills and wood
74 x 22 x 20 inches
(188 x 55.9 x 50.8 cm)

26 Norman Lewis (1909 1979)
Untitled, c. 1940
Pen and ink on paper
16 x 12in. (40.6 x 30.5cm)

27 Norman Lewis (1909 1979)
Untitled, c. 1940
Pen and ink on paper
16 x 12in. (40.6 x 30.5cm)

28 Whitfield Lovell
(born 1959, Bronx, New York)
Kin VII (Hope Springs Eternal), 2008
Conte crayon on paper with mixed media
30 x 22 x 3 3/4 in. (76.2 x 55.9 x 9.5cm)

29 Whitfield Lovell
(born 1959, Bronx, New York)
Kin VI (Adorada), 2008
Conte crayon on paper with mixed media
30 x 22 x 3 3/4 in. (76.2 x 55.9 x 9.5cm)

30 Mary Hourihan Lynch
Off the square I, undated
Shaped canvas over wood
12 x 12 x 3in. (30.5 x 30.5 x 7.6cm)
each of 9

31 Victor Makashi
(born 1956, Zambia)
Harmonious Existence (diptych), undated
Pastel on paper
19 11/16 x 15 3/4 in. (50 x 40cm)
Courtesy of the artist and Twaya Art Gallery, Lusaka, Zambia

32 William Bwalya Miko (born 1961)
Couple on Honeymoon (diptych), 2010
Acrylic and charcoal on paper
19 11/16 x 15 3/4 in. (50 x 40cm)
Courtesy of the artist and Twaya Art Gallery, Lusaka, Zambia

33 Christopher Mir
(born 1970, Baltimore, Maryland)
Hello and Behold, 2010
Acrylic on canvas
48 x 72in. (121.9 x 182.9cm)

34 Stary Mwaba, born 1976)
The Right to Play, 2010
Oil on canvas
46 7/16 x 38 3/16in. (118 x 97cm)
Courtesy of the artist and Twaya Art Gallery, Lusaka, Zambia

35 Howardena Pindell
(born 1943, Philadelphia, Pennsylvania)
Untitled, 2008
Watercolor, ink, color pencil and crayon on punched paper, mounted on a postcard
12 x 16in. (30.5 x 40.6cm)

36 Howardena Pindell
(born 1943, Philadelphia, Pennsylvania)
Untitled #11, 2009
Watercolor, ink, color pencil and crayon on punched paper mounted on a postcard
12 x 16in. (30.5 x 40.6cm)

37 Cedric Smith
(born 1970, Philadelphia, Pennsylvania)
Wild Flowers, 2006
Photograph
11 x 14in. (27.9 x 35.6cm)

38 Cedric Smith
(born 1970, Philadelphia, Pennsylvania)
Play it again, 2006
Photograph
11 x 14in. (27.9 x 35.6cm)

39 Cedric Smith
(born 1970, Philadelphia, Pennsylvania)
Home Owner, 2006
Photograph
11 x 14in. (27.9 x 35.6cm)

40 Cedric Smith
(born 1970, Philadelphia, Pennsylvania)
First Date, 2006
Photograph
11 x 14in. (27.9 x 35.6cm)

41 Zoya Taylor (born Vancouver, BC)
Dancing on my Head I, 2005
Oil on linen
16 x 16in. (40.6 x 40.6cm)

42 Friday Tembo (Zambia, 1962–2004)
Gift Marble II, 2004
Black marble
31 1/2 x 21 5/8 x 15 3/4in.
(80 x 55 x 40cm)
Courtesy of the artist and
Twaya Art Gallery, Lusaka, Zambia

3 Richard Yarde
(Born 1939, Boston, Massachussetts)
Pulse, Ringshout Series, 2002
Watercolor and collage
95 x 90in. (241.3 x 228.6cm)

44 Anonymous
Chewa mask, mid 20th century
Wood, paint
Height: 9in. (22.9cm)

45 Anonymous
Chewa/Chokwe mask, 20th century
Wood, cloth, fiber, paint
Height: 14in. (35.6cm)

46 Anonymous
Luvale basket, plant fibers
height: 8in. (20.3cm)

47 Anonymous
Luvale ceramic vessel, 20th century
Clay, slips, paint
Height: 13 1/2 in. (34.3cm)

48 Anonymous
Old Lozi basket, early 20th century
Plant fibers
3 1/2 x 6in. (8.9 x 15.2cm)

49 Anonymous
Old Lozi covered basket,
early 20th century
Plant fibers
18 x 10in. (45.7 x 25.4cm)

50 Anonymous
Pipe in the shape of a boot,
early 20th century
Wood, metal pipe, brass wire
Height: 6in. (15.2cm)

51 Anonymous
Vitrine containing 7 Zambian carved combs, 20th century
Wood

52 Anonymous
Elvis, no date
Mask wood and mixed media
28in. (71.1cm)

53 Anonymous
Untitled (Pieced Quilt), c. 1930–1940
Mixed fabrics stretched on
archival mount
62 x 82in. (157.5 x 208.3cm)

54 Anonymous
Log cabin variation pattern,
c. 1940–1950
Mixed fabrics stretched on
archival mount
80 x 60in. (203.2 x 152.4cm)

55 Anonymous
Untitled (House top variation, crib or hired man's size), c. 1930–1940
Mixed fabrics stretched on
archival mount
48 x 62in. (121.9 x 157.5cm)

56 Anonymous
Untitled (Strip Quilt), c.1920–30
Mixed fabrics stretched on
archival mount
60 x 80in. (152.4 x 203.2cm)

Art in Embassies, Bureau of Overseas Buildings Operations,
United States Department of State

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Acknowledgements

Washington, DC
Art in Embassies Program,
Bureau of Overseas Buildings Operations
Virginia Shore and Robert Soppelsa,
Co-curators
Rebecca Clark, Registrar
Claire D'Alba, Assistant Curator

Written and edited by Magda Nakassis

Lusaka, Zambia

Jeffrey Smith, Management Officer

Special thanks to Project Director
Jim Lehman,
Bureau of Overseas Buildings Operations

Designed by Sue Walsh