



Jean Paul 2007

JAMES PROSEK **Brook Trout with Lines**, 2006

Watercolor and colored pencil and gouache on tea-stained paper, 18 x 23 in. (45,7 x 58,4 cm)

Courtesy of the artist, Easton, Connecticut, and Waqas Wajahat Ltd., New York City

I thank the artists who have loaned their works currently on exhibition at the Chief of Mission Residence in Accra, through the ART in Embassies Program. While no single show can reflect the incredible diversity of American art and craft, I wanted to exhibit pieces that would reflect aspects of the long and deep relationship between Ghana and the United States. I am also an avid fisherman and believe that the art and literature of fly fishing in America provides a glimpse of something distinctly American.

Curator Robert Soppelsa introduced me to the work of Sam Adoquei, whose works provide a Ghanaian-American's view of America, including iconic subjects such as the Statue of Liberty and Central Park. His stunning portrait entitled *My Friend Rodney* demands the attention of every person who enters the Residence. The black and white photographs *Barn*, *Mars Hill*, *Aroostock County*, *Snow Barn*, *Rocky Weather*, and *Cardigan* by Ted Cheney provide a quiet but powerful image of the diversity of the American landscape. *Nothing Changed* by Marc Castelli captures an image of watermen pulling nets on the Chesapeake Bay. It is a reminder of the area in which I grew up, but also a link to Ghana, where fishermen on the coast use the same nets.

The three works by James Prosek display a Brook Trout, a Rainbow Trout, and a Tarpon, three great game fish. The Brook Trout and Rainbow Trout are true natives of America. James Prosek captures their jewel-like colors and their grace. These trout are living symbols of America's wild places, but sadly their range is shrinking and pure strains are under threat.

The Tarpon is a world traveler who is seen in both the United States and in Ghana. Darryl and Karen Arawjo call their split oak backpack, creel, and walking stick their *Someday: Fisherman's Kit*, because they realize that most fishermen spend more time thinking about fishing than they do on the water. And indeed, whenever I look at them, I find myself reflecting on past trips and looking forward to future ones. Just as importantly, their work in traditional split oak is of interest in Africa, where basket making is a highly developed art form and where art is very frequently based on useful objects. David W. Wharton's *Fishing Fly* and Helen Rundell's *Duck Decoy* similarly spark either memories of the past or daydreams of the future among those of us who enjoy fishing and hunting. They are also reminders that fly tying and decoy carving are American art forms in their own rights.

I hope these works of art will give visitors to the Residence a glimpse into some aspects of the America I know and love, from the Statue of Liberty to Rainbow Trout, and that you will derive as much pleasure from them as I do. Along with my thanks to the artists, I appreciate the efforts of the staff of the ART in Embassies Program in Washington, who made this show possible as well as the Mission staff, who worked so carefully to install these beautiful works of art, and the late Professor Joseph Nkumah, former Director of the Ghana National Theatre, whose direction was invaluable in positioning the artwork inside the Residence.

Ambassador Donald Teitelbaum

Accra, June 2010

Sam Adoquei has painted all of his life. As a child growing up in Ghana he painted movie posters as advertisements for the theaters. After a move to Nigeria he secured a job in commercial art, in which he painted billboards. When Adoquei was eighteen he moved to Italy to pursue an education in art. It was there that he became aware of the real power of art. He was commissioned by a couple to paint a madonna. After the couple had taken home the painting they invited Adoquei to dinner. The artist was surprised to see the painting hanging above a devotional table. It was at that moment that he realized the capacity of art to move the viewer.

Within a few years Adoquei moved to the United States, where he became a citizen. Though multi-lingual, Adoquei was unable to secure a teaching job, due to his difficulties with English. He began teaching workshops on his own which became very popular. Today Adoquei teaches at the National Academy of Design and also takes on apprentices for intensive one-on-one training.

Sam Adoquei's distinguished career includes many honors, including a Portrait Award from *The Artist's Magazine* annual competition, and a Gold Medal in Oil Painting and a Best in Traditional Oil Painting at the 42nd and 43rd annual Knickerbocker Exhibitions.

Source: *Plein Air Magazine*, June 2005

Maine Seascape from Cadillac Mountain, undated
Oil on canvas, 40 x 50 in. (101,6 x 127 cm). Courtesy of the artist, New York, New York





SAM ADOQUEI 1962

SAM ADOQUEI

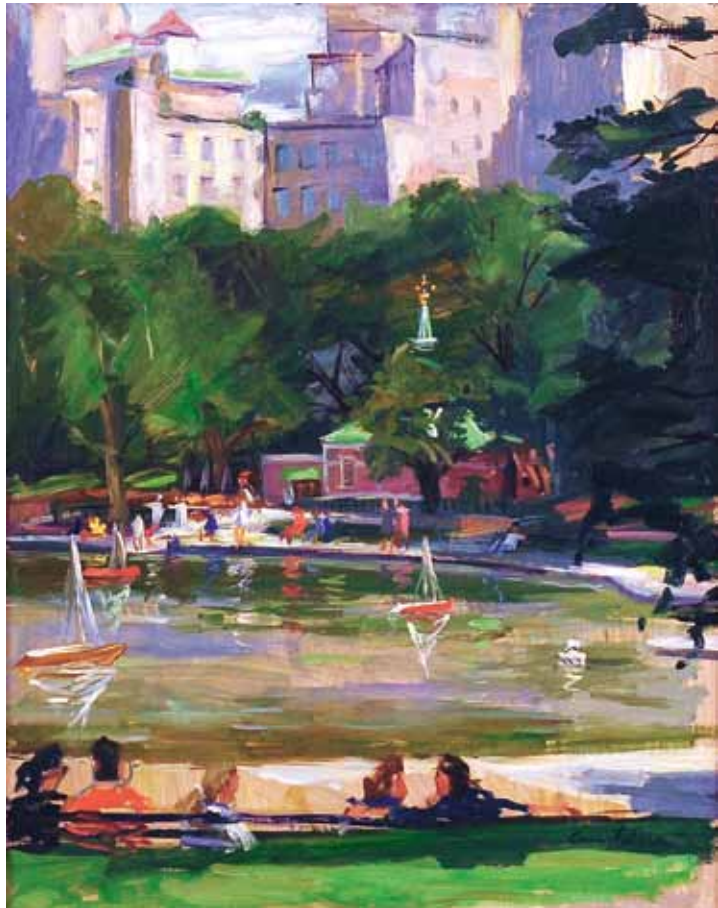


**Miniature Boat House,
Central Park, undated**

*Oil on panel, 24 x 28 in. (61 x 71,1 cm)
Courtesy of the artist, New York, New York*

**Model Boat Pond,
Central Park, undated**

*Oil on panel, 30 x 24 in. (76,2 x 61cm)
Courtesy of the artist, New York, New York*



Central Park at Dusk, undated
Oil on canvas, 34 x 40 in. (86,4 x 101,6 cm)
Courtesy of the artist, New York, New York



Statue of Liberty, New York, undated

Oil on panel, 14 x 12 in. (35,6 x 30,5 cm)

Courtesy of the artist, New York, New York



Portrait of my Friend Rodney, undated

Oil on canvas, 58 x 46 in. (147,3 x 116,8 cm)

Courtesy of the artist, New York, New York

Husband and wife team Darryl and Karen Arawjo practice the fine art of basketry in eastern Pennsylvania. Using a combination of natural and man-made materials, including split and carved hardwoods, and single filament nylon line, they create woven containers of remarkable luminosity. This fisherman's kit titled *Someday* reminds us that fishermen spend a great deal of time anticipating quiet days on the water – much more than they spend actually fishing, in fact. With their combination of traditional and innovative media, the Arawjos create woven vessels whose primary purpose is to achieve excellence in craftsmanship. Artistic expression, according to the artists, follows naturally.

www.arawjobaskets.com

Someday: Fisherman's Kit, undated

*Hand-split oak, native Pennsylvania wood, leather
(Consists of three pieces: backpack, creel, and walking stick)*

Stick: 47 x 1½ in. (119,4 x 3,8 cm)

Creel: 11 x 6 x 8 in. (27,9 x 15,2 x 20,3 cm)

Backpack: 17 x 12 x 12 in. (43,2 x 30,5 x 30,5 cm)

Courtesy of the artists, Bushkill, Pennsylvania







Marc Castelli grew up in a military family, enriched by travel and living in many places. While none of these locales seem connected to his present fascination with water and boats, his parents did pass down to him their love of history and cultures. This interest continues with Castelli's own family and their vacations to Maine, Brittany, Iceland, and Italy, choices that reflect a desire to have more than a casual experience with such places. Their destinations have usually been based on proximity to water. This reflects his consuming need to talk to those who work on the water and photograph, sketch, draw, and paint them and their boats. These include watermen, lobstermen, their workboats, America's Cup racers and their yachts, and the extended families that race their log canoes on the Chesapeake Bay's Eastern Shore.

www.marc-castelli.com

Nothing Changed, 2009

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

Courtesy of the artist, Chestertown, Maryland



TED CHENEY 1928-2008



After a long career as an aerial mapper, university professor, and administrator, Ted Cheney retired to work full-time on his photography in 1992. His book of landscape photographs, *Nature's Art*, was published in 2007. A brief biographical statement at the conclusion of the book recounts: "Professor Cheney's photographs combine the serenity and simplicity of nature with its understated grandeur, fusing fact and idea, the specific and the general. His art, which he called Geophotography, celebrates earth, air, fire, and water, the elements from which the early Greeks believed everything derives." He stresses: "I limit my pictures to capturing these elements, rather than people and man-made objects."

Cheney worked in black and white because, as he always said, "With color photography, everything is there. Nothing is left for the viewer's imagination. I don't manipulate my images with digital electronic wizardry. I try to shoot in the field as purely as possible."

Jen Calder, *In Nature's Art* (2007): 88.

Snow Barn, undated

Black and white photograph, 16 x 20 in. (40,6 x 50,8 cm)

Courtesy of the estate of the artist, Fairfield, Connecticut



Rocky Weather, undated

*Black and white photograph,
16 x 20 in. (40,6 x 50,8 cm)*

*Courtesy of the estate of the artist,
Fairfield, Connecticut*



Cardigan, undated

*Black and white photograph,
16 x 20 in. (40,6 x 50,8 cm)*

*Courtesy of the estate of the
artist, Fairfield, Connecticut*

Barn, Mars Hill,

Aroostook County, undated

Black and white photograph, 16 x 20 in. (40,6 x 50,8 cm)

Courtesy of the estate of the artist, Fairfield, Connecticut



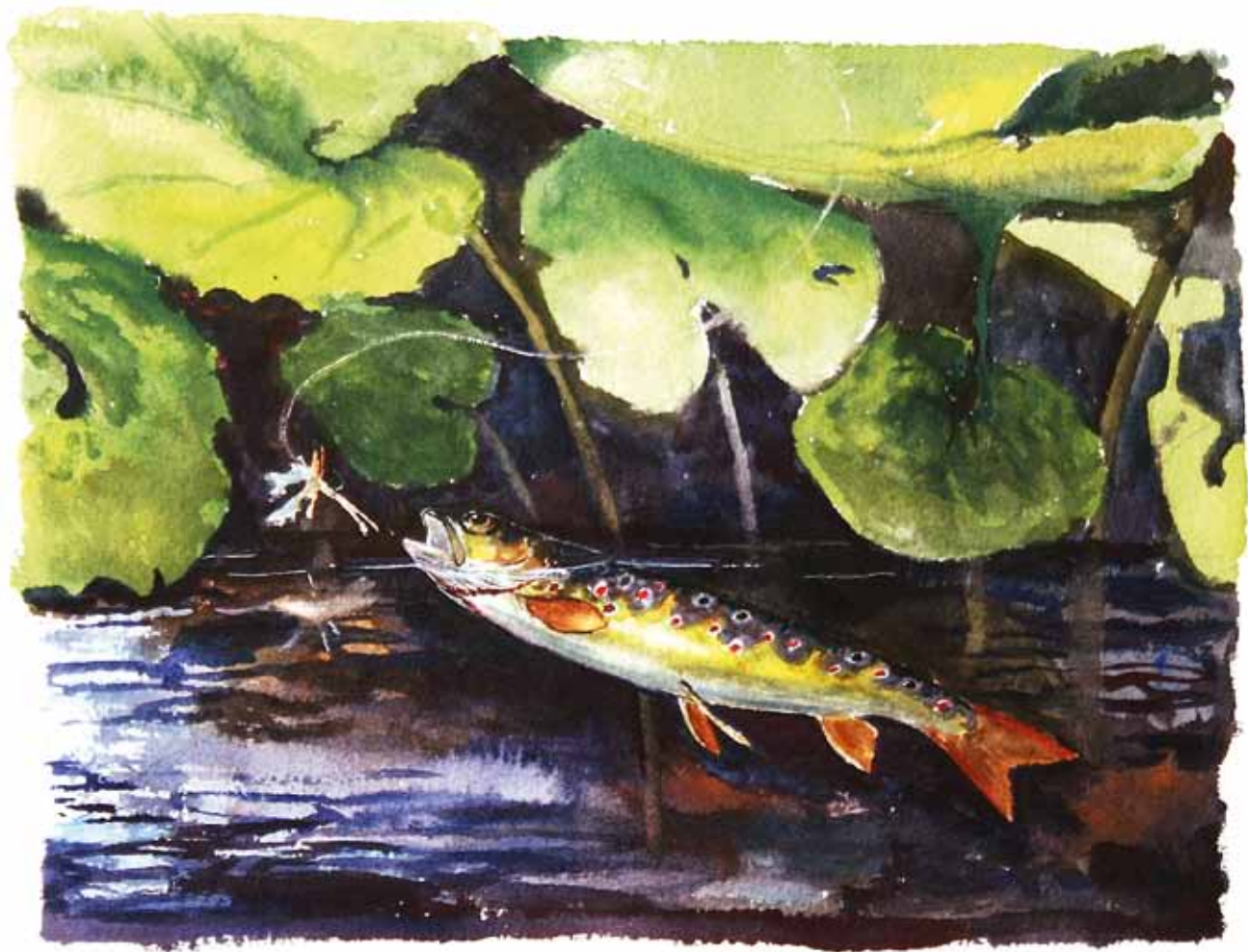
Artist, writer, activist, and naturalist James Prosek made his authorial debut at nineteen years of age with *Trout: an Illustrated History* (Alfred A. Knopf, 1996), which featured seventy of his watercolor paintings of the trout of North America. His first solo museum showing was at the Aldrich Contemporary Art Museum (Ridgefield, Connecticut) in 2007-2008. Prosek is a regular contributor to *The New York Times* and won a Peabody Award in 2003 for his documentary about traveling through England in the footsteps of Izaak Walton, the seventeenth century author of *The Compleat Angler*.

In 2004 Prosek co-founded a conservation initiative called *Trout* with Yvon Chouinard, the owner of Patagonia clothing company. Their initiative raises money for coldwater habitat conservation through the sale of T-shirts featuring trout paintings. He is a curatorial affiliate of the Peabody Museum of Natural History at Yale University (New Haven, Connecticut), and a member of the board of the Yale Institute for Biospheric Studies.

www.troutsite.com

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Courtesy of the artist, Easton, Connecticut, and Waqas Wajahat Ltd., New York City





Tarpon (*Megalops atlanticus*) Biscayne Bay, Florida, 2009

Watercolor, gouache, colored pencil and graphite on tea-stained paper, 29 x 35 in. (73,7 x 88,9 cm)

Courtesy of a private collection, Richmond, Virginia, and Waqas Wajahat Ltd., New York City



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With uncompromising skill and a passion for detail, Helen Rundell has earned a reputation as the most sought-after artist in the limited edition art market. Her works are represented in over 300 fine art galleries throughout the United States, Japan, and Australia. They are also on display in twenty-two American embassies, including Cairo, Egypt; Helsinki, Finland; Paris, France; and Geneva, Switzerland. Rundell's prints can be found in numerous private collections, including that of former U.S. President Gerald R. Ford, as well as in such prestigious public collections as the Smithsonian American Art Museum, Washington, D.C.; and the National Military Academy at West Point, New York.

Rundell succeeds in bringing her subjects to life with uncompromising precision and an innate passion for accuracy. "In some ways, I consider myself an oddity; I don't endure the arduous task of applying detail, I enjoy it." Despite the exacting technical demands that Rundell places upon herself, she attributes her international acclaim to the deep emotion she brings to her art.

www.framingfox.com

Duck Decoy, undated

Oil on canvas, 20 x 24 in. (50,8 x 61 cm)

Courtesy of the ART in Embassies Program, Washington, D.C.

Gift of Mr. and Mrs. Philip Berman





DAVID WHARTON 1951



David Wharton states: "Art simply is what it is, there is no difference between creativity and just plain luck. The Lord decides what is great; the public decides what is not."

www.yourart.com/david.wharton

Fishing Fly, undated

Hand-colored print on paper, 24 x 36 in. (61 x 91,4 cm)

Courtesy of the artist, Lewiston, Montana

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1963, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 200 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>.

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