



Art in Embassies Exhibition United States Embassy Bridgetown

Anne Peretz

Orange Sky, 2000

Oil on canvas, 27 x 31 in. (68,6 x 78,7 cm)

Courtesy of the artist, Truro, Massachusetts

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 a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences 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."

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

"Colors of Home"

As the U.S. Ambassador in the Eastern Caribbean, I have the good fortune to call paradise my home. This colorful region exudes warmth in its geography, people, and cultures. My life's journey from my hometown in Upstate New York to these sun-kissed islands has been a journey through light and color too. I have known the crisp blues of a winter morning and the sparkle of palms in a tropical seascape.

My selection of artworks for the Chief of Mission Residence was influenced by this juxtaposition of colors and landscapes. I wanted to surround myself with art that was emblematic of my journey. However, despite the obvious contrasts in these works, the exhibition is also united by my love for the very different places I call home.

From this central theme of home emerged my desire to showcase the North American experience to visitors to the residence and to highlight the creative diversity of American artists. All these beautiful works, such as *Color Palette*, *Spruces on Great Head*, and *Orange Sky*, fill up these spaces with vast yet subtle grandeur.

I am extremely pleased to be able to share these incredible pieces with you through this catalogue, and I hope you will enjoy viewing this exhibition of remarkable American art as much as I have.

Ambassador Linda S. Tagliatela

*Bridgetown
May 2017*

Connie Hayes 1952

Windows of Venice #10

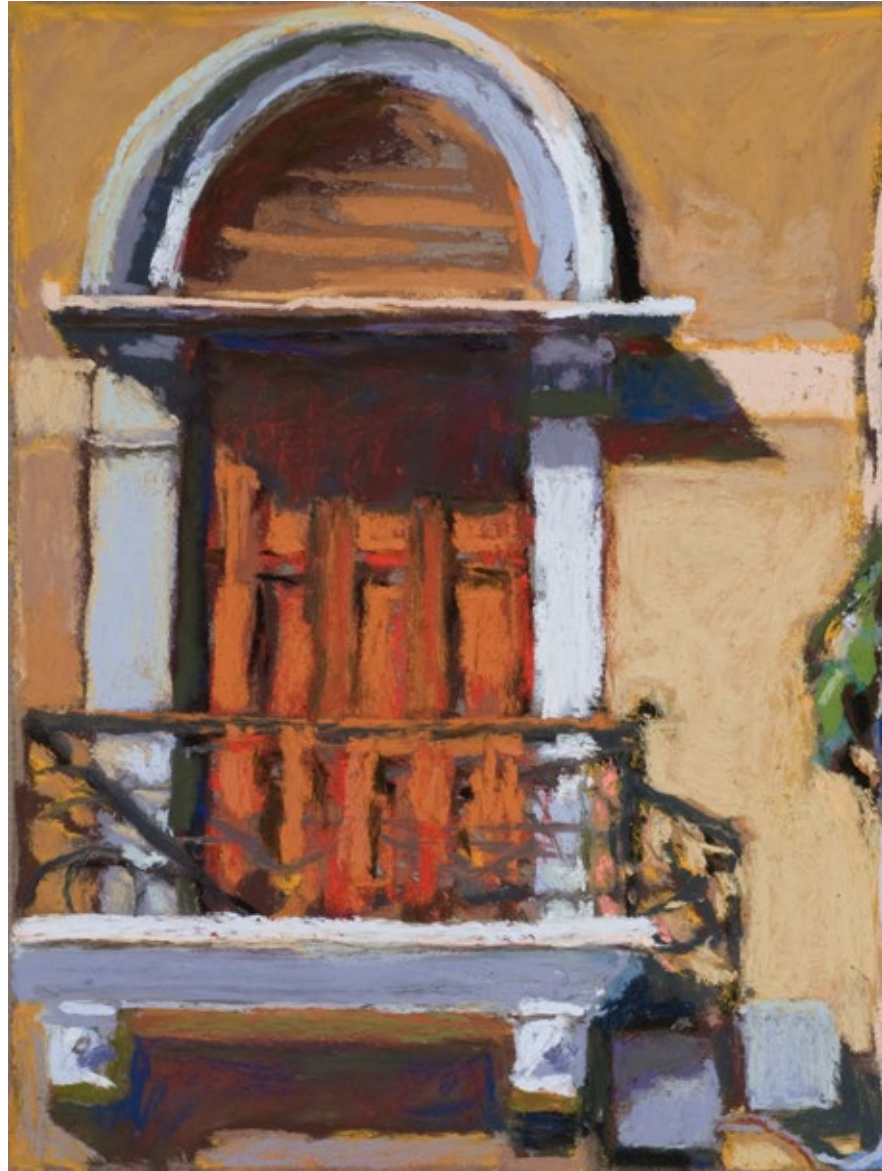
Pastel on paper, 8 x 8 in. (20,3 x 20,3 cm)

Courtesy of the artist and Dowling Walsh Gallery, Rockland, Maine

*“When I examine my surroundings,
I listen for the calling to paint a certain thing.
When I find it, it is like a familiar face I recognize.
I know it is home, I know it is one of mine.”*

Connie Hayes is a Maine native and known for her pastel sketches and oil paintings of her daily environment. Her colorful landscapes and interiors, inspired by plein-air observation, and painted in realistic style with abstract undertones, are reviewed as representational Maine paintings.

Hayes lives and works in Rockland, Maine. She received her Master of Fine Arts degree from Tyler School of Art at Temple University in Philadelphia, Pennsylvania, and Rome, Italy; her Bachelor of Fine Arts degree from the Maine College of Art in Portland; and her Bachelor of Arts degree from the University of Maine in Orono. She received a fellowship to attend the Skowhegan School of Painting and Sculpture in New York in 1989. Hayes taught at the Maine College of Art for ten years and participated in arts administration there for fifteen years, including serving as the interim dean of faculty. In 2003 she was awarded an honorary doctorate in fine arts from the Maine College of Art. Since 1990 she has been painting on location through her *Borrowed Views* project and developing figurative work in her Rockland studio. She serves as a member of the board of trustees for the Farnsworth Art Museum. Her work is in the permanent collection of the Portland Museum of Art, the Farnsworth Art Museum, and the Ogunquit Museum of Art, all in Maine.



Windows of Venice #7
Pastel on paper, 8 x 8 in. (20,3 x 20,3 cm)
Courtesy of the artist and Dowling Walsh Gallery, Rockland, Maine



Anne Peretz 1938

Anne Peretz, who founded the Family Center in Somerville, Massachusetts, has developed a passionate career as a painter. Peretz creates landscapes that capture the changeable dunes and shorelines of Cape Cod (Massachusetts), New Zealand, Spain, and Morocco. Her imagery is filtered through her own unique sensibility and personal style. In her Cape Cod landscapes, Peretz ties the elemental quality of her material to that of her subjects. The artist brings to life existing connections between land and water and their relationship over time. She works in both large and medium format paintings, capturing the dunes and ponds around her home in Cape Cod, reflecting her desire to celebrate the beauty of the environment. She catches the light on the Truro ponds, documenting the changes in seasons as they appear to her and inviting the viewer to participate in the experience of the natural world.

Peretz's work is in the permanent collections of the Metropolitan Museum of Art, New York; the Bard College Museum, Annandale-on-the-Hudson, New York; the Jewish Museum, New York; the Rose Art Museum at Brandeis University, Waltham, Massachusetts; the Israel Museum, Jerusalem; and the Provincetown Art Association and Museum, Massachusetts.

Orange Sky, 2000

Oil on canvas

27 x 31 in. (68,6 x 78,7 cm)

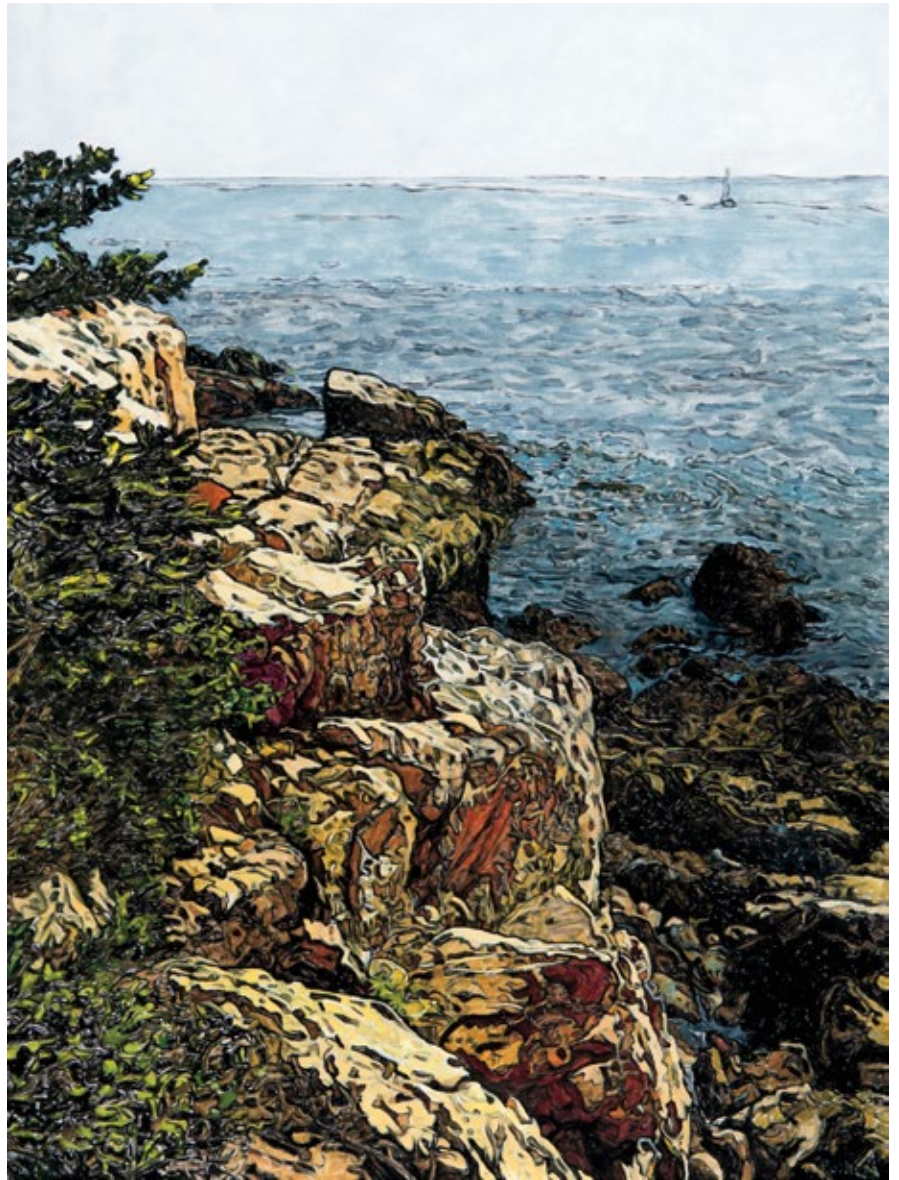
Courtesy of the artist, Truro, Massachusetts



Amy Pollien 1955

"I want my paintings to represent something familiar and well known: plants that I've tended, pruned, picked for bouquets and appreciated in place. The time of day and season has become increasingly important to me."

Amy Pollien studied printmaking and industrial design at the Philadelphia College of Art (Pennsylvania) with Michael Lasuchin and William Daley. She moved to Maine with her husband and fellow painter Robert Pollien. While specializing in floral still lifes, Pollien has also painted a variety of Deer Island landscapes. "Her drawings are subtle, but if you spend a little time with them, they begin to reveal their character. Some of the most striking pieces ... portray houses, some abandoned, some seasonal, that are being swallowed up by the land and the trees around them. They're a visual record of nature and neglect that is at once wistful and breathtakingly beautiful," writes Kristen Andresen of the *Bangor Daily News*. Since 1978, Pollien has exhibited at the Philadelphia Sketch Club, Rutgers University (New Brunswick, New Jersey), and the Center for Maine Contemporary Art (Rockland), among other venues.



Bass Harbor
Oil on panel
24 x 18 in. (61 x 45,7 cm)
Courtesy of the artist and
Dowling Walsh Gallery, Rockland, Maine

Robert Pollien 1960

“My paintings are generally small, compact and simple. My goal is not to portray the land in an overly picturesque manner, but to paint the landscape in a way that rings true.”

Robert Pollien moved to Maine with his wife and fellow painter Amy Pollien and, in 1992, became the first Artist in Residence at Acadia National Park. Pollien was awarded a Maine Arts Commission Individual Artist Fellowship in

Painting in 2001. In 2004, he was awarded Carina House Residency on Monhegan Island. Pollien prefers the off season for painting on site.

Pollien received his Master of Arts degree in painting from Trinity College (Hartford, Connecticut) and his Master of Fine Arts degree from the University of Pennsylvania (Philadelphia) under noted Maine painter Neil Welliver. Following graduation, he attended the Skowhegan School of Painting and Sculpture (New York).

Pollien lives in Bar Harbor, Maine, on Mount Desert Island. He paints landscapes of the Maine coastline, working from direct observation.



***Spruces on
Great Head***
*Oil on panel
24 x 36 in.
(61 x 91,4 cm)
Courtesy of the
artist and Dowling
Walsh Gallery,
Rockland, Maine*

Barbara Ernst Prey 1957

“My work explores memory, art history and is part of a trajectory of American Art. There is a conceptual underpinning of the composition and empathy around color and line.”

Painting en plein air, Barbara Ernst Prey has a distinctive perspective as a twenty-first-century female artist which is essential to her subject matter, as she discovers the depth and identity of her surroundings through a constant and vivid dialogue. While landscape painting is predominant in the artist’s oeuvre, the work is built on abstraction as well, with a conceptual underpinning of the composition—in Prey’s own words “the most powerful way to communicate.”

Prey was appointed by the President of the United States to the National Council on the Arts in 2008 and served until 2014. Her paintings are in collections worldwide including the Brooklyn Museum (New York), the Smithsonian American Art Museum (Washington, D.C.), and the Kennedy Space Center (Cape Canaveral, Florida), among others. Prey is a graduate of Williams College (Williamstown, Massachusetts) with a Master’s degree from Harvard University (Cambridge, Massachusetts) and was awarded a Fulbright scholarship and a grant from the Henry Luce Foundation to work and paint in Europe and Asia. She is adjunct faculty at Williams College and is the recipient of numerous honors and awards, including the New York State Senate “Women of Distinction Award”.

www.barbaraprey.com

Color Palette, 2012

Watercolor on paper, 24 x 20 in. (61 x 50,8 cm)

Courtesy of the artist, Oyster Bay, New York



Alex Tolstoy 1947



“For me the best part is wondering: how will the paint finally settle? My intention is not to depict objects or places but rather to emphasize some bits and neglect others. Imagination can do amazing things, and I want the viewer to wander around the picture with their own musings.”

Alex Tolstoy was born in New York City and grew up in Washington, D.C. Tolstoy worked as a research scientist for over forty years, specializing in ocean acoustics.

Tolstoy is an award-winning watercolorist and a member of the McLean Project of the Arts, the Art League of Alexandria, the Maryland Federation of Art, the Yellow Barn Studio, the McLean Art Society, the Washington Project for the Arts, the Potomac Valley Watercolorists, and the American Watercolor Society. She is married to photographer Ron Colbroth.

Tolstoy’s work is in private collections and has been exhibited at: the Circle Gallery (Annapolis, Maryland), the Annapolis Maritime Museum, Foundry Gallery (Washington, D.C.), City Hall (Alexandria, Virginia), the National Association of Women Artists (New York), and at the University of Maryland, College Park.

At Leisure, 2015
Watercolor, 20 x 16 in. (50,8 x 40,6 cm)
Courtesy of the artist, McLean, Virginia



Reflections, 2011
Watercolor
16 x 20 in. (40,6 x 50,8 cm)
Courtesy of the artist, McLean, Virginia

Alexandra Tyng

View from Horn Hill

Oil on linen, 14 x 20 in. (35,6 x 50,8 cm)

Courtesy of the artist and Dowling Walsh Gallery, Rockland, Maine



“My painting process is primarily direct, though in the studio I apply more layers, I incorporate some glazing and scumbling, and I can make the choice of whether to paint wet-into-wet or wet over dry. The basis for all my paintings is working from nature.”

Alexandra Tyng is a realist painter whose work combines traditional methods with a contemporary viewpoint. Tyng was born in Rome, Italy, and has lived in Philadelphia, Pennsylvania most of her life. Primarily self-taught, Tyng chose an academic education over art school. She learned traditional oil painting techniques by examining the work of the old masters, reading about the methods and materials of other artists, and watching artists paint. She has a Bachelor of Arts degree in art history from Harvard University (Cambridge, Massachusetts) and a Master of Science degree in education from the University of Pennsylvania (Philadelphia).

Tyng’s landscapes range from intimate views of particular places to mountaintop panoramas to large-scale aerial views of the glacially carved land formations of coastal Maine. “In the summer I spend a lot of time in Maine, painting landscapes outdoors, and I’ve been a field instructor at the Plein Air Convention in Monterey (California) for a couple of years. My outdoor paintings become studies for larger studio paintings.”

Tyng has had solo shows in New York, Maine, and Philadelphia. Her work is included in many public, corporate, and private collections in the U.S. and abroad.



Peaked Shadow (Indian Island)
Oil on linen
26 x 22 in. (66 x 55,9 cm)
Courtesy of the artist and Dowling Walsh Gallery, Rockland, Maine

Richard Vickerson 1952

“The rural landscape of the Atlantic Provinces with its rich heritage and natural beauty has been my primary source for subject matter. The ever-present ocean has been an important element in my work. The relationship between land and sea and between human endeavor and relentless natural forces are subjects often dealt with in my art.”

Richard Vickerson is a native of Charlottetown, Prince Edward Island, Canada. After receiving a science degree from the University of Prince Edward Island, he attended

Dalhousie University in Nova Scotia, graduating from the School of Dentistry in 1978. He practiced with the Provincial Children’s Dental Program until 2001, when he retired. He began painting in oils, but after being introduced to watercolor in 1983, that became his principal medium. Vickerson has attended workshops with Don Pentz, Alice Reed, and Barry Leeves, but is primarily self-taught.

Vickerson has participated in one person and group exhibitions throughout Prince Edward Island at the Holland College Centre of Creative Arts, Confederation Centre of the Arts, The Island Art Gallery, and the Eptek Centre as well as the Robertson Gallery in Ottawa. His work hangs in collections locally and internationally. He is a member of the Canadian Society of Painters in Watercolour.



South Melville
Watercolor on paper
22 x 30 in.
(55,9 x 76,2 cm)
Courtesy of artist
and Dowling Walsh
Gallery, Rockland,
Maine



Thomas A.D. Watson 1965

“To me, nature is a source of truth, a logical and harmonious system of order that provides an anchor in the confusion of the modern world. One look at the interior of a working bee colony is enough to show the observant viewer that there are vast complexities of the natural world that we barely understand, and which operate at a level of harmony and organized logic that we may never achieve as humans, but that it is worthwhile to strive for.”

Thomas Aldren Dingman Watson is a third-generation artist, and best known for his representational oil landscapes of Cape Cod, Massachusetts, and New York's Adirondack Mountains. He graduated from the Rhode Island School of Design in Providence, where he studied with Chris Van Allsburg, David Macaulay, and Thomas Sgouros. Watson's paintings are exhibited widely and included in many corporate, museum, and private collections worldwide. He is a recipient of the St. Botolph Club Foundation Annual Visual Artists Award. When not painting in his barn, Watson and his family maintain a sustainable farm, which at times includes lambs, chickens, a beehive, and a vegetable garden that provides daily inspiration for his artwork.



***Beekeeping Tools*, 2010**
Oil on linen, 18 x 18 in. (45,7 x 45,7 cm)
Courtesy of the artist, Truro, Massachusetts

***Winter Vegetables*, 2010**
Oil on linen, 18 x 18 in. (45,7 x 45,7 cm)
Courtesy of the artist, Truro, Massachusetts

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