

ART in Embassies Exhibition
United States Embassy Colombo



Donald Britton

The View from Mather Point, undated

Oil on canvas, 36 x 48 in. (91.4 x 121.9 cm)

Courtesy of the artist, Incline Village, Nevada

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."

Welcome

I am delighted to welcome all of you to Jefferson House, the Residence of the United States Ambassador to Sri Lanka and Maldives, and to invite you to enjoy the thought-provoking and inspiring works of art displayed through this art exhibition. Home is always a sacred place to us, regardless of how far we travel and where in the world we might be. Home reminds us of where we came from; it grounds us, and is inextricably linked to who we are and what matters to us. *The Places I Call Home* is a selection of landscape paintings that reminds me of the many places I've called home. The quiet energy of these settings resonates and inspires me to remember my roots, even as I learn about my new home, now in Sri Lanka. It is my privilege to share these works of art with you through the U.S. Department of State's office of ART in Embassies.

Ambassador Michele J. Sison

May 2013



Feeding Time at Black Water, undated. Oil on Masonite, 30 ¾ x 48 ½ in. (78.1 x 123.2 cm). Gift of the Estate of Nancy Long Arneson to ART in Embassies, Washington, D.C.

R. Gordon Arneson 1916-1994

R. Gordon Arneson was born May 14, 1916 in Osnabrock, North Dakota. While a lieutenant in the U.S. Army in 1945, Arneson served as secretary to the Interim Committee on Atomic Energy, a special body appointed by Secretary of War Henry Stimson to provide

advice on the use of the atomic bomb and the future development of atomic energy. Later, Arneson served in the State Department as a special assistant (first to the Under Secretary of State, and subsequently to the Secretary of State) dealing with atomic energy matters. In this position, he worked during the Truman and Eisenhower administrations with Secretary of State Dean Acheson and Acheson's successor, John Foster Dulles.

Jill Basham

Born in Washington, D.C. and raised in Columbia, Maryland, Jill Basham grew up with an interest in art, yet it was not until later in adulthood that she began painting. Known for her atmospheric landscapes, she primarily paints en plein air, but also works in her studio. Basham now resides near the Chesapeake Bay on the Eastern Shore of Maryland, and has a strong appreciation for the local landscape, but is attracted to any scene that sparks an emotional response.



From the East, undated
Oil on canvas
24 x 36 in. (61 x 91.4 cm)
Courtesy of the artist,
Trappe, Maryland



Patchwork, undated. Oil on canvas, 24 x 36 in. (61 x 91.4 cm). Courtesy of the artist, Trappe, Maryland



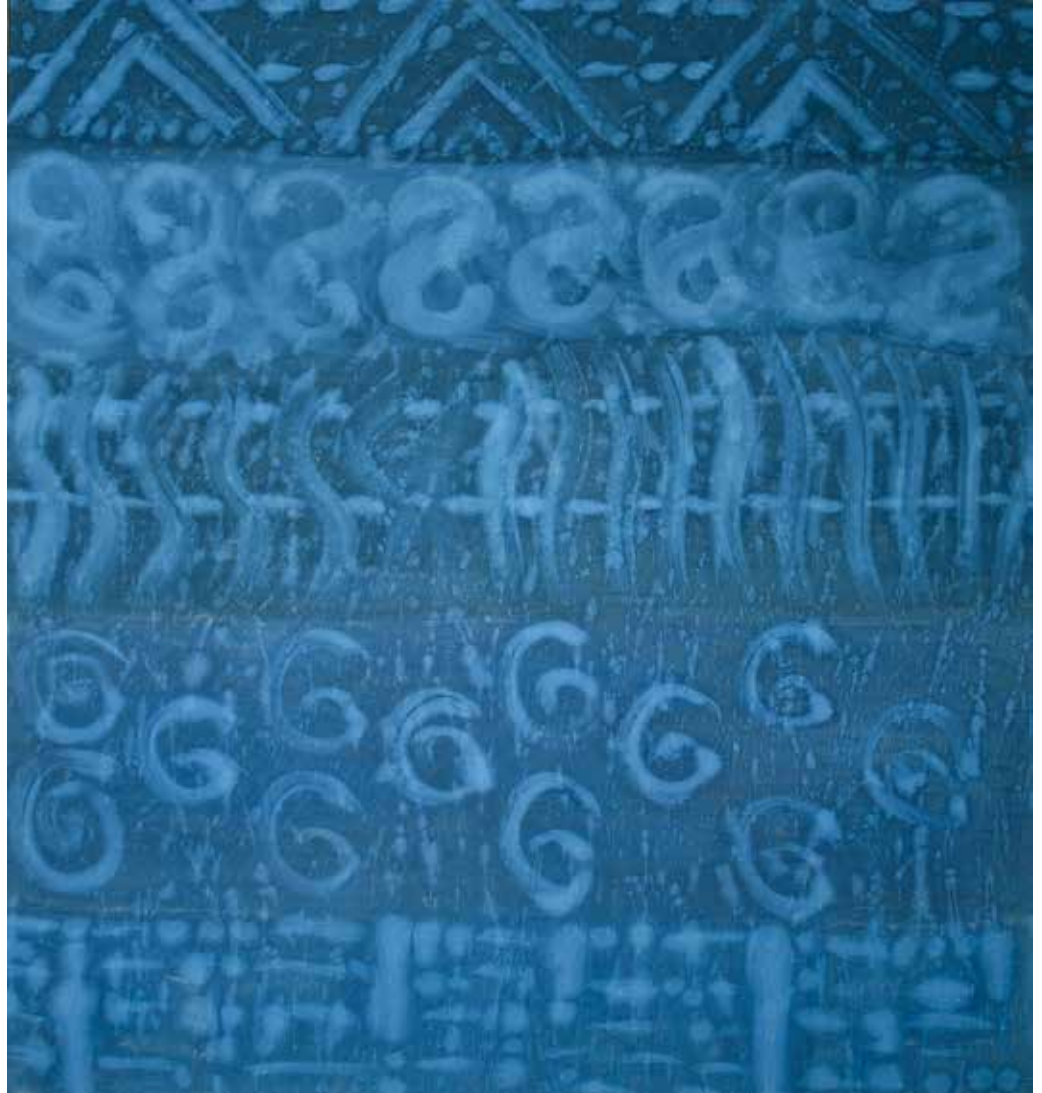
The View from Mather Point, undated. Oil on canvas, 36 x 48 in. (91.4 x 121.9 cm). Courtesy of the artist, Incline Village, Nevada

Donald Britton

While he received his first drawing instruction at the age of six from his father, an avid amateur landscape painter, Donald Britton had a primary career in neuroscience research and dabbled in painting off and on for years, before finally committing to painting full time in 2004. He has since found it to be “one of the most engaging things I’ve ever done.” His subject matter ranges from the desert southwest to the California coast to the peaks of the Tetons.

Molly Bogounoff Darr 1920-1993

A child of Philadelphia, Molly Brown Bogounoff Darr received her initial artistic training at the Pennsylvania Academy of the Fine Arts, having grown up in a household that nurtured art and produced a talented architect brother. Eventually becoming a foreign service wife and mother of two, Molly both traveled the world and remained centered in Washington, D.C. She continued her art studies with color field artist Gene Davis at the Corcoran School of Art and Design, and was one of his four students who established the Foundry Gallery in the old Duvall Foundry Building in Georgetown in 1971. (The gallery is now in the historic Dupont Circle district.) Molly's works were shown there and at Gallery K, Osuna Gallery, and the WPA, and can now be found in collections around the world.



Eurydice, undated

Acrylic on canvas, 68 ½ x 63 ½ in. (174 x 161.3 cm)

Courtesy the artist and ART in Embassies, Washington, D.C.



Twilight in New Mexico, undated. Oil on canvas, 24 x 20 in. (61 x 50.8 cm). Courtesy of the artist, Kingston, New York

Lynne Friedman 1945

Lynne Friedman's paintings explore the intersection between man and the natural world. Primal experiences of nature interest her: storms, turbulent waters, rocky terrain, combined with sense memories and non-rational experiences wired into the most basic part of being. She has explored themes related to the experience of majesty, awe, and reverence when confronted by vast expanses of space, the sculptural quality of mountains, the power of storms, rushing waters, and the heat of desert lands.

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On the Road to Abiquiu, undated
Oil on canvas, 30 x 40 in. (76.2 x 101.6 cm)
Courtesy of the artist, Kingston, New York





Edge of Woods, undated. Oil on canvas, 30 x 72 in. (76.2 x 182.9 cm). Courtesy of the artist, Santa Fe, New Mexico

Jamie Kirkland 1951

As one of the Southwest's premier abstract landscape painters, Jamie Kirkland has a unique voice and a sophisticated contemporary take on traditional landscape painting. Her technique is a process of action and reaction, resulting in many layers of paint and achieving an overall sense of color harmony. Collectors have commented that they are drawn to the quiet, meditative feeling and harmonious color palettes that appear in many of her pieces.

Jenna North 1976

Jenna North's work investigates natural/virtual phenomena as seen through energy fields of pattern and chaos; her process in painting simulates extreme weather by heating, burning, flooding and painting directly on water. North received an MFA on a full tuition merit fellowship from the San Francisco Art Institute, and recent awards included a residency at the National Art Gallery in Male, Maldives, where she worked on a project titled *Underwater*, related to sustainability and climate change.



Mission Maldives, 2011
Oil on canvas
40 x 62 in.
(101.6 x 157.5 cm):
Two panels 40 x 31 in.
each (101.6 x 78.7 cm)
Courtesy of the artist,
Utica, New York

Acknowledgments

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