



ART COLLECTION OF
THE UNITED STATES CONSULATE GENERAL
JOHANNESBURG, SOUTH AFRICA

*It is our hope that this collection cultivates an appreciation for the artistic achievements of both
the United States and South Africa and the transcending bond of shared humanity.*

*The process used to
make the bound works
and cut-paper pieces is
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The act of binding and
writing with my own
hand allows me to imbue
each part with my energy
and personal affirmations
while commenting on
current cultural and
economic topics.*

—Shinique Smith

*My sense of identity as a
South African is
understood through
the continued
reinterpretation of past
experiences via memory
and imagination.*

—Ledelle Moe

*Clarity is something to be
overcome if we are to
discover new ways of
being in and perceiving
the world. These images
form an allegory
describing a metaphysical
journey. They reflect a
search for evidence of the
transcendent in the
commonplace and for a
sense of the inherent
mysteriousness of life.*

—Sean Wilson

INTRODUCTION

The Consulate General's permanent collection of paintings, sculptures, photographs, mixed media, craft, and ethnographic works conveys the common human experiences of joy, identity, family, and sensorial delight. Celebrating South Africa's artistic traditions and the cross-cultural influences between our countries, the artists included in this collection represent not only the best of contemporary American and South African art, but the vital impact of cultural exchange.

Although the artistic styles vary, the collection is woven together by the universal concerns and experiences of shared humanity. For example, Sean Wilson's black and white *Waterline* photographs portray gleeful children playing on the beach on a sun-drenched day, elucidating the extraordinary beauty of an ordinary moment. With vague visual references, the beach is placeless; and the viewer is left to appreciate the universal joy of playful children.

Constance Stuart Larrabee's black and white photographs from the 1930s and 1940s have a kindred, timeless, and poetic quality. After spending her youth in Pretoria, Larrabee served as South Africa's first female war correspondent during World War II. Known for her portraits of leading cultural and political figures, Larrabee photographed the Ndebele, San, Lobedu, Zulu, Swazi, Sotho, and Xhosa communities while travelling through South Africa. Rather than focusing on more immediate social, economic or political conditions, Larrabee emphasized the strength of humanity in the people she photographed.

Sue Williamson's monumental filmed portrait from her *Better Lives* series portrays a couple indentified as African by their traditional dress, yet it evokes universal emotions. Williamson, a South African photographer, filmed the couple as they listened to a previously recorded interview in which they shared their life story. Despite the vastly different details that make up a particular story, the emotions stirred by hearing one's life story elicit a shared empathetic response.

Similarly, the ethnographic works in the collection, which represent South Africa's many ethnic groups, initially seem utterly disconnected from American culture. While the Swazi meat platters, Zulu clay pots, Nguni beaded cows, San leather bags, and other pieces visually reflect their diverse cultural origins, their functional purposes are universal. These objects celebrate fertility, honor one's ancestors, form and signify identity, and provide protection. Each fulfills a need that we as humans, regardless of origin, can understand and have most likely experienced ourselves.

Inspired by jazz, both South-African Sam Nhlengethwa and American John T. Scott share a passion for music. While Nhlengethwa's lithographs are vibrantly colored schematic images of American and South African jazz legends, Scott's large-scaled, hand-pressed woodblock print illustrates a lively group of musicians through sharp contrasts of black and white. Improvising and collaborating like jazz musicians (as described by art critic Holland Cotter), Jo Smail and William Kentridge created their work with one starting the piece, and the other altering it, each riffing on the original image. Through visual conversation, they shared and built upon each other's ideas—an exchange that can happen in any language.

It is our hope that this collection cultivates an appreciation for the artistic achievements of both the United States and South Africa and the transcending bond of shared humanity.

—Claire D'Alba
*Assistant Curator, Art in Embassies,
United States Department of State*



JANE ALEXANDER

(born 1959)

Jane Alexander's work comes from the tradition of figurative sculpture, yet it is transformed and deconstructed to reveal humanity as bestial or part-animal. Her hybrid beings—human bodies with animal heads—represent human thought and action. Their animal physiognomies embody the psychic state of a traumatized multicultural society in the period after apartheid. Alexander, who is white, was born in Johannesburg in 1959. Her works express images of brutalization and alienation while also often being strangely quiet and contemplative.

Convoy, 2008

Archival pigment ink on cotton rag paper
17 11/16 x 25 9/16 in. (45 x 65 cm)

Alexander was born in Johannesburg in 1959 and studied art at the University of Witwatersrand, Johannesburg. She received her Bachelor of Fine Arts in 1982 and her Master of Fine Arts in 1988. In 1982, she was awarded the University of Witwatersrand's Martienssen Student Prize. She taught art at a secondary school in Cape Town and worked periodically as a curator at the University of Cape Town's Irma Stern Museum.

Her international career began in 1994 with her participation at the Havana Biennale, followed by the Venice Biennale in 1995. In the same year, Alexander also received the Standard Bank Young Artist Award, and a year later she won the FNB Vita Art Now Award. In 2000, she received the DaimlerChrysler Award for South African Sculpture. Jane Alexander lives and works in Cape Town. In addition to working as a freelance artist, she also teaches sculpture, photography, and drawing at the University of Cape Town's Michaelis School of Fine Arts.

10 David Goldblatt was born in Randfontein, South Africa, in 1930, the third son of Eli Goldblatt and Olga Light, who came to South Africa as children with their parents to escape the persecution of the Lithuanian Jewish communities in the 1890s.

Goldblatt became interested in photography while at Krugersdorp High School and planned to become a magazine photographer after graduation. However, the field was almost unknown in South Africa at that time, and there was little opportunity. Discouraged, Goldblatt went to work in his father's men's outfitting store in Randfontein and pursued a university degree part-time. Following his father's death in 1962, he sold the clothing store and began working full-time as a photographer.

Since then, Goldblatt won the most prestigious photography prize in the world, The Hasselblad Photography Award. He is the only South African artist to win this prize. His photographs are in the collections of the South African National Gallery, Cape Town; the Bibliothèque Nationale, Paris; the Victoria and Albert Museum, London; and The Museum of Modern Art, New York. He has published several books of his work.

DAVID GOLDBLATT

(born 1930)

Near Edenburg, Free State, 16 April 1982, 1982
Silver gelatin print
17 15/16 x 22 5/8in. (45.5 x 57.5cm)





This image was originally part of an exhibition titled *Conversations*. All the work in the show involved collaborations. William was, at the time, artist in residence at Columbia University in New York City. I sent drawings to NY. I had begun most of them. But I also enclosed some blank paper for him to work on. This was a drawing he began and I finished. I was using a lot of pink paint at the time so he decided to use pink collage for the figure (it's a receipt for something purchased at a store on the Campus, I think) I replied with the rose in a pot (also collage).

William Kentridge and Jo Smail
#4, 2003-2004
Mixed media
20 x 30in. (50.8 x 76.2cm)

Holland Cotter, in his review of my show at Axis Gallery (Art in Review: Jo Smail at Axis Gallery by Holland Cotter, *New York Times*, February 10, 2006), described our relationship like Jazz: *...done from 2002 to 2005. One artist would start a piece; the other would add to it, riffing on the original image. Done through exchanges by mail, these small, eloquent pieces suggest a primer of how visual language works, moving from gesture toward meaning, with meaning never pinned down.*

—Jo Smail, March 2009

William Kentridge is a South African artist whose work tracks a personal route across the fraught legacy of apartheid and colonialism through an innovative use of charcoal drawing, prints, collages, stop-animation, film, and theater. He attracted international attention when his work was seen in Documenta X and at the Johannesburg and Havana Biennials, all in 1997. His prints and drawings—and his drawing-based work in film, theater, and opera productions—present a unique, emblematic view of the state of South Africa today, from the Truth and Reconciliation Commission hearings to traces of apartheid's violence in the landscape around Johannesburg. He is the recipient of the Carnegie Prize, The Hugo Boss Prize (nomination), and Standard Bank Young Artist Award, among others. He has had solo exhibitions at the South African National Gallery, Cape Town, South Africa; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Museum of Contemporary Art, Chicago, Illinois; and the Los Angeles County Museum of Art, Los Angeles, California, among others.

WILLIAM KENTRIDGE

(born 1955)

JO SMAIL

CONSTANCE STUART LARRABEE

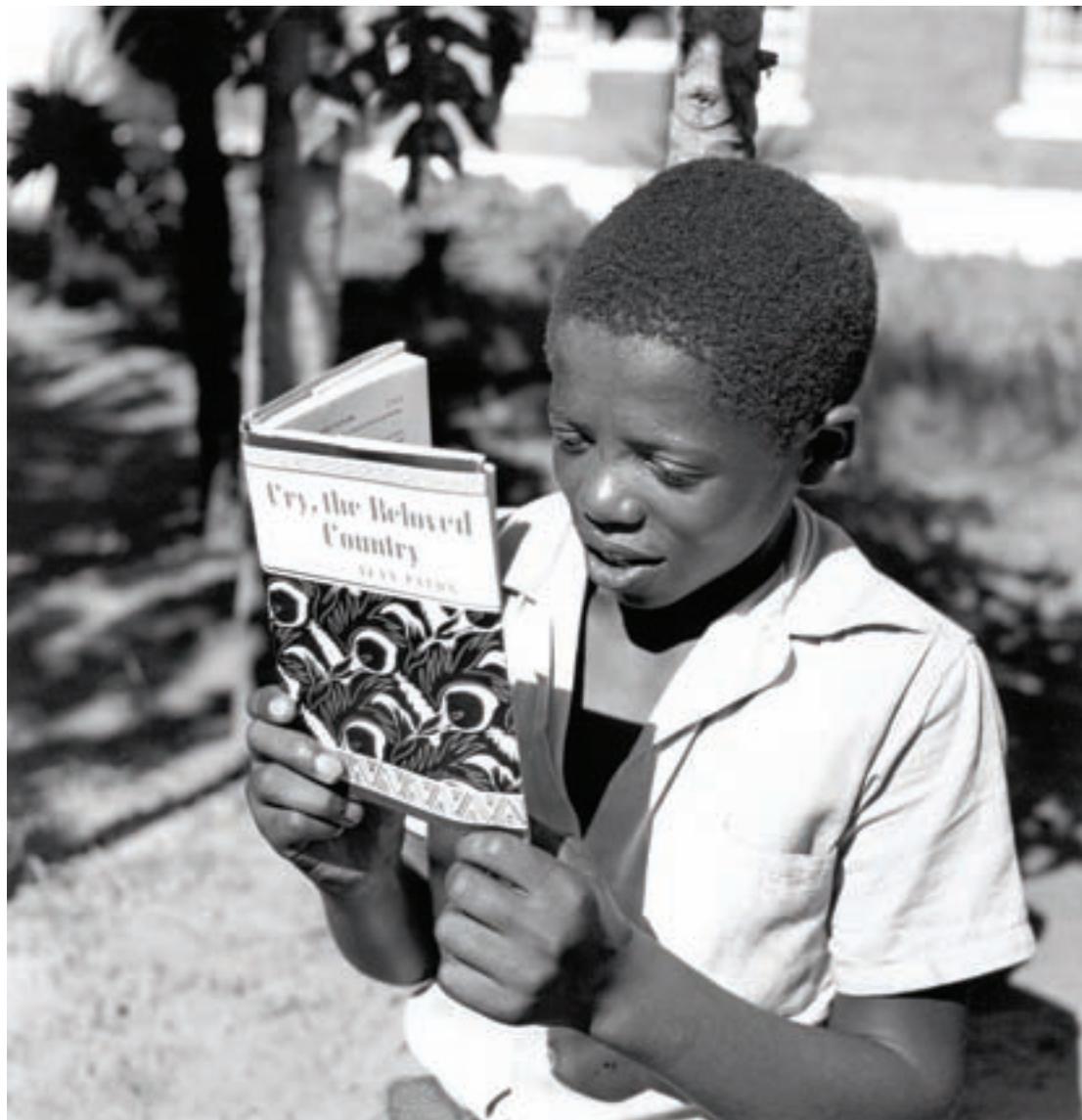
(1914-2000)

Constance Stuart spent her youth in Pretoria, South Africa. After studying photography at the Polytechnic School of Photography in London, UK, and at the Bayerische Staatslehranstalt für Lichtbildwesen in Munich, Germany, the 21-year-old returned to South Africa and established the Constance Stuart Portrait Studio in the heart of Pretoria. She became a renowned portraitist and soon gained recognition as a photojournalist working for several South African magazines. Stuart was the first South African woman to be accredited as a war correspondent by the South African director of Military Intelligence. In 1944, during World War II, she covered the war in Egypt, Italy, and France for the magazine *Libertas*.

In 1949 Constance Stuart came to the United States and married Colonel Sterling Loop Larrabee, whom she had met in South Africa while he was a military attaché. The couple settled in Chestertown, Maryland.

Larrabee's work has been exhibited in several museums, including the American Museum of Natural History in New York, the South African National Gallery in Cape Town, the Yale Center for British Art in New Haven, and the National Museum of African Art, Smithsonian Institution, in Washington, D.C.

A boy reading the novel Cry, the Beloved Country by Alan Paton; Natal (now Kwazulu Natal), South Africa, 1949
 Ultrachrome print
 16 x 20 in. (40.6 x 50.8 cm)
 Constance Stuart Larrabee Collection
 Eliot Elisofon Photographic Archives
 National Museum of African Art
 Smithsonian Institution





Clockwise from left to right:
Ndebele child; Pretoria, South Africa, 1949

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection

Eliot Elisofon Photographic Archives

National Museum of African Art

Smithsonian Institution

Sotho mother and child, 1947

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection

Eliot Elisofon Photographic Archives

National Museum of African Art

Smithsonian Institution

Sotho herd boy dancing; Lesotho, 1941

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection

Eliot Elisofon Photographic Archives

National Museum of African Art

Smithsonian Institution

Sotho (Lesotho), 1941; Lesotho, 1941

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection

Eliot Elisofon Photographic Archives

National Museum of African Art

Smithsonian Institution





Clockwise from left to right:
*Ndebele girl; Eastern Transvaal (now
 Mpumalanga), South Africa, 1949*
 Ultrachrome photograph
 16 x 20in. (40.6 x 50.8cm)
 Constance Stuart Larrabee Collection
 Eliot Elisofon Photographic Archives
 National Museum of African Art
 Smithsonian Institution

*Squatter man and woman (from the series
 "Johannesburg Black Man"), 1948*
 Ultrachrome print
 16 x 20in. (40.6 x 50.8cm)
 Constance Stuart Larrabee Collection
 Eliot Elisofon Photographic Archives
 National Museum of African Art
 Smithsonian Institution

*Portrait of Ndebele woman; Pretoria, South
 Africa, 1949*
 Ultrachrome print
 16 x 20in. (40.6 x 50.8cm)
 Constance Stuart Larrabee Collection
 Eliot Elisofon Photographic Archives
 National Museum of African Art
 Smithsonian Institution

*People waiting at Ixopo train station; Natal
 (now Kwazulu Natal), South Africa, 1949*
 Ultrachrome print
 16 x 20in. (40.6 x 50.8cm)
 Constance Stuart Larrabee Collection
 Eliot Elisofon Photographic Archives
 National Museum of African Art
 Smithsonian Institution





Noria Mabasa was born in 1938 in Xigalo in the Limpopo Province in South Africa. She has been a self-taught full-time artist since 1976. Her preferred medium is clay, which she obtains from the local river in the Vuwani district in Venda, where she currently lives. Mabasa's work deals with traditional issues, especially those pertaining to women, and also draws inspiration from her surroundings and outside experiences.

Mabasa Statues

Noria Mabasa, Venda tribe, 2008

Terracotta

12 x 4 x 3in. (30.5 x 10.2 x 7.6cm)

16 x 4 x 3in. (40.6 x 10.2 x 7.6cm)

11 x 4 x 3in. (27.9 x 10.2 x 7.6cm)

It all started in 1965, as Mabasa describes it: "I started because of a dream. It took a very long time, because I didn't understand it well. This was in 1965, and in 1974 I started the work." Working mainly in clay, Mabasa found national and international recognition in the 1980s for her pottery figures decorated with enamel paint.

Her clay work combines the figurative and the functional in an earthy way. Pots in the shape of the female body or characterized faces demonstrate her mastery of the medium. Mabasa was honored in 2003 by the President of South Africa for her role in the arts.

NORIA MABASA

(born 1938)

LEDELLE MOE

(born 1971)

My sense of identity as a South African is understood through the continued reinterpretation of past experiences via memory and imagination. Within the particular cultural and historical circumstances in South Africa, the tensions between power and powerlessness make this process fraught with contradictions. As a white South African, one is led to search paradoxically for legitimacy through an examination of the illegitimacy of one's history, the fact that the injustices of one race against another can never be erased yet must be confronted and acknowledged in order for one to move forward. For me, the means by which I explore the emotional complexity of my experiences and my identity as a South African artist is through the symbolic language of the human and animal form.

. . . My materials are rough and speak to a sense of decay behind the brutal show of strength. The violent treatment of the surfaces over exposed steel, refer both to power and powerlessness. It is my intention that my monumental "figures"—animal or human—reveal this vulnerability behind a brutal display of raw strength, redefining what it is to be 'heroic' through a critique of the monumental.

. . . Permanence and impermanence, strength and vulnerability are themes I continue to work with in my sculpture today.

—Ledelle Moe

Born in Durban, South Africa, Ledelle Moe studied sculpture at Technikon Natal (now Kwazulu Natal) and graduated in 1993. A travel grant in 1994 brought her to the United States where she completed her Master of Fine Arts in sculpture at Virginia Commonwealth University. Soon after, she accepted an adjunct position in the Sculpture Department at the Maryland Institute College of Art in Baltimore, Maryland. Later she taught at the Corcoran College of Art in Washington, D.C., Virginia Commonwealth University, and St. Mary's College of Maryland.

Moe has exhibited in a number of venues including the Kulturhuset, Stockholm, Sweden; the NSA Gallery, Durban, South Africa, the International Sculpture Center, Washington, D.C.; The Washington Project for the Arts, Washington, D.C., and Maryland Art Place, Baltimore.

Congregation, 2006
Concrete, steel, and oil
Individual sizes 3-7in., 30 heads



Jazz simply inspires me. Of all the subjects that I have dealt with, none has been revisited like jazz. Jazz is second nature to me. I come from a family of jazz lovers. My eldest brother, Ranky, was a jazz musician. I used to hang around with him and his friends a lot. I still play the flute that he gave me. I think at heart, I am a non-practicing jazz musician! Painting jazz pieces is an avenue or outlet for expressing my love for the music. As I paint, I listen to jazz and visualize the performance. Jazz performers improvise within the conventions of their chosen styles. In an ensemble, for example, there are vocal styles that include freedom of vocal color, call-and-response patterns and rhythmic complexities played by different members. Painting jazz allows me to literally put color onto these vocal colors.

Jazz is rhythmic and it emphasises interpretation rather than composition. There are deliberate tonal distortions that contribute to its uniqueness. My jazz collages, with their distorted patterns, attempt to communicate all of this. As a collagist and painter, fortunately, the technique allows me this freedom of expression. Like a jazz musician who can depart from the original melody altogether and improvise on its harmonic base, I create a well-balanced final product with interesting textures, perspective and dimensions from juxtaposing pieces from different original backgrounds.

—Sam Nhlengethwa

From left to right:
Tribute to Lemmy Special Mabaso, 2002
 Seven-color lithograph
 29 1/2 x 41 3/4 in. (75 x 106 cm)

Tacet, 2002
 Seven-color lithograph
 29 1/2 x 41 3/4 in. (75 x 106 cm)

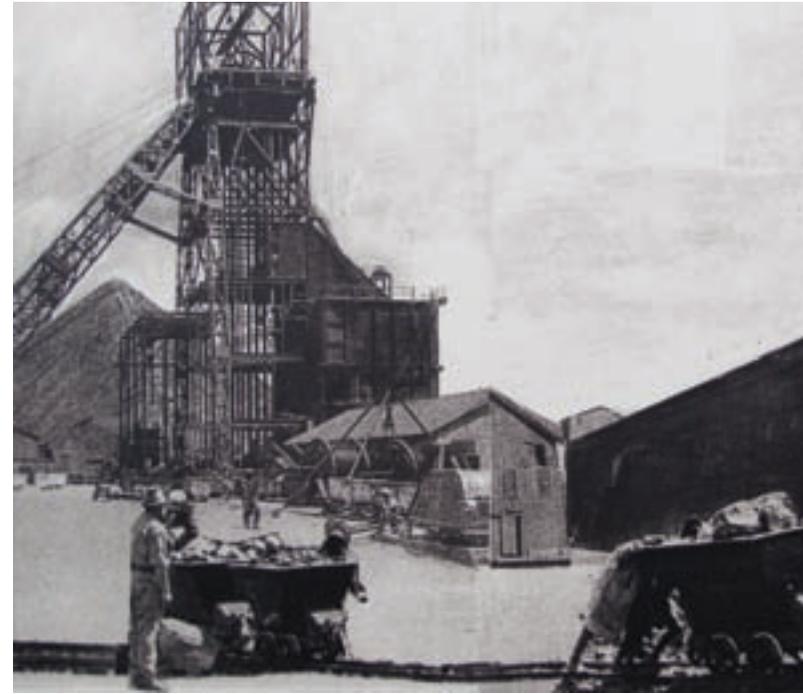
Tribute to Sammy Davis Junior, 2002
 Five-color lithograph
 75 x 106 in. (190.5 x 269.2 cm)

SAM NHLENGETHWA

(born 1955)









The title of this series is 'Glimpses of the Fifties and Sixties.' I have chosen to work in the style to which I have become accustomed (collage) and to also explore my printing via the photogravure process. I think one of the reasons I like this process is that it has an element of collage in it, but the process is more physically involved and delicate. It entails digitising an initial collage and working through at least five plates before even considering the trial print to be used for the series. I sourced material from the Drum magazine archives and I also looked through my own family albums. The use of my own archive was important because I wanted to reflect an intimacy and a familiarity that would make the images accessible. Looking through the albums I reminisced about growing up in my grandmother's house and how I always found the dining room with the wedding photograph so intriguing.

From left to right:

Skipping, 2004

Multicolor photolithograph
15 x 19 1/2 in. (38.1 x 49.5 cm)

Hard at Work I, 2004

Multicolor photo lithograph
15 x 19 1/2 in. (38.1 x 49.5 cm)

I also recalled enjoying a softball match in Westonaria (a small mining community on the West Rand) amidst the many dompas and curfew laws. Today these images have now been revived in the music videos of Mafikizolo and the 'Stoned Cherry' fashion label. I think I'm lucky in the sense that I have used art as an outlet for the frustrations I encountered during this time. My visual expression through painting was therapeutic and has now been transformed into what I believe to be a historical retrospective.

—Sam Nhlengethwa, 2004

Born in Springs, South Africa, near Johannesburg, Sam Nhlengethwa studied at the Johannesburg Art Foundation and Rorke's Drift Art Centre in Natal (now Kwazulu Natal), South Africa.

After graduating, he taught at the Federated Union of Black Artists (FUBA) in Johannesburg. He has had solo exhibitions at Goodman Gallery in Johannesburg, South Africa; NSA Gallery in Durban, South Africa; and Axis Gallery in New York City, New York. His work is in numerous collections including South African National Gallery, Johannesburg Art Gallery, Durban Art Gallery, Tatham Art Gallery; The German Art Museum, Botswana Art Museum, World Bank, I SA Broadcasting Corporation, Johannesburg Stock Exchange, Mobil Court, Anglo American, MTN Art Institute, Standard Bank Head Office, BMW, Mercedes-Benz, Daimler Chrysler, and Mpumalanga Legislature, among others.

Born in Washington, D.C., Martin Puryear spent his youth studying crafts and learning how to build guitars, furniture, and canoes through practical training and instruction. After earning his Bachelor of Arts degree from Catholic University in Washington D.C., Puryear joined the Peace Corps in Sierra Leone and later attended the Swedish Royal Academy of Art. He received a Master of Fine Arts degree in sculpture from Yale University in 1971.

Puryear's objects and public installations made from wood, stone, tar, wire, and various metals, express Minimalist logic through traditional means of craftsmanship. The resulting abstracted dreamlike forms retain traces of everyday utilitarian found objects.

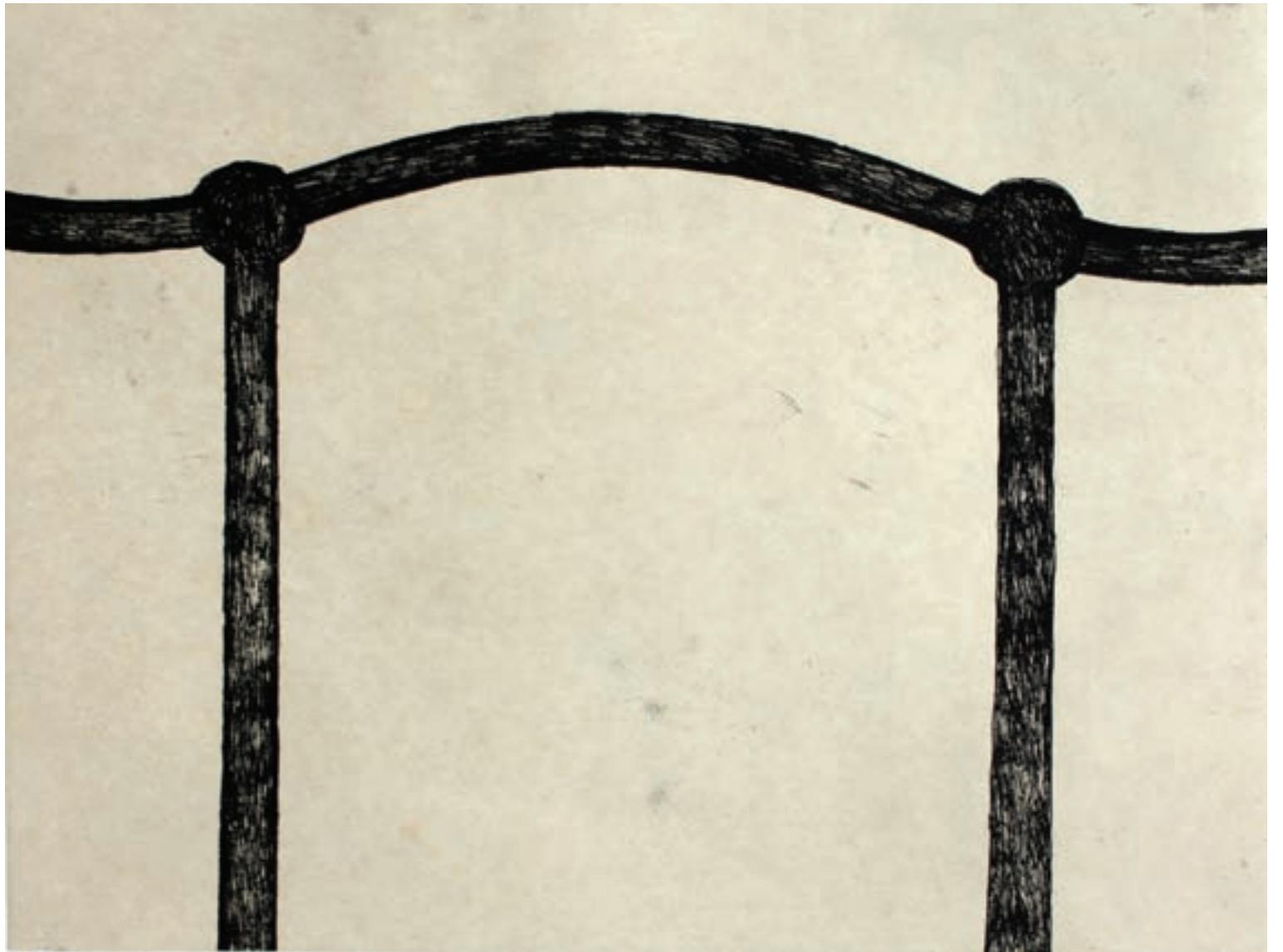
Puryear represented the United States at the São Paulo Bienal in 1989, where his exhibition won the Grand Prize. He is the recipient of numerous awards, including a John D. and Catherine T. MacArthur Foundation Award, a Louis Comfort Tiffany Grant, and the Skowhegan Medal for Sculpture. He was later elected to the American Academy and Institute of Arts and Letters in 1992 and received an honorary doctorate from Yale University in 1994. The artist lives and works in New York's Hudson Valley Region.

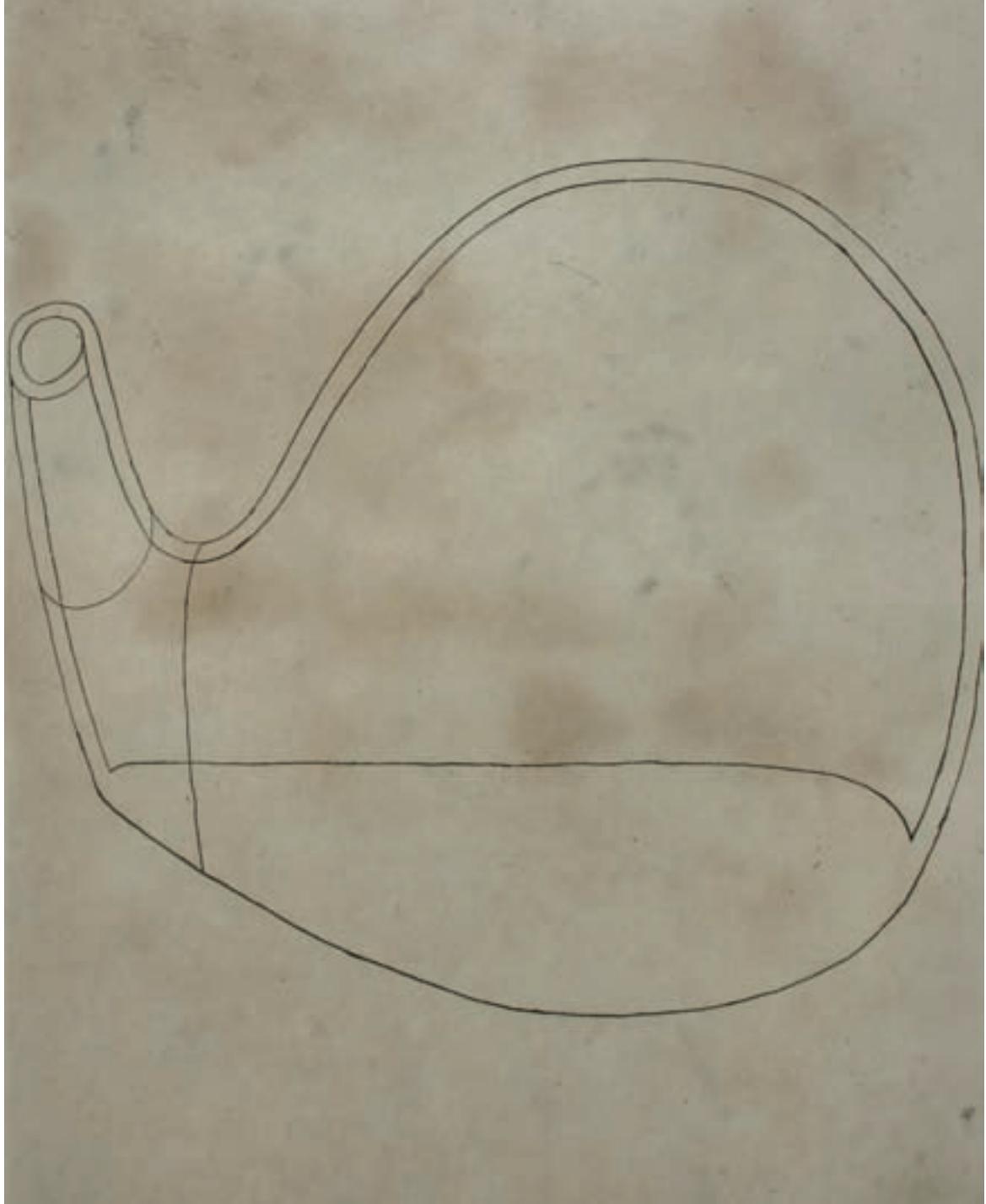
Shoulders, 2002

Softground etching with chine colle
29 x 34 in. (73.7 x 86.4 cm)

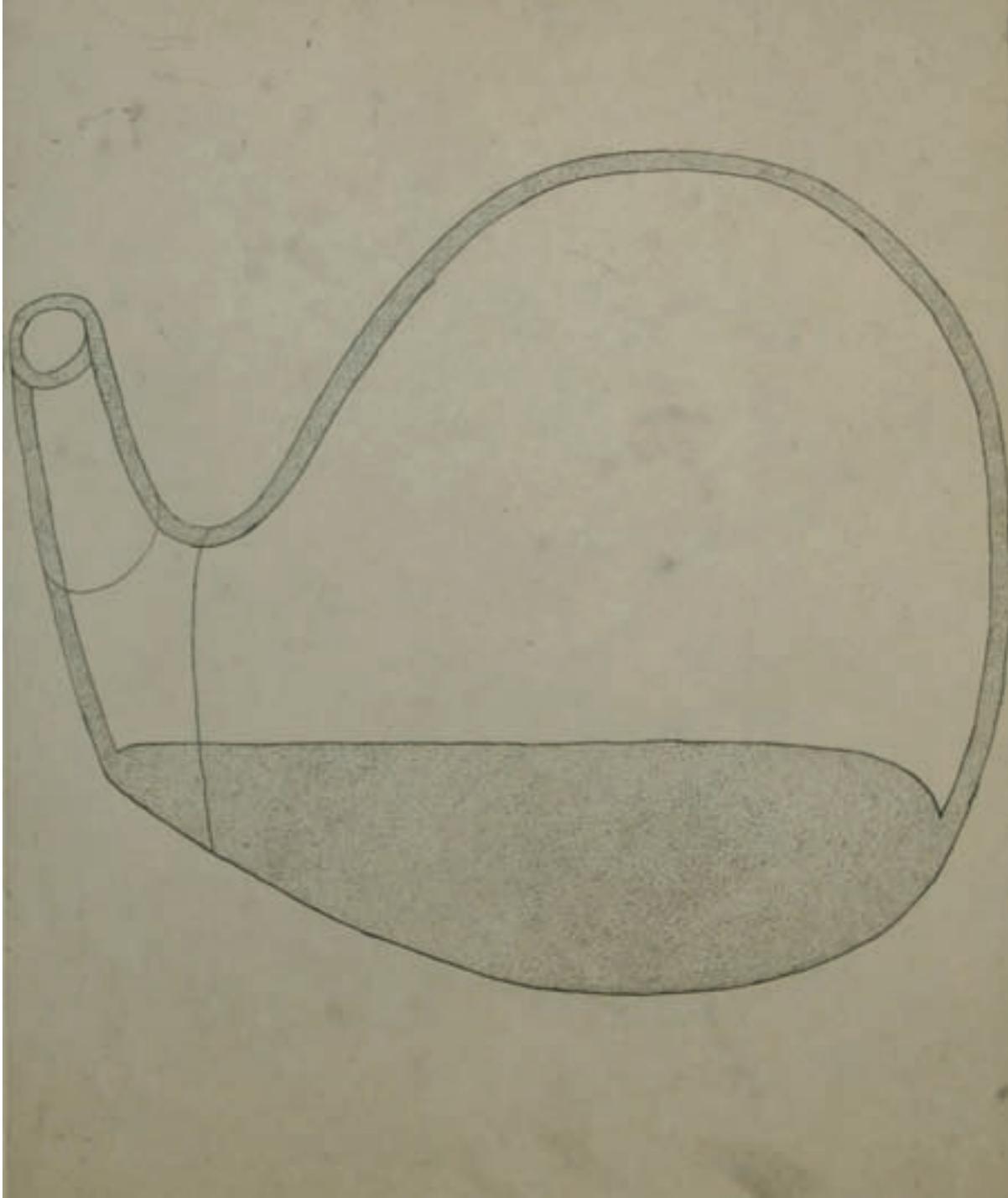
MARTIN PURYEAR

(born 1941)





Untitled III (State 1), 2002
Color spitbite aquatint with softground and
chine colle
28 x 35in. (71.1 x 88.9cm)



Untitled III (State 2), 2002
Softground and spitbite aquatint with
chine colle
28 x 35in. (71.1 x 88.9cm)



My artworks are information-rich depictions of how our culture perceives and interacts with plants and animals, and the role culture plays in influencing the direction of natural history.

—Alexis Rockman

From left to right:
Untitled (River), 1996
 Aquatint, spitbite
 30 x 23in. (76.2 x 58.4cm)

Untitled (Tree), 1996
 Aquatint, spitbite
 30 x 23in. (76.2 x 58.4cm)

Alexis Rockman is a contemporary American artist known for his paintings that explore the precarious relationship between man and nature. Rockman's process includes consultations with biologists, zoologists, and paleontologists and occasional field work in such remote locations as the rainforests in Guyana and the mountains and shores of Tasmania. Rockman, the son of an archaeologist, spent part of his childhood in a remote section of Peru, as well as endless hours exploring the American Museum of Natural History.

Rockman studied at the Rhode Island School of Design in Providence, Rhode Island, and at the School of Visual Arts in New York, New York. His work has been exhibited widely in solo and group exhibitions including *Pulp Art: Vamps, Villains, and Victors from the Robert Lesser Collection* at the Brooklyn Museum. His work is in many public collections, including the Museum of Fine Arts, Boston; the Guggenheim Museum; the Whitney Museum; the Baltimore Museum; and the Los Angeles County Museum of Art.

ALEXIS ROCKMAN

(born 1962)

Gary Schneider's *Kiwi*, *Leaf*, *Datura*, and *Poppy* belong to *Botanical*, a series begun in 1989 as an homage to eighteenth and nineteenth century botanical studies. Ultimately a collaboration with a biologist and electron microscopist, the series illuminates Schneider's ongoing interest in science and his intertwined obsession with portraiture through found objects, biography, and autobiography.

Born in South Africa, Gary Schneider earned a Bachelor of Fine Arts degree from the University of Cape Town in South Africa and a Master of Fine Arts degree from Pratt Institute in New York City. His work has been reviewed or featured in publications such as *Art Forum*, *Art on Paper*, *The New York Times*, and *Le Temps*, among others.

Schneider has shown internationally at the Musee de l'Elysee Lausanne in Switzerland; the Stephen Daiter Gallery in Chicago, Illinois; PPOW Gallery in New York City, New York; and Interface at the Howard Yezerski Gallery in Boston, Massachusetts. His work is included in the collections of the Art Institute of Chicago, Brooklyn Museum of Art, National Gallery of Canada, Metropolitan Museum of Art, the Whitney Museum of American Art, and the International Center of Photography. Schneider is an adjunct professor at The Cooper Union School of Art in New York City.

From left to right:
Leaf, 1989
Pigmented ink on paper
36 x 29in. (91.4 x 73.7cm)

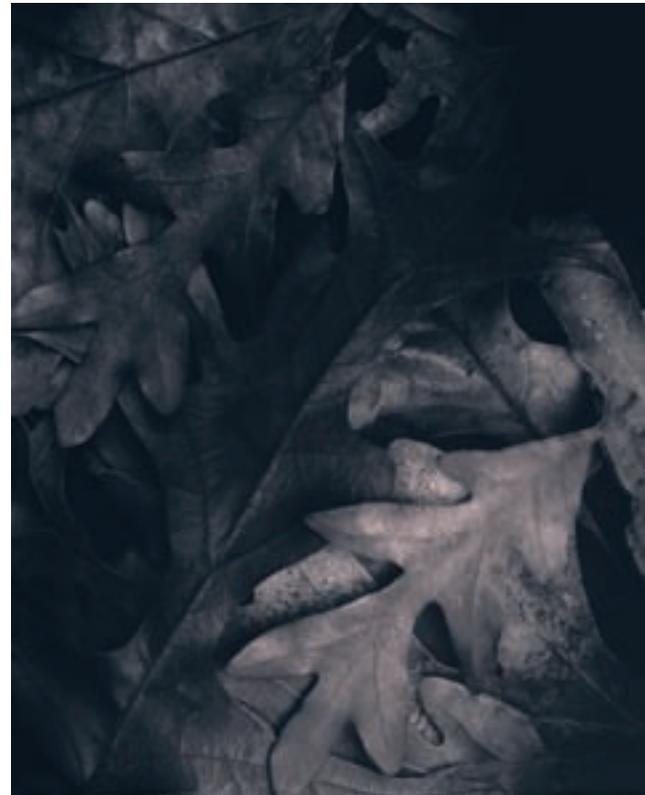
Kiwi, 1991
Pigmented ink on paper
36 x 29in. (91.4 x 73.7cm)

Datura, 1996
Pigmented ink on paper
36 x 29in. (91.4 x 73.7cm)

Poppy Flower, 1991
Pigmented ink on paper
36 x 29in. (91.4 x 73.7cm)

GARY SCHNEIDER

(born 1954)







My art is a continuum that not only goes forward, but backwards. All of my art is a part of my collective, artistic memory. I can return to sketchbooks that I did 35 years ago thinking that I did them this morning. Sketchbooks I did 35 years ago are as recent in my memory as sketchbooks I did last week.

If I had to explain what I do, if I had to put a title on myself, I would say that as a visual artist, I am a polyrhythmic storyteller.

Hot Five, 2000

Hand pressed woodblock print from plywood
carved with chainsaws
79 x 48in. (200.7 x 121.9cm)

Polyrhythmic means that a lot of rhythmic patterns go on simultaneously in a story, so an artist gets a story that is useful in many ways. Another aspect that explains my art started about 40 years ago. When I got out of graduate school and began teaching, I was looking for a continuum, something to connect my art to that of other African-American artists. It dawned on me that in the visual arts African-American artists have no continuum.

When we were brought from Africa in slavery, our visual tradition was taken. The drums, the sculpture, the things that we did were taken, and we had to make "stuff" to serve other people. We couldn't make drums anymore because they were dangerous. We had to do brickwork, plasterwork, woodwork to embellish the homes and things of other people, and that's what we did. So as I looked for visual continuum, I couldn't find any in the visual arts.

—John T. Scott

New Orleans artist John T. Scott, was primarily known for his vibrantly colored kinetic sculptures which conveyed the spirit of the African diaspora through a Modernist aesthetic.

Scott was born on a New Orleans farm and raised in the city's Lower Ninth Ward. His art training began at home, where he learned embroidery from his mother. He attended Xavier University in New Orleans, and then Michigan State University. After completing his Master of Fine Arts degree in 1965, he returned to Xavier where he would teach for 40 years.

Scott was awarded a "Genius" grant from the John D. and Catherine T. MacArthur Foundation in 1992. He had solo exhibitions at the New Orleans Museum of Art and the Arthur Roger Gallery in New Orleans, Louisiana; and completed sculpture commissions for the Atlanta Airport; the New Orleans Museum of Art; Xavier University of Louisiana; the University of Houston, Downtown Campus; and the Philadelphia Convention Center.

JOHN T. SCOTT

(1940-2007)

JO SMAIL

Several years ago I lost all my paintings in a fire. That's when I began the pink paintings. Pink seemed appropriate: new skin—new beginnings—baby girl—first steps. I began drawing very simple units. I was trying to paint the thing we cannot speak about: love.

Then I had a stroke. I could not communicate in any way at all. Now the pale colors represent a literal silence. The blacks break the silence. It is a way of speaking. I show the identity of things in my world.

Cries and Whispers was painted one year after my stroke. I finished it the week of September 11th. The images on TV and the newspapers are seared in my mind.

So I named the painting after the Bergman film, Cries and Whispers.

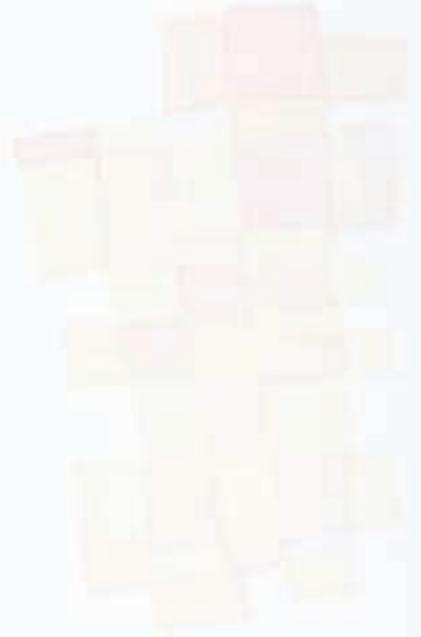
—Jo Smail, 2009

Jo Smail was born and educated in South Africa, where she later taught at the University of the Witwatersrand, the Johannesburg College of Art, and the Johannesburg Art Foundation. In 1985 she moved to Baltimore, Maryland, and has taught at the Maryland Institute College of Art since 1988.

She is currently represented by Goya Girl Contemporary Art Gallery in Baltimore, Maryland and Washington, D.C., and Axis Gallery in New York. She has had solo exhibitions at the McLean Project for the Arts, Mclean, Virginia; Goya Contemporary; Axis Gallery, New York City, New York; Heriard-Cimino Gallery, New Orleans, Louisiana. Smail's work has been reviewed in *The New York Times*, *Art in America*, *Art on Paper*, *City Paper Baltimore*, *Baltimore Sun* and *The Hudson Review*, among others.

She has received numerous awards including The Trawick Prize, Maryland State Arts Council Individual Artist Award, Atlantic Arts Foundation Creative Fellow at the Virginia Center for the Creative Arts, Residency at Rochefort-en-Terre, France, and the Pollock-Krasner Foundation Grant. Her work is in numerous public and private collections including the National Gallery of South Africa, the Johannesburg Art Gallery, the Chase Manhattan Bank, and the Mobil Corporation.

Cries and Whispers, 2001
Oil and pencil on canvas
60 x 70in. (152.4 x 177.8cm)





SHINIQUE SMITH

(born 1971)

The process used to make the bound works and cut-paper pieces is meditative and ritualistic. The act of binding and writing with my own hand allows me to imbue each part with my energy and personal affirmations while commenting on current cultural and economic topics.

From left to right:
Strong Enough, 2008
Acrylic, fabric, and collage on canvas
40 x 30 in. (101.6 x 76.2 cm)

Some Great Reward, 2008
Ink and paper collage on rag paper
22 5/8 x 30 1/2 in. (57.5 x 77.5 cm)

There is a transient, nomadic sensibility to my work, of place for things that were once displaced. I see the urban terrain as nature. My work deals with my interactions with the city and popular culture and broadly with transitory phenomena and human nature.

—Shinique Smith

Born in Baltimore, Maryland, Shinique Smith earned her Bachelor of Fine Arts and Master of Fine Arts degree from the Maryland Institute College of Art and her Master of Arts degree in Teaching at Tufts University & The School of the Museum of Fine Arts. Her work has been exhibited at the National Portrait Gallery in Washington, D.C.; the Studio Museum Harlem, New York City, New York; Yvon Lambert Gallery, New York City; and the Boulder Museum of Contemporary Art in Boulder, Colorado, to name a few.

STREETWIRES COLLECTIVE

Streetwires is a South African studio that was established in 2000 to create and market contemporary African wire and beaded art, blending contemporary resources with traditional craft skills. The collective focuses on the unique and dynamic genre of wire art. Through its "Proudly South African" project, it is providing the skills, training, support, and raw materials necessary to enable over 200 formerly unemployed men and women to earn a constant income.

Nguni beaded cows, Xhosa tribe, 2009
Glass beads and stainless steel wire
3 sculptures, ranging from 12 x 8 x 5in.
(30.8 x 20.3 x 12.7cm) to 20 x 13 x 8in.
(50.8 x 33 x 20.3cm)





Lava Thomas' work has been praised for the simplicity of its clear and mature vision. Balancing internal and external and personal and social experience, her work is defined by a strong sense of material and form.

From left to right:
Fictitious Self Portrait, 2006
Hardground etching
29 1/2 x 28in. (74.9 x 71.1cm)

Xavier, 2006
Hardground etching
29 1/2 x 28in. (74.9 x 71.1cm)

Lava Thomas was born in Los Angeles, California. She received her Bachelor of Fine Arts from the University of California at Los Angeles and California College of the Arts (formerly California College of Arts and Crafts).

Her work has been exhibited in galleries, alternative spaces and academic venues in California, Chicago, and Washington D.C., including the California African-American Museum in Los Angeles, the San Francisco Art Commission Gallery and the Betty Wymer Gallery at the School of the Arts Institute of Chicago. Thomas was awarded a residency at Djerassi Residents Artist Program and is a recipient of a Getty Grant and a Peninsula Foundation Fellowship. She has studios in San Francisco and Los Angeles.

LAVA THOMAS

(born 1954)

THEODORE WADDELL

(born 1941)

Theodore Waddell has been described as Montana's most nationally renowned artist. A cattle rancher, Waddell most often paints abstracted range animals roaming Montana's vast plains. Drawing a deliberate parallel between his subject and the elements of abstract art, Waddell uses cattle and horses as motifs formally arranged on a flattened background, characteristic of Modernism. With heavily textured surfaces, Waddell's paintings are rendered in translucent wax medium layers suggesting the drift of grazing animals, transitions of days, and the procession of the seasons.

Bridal Veil Falls 2, 2007
Oil on canvas
40 x 30in. (101.6 x 76.2cm)

Waddell, a Montana native raised in Laurel, studied at the Brooklyn Museum Art School, Eastern Montana College, and received his Master of Fine Art from Wayne State University. He taught at the University of Montana from 1968 to 1976 and has since been a full time artist and rancher.

Waddell has had numerous museum shows including those at the Holter Museum in Helena, Montana; Yellowstone Art Museum in Billings, Montana; the Nevada Museum of Art in Reno, Nevada; and the Eiteljorg Museum in Indianapolis, Indiana.





I look at human faces—others, my own—a lot. They are very important to me. A vessel is an archetypal form. I love paint. I love glass. It seemed natural to combine them. This piece is a self-portrait and has the names of many of the people about whom I think often; the names crowd around my face and in many ways help define me.

—Dick Weiss

Millenium Self-Portrait, 2000

Blown glass vessel with fired-on paint
13 x 5 1/2 x 25 3/4 in. (33 x 14 x 65.4 cm)

Born in Everett, Washington, Dick Weiss has been a glass artist for over 30 years. He began his career working with stained glass and has created several publically funded architectural commissions for Washington State, including stained glass windows for the University of Washington and for the Seattle-Tacoma Airport. Since then, Weiss has developed his medium of painting on glass and curated several pivotal painted glass exhibitions in the Seattle area.

In his own work, Weiss has become increasingly interested in the human face. Combining his representational and narrative painting with the great Pacific Northwest tradition of blown vessels, Weiss has created such works as *Black and White Face*, 1999.

Weiss earned his Bachelor of Arts from Yale University in 1968. He has had numerous solo exhibitions at the William Traver Gallery and Traver Sutton Gallery, both in Seattle. His work is in a variety of public collections including the City of Seattle, Corning Museum of Glass, Dale Chihuly and Lesie Jackson, Pilchuck Glass School, Museum of Glass, and the Victoria and Albert Museum. He has received grants from the Pilchuck Glass School and the National Endowment for the Arts.

DICK WEISS

(born 1946)



Challenging scale and employing traditional weaving techniques, Wessels designs and creates monumental and sculptural wooden vessels. Made from poplar branches, the large sculptures are woven around a metal frame. The proportions have been carefully considered to reflect a keen understanding and contemporary interpretation of traditional African woven works. The sculptures magnify the weaving technique, play with conventional ideas, and inspire a new appreciation for an ancient art.

LIENTJIE WESSELS

From left to right:

Skittle, 2008

Poplar branches

83in. and 73in. (210.8cm and 185.4cm)

Kudu, 2008

Poplar branches

67in. (170.2cm)

Sphinx, 2008

Poplar branches

75in. (190.5cm)

Baobab, 2008

Poplar branches

91in. (231.1cm)



From left to right:

Unknown Artist

Zulu Pot, Ukhamba, South Africa, 2005

Clay

13 1/4 in. (33.7 cm)

Unknown Artist

Zulu Milk Pail, Itunga, South Africa, date unknown

Wood

15 1/4 in. (38.7 cm)

Unknown Artist

Zulu Pot, Ukhamba, South Africa, date unknown

Clay

12 in. (30.5 cm)

Unknown Artist

Zulu Pots, Ukhamba, South Africa, date unknown

Clay

10 in. (25.4 cm) and 8 3/4 in. (22.2 cm)



Zulu pots, made for the ritualized brewing and consumption of sorghum beer, are spiritual vessels linked to the ancestors who govern all fertility. While they are often decorated, blackened, and burnished to please the spirits, undecorated brewing pots are considered especially sacred because fermentation is a metaphor for conception.

Symbolic designs include raised bumps that recall women's scarifications, linking the earthen vessels to women's bodies. Motifs also symbolize cattle, which were the focus of traditional Zulu life and ceremonial sacrifices. This kind of African art is epitomized by the elegant minimalist forms, and the subtle decorative rhythms of these vessels.







Many cultures across Africa perceive the head to be the center of one's being. It is the basis for individual and collective identity, power, intelligence, and ability. Accordingly, adorning the head is quite significant.

The Zulu hats, or Isicholos, in Kwazulu were traditionally worn by married women as headdresses for ceremonial celebrations to indicate marital status. The hat's shape is based on a hairstyle that married Zulu women wore in the late nineteenth and early twentieth centuries—a shaved head with a tuft of hair covered with fat and ochre. Later they grew the tuft into a truncated cone, wove other materials into the hair, and covered their hair with fat and ochre. By the turn of the century, Isicholos had replaced the cone-shaped hairstyle.

The hat's exterior is a cloth, hand woven from cotton, rope, raffia, or vegetable fiber, and dyed with ochre and other vibrant natural pigments. It is then stretched over a tightly woven basket-like frame, and a concentric circular pattern is overstitched, beginning at the center of the hat and continuing over the sides.

From left to right:
Unknown Artist
Zulu Woman's Hat
Cloth, fiber, ochre, and pigment
12in. (30.5cm) diameter

Unknown Artist
Zulu Woman's Hat
Human hair, fiber, ochre and pigment
19in. (48.3cm) diameter

During the 1800s and much of the 1900s, the glass factories of Murano, Venice, held the secret and the monopoly of seed bead manufacture. After the mid-1800s, these beads became increasingly available to southern African peoples through trade. At first, beads were the reserve of kings and chiefs. As aristocratic controls eased, supply increased, and cost fell, beadwork was embraced by all, resulting in extraordinary beadwork traditions in southern Africa.

By the 1870s, Venetian factories could produce seed beads of almost regular diameter and width in hundreds of colors, shapes, and sizes. By the turn of the century they were experimenting with proto-plastics. This wide range was available to indigenous peoples worldwide, but Southern African were particular about the colors and sizes they chose. Their tastes also changed rapidly and could bankrupt traders who didn't keep up with fashion. Today, these shifts in fashion help experts date beadwork.



From left to right:
Unknown Artist
South Sotho Beaded Front Apron,
twentieth century
Glass beads

Unknown Artist
Unmarried Woman's Apron, Tsonga,
twentieth century
Cloth, glass beads, cotton thread
11 1/2 x 13 1/2 in. (29.2 x 34.3cm)

Unknown Artist
*Beaded Girdle, Pedi (North Sotho), South
Africa*, twentieth century
Salempore textile, glass beads, cotton
6 3/4 x 9 in. (17.1 x 22.9cm)

Somewhere between 1892 and 1920, bead-working exploded in popularity among the Tsonga people of South Africa. It was different from other Southern African beading traditions, particularly in the unusual symmetry of pattern and color.

Beadwork is often worn to convey specific images of the body, representing distinct stages of a person's life. However, in the 1970s the art market developed a demand for African art. Objects formerly classified as craft began to be sought after by art dealers and art collectors. Works that were once created to be traditional beaded clothes came to be thought of as works of art.



Swazi wooden meat trays, or bowls, are known for their exceptional symmetry. Simple in form, they are frequently nearly perfectly round. The small carved indentation at the central point of the bowl's underside alludes to the Swazi tribe's fighting sticks. They are included to prevent fresh wood from splitting. The undersides of Swazi meat trays were scorched to help prevent insect damage. The singeing process is known as pokerwork, named for the use of a hot poker. The four legs raise the platters above the surface, and visually appealing lugs were added to either side of Swazi bowls for hanging when not in use.

From left to right:
Meat Platter, no date
 Unknown Artist
 Wood
 16in. (40.6cm) diameter

Meat Platter, no date
 Unknown Artist
 Wood
 15 1/2in. (39.4cm) diameter

Meat Platter, no date
 Unknown Artist
 Wood
 13 1/2in. (34.3cm) diameter



Typically Nguni in design, the Swazi shield is distinctly rounded compared to the Zulu, Ngoni, Tsonga and Matabele shields, which are elongated. The "lihawu" or "sihlangu" consists of a spherical ox hide that is slightly pointed at the top and bottom. It is usually wider than a man's shoulders. A wooden shaft or "mgobo" is affixed to this hide by broad rawhide strips. These strips are threaded through numerous short horizontal cuts in the ox hide. It is these horizontal cuts and strip that give Nguni shields their characteristic pattern of narrow alternating bands.



One of these rawhide strips forms the off-centre handle by protruding slightly. This handle is carried in the left hand so that the shield can protect the entire body, leaving the right hand free for fighting. The shaft is twice the length of the ox hide, and functions as reinforcing to the shield along with the rawhide strips. Attached to the lower end of the shaft is a decorative pompom of feathers or "dada" and called "injobo." A second feather pompom is attached to the right lower part of the ox hide. The top of the shaft has a short sheath of spotted genet skin that is about three fingers wide. This genet skin is cut in a strip and wrapped around the shaft. It is then held in position at each end by a circlet of string that is sewn onto the shaft and held by threading through a hole in the shaft. All traditional Nguni shields have genet skin wrapped around the top of the stick. A third decorative feather pompom or animal skin ball "inhlangu" is loosely tied above the genet cat skin. The animal skin used on the "inhlangu" indicates membership to a particular regiment. The "Balondolozi" or "Masotja" regiment has jackal skin. The "Inkanyete" regiment uses simango monkey skin and the "Inyatsi" regiment has baboon skin.

The colors of the cow skin used in the shield also indicate the owner's membership in a particular regiment. The "Balondonlozi" / "Masotja" regiment uses a white shield with small black speckles. The "Inkanyete" regiment has a two-tone shield of black and white. Finally the "Inyatsi" regiment has a white shield with red/brown spots. This color code however seems to be falling away, and some young members of traditional regiments are not even aware of it.

—By Gordon Crawford,
from Galerie Ezakwantu

Swazi shield, no date
Unknown Artist
29 x 25in. (73.7 x 63.5cm)



SUE WILLIAMSON

(born 1941)

Migrants, exiles and refugees all share the experience of displacement. Whether fleeing from political persecution war or seeking better economic opportunities, people from all over Africa have come to Cape Town, seen as the city of opportunity at the foot of the continent, to make a new life. Here, the newcomers face fresh difficulties gaining a foothold in communities already struggling to give their own families better lives.

In this series of six filmed portraits, the subjects are listening for the first time to an edited version of their life story, recorded on a previous occasion. The seriousness of each participant in the project is reflected in the intensity of their facial expressions. In this update of the classic African photographic studio genre, the black and white backdrop is a photo of Cape Town's Table Mountain, seamlessly foregrounded by a taxi rank.

Concept

In the 1980's, I did a series entitled A Few South Africans, etched and screenprinted portraits of women in the struggle against apartheid. The subjects of Better Lives are the new South Africans.

Methodology

At the beginning of the project, I conducted interviews in an audio studio with 10 people asking them to tell me about their lives - why they came to Cape Town, what had happened to them here, if they wanted to go back to their home country. From these tapes, I edited three minute segments for chosen subjects. Next we set up a portrait studio with a photographed backdrop of Cape Town. People were invited to come dressed in their best, as for a formal portrait. Different props were used for each portrait. Once seated, subjects were asked to keep still, as if sitting for a long exposure still photograph, but asked to listen to extracts from their story as it was played. The intensity of their expressions reflect the seriousness with which they participated in the project.

Inevitably, small movements - hand tapping, little nods, gave away their reactions to hearing their story. Shot on 35mm film with the camera turned sideways to utilise maximum area, we made only one take of each portrait.

—Sue Williamson

Born in England in 1941, Sue Williamson immigrated to South Africa in 1948 with her family. She studied at the Art Students' League in New York (1963-65) and received an advanced diploma from the Michaelis School of Fine Art, University of Cape Town, in 1983. She has written a number of books on contemporary South African arts and is founder and editor of *Artthrob*, an online art journal.

Williamson has exhibited her work at the Johannesburg Art Biennale, the Havana Biennale, and the Venice Biennale. Her works are held in many private and public collections in the United States and South Africa. She lives and works in Cape Town.

Better Lives: Albert and Isabelle, Ngandu, 2003
 Film still; pigment inks on archival cotton paper
 56 11/16 x 44 1/8 in. (144 x 112 cm)





Clarity is something to be overcome if we are to discover new ways of being in and perceiving the world. These images form an allegory describing a metaphysical journey. They reflect a search for evidence of the transcendent in the commonplace and for a sense of the inherent mysteriousness of life. I have tried to find extraordinary moments in ordinary life that symbolically reflect a primordial, archetypal level of experience. In so doing I am attempting to link - and even bind together - the internal with the external and the personal with the archetypal. It is in the tolerating of the tension between these pairs of opposites that a new and larger state of being can begin to emerge. For it is here at the waterline between consciousness and the unconscious that the nature of our beings can be re-created and re-formed.

—Sean Wilson, Cape Town, April 2002

Waterline #13, 2002
 Digital print
 47 3/16 x 47 3/16in. (119.9 x 119.9cm)

Sean Wilson was born in Cape Town and grew up in Johannesburg. He holds a Bachelor of Arts from the University of Cape Town with majors in English Literature and Psychology. For most of 1994 he travelled through West and Central Africa. He returned to university in 1995 to do a development studies course and thereafter worked in the NGO field for three years. In 1997 he rediscovered his passion for photography and has been committed to the medium ever since.

**SEAN
 WILSON**

(born 1971)



Waterline #3, 2002
Digital print
47 3/16 x 47 3/16in. (119.9 x 119.9cm)



Waterline #9, 2002

Digital print

47 3/16 x 47 3/16in. (119.9 x 119.9cm)

NOT PICTURED

Norman Akers

All Things Connected, 2007
Five-color lithograph printed on white
Somerset paper
30 x 22in. (76.2 x 55.9cm)

Constance Stuart Larrabee

Ndebele child near wall; Pretoria, South Africa, 1949
Ultrachrome photograph
16 x 20in. (40.6 x 50.8cm)
Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Ndebele design; Pretoria, South Africa, 1949
Ultrachrome print
16 x 20in. (40.6 x 50.8cm)
Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Ndebele woman; near Pretoria, South Africa, 1949
Ultrachrome print
16 x 20in. (40.6 x 50.8cm)
Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Zulu woman; Natal (now Kwazulu Natal), South Africa, 1949
Ultrachrome photograph
16 x 20in. (40.6 x 50.8cm)
Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Zulu girl and children, near Ixopo; Natal (now Kwazulu Natal), South Africa, 1949
Ultrachrome print
16 x 20in. (40.6 x 50.8cm)
Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Transkei woman; Natal (now Kwazulu Natal), South Africa, 1949
Ultrachrome print
16 x 20in. (40.6 x 50.8cm)
Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Miner on a visit home; Transkei, South Africa, 1947

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Transkei men building homestead; Transkei, South Africa, 1947

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Jeppe Street (from the series "Johannesburg Black Man"); Johannesburg, South Africa, 1948

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Man reading (from the series "Johannesburg Black Man"); Johannesburg, South Africa, 1948

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Sotho woman and boy with large baskets; Lesotho, 1947

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Blind Sotho man with woman and his dog; Lesotho, 1947

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Lobedu woman; Northern Transvaal (now Limpopo), South Africa, 1946

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Constance Stuart Larrabee

Lobedu woman; Northern Transvaal (now Limpopo), South Africa, 1946

Ultrachrome print

16 x 20in. (40.6 x 50.8cm)

Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Mario Martinez

The Desert, the Yaquis and NYC, 2007

Seven-color lithograph printed on soft white Somerset satin paper

27 x 18 1/2in. (68.6 x 47cm)

Larry McNeil

First Light, Winter Solstice, 2007

Six-color lithograph printed on white Somerset satin paper

22 1/8 x 29 7/8in (56.2 x 75.9cm)

Jaune Quick-to-See Smith

We Are All Knots in the Great Net of Life, 2007

Five-color lithograph printed on white Somerset satin paper

26 7/8 x 20in. (68.3 x 50.8cm)

Unknown Artist

Tsonga bag, circa 1970s

Glass seed beads, leather, studs, cotton thread

4 3/4 x 5 1/2in. (12.1 x 14cm)

Marie Watt

Blanket Series: Continuum (Book I / Book III), 2007

Six-color lithograph printed on natural Sekishu on white Arches paper

15 1/4 x 22 1/4in. (38.7 x 56.5cm)

ACKNOWLEDGEMENTS

Washington, D.C.

Art in Embassies, Bureau of Overseas Buildings Operations,
US Department of State
Virginia Shore, Curator
Rebecca Clark, Registrar
Claire D'Alba, Assistant Curator

Johannesburg, South Africa

US Consulate General, Johannesburg
William Steuer, Management Officer
Michelle Isimbabi, General Services Officer
Stephen Stark, Assistant Public Affairs
Beverly Paolini, Shipping Supervisor

Designed by Eva González for International Arts & Artists and
printed by Global Publishing Solutions.

Special thanks to James Lehman, Project Director; Wendy
Simonson and Tri-Minh Phan, Project Executives; Ron
Coonelly, Interior Designer, of the Bureau of Overseas
Buildings Operations; Amy Staples and Kareen Morrison at
the Eliot Elisofon Photographic Archives, Smithsonian African
Art Museum; and Jed Lind for installation.

Unknown Artist
Tswana Antelope Snuff, Tswana,
South Africa, late 19th/early 20th century
Carved from horn
4 1/2 in. (11.4 cm)



ART IN EMBASSIES

Established in 1963, the U.S. State Department's Office of Art in Embassies Program (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission of temporary exhibitions, permanent collections, artist programming, and publications. AIEP produces temporary exhibitions of original art by American artists, on loan from a variety of sources, for the representational spaces of U.S. chief-of-mission residences worldwide. Equally important is the Program's commitment to create permanent art collections for all newly built U.S. embassies, consulates, and annexes. Collections strive to form cultural connections with contemporary art by artists from the U.S. and the host countries. Together, the Program's temporary exhibitions and permanent collections provide international audiences with a sense of the quality, scope, and diversity of American and host country art and culture.

Cover image:

Constance Stuart Larrabee, 1946
Ndebele design (detail), Pretoria, South Africa
Constance Stuart Larrabee Collection
Eliot Elisofon Photographic Archives
National Museum of African Art
Smithsonian Institution

Norman Akers
Jane Alexander
David Goldblatt
William Kentridge
Constance Stewart Larrabee
Noria Mabasa
Mario Martinez
Larry McNeil
Ledelle Moe
Sam Nhlengethwa
Martin Puryear
Alexis Rockman
Gary Schneider
John T. Scott
Jo Smail
Jaune Quick-to-See Smith
Shinique Smith
Streetwires Collective
Lava Thomas

ART COLLECTION OF THE UNITED STATES CONSULATE GENERAL, JOHANNESBURG, SOUTH AFRICA

Unknown Lovedu Artist
Unknown Ndebele Artist
Unknown Nguni Artist
Unknown North Sotho Artist
Unknown Shangaan Artist
Unknown Shangaan-Tsonga Artist
Unknown South Sotho Artist
Unknown Swazi Artist
Unknown Tswana Artist
Unknown Venda Artist
Unknown Xhosa/Pondo Artist
Unknown Zulu Artist
Theodore Waddell
Marie Watt
Dick Weiss
Lientjie Wessels
Sue Williamson
Sean Wilson

