



UNITED
STATES
EMBASSY
CANNBERRA

ART IN
EMBASSIES
EXHIBITION

CARLTON NEWTON

Untitled, 2017

Sumi Ink on paper

30 x 22 in. (76,2 x 55,9 cm)

Courtesy of the artist and Reynolds Gallery, Richmond, Virginia

ART IN EMBASSIES

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

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program in the 1950s and a decade later President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates exhibitions for the representational spaces of all U.S. Ambassadors' residences and new embassies worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a "footprint that can be left where people have no opportunity to see American art."

WELCOME

The U.S. ambassadorial residence in Canberra reflects the colonial style of Williamsburg, Virginia, one of the hubs of political, economic, and social life of our early nation. Through this exhibition, we seek to pay homage to that historic setting by selecting works that complement the design and decoration of the residence.

Drawing on that sense of place, the exhibition largely represents Virginia artists and those with a Virginia connection. At the same time, it encapsulates the richness and diversity of American art through a sampling of photography, ink drawing, painting, printmaking, and hand-blown glass. It is our hope that guests take away a sense of the tremendous variety of American art and the multifaceted fabric of the American experience that it represents.

Placing contemporary art in the traditional setting of the ambassadorial residence creates a dynamic juxtaposition between old and new, timeless and forward-looking. A similar spirit embodies our diplomatic relationship with Australia. While we look back to celebrate all that the United States and Australia have accomplished as partners and allies, we are also inspired to look ahead and dream of new aspirations of what we can achieve when we work together.

I owe a sincere debt of gratitude to a number of individuals who were key to making this exhibition a success. First, I would like to thank Julia Monroe and Alice Livingston of the Reynolds Gallery in Richmond, Virginia. Julia and Alice were crucial in spearheading the selection and curation of the majority of the artwork. I am also thankful to Welmoed Laanstra and the Art in Embassies team for their efforts to coordinate this exhibition. Finally, I am deeply grateful to my dear sister, Melinda Hardy, whose dedication and support made this wonderful exhibition possible.

Ambassador Arthur B. Culvahouse Jr.

*Canberra
October 2019*

ANDRAS J. BALITY

1963

Andras Bality is a modern-day impressionist, drawing inspiration from artistic predecessors Pierre Bonnard and Vincent Van Gogh. He captures vistas across the Atlantic coast with lightness, freedom, and intensity. His work starts with a small watercolor study, captured in person, and is later rendered in his studio as a larger, finished oil painting. It is in his studio that he cultivates a specific tone within the scene, building small, vigorous strokes into emotive compositions. Although based in realism, the paintings blur representation as Bality enhances existing light and color into tangible, transformative visions of the Virginia landscape and beyond.

The Richmond, Virginia-based artist received his Bachelor of Fine Arts degree in painting from Virginia Commonwealth University and later continued his studies at Cyprus College of Art in Larnaca. His work is in the collections of the College of William and Mary, Williamsburg, Virginia, and in the Lewis Ginter Botanical Garden, Media General, the Medical College of Virginia, Capital One, Markel Corporation, and the James Center, all in Richmond, Virginia. He is a recipient of a Virginia Museum of Fine Arts professional fellowship and a Theresa Pollak Prize for Excellence in the Arts award.

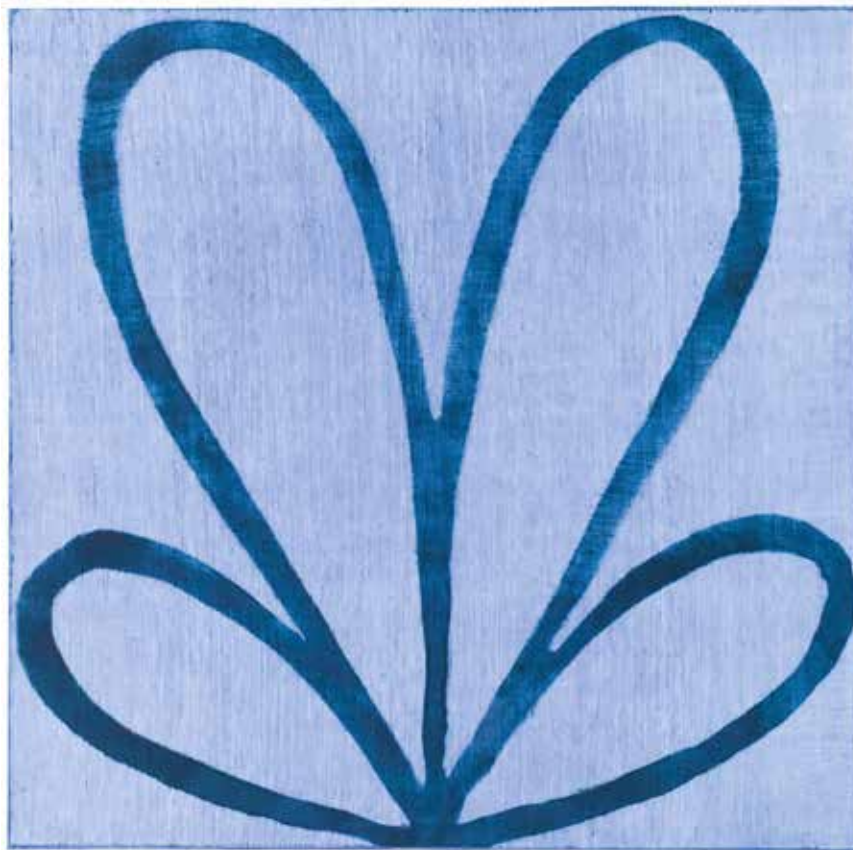
Reading Room at Brandywine Museum, 2017
Oil on canvas
59 x 70 in. (149,9 x 177,8 cm)
Courtesy of the artist and Reynolds Gallery,
Richmond, Virginia



ISABEL BIGELOW 1966

Blending abstraction with familiar natural elements, Isabel Bigelow emphasizes color and tone in her paintings as communicators of inherent natural qualities. Seemingly minimal outlines of trees, horizons, and geometric forms emerge from matte backgrounds, creating an airy yet structured atmosphere. Looking deeper, the labor-intensive process of each work emanates from rich pigments bleeding from foreground to background. Bigelow builds vibrant surfaces through a slow and additive process, painting layers of gesso and oil and burnishing them between applications. She conveys a similar textural quality in her prints in which a single form becomes enlarged and emblem-like. Overall, her work communicates a peacefulness alongside the hum of nature's energy.

Bigelow grew up in Alexandria, Virginia, and now lives and works in Upstate New York. She received her Bachelor of Arts degree in comparative religion from Harvard University (Cambridge, Massachusetts) and went on to study painting at Maryland Institute College of Art in Baltimore, where she received her Master of Fine Arts degree. She has exhibited at Etsuko Shibata Gallery, Tokyo, Japan; Hemphill Fine Arts and the Corcoran Gallery of Art, Washington, D.C.; and the Bronx Museum of the Arts, New York, among others. Her work is in public and private collections overseas and at home.



***Rain**, 2019
Monotype
48 x 48 in. (122 x 122 cm)
Courtesy of the artist and Reynolds
Gallery, Richmond, Virginia*

SAMUEL E. BJORKLUND

1938

Samuel Bjorklund paints expressive landscapes and studies that capture the spirit of his surroundings. He grew up in California and later traveled around the world, living in Aix-en-Provence, Paris, and the Dominican Republic. His travels instill dimension into his free-flowing, minimal strokes as he incorporates varied cultures' colors and themes in his paintings. Bjorklund draws from Asian influences, as well as "early archaic Egyptian and Christian works, the caves of Lascaux, Romanesque sculpture, [and] the paintings of Pompeii." The subtle overlapping of these styles build a powerful, poignant experience within his airy, often floating, forms.

He states, "My work has always been based on a visual experience of nature and respect for the common thread running through the centuries of art, preferring to find the elements from the tradition of art which unify rather than separate." Bjorklund was born in Sheridan, Wyoming, and received his Bachelor of Arts degree in comparative literature and Master of Fine Arts degree in graphic art from the University of Southern California in Los Angeles. He has exhibited across Europe and the U.S. and his paintings are included in many public and private collections.



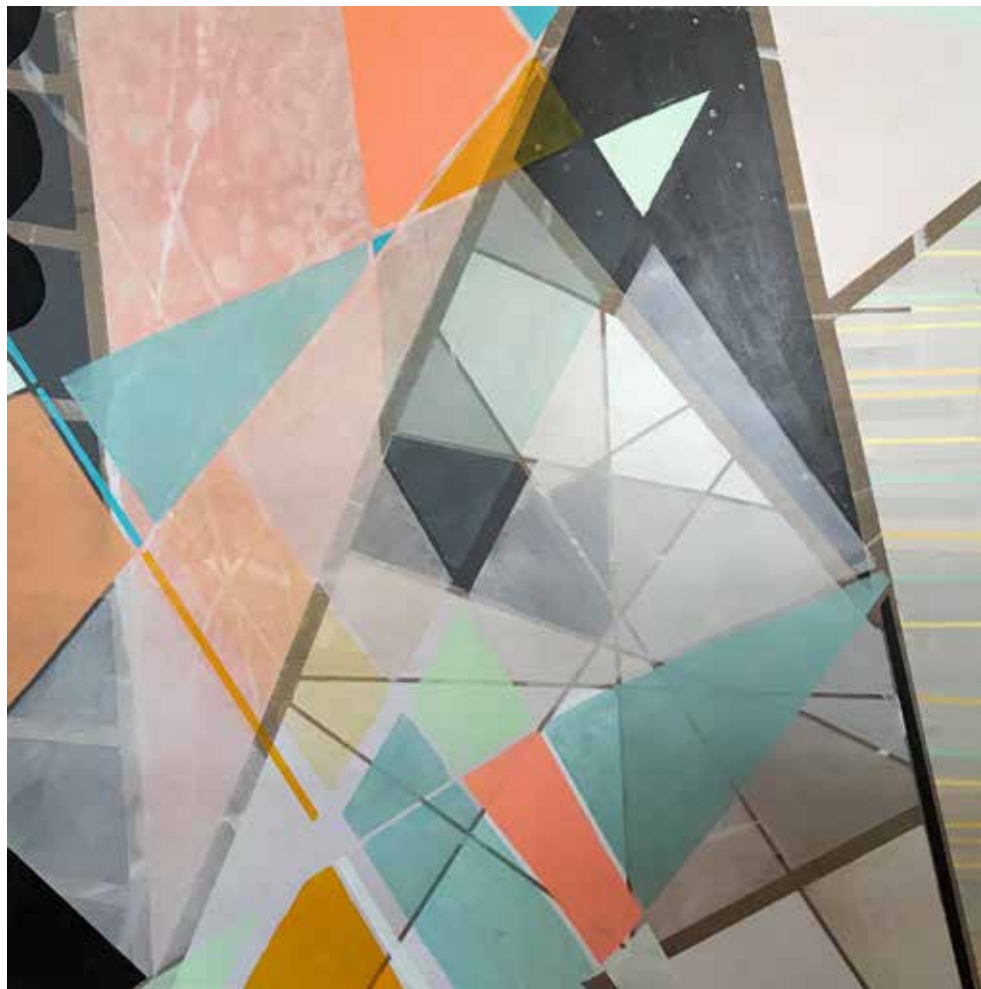
Untitled, undated
Oil on canvas
36 x 48 in. (91,4 x 121,9 cm)
Courtesy of the artist and Reynolds
Gallery, Richmond, Virginia

SALLY BOWRING 1946

Sally Bowring's form of abstraction takes its cues equally from color field painting, expressionism, and even impressionism. Patterns emerge from her paintings as fractal and spatially complex, yet grounded in natural forms. She takes morning walks outside her studio, exalting spring's earliest green shoots, summer hydrangea's orbital color, the path of fall leaves drifting into a pond, and bare winter branches' spindly geometry. Within the studio, she distills these observations into compositional cues for her paintings as bands of poppy yellow and sky blue color become vines or patches of light. A lyrical quality exists in the thin applications of paint; Bowring allows rhythm and form to emerge from each stroke as intersecting lines express a lively texture. Her work becomes a dynamic force, much like the changing of seasons and the unpredictability of nature.

Bowring is based in Richmond, Virginia, where she worked at Virginia Commonwealth University as a professor and administrator in the painting and printmaking department. She received a Virginia Museum of Fine Art Professional Fellowship and a Theresa Pollak Visual Arts Award, among other accolades. The New York native earned her Bachelor of Arts degree from Goddard College in Vermont, an associate's degree from the Fashion Institute of Technology in New York, and a Master of Fine Arts degree from Virginia Commonwealth University.

Quiet time with stars, 2018
Acrylic on canvas
48 x 48 in. (121,9 x 121,9 cm)
Courtesy of the artist and Reynolds
Gallery, Richmond, Virginia



STEVEN CUSHNER

1954

Incorporating dripping paint with repetitive strokes and pattern-like forms, Steven Cushner creates works both gestural and concrete. Playing with abstraction and representation, he transforms everyday imagery like a stop sign or the wheel of a bike. Fan-like, bulbous, or open-ended shapes vibrate with intensity as their thickly painted bands emerge from watery backgrounds. Deep, earth-toned lines intersect to shape meditative patterns, furthering an organic energy. Whether the viewer sees branches, signs, birds, or incomprehensible abstractions, Cushner's paintings all emanate an electric quality, a quirkiness separate from living things, perhaps conveying the root of his passions and spontaneity.

Cushner was born in Cleveland, Ohio, and received his Master of Fine Arts degree from the University of Maryland in College Park and Bachelor of Fine Arts degree from the Rhode Island School of Design in Providence. He currently lives in Washington, D.C., where he teaches at George Mason University and previously taught at the Corcoran School of Art. He is the recipient of two visual artist fellowships from the DC Commission on the Arts & Humanities, a National Endowment for the Arts Fellowship, and the Distinguished Alumni award from the University of Maryland. His work is held in the collections of the Hirshhorn Museum and Sculpture Garden, the Corcoran Gallery of Art, and the Library of Congress, all in Washington, D.C., among others.

Untitled 01, 2014
Watercolor on paper
15 x 12 in. (38,1 x 30,5 cm)
Courtesy of the artist and Reynolds
Gallery, Richmond, Virginia



DEBORAH
ELLIS
1939

Deborah Ellis effortlessly manipulates watercolor in her striking expressions of nature. Her paintings extend beyond realistic renditions, imparting an atmospheric quality as rich, watery hues meld into impressive scenes. Washes of green pigment and rich blues ebb and flow on her crisp white paper, forming serene ponds and blooming flowers. With an adept hand and observant eye, she paints a quiet moment, capturing life around her. She states, “The indirect view—memory and refraction—coalesces for me in ponds and sea, clouds, ice, glass, windows. Trees (solid and textured) and water (ephemeral and textured) are a large part of my subject matter. Watercolor, with its possibilities of hovering, layered washes, continues to fascinate me as my medium.”

Ellis received her Bachelor of Arts degree in art history at Radcliffe College in Cambridge, Massachusetts. She lives in Alexandria, Virginia, where she teaches at the Art League.



Lake, Cloud, Weeds, 2018
Watercolor on paper
30 x 22 in. (76,2 x 55,9 cm)
Courtesy of the artist and Reynolds
Gallery, Richmond, Virginia

ED
HATCH
1954

Born and raised in Hopewell, Virginia, Ed Hatch became interested in art during his childhood. After receiving his associate's degree in art at Richard Bland College in Petersburg, he completed his Bachelor of Fine Arts degree with a concentration in printmaking at Old Dominion University in Norfolk. Following graduation, Hatch spent three years as a commercial artist before becoming a full-time artist.

Hatch is widely recognized for his unique ability to capture a special feeling and awareness in the subjects he paints. A self-taught painter, he has used a range of methods to capture the moods and personalities in his subjects. Although oil paints are his main medium, Hatch also employs hand-pulled lithographs, intaglio, serigraphy, watercolors, and acrylics. Over the past couple of years, he has taken up plein-air painting, stating, "... painting on location has greatly improved my studio production as it has forced me to become more efficient in applying paint."



River Flow, 2018

Oil on canvas

38 7/8 x 49 1/4 in. (98,7 x 125,1 cm)

*Courtesy of the artist, Spring Grove,
Virginia*

RON
JOHNSON
1968

Playful yet methodical, Ron Johnson's process-driven work is defined by chance. Pouring pigmented polyurethane over wood panels, he investigates the effects of layering transparent color. In a recent interview, he states, "The medium allows me to control (for the most part) this idea of translucency which in turn allows the viewer to access my work in layers ... to see the archeology, or experience my thoughts in an archeology of seeing."

This theme of archeology stems from Johnson's annual cross-country drives. Traveling the Kansas plains to wind down into the Grand Canyon and up the coast of California, he photographs landscape after landscape, capturing variations in light, color, and line. Back in the studio, these scenes directly influence compositional decisions as organic shapes take the form of mirage-like paintings. Applying and removing strips of canvas between each layer of poured paint, he exaggerates these edges as images of mountain peaks, layers of sediment, or eroding banks emerge.

Johnson grew up in Columbus, Ohio, where he received his Bachelor of Fine Arts degree from Ohio State University. Later, he earned his Master of Fine Arts degree in painting and printmaking from Virginia Commonwealth University in Richmond, where he currently works as an assistant professor in the painting and printmaking department.

Far From Over, 2017
Acrylic on canvas
30 x 22 in. (76,2 x 55,9 cm)
Courtesy of the artist and Reynolds
Gallery, Richmond, Virginia



WOLF
KAHN
1927

Wolf Kahn is an internationally recognized colorist and landscape painter and is widely considered one of the most significant representational artists in the United States today. For Kahn, the landscape is a format and formal device that allows him to push the boundaries of color theory. He reduces the details of a scene down to its basic elements: the wide rectangle of the sky, the triangle of a pitched barn roof, the horizontal band of light over a ridge, and most often the strong vertical lines of trees. These simplified forms take on simultaneous abstract and representational qualities, as Kahn challenges the viewer to see the genre of landscape with fresh eyes.

Kahn was born in Stuttgart, Germany, and moved to New York City in 1943, where he studied with abstract expressionist Hans Hofmann. He later attended the University of Chicago in Illinois where he earned his Bachelor of Arts degree. Kahn is the recipient of a Fulbright Scholarship, a John Simon Guggenheim Fellowship, an Award in Art from the American Academy of Arts and Letters, and a Medal of Arts from the State Department. His work is in many public collections including the Whitney Museum of American Art, Brooklyn Museum of Fine Arts, Metropolitan Museum of Art, and Museum of Modern Art, all in New York, among others.

The Lamoille River at Ten Bends, 1990
Oil on canvas
52 x 72 in. (132,1 x 182,9 cm)
Courtesy of the artist and Miles McEnery
Gallery, New York, New York



RAY
KASS
1944

For over thirty years, Ray Kass has found his muse in nature, the landscape, and his garden. Layering washes of water media, oil emulsion, dry pigment, and smoke, he depicts bold yet abstracted floral and arboreal imagery. In the late 1980s Kass developed smoking paper, a method in which he lays wet paper over a fire, allowing smoke to overtake the surface as uncontrolled marks and traces remain. He then covers the rag paper surface with shaved beeswax, acting as a seal and lending a soft aesthetic to the paintings that reflects the natural elements within their composition. Kass explains “I would like to achieve the dynamic mirror-like transparency and reflectivity on the surface of my paintings that we experience when we look across water. The light that emanates from a mirror reveals a changing, iridescent imagery; it is a revelation of process replete with illuminating layers.”

Kass received a Virginia Museum of Fine Arts Fellowship and an Individual Artist’s Grant from the National Endowment for the Arts. His work is in the collections of the Norton Museum of Art, West Palm Beach, Florida; the Taubman Museum of Art, Roanoke, Virginia; and the Boston Public Library, Massachusetts; among others.



Reed Grass, Smoke & Water, 03-31-2017, 2017
Water media, smoke, oil emulsion, graphite and pigment on rag paper under shaved beeswax
27 x 33 ½ x 2 ¼ in. (68,6 x 85,1 x 5,7 cm)
Courtesy of the artist and Reynolds Gallery, Richmond, Virginia

SALLY
MANN
1951

Since publishing her first books of photography in the 1980s, Sally Mann has been a pioneer in the national and international contemporary art scene. She produces work that challenges the role of photography in contemporary art, relying on antique film processes to compose reflective, eerie images. She recently completed the series *Six Rivers*, which features photographs Mann took along the rivers of her home state of Virginia: the James, the Piankatank, the Blackwater and the Nottoway. Using antique cameras, she composes emotive, almost painterly images reflecting a wide tonal range. She embraces imperfection and unpredictability, allowing haziness and distortion to bleed into scenes of crisp rocks and atmospheric bogs.

Mann was born in Lexington, Virginia, and earned her Bachelor of Arts and Master of Arts degrees in writing from Hollins College in Roanoke. Recently, her work was highlighted in a major traveling survey exhibition at the National Gallery of Art, Washington, D.C.; the Peabody Essex Museum, Salem; and the J. Paul Getty Museum, Los Angeles; among others.



Blackwater, 2010-2015
Platinum print, edition of 5
20 x 24 in. (50,8 x 61 cm)
Courtesy of the artist and Reynolds
Gallery, Richmond, Virginia

EMILY
MASON
1932

Emily Mason has spent over six decades exploring her distinctive vein of lyrical, luminous abstraction. Her paintings executed in oil are distinguished by a sense of intriguing intimacy combined with uncompromising, though gentle, intensity. They evince a sense of structure within an open, luminous space and juxtapose robust color harmonies with vivid contrasts that create an engaging optical vibration. Robert Berlind said of her, “Mason works within the improvisational model of Abstract Expressionism, though notably without angst or bravado.”

Born and raised in New York, Mason graduated from New York City. She studied at Bennington College in Vermont for two years before attending and graduating from the Cooper Union in New York. She spent two years in Italy on a Fulbright grant for painting, where she studied at the Accademia delle Belle Arti in Venice. During her stay in Italy, Mason married painter Wolf Kahn, whom she had met earlier in New York.

Thin Ice, 2018
Oil on canvas
56 x 52 in. (142,2 x 132,1 cm)
Courtesy of the artist and Miles
McEnery Gallery, New York, New York



CARLTON NEWTON

1946

Carlton Newton's interest in science, nature, and technology weaves itself into his Sumi ink drawings on paper, which render imagined subjects both organic and manufactured. His precise black forms appear specimen-like; self-contained clumps of undulating lines and intertwined structures contrast a pristine white background as though laid out for careful study and inspection. These drawings act as studies of potential and completed three-dimensional objects, which mimic natural forms and allude to the cyclical nature of the world. The drawings further communicate Newton's themes of life, reinvention, and capacity.

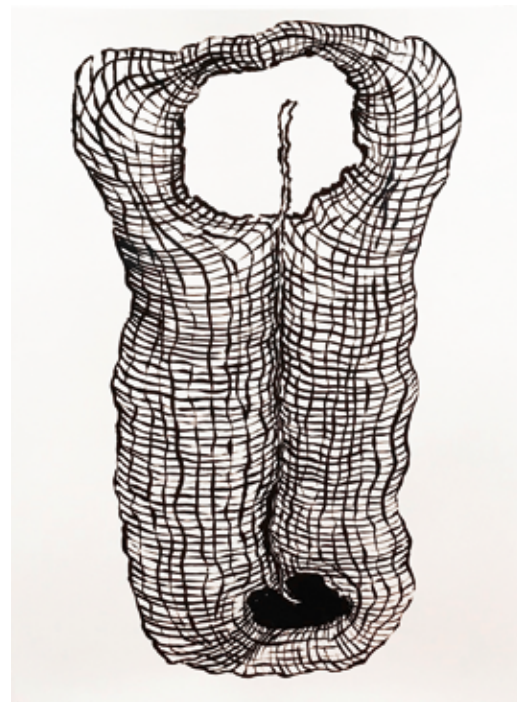
Newton received both his Bachelor of Fine Arts and Master of Fine Arts degrees in sculpture from the San Francisco Art Institute in California. His work has been exhibited at the Virginia Museum of Fine Arts in Richmond; the New Museum in New York; and the Art Museum of the Americas in Washington, D.C., among others. He is the recipient of an Individual Artist Fellowship from the Virginia Commission for the Arts, an Artist Fellowship from the National Endowment for the Arts, and the Rome Prize Fellowship from the American Academy in Rome.



Untitled, 2017
Sumi Ink on paper
30 x 22 in. (76,2 x 55,9 cm)
Courtesy of the artist and Reynolds Gallery,
Richmond, Virginia



Drawing for Sculpture, 2017
Sumi Ink on paper
30 x 22 in. (76,2 x 55,9 cm)
Courtesy of the artist and Reynolds Gallery,
Richmond, Virginia



Drawing for Sculpture, 2018
Sumi Ink on paper
30 x 22 in. (76,2 x 55,9 cm)
Courtesy of the artist and Reynolds Gallery,
Richmond, Virginia

ALEX
NYERGES
1957

Alex Nyerges is an international award-winning photographer, curator, author, and photo historian who has exhibited across the United States and Europe. His work is in collections in New York; Washington, D.C.; San Francisco; Los Angeles; Richmond; Budapest, and elsewhere.

A native of Rochester, New York,—the home of George Eastman and the Eastman Kodak Company he founded—he grew up with a family tradition in photography and music, visiting art galleries with his parents. He has been creating photographs in 35mm, medium, and large formats for more than forty years.

Seeking the elements of beauty that surround us, so often unseen and neglected in the built and natural worlds, his work uses sunlight and its shadows to create works that are both modern and timeless. Since 2006, Nyerges has served as director of the Virginia Museum of Fine Arts in Richmond.



Water Wall II, #8212, 1-16-17, 2017

Archival pigment print on Museo Rag paper
22 x 17 in. (55,9 x 43,2 cm)

Courtesy of the artist and Glave Kocen Gallery, Richmond, Virginia



Water Wall II, #8215, 1-16-17, 2017

Archival pigment print on Museo Rag paper
17 x 22 in. (43,2 x 55,9 cm)

Courtesy of the artist and Glave Kocen Gallery, Richmond, Virginia

KIARA PELISSIER 1976

Kiara Pelissier's works go beyond the technical elements of glassblowing, communicating the power of light, transparency, and color. She amplifies and exaggerates these qualities to express a certain mood by exploring different textures, varied hues, and dynamic compositions. In a recent statement, she notes, "My work is about the silent conversation between objects, and how a piece breathes with the space around it. Every form, texture, line, and color speaks in a different voice. Translucency searches for a dialogue with Light. My inspirations may change, but one thing always remains the same: my focus on bringing forth the soul of a material object."

Born in Mexico, Pelissier received her Bachelor of Fine Arts degree from the Cleveland Institute of Art in Ohio and Master of Fine Arts degree in glass from Virginia Commonwealth University in Richmond. She has taught glassblowing at Virginia Commonwealth University, Penland School of Crafts in North Carolina, and Haystack Mountain School of Crafts in Maine. Her work is in the collection of the Museum of American Glass in New Jersey, Capital One Bank, and Markel Corporation.



Dark Island Crumple, 2019

Blown glass

9 x 12 ½ x 10 ½ in. (22,9 x 31,8 x 26,7 cm)

Courtesy of the artist and Reynolds

Gallery, Richmond, Virginia

THERESA POLLAK 1899-2002

Considered the matriarch of the Richmond, Virginia, art community, Theresa Pollak not only founded Virginia Commonwealth University's School of the Arts but also laid the city's foundation for a thriving contemporary art scene and appreciation. In her early twenties, Pollak studied alongside Alexander Calder and Mark Rothko at the Art Students League of New York. She later attended the Hans Hofmann School of Painting in Munich, Germany, and traveled across Europe studying French impressionism. These experiences directly influenced her approach to material and composition. In her work, which includes graphite and ink drawings, watercolor paintings, and oil on canvas, her quality of line remains expressive and emotive.

Pollak's open-ended marks, scratchy yet elegant, etch out sources of light, moving fluidly from interior and exterior views. Capturing the places and people close to her, like the mountains of Virginia, the Richmond city streets outside her studio, and faces of her school peers, she offered us a window into her uniquely abstracted world. Pollak showed at the Whitney Museum of American Art in New York; the Corcoran Gallery, Washington, D.C.; and the Virginia Museum of Fine Arts in Richmond, among many others.

Untitled (From Studio Window), c.1969
Ink on paper
23 ¼ x 18 ½ in. (59,1 x 47 cm)
Courtesy of the artist's estate and
Reynolds Gallery, Richmond, Virginia



JAMES PROSEK 1975

James Prosek's paintings teem with life, presenting a diverse collection of vertebrates and deep-water dwellers. Employing biological documentation as the framework for his paintings, he untangles the web of species' classification, forming a catalogue-like body of work. An avid traveler and researcher, his inspiration stems directly from life observation of subjects and their habitats, which span from Nova Scotia across the Atlantic and into coastal Africa. He builds up slight strokes to precision, rendering animals radiate with crimson freckles or emerald streaks, illuminating the creamy, tea-stained paper.

The Connecticut native graduated from Yale University in New Haven and currently lives and works in Easton. He has also shown at the Virginia Museum of Fine Arts, Richmond; Smithsonian American Art Museum and National Academy of Sciences, both in Washington, D.C.; and the Philadelphia Museum of Art in Pennsylvania, among others. Beyond his artistic career, Prosek is a well-noted author and conservationist.

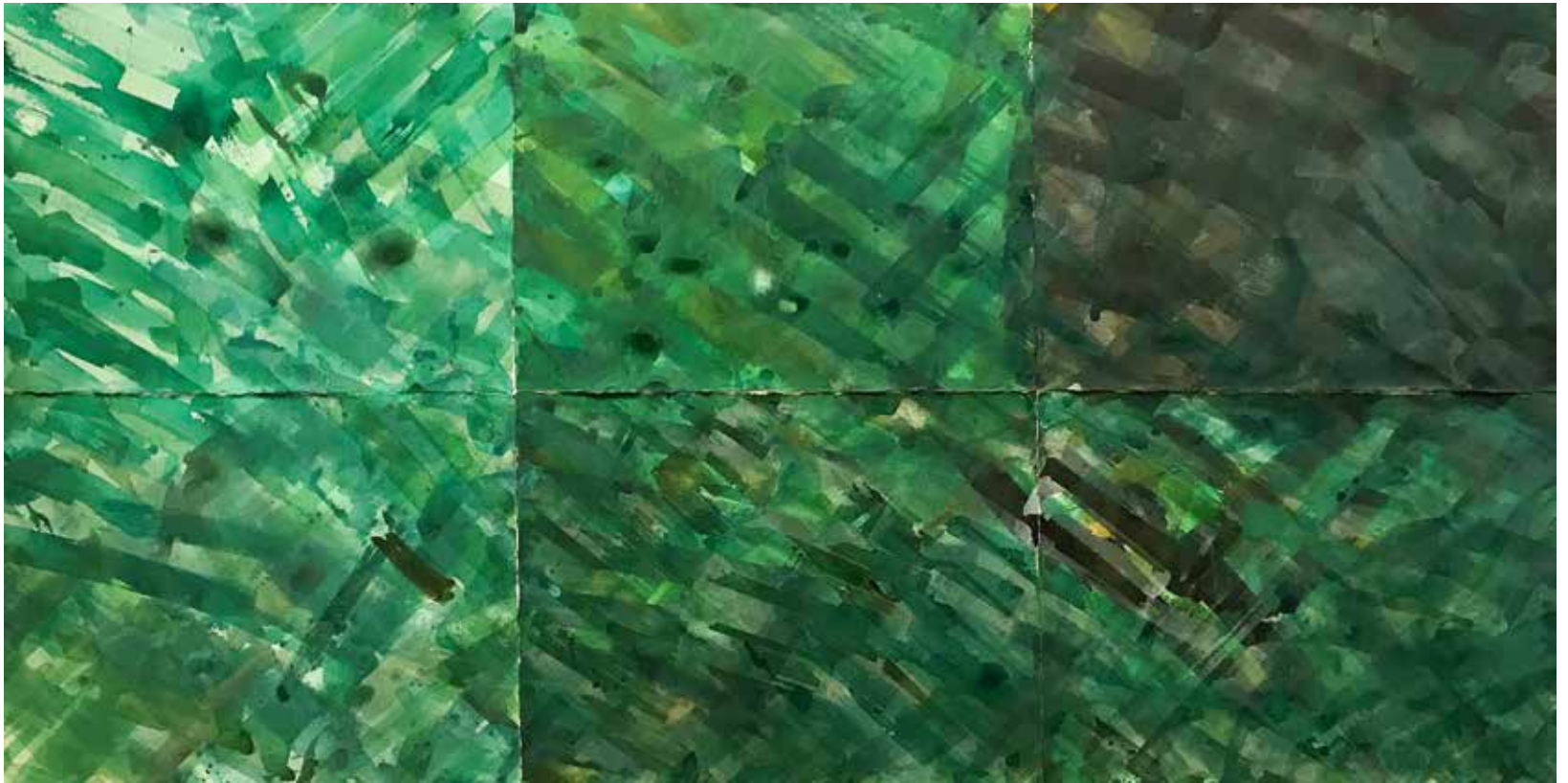


Mutton Snapper, 2012
Watercolor, gouache, graphite and colored
pencil on tea-stained paper
31 x 37 in. (78,7 x 94 cm)
Courtesy of the artist, Easton, Connecticut

JAVIER TAPIA 1957

Born in Lima, Peru, Javier Tapia grew up in a tumultuous period as guerrilla warfare dominated political and social movements throughout the country. He moved to the United States in the 1980s, having witnessed the many binaries of humanity: good and evil, intellectual and primal, connection and detachment. Tapia takes these themes into the studio as abstract shapes and broad strokes become metaphors for chaos and control, or structure and disorder. Much like traditional Peruvian weaving, he overlaps, subtracts, and reworks layers of watercolor, transforming the paper as bold colors emerge like carved-out shapes. Dynamic compositions emanate physicality; the work becomes energetic, on the brink of chaos, yet ordered within the constraints of the paper.

Tapia earned his Bachelor of Fine Arts and Master of Fine Arts degrees from the University of Texas at Austin. He has exhibited at the Embassy of Peru Art Gallery, Washington, D.C.; Museo de Osma, Barranco, Peru; Bloom Gallery, Milan, Italy; and many more. He is a recipient of the Theresa Pollak Prize for Excellence in the Arts. He currently lives in Richmond, Virginia, where he was a professor at Virginia Commonwealth University's department of painting and printmaking.



Two Voices, 2018

Watercolor on paper

52 x 103 in. (132,1 x 261,6 cm)

Courtesy of the artist and Reynolds Gallery, Richmond, Virginia

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