

A detailed oil painting of a forest landscape. The scene is dominated by tall, slender trees with textured bark, some showing signs of decay or fire damage. A large, weathered log lies horizontally across the middle ground. The ground is covered in green grass and fallen leaves. The lighting is soft, creating a sense of depth and atmosphere. The overall style is realistic with visible brushstrokes.

*United States Embassy
Brussels*

ART in Embassies Program

Cover:
Dan Young, "Edge of the Woods," 2004
Oil on canvas, 16 x 12 in. (40,6 x 30,5 cm)
Courtesy of the artist and The Basalt Gallery, Basalt, Colorado

Dear Guests,



(From left to right) Ambassador Korologos, Dan Young and Gregory Stocks

It is our great pleasure to welcome you to the Residence of the U.S. Ambassador to Belgium, and to introduce you to the work of two American artists whose art we think reflects the beauty and spirit of America – Dan Young and Greg Stocks.

Both Greg and Dan are traditional landscape painters who have been inspired by the natural beauty of the Western United States. We have long admired their evocative paintings, which remind us of our home states, namely Utah and Colorado. The paintings we have selected illustrate not only the natural beauty of the region but also the character of American landscape.

Living away from home and your loved ones sometimes makes you feel nostalgic. These paintings with their rolling fields, weathered barns, snowy mountains, and sunny valleys bring to life the familiar landscapes of the West.

As a universal language, art transcends political, national, and cultural boundaries and plays an important role in linking cultures. Art is an invaluable addition to traditional diplomacy and provides an opportunity to reach out to colleagues from other nations to show them the richness and diversity of American culture.

We are grateful for the dedication of the curators of the ART in Embassies Program, Virginia Shore and Camille Benton, as well as their professional staff who organized, shipped, and documented this exhibition. Our sincerest and deepest thanks also to all those whose efforts made it all possible, especially Susan Manchee from the Basalt Gallery in Basalt, Colorado. We also wish to thank the Embassy staff for their help in setting up the display of these works.

With our warmest wishes,

Ambassador and Mrs. Tom C. Korologos

Brussels, Belgium
February 2005

Gregory D. Stocks (born 1963)

Greg Stocks was born in Lubbock, Texas in 1963, into a military family. The third of four children, he lived in Texas, California, and Idaho by the age of eight, when his father, an Air Force fighter pilot, was killed in a plane crash. The family then moved to Washington State and eventually settled in Idaho to be near family.

Some of Stocks's earliest memories are those of his older brother's drawings of cars and motorcycles. He soon began drawing his own hot rods and motorcycles and copying his favorite cartoon characters. He developed a love of drawing and discovered an affinity for music, studying piano for a year and then turning to the drums and guitar.

In 1981, Stocks moved to Utah to attend Utah State University. After one quarter, he dropped out and moved to Portland, Oregon to join a rock band. This pursuit was short lived, and a few months later he was back in Utah, registered at the University of Utah. A professor encouraged him to take additional art classes, and the next quarter found him enrolled in the art department.

After completing the yearlong foundation program and getting married, Stocks moved, with his wife, back to Utah State University to study illustration. Two years later, he graduated with a degree in commercial art and a new baby daughter. With a family, employment became crucial, so Stocks spent the next several years in various jobs, eventually working full time as a graphic designer/illustrator in the T-shirt industry. Throughout this time, he continued to draw and paint, and began attending figure-drawing sessions at a local gallery. In 1998 the owner of the gallery offered to give him a show. Still working in commercial art, Stocks began to build his fine art career on the side.

Stocks is married with three children, and is now represented in galleries in Utah, Idaho, Colorado, California, Wyoming and Massachusetts. He is represented in the corporate collections of Nordstrom, McDonald's, VSpring and Morton/Thiokol. He has been painting full time since 2001.

According to the artist, "My work is an effort to create images that serve as emotional detours from the noise and confusion of the surrounding world. I find the process of painting to be similar to that of writing a song. There is a basic structure or rhythm to the work. The melody comes into play in the form of color, brushwork and the expressive possibilities of process."



Midday Sun, 2004

Oil on canvas

30 x 40 in. (76,2 x 101,6 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado

Not Illustrated

Rock Group, 2004

Oil on canvas

40 x 30 in. (101,6 x 76,2 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Azure Hills, 2004

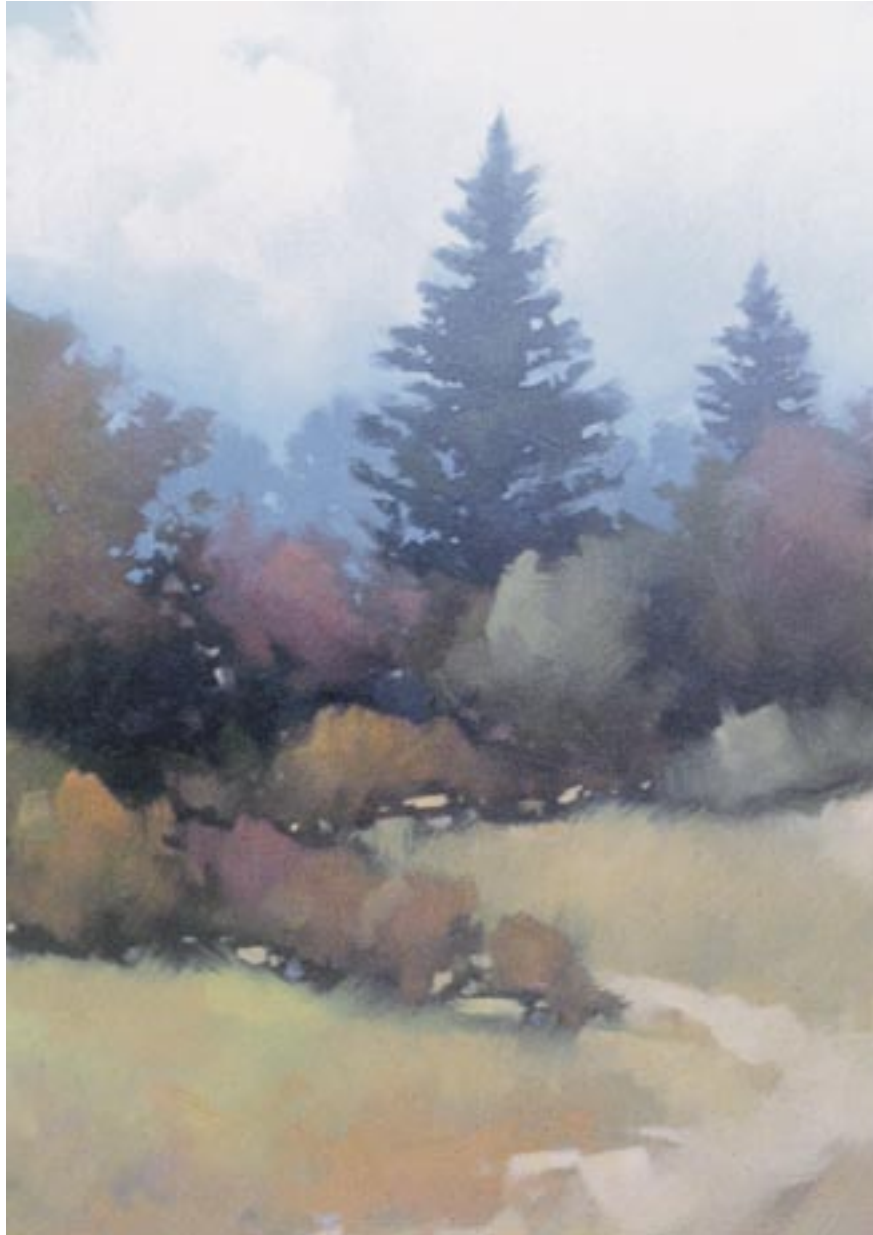
Oil on canvas

36 x 48 in. (91,4 x 121,9 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



High and Mighty, 2004
Oil on canvas
48 x 36 in. (121,9 x 91,4 cm)
Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Low Cloud, 2004

Oil on canvas

40 x 30 in. (101,6 x 76,2 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Updraft, 2004

Oil on canvas

20 x 16 in. (50,8 x 40,6 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



On the Marsh, 2004

Oil on canvas

16 x 20 in. (40,6 x 50,8 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Blue Hills Fade, 2004
Oil on canvas
48 x 60 in. (121,9 x 152,4 cm)
Courtesy of the artist and The Basalt Gallery, Basalt, Colorado

Dan Young

(born 1959)

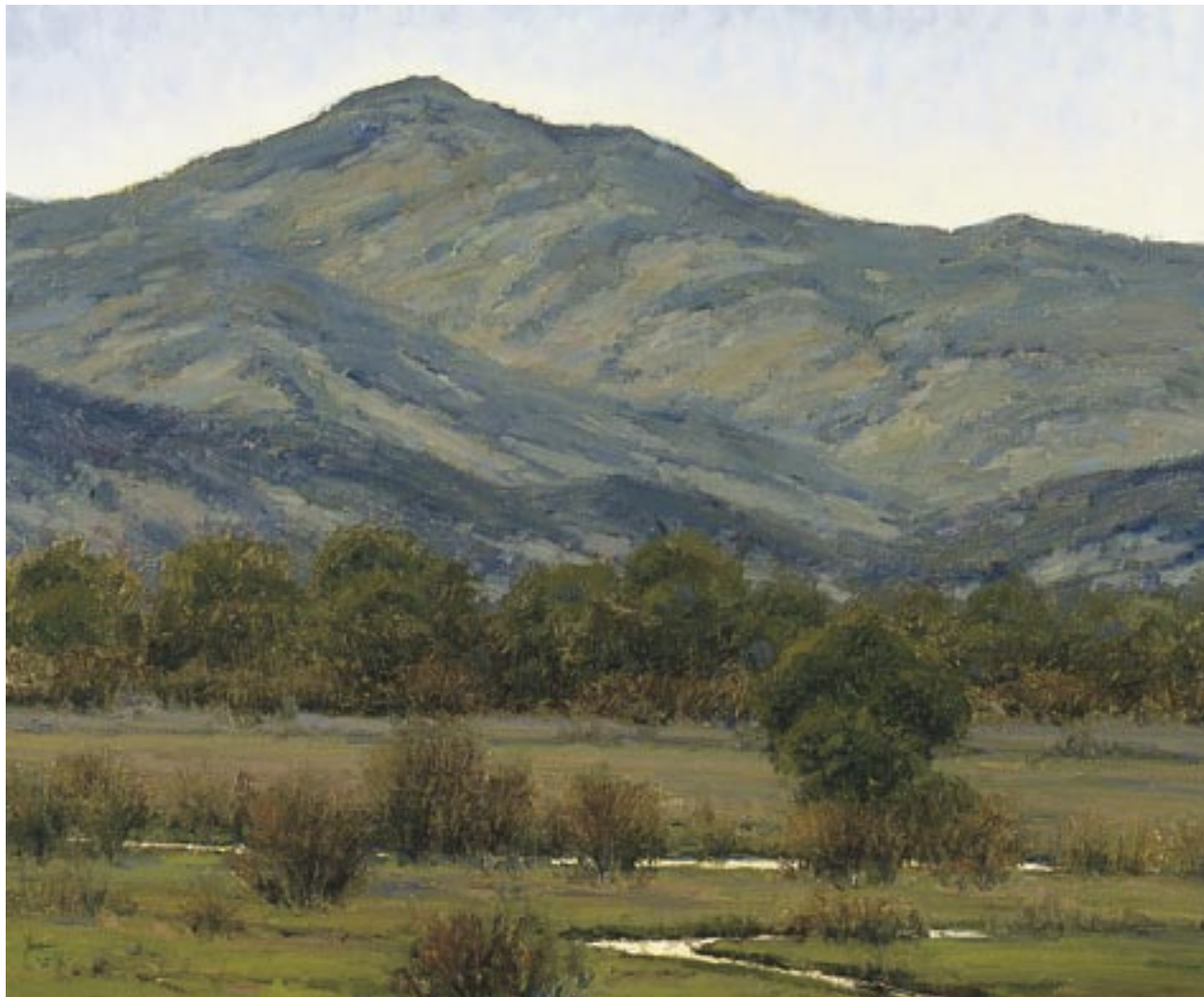
Dan Young was born in Denver and grew up in western Colorado. He says "Camping and fishing as a child throughout the Rocky Mountains had a strong influence on me and my work." Indeed, his love of the outdoors has been a driving force in his art.

Young attended Colorado Institute of Art hoping to find direction. After graduation he moved to Dallas to pursue a job in the commercial art field. Yet even after achieving a successful illustration career, the landscape was still calling him. In 1989, he returned to Colorado to begin painting full time.

Young enjoys painting the rural life of the west, the ranches that dot the mountain valleys and river bottoms. He says, "Although I am a landscape painter, I like introducing hints of man's presence. Sometimes I feel that I am in a race to paint a disappearing way of life. It is hard to watch so many of the family farms and ranches being swallowed up by development."

Young clings strongly to the importance of painting from life, and sees it as the most important stepping stone in his career. He often can be found painting along a backroad or beside a mountain lake, and explains, "I still try to spend about fifty percent of my time painting on location. That is what drew me to painting; the love of being out in nature and trying to accurately capture it on canvas. I have worked hard to try to capture the feel or mood of the moment. It might be the chill of a fall morning or the heat of a summer afternoon. I still get excited when I head out for a day of painting. It doesn't matter if I am painting in Alaska or out my front door; it helps keep me fresh to paint on location."

Young



At Dusk, 2004

Oil on canvas

28 x 34 in. (71,1 x 86,4 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado

Young

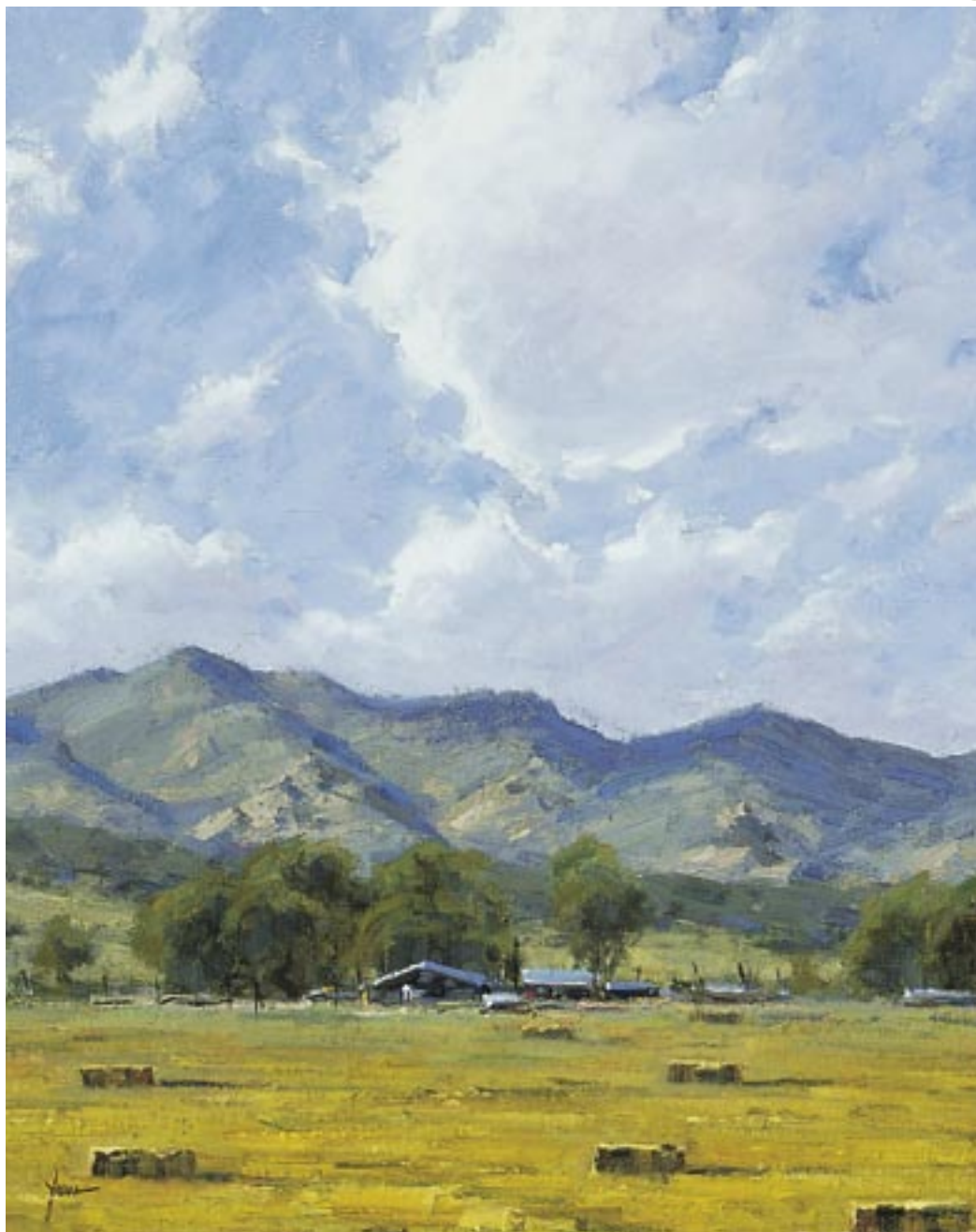


Clouds over Wildflowers, 2004

Oil on canvas

10 x 12 in. (25,4 x 30,5 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Overhead Movement, 2004

Oil on canvas

20 x 16 in. (50,8 x 40,6 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado

Young



Evening Reflections, 2004

Oil on canvas

10 x 12 in. (25,4 x 30,5 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Rain at Last, 2004

Oil on canvas

14 x 18 in. (35,6 x 45,7 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado

Young



December on the Roaring Fork, 2004
Oil on canvas
10 x 12 in. (25,4 x 30,5 cm)
Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Winter Leaden, 2004

Oil on canvas

14 x 18 in. (35,6 x 45,7 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Twilight in Meeker, 2004

Oil on canvas

11 x 14 in. (27,9 x 35,6 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado

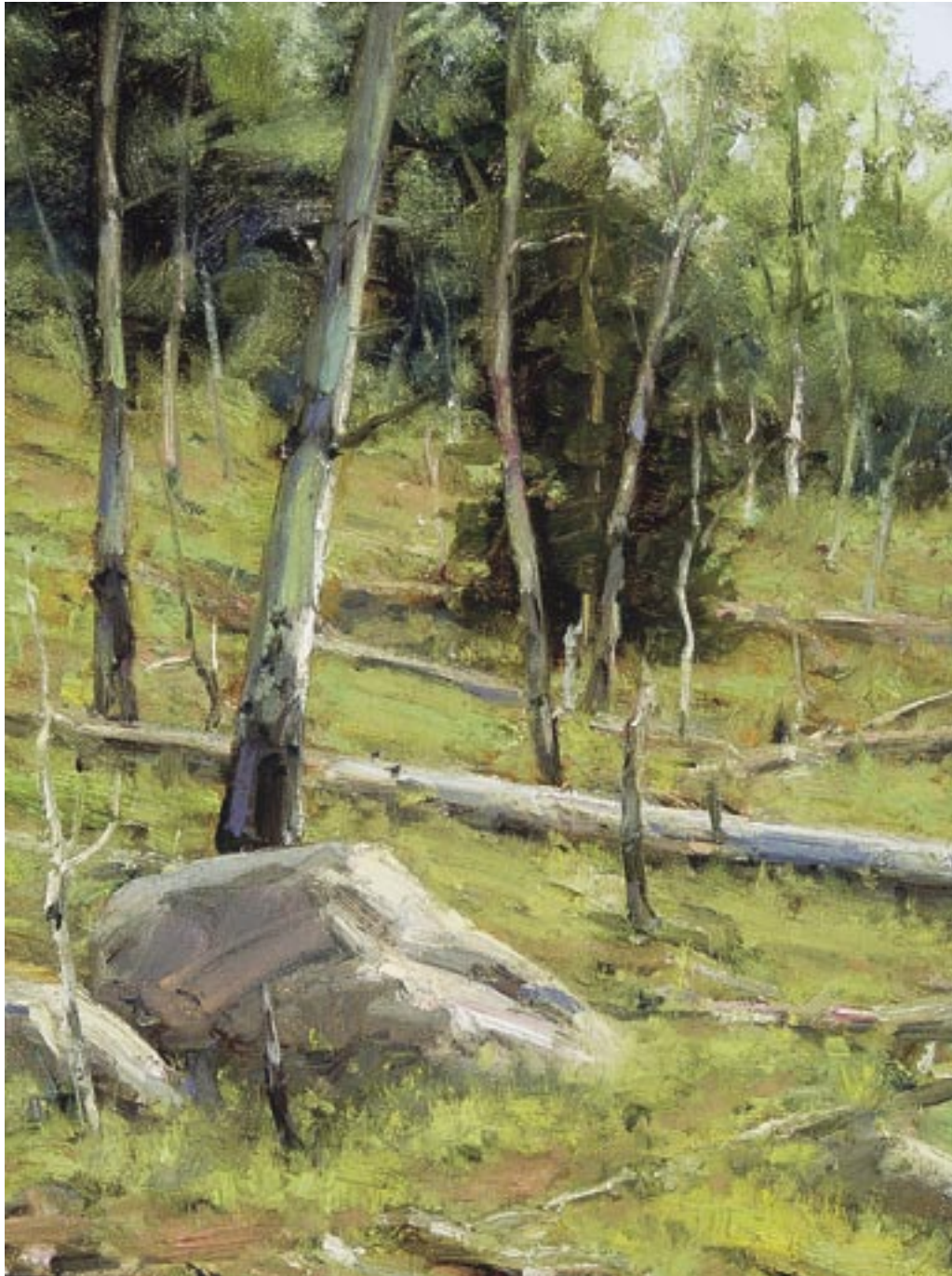


Cold Storage, 2004

Oil on canvas

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

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Edge of the Woods, 2004

Oil on canvas

16 x 12 in. (40,6 x 30,5 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



September on the Mesa, 2004

Oil on canvas

14 x 18 in. (35,6 x 45,7 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Clouds over the Mesa, 2004
Oil on canvas
12 x 10 in. (30,5 x 25,4 cm)
Courtesy of the artist and The Basalt Gallery, Basalt, Colorado



Another Winter Coat, 2004

Oil on canvas

16 x 20 in. (40,6 x 50,8 cm)

Courtesy of the artist and The Basalt Gallery, Basalt, Colorado

The ART in Embassies Program

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

Modestly conceived in 1964, this visual diplomacy initiative has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by United States citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, silently yet persuasively 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 glass sculpture. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collectors. 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 global 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>, which features on-line versions of all exhibitions worldwide, and hyperlinks with artists and lenders.

Acknowledgments

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