

ART IN EMBASSIES EXHIBITION
United States Embassy Bandar Seri Begawan



LIZ THORESEN

Whispers in the Grove, 2018

Acrylic on cradled board

24 × 48 in. (61 × 121,9 cm)

Courtesy of the artist, Portland, Oregon

Art in Embassies

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program 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."

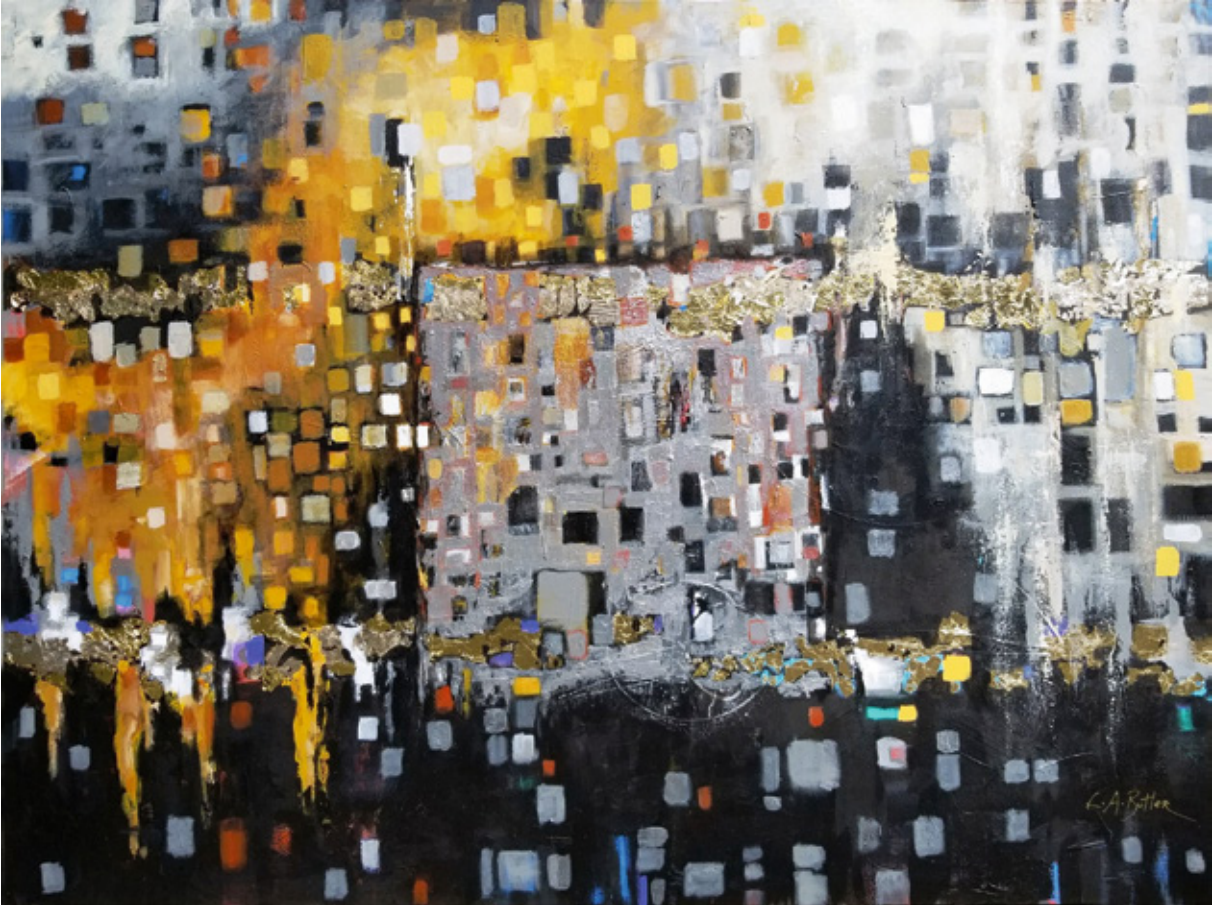
<https://art.state.gov/>

Leslie Ann Butler

(born 1961)

“When I paint, I create a channel of connection, combining form, color and pattern with soul and spirit. The spirit reflects my recognition of the profound beauty and excitement in all living things, and a deep respect and appreciation for their existence. I use bold strokes and an energetic dance of color to communicate my passion for life.”

The works of abstract painter Leslie Ann Butler have appeared in several private, public, and corporate collections and exhibitions in the United States and Europe. Her education includes Lewis and Clark College (Portland, Oregon), the University of Oregon (Eugene), Pacific Northwest College of Art (Portland, Oregon), and the Art Institute of California (Los Angeles).



A Thousand Indecisions, 2018
Mixed media with gold leaf
36 × 48 in. (91,4 × 121,9 cm)
Courtesy of the artist, Portland, Oregon

Multnomah Falls II, 2017
Oil on canvas
72 × 48 in. (182.9 × 121.9 cm)
Courtesy of the artist, Portland, Oregon

Karen Cruickshank

(born 1961)

Karen Cruickshank considers herself a textural abstract colorist; she creates abstract and abstracted-landscape oil paintings, employing rich textures and powerful infused colors. Many of her inspirations are pulled from nature, others are emotional expressions of her life and society. She aims to present her canvases in uniquely captivating ways, hoping each viewer feels or sees something different, something personal. Her works are often created in layered stages, adding complexity and intrigue to the finished pieces.

After earning her Bachelor of Arts degree from Arizona State University in Tempe, Cruickshank taught art and art history in Portland for twenty years. She transitioned from painting realism to impressionism, to abstraction—a journey of discovery, revealing her truest essence as an artist.



From left to right and top to bottom:

Jen's Green
Ultra and Green
Sienna and Blue
The Yellow Field

Oil on gessoed paper

35 x 27 in. (88,9 x 68,6 cm)

Collection of Art in Embassies, Washington, D.C.;

Gift of the artist, Steuben, Maine

Joseph Haroutunian

(born 1944)

Joseph Haroutunian regards himself as an abstract landscape painter with an intuitive sense of texture, focusing on “calligraphic details, movement, and color.” Most of his work is in oil, although he uses some watercolor, and he credits the painting of modernist John Marin as a key influence in his work.

At the age of seven, Haroutunian was introduced to art by his grandfather, a minister, who created stained glass windows in his spare time. His mother, Helen Halsey Haroutunian, was an artist and art historian who encouraged creativity, but it was a chance encounter with images of the last paintings of Vincent Van Gogh that hooked him on painting. Although he studied with Tom Dietrich and with a former Bauhaus member Paul Wiegardt, Haroutunian considers himself mostly self-taught.



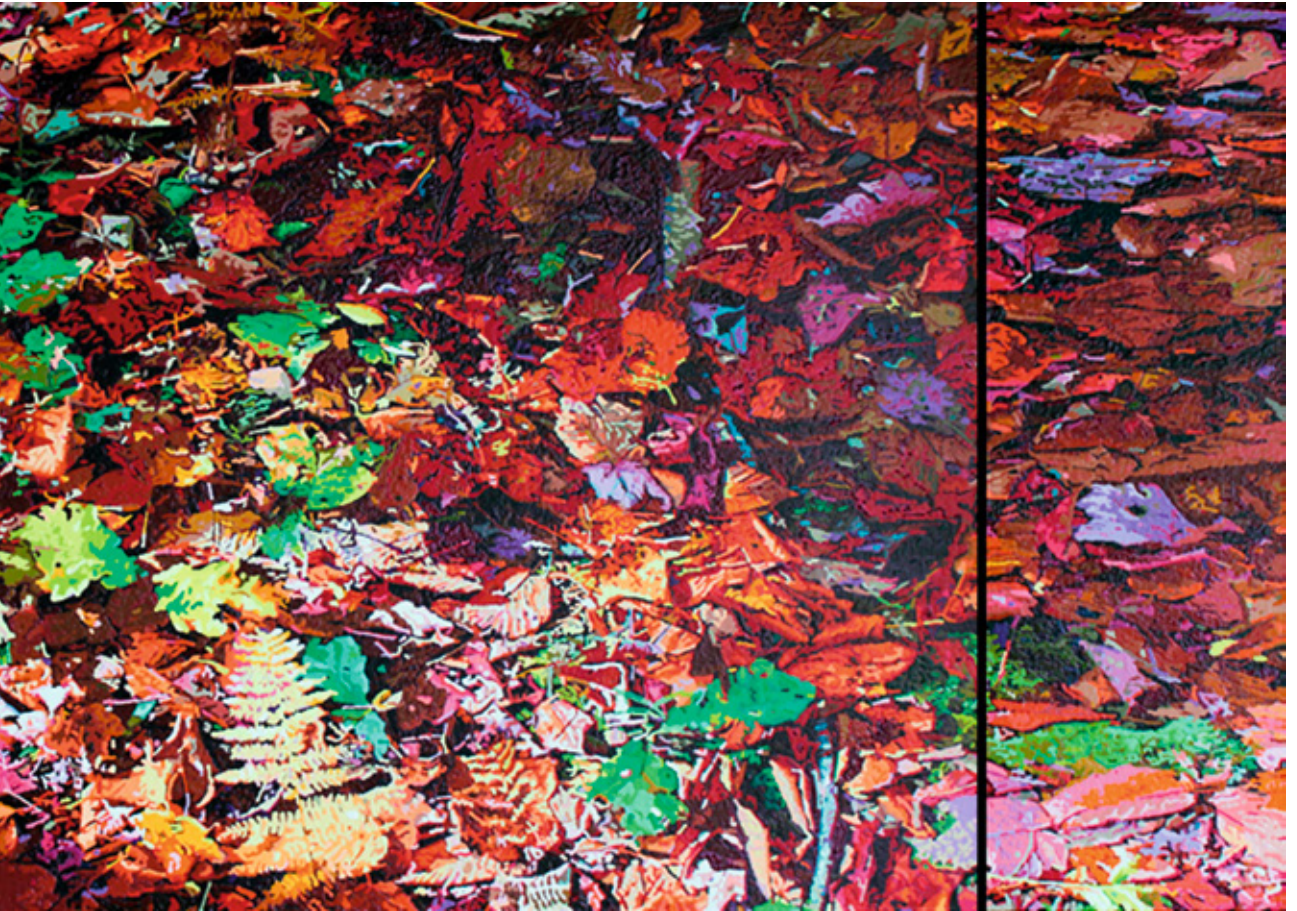
Greg Navratil

“After serving in the U.S. Army, I studied sculpture and painting at Metropolitan State University in Denver. After receiving a Bachelor of Fine Arts degree with honors in 1973, I continued what I did in college by making constructivist paintings. That year also marked my first gallery showings.

During the seventies and eighties, I also screen printed, art directed, sign painted, did some illustrations for books, took two solo bicycle trips across the United States and Canada, and built a three-story log cabin in Colorado without the aid of power tools. I called this cabin a giant sculpture.

Since 1989, I’ve been painting full-time. My paintings begin by visiting colorful natural areas. Back in the studio, I take the colors found in nature and push them to the limit with acrylics.”



Huddle Muddle, 2012*Acrylic on cradled panels**24 x 52 in. (61 x 132 cm)**Courtesy of the artist, Warrenton, Oregon*

Mettle, 2011

Paper and oil on wood panel

57 1/2 × 47 1/2 in. (146,1 × 120,7 cm)

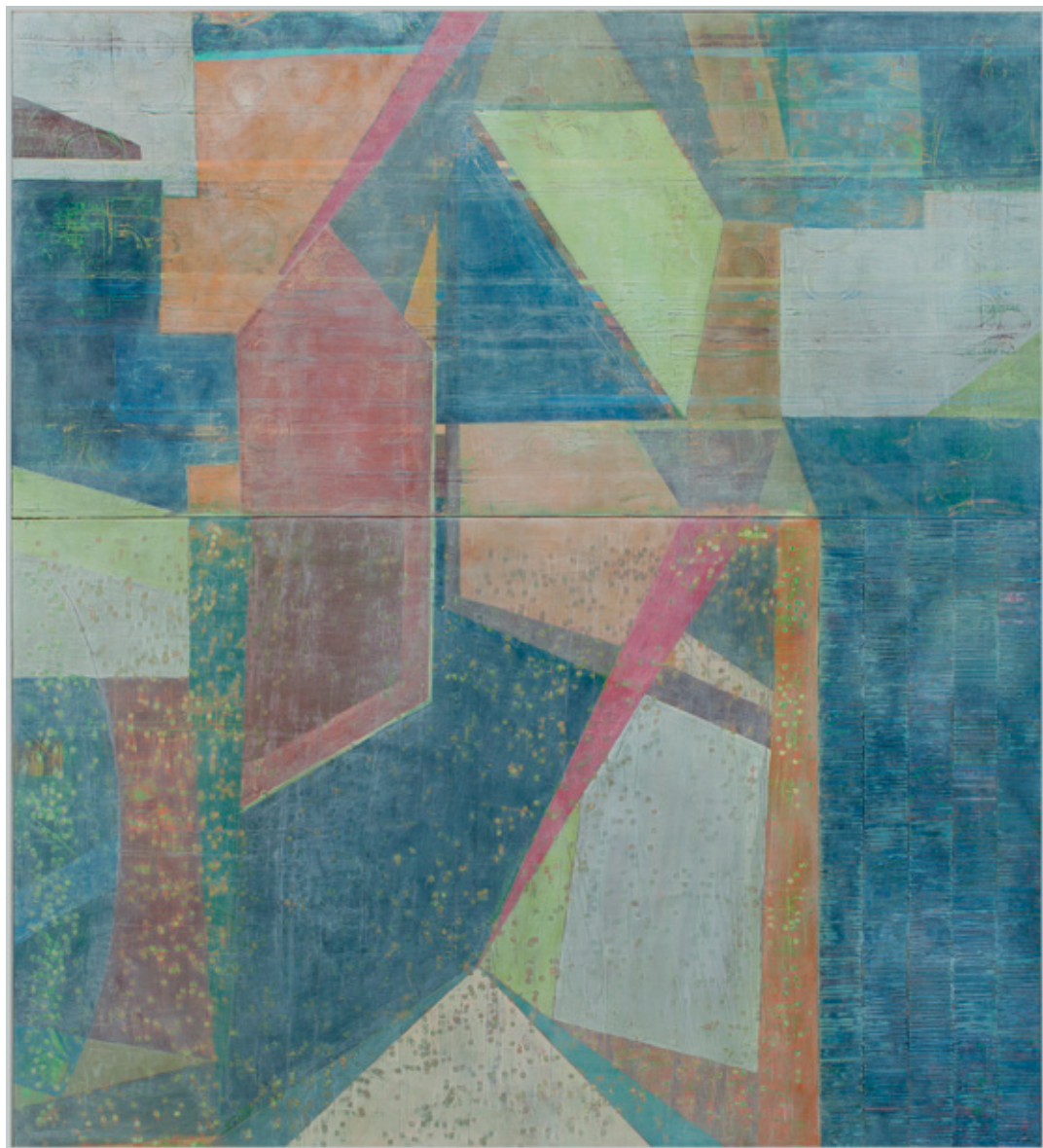
Courtesy of the artist, Portland, Oregon

Whitney Nye

(born 1966)

Whitney Nye is a visual artist based in Oregon. Her work is deeply affected by the texture, hues, and sensations of the world that surrounds her. Working in different mediums, Nye's thematic approach consistently examines

repetition. She explores the rhythms and pauses of our natural world, becoming a conduit for their character. Her travels are a major source of inspiration and influence on her work. Nye is a graduate of the University of Oregon in Eugene.



Rust Shutters, 2014

Watercolor

24 × 18 in. (61 × 45,7 cm)

Courtesy of the artist, New York, New York

Ellen Pliskin

“These watercolor and mixed media paintings continue my exploration of color, texture, and space. I am a painter who uses layers of color to suggest real objects and places. I wish to convey a sense of space and flowing movement in the landscape. The paintings are composed of large simple areas of color that flow into each other and flood the entire sheet of paper. The subject matter is inspired by my travels the United States and around the world. These works are a direct response to the landscape and architecture around me.”

Ellen Pliskin earned a Bachelor of Arts Degree from Hunter College of the City University of New York and a Master of Science in education Degree from Fordham University, New York. She also attended the School of Visual Arts in New York. Her work is in numerous collections across the United States.



Market 50, 2015

Acrylic on canvas

60 × 48 in. (152,4 × 121,9 cm)

Courtesy of the artist, Portland, Oregon

Karen Silve

Oil painter Karen Silve currently paints and resides in Portland, Oregon. She studied initially under the auspices of Italian abstract painter Alvin Sella at the University of Alabama in Tuscaloosa. Then she traveled to France and studied at the Leo Marchutz school in Aix-en-Provence. This experience awakened in her a new understanding of color, and she discovered what Paul Cézanne had called the “harmony of colors,” the subtle ways in which they relate to one another. Upon returning

from France, Silve attended graduate school at the University of Denver in Colorado, where she explored nature and its relationship to abstract thought in both animate and inanimate figures.

Silve views the creation of art as a meditation on nature and life itself. She emphasizes that the artist must understand the eternal as well as the ever-changing aspects of nature and life.



Whispers in the Grove, 2018

Acrylic on cradled board

24 × 48 in. (61 × 121,9 cm)

Courtesy of the artist, Portland, Oregon



Liz Thoresen



“My life-long creative pursuit has been a source of contrast, pleasure, and discovery. One of the things I most enjoy about creating is not being able to predict an outcome. Often, I begin my landscapes with a preconceived idea of what the end result ‘should’ look like and become the observer as the painting unfolds into its own interpretation. Other times, my abstracts unveil themselves unannounced. I allow color, texture, line, shape, pattern, and scale to dictate its own direction. Living in the Pacific Northwest, I draw inspiration from the surrounding landscapes and the lighting unique to the area...

Painting with acrylics allows me the ability to layer paint and change direction on a whim. The magic that happens when color blends on paper, canvas, or board excites me and leads me from painting to painting. Starting a new canvas keeps me uncomfortable enough to not become complacent and keeps me moving forward. We should always be moving forward.”

Dan Williams

(Biography unavailable)

Good Afternoon

Mixed media, 52 × 47 in. (132,1 × 119,4 cm)
Collection of Art in Embassies, Washington, D.C.;
Courtesy of the artist



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