



ART in Embassies Exhibition

*United States Embassy Addis Ababa, Ethiopia*

COVER

Ed Hatch, **Morning Light (Shenandoah River)**, 2007

*Oil on canvas, 36 x 48 in. (91,4 x 121,9 cm)*

*Courtesy of the artist, Spring Grove, Virginia*

# *Introduction*

The American Embassy in Addis Ababa, Ethiopia, is proud to present an exhibition of exceptional American landscape paintings as well as images from one of America's most important historical periods, during which many Americans struggled to advance our civil rights.



Watercolor scenes by noted master Reginald Marsh and a selection of oil paintings by Ed Hatch, John Phillip Osborne, Jian Wang, and Gregory Frux powerfully yet simply capture the depth and majestic beauty of varied and exquisite American landscapes. The richness of the colors, the subtle hues of dawn, the shadows at sunset, and the striking shapes of the trees and mountains give strength and prominence to these paintings. The artists depict seemingly common scenes which are subtle yet dramatic in their powerful portrayal of the richness of our land. These awe-inspiring landscapes also represent the importance that America places upon freedom.

These paintings are a testament that the bounty and wealth of the United States is not the sole domain of any one group or class, but the inherent right of everyone to enjoy, as well as a reminder that every American has an obligation to protect and preserve this natural treasure.

It is in this context that we also display the portraits of some of the founding fathers of the United States, and of Presidents Abraham Lincoln and John F. Kennedy, as well as the heroic figures Reverend Martin Luther King, Jr. and Senator Robert Kennedy, as confirmation of our country's commitment to justice for all.

More importantly, the exhibition underscores the solemn responsibility each American bears in protecting, defending, and advancing the basic rights of all our countrymen and women. The earned right of all citizens to vote was attained through the civil rights movement, which enabled every American to enjoy the full benefits of citizenship. Americans must cherish these essential freedoms, and strive to create a better tomorrow for all to enjoy, while never forgetting the sacrifices through which these hard fought rights were won.

We selected these works of art with the careful guidance and support of curator Imtiaz Hafiz of the ART in Embassies Program; we are grateful for his expertise.

**Donald Y. Yamamoto**  
Ambassador

*Addis Ababa  
September 2007*

## *Gregory Frux (born 1958)*

The building in *Brownstone Renewal*, is in Brooklyn, New York's historic district in the Park Slope neighborhood. Gregory Frux actually has a background in architecture, which lends itself well to his paintings of churches, brownstones, and the urban landscape of New York City, particularly to his hometown of Brooklyn.

Fruх received his Bachelor of Architecture degree from City College, New York, and a Master of Fine Arts degree in painting from Brooklyn College. He also studied at the Art Students League in New York City. His paintings are a part of the collections of the New York Metropolitan Transit Authority and the New York Board of Education. Frux has also exhibited at the Brooklyn Museum of Art, the Brooklyn Public Library, and the National Academy of Design, New York. He is currently an arts administrator and curator for the Public Schools of New York, where he manages the Board of Education's Public Art for Public Schools collection.





**Brownstone Renewal**, 1994

*Oil on board, 24 x 36 in. (61 x 91,4 cm)  
Courtesy of the artist, Brooklyn, New York*

## *Ed Hatch (born 1954)*

Born and raised in Hopewell, Virginia, Ed Hatch became interested in art during his childhood. After receiving his Associate Degree in art at Richard Bland College in Petersburg, Virginia, he completed his Bachelor of Fine Art degree, with a concentration in printmaking, at Old Dominion University in Norfolk, Virginia (1977). Following graduation Hatch spent three years as a commercial artist before becoming a full time artist in 1980.

Even though as a painter he is self-taught, Hatch has used a range of methods to capture the moods and personalities of his subjects. Recently, Hatch has taken up plein air painting. He states that "I find that painting on location, has had the side effect of greatly improving my studio production as it forces you to become more efficient in applying paint."

Hatch has had his work published in *Virginia Wildlife* and *Artist and Art Galleries of the South*. He has also earned several awards including: the Virginia Heritage Award, the Virginia Museum Professional Fellowship Award, and Best in Show at the Mid-Atlantic Wildfowl Festival art competition three years in a row. His works are also included in numerous collections, including the Black History Museum, Richmond, Virginia.



**A View Upstream (Shenandoah River), 2007**

*Oil on canvas, 36 x 48 in. (91,4 x 121,9 cm)*

*Courtesy of the artist, Spring Grove, Virginia*





**Morning Light (Shenandoah River), 2007**

*Oil on canvas, 36 x 48 in. (91,4 x 121,9 cm)*

*Courtesy of the artist, Spring Grove, Virginia*



## *Reginald Marsh (1898-1954)*

Reginald Marsh was born in Paris in 1898, the son of artists. Two years later the family moved to New Jersey, just outside New York City. After graduating from Yale University in 1920, Marsh moved into New York and began a love affair with the city. He worked as an illustrator for the *New York Daily News*, the *New York Herald*, *Esquire*, and *Harper's Bazaar*, and was one of the original staff members of *The New Yorker*. Throughout the 1920s Marsh studied off and on at the Art Students League in New York City and traveled to Paris to study from 1925 to 1926. It was not until the 1930s that Marsh turned his full attention to painting, becoming one of the "new" American artists striving to create art that was distinctly and uniquely American, without reliance on European tradition.

Marsh's works convey the energy of city life, its vitality, and sometimes its irony. He painted Coney Island, subways, nightclubs, the burlesque, street scenes, and the hustle and bustle of ships in the harbor. He explained: "As for the subject, I became, the more I worked, engrossed in the great surrounding panorama of New York. Not being a person of great experience or widely traveled, it was difficult to be aware of contemporary New York's peculiar and tremendous significance, and since our painting showed little of it, I can't exactly say how I came to paint New York... I like the great Coney Island Beach for its infinite number and kinds of people, for the physical manifestations of people from head to toe, its variety of design and its great vitality. Just in this way there is enormous and endless material to paint in New York, exciting, rarely touched, and waiting for the artist to make use of it."

*Quotes from from Peyton Boswell, Jr., Modern American Painting, Dodd, Mead & Company: 1940*



**Country Landscape**, undated

Watercolor on paper, 14 x 20 in. (35,6 x 50,8 cm)

Gift of William Benton to the ART in Embassies Program, Washington, D.C.



**Boat in Harbor – N.Y. Skyline, 1934**

*Watercolor on paper, 14 x 20 in. (35,6 x 50,8 cm)*

*Gift of William Benton to the ART in Embassies Program, Washington, D.C.*





**Farm in the Hills**, undated

*Watercolor on paper, 14 x 20 in. (35,6 x 50,8 cm)*

*Gift of William Benton to the ART in Embassies Program, Washington, D.C.*



## *John Phillip Osborne (born 1951)*

John Phillip Osborne is known nationally as both a teacher and painter of the American landscape en plein aire. Placing an emphasis on how objects in nature are seen in various degrees of sunlight, Osborne is a master at painting light and shadow effects as they are seen in New Jersey, New England, Nantucket, Martha's Vineyard, and in Europe. His paintings convey a direct study of the natural environment in all its mysterious, atmospheric moods. Osborne has received numerous awards, including Best in Show at the Hudson Valley Art Association, and a Gold Medal of Honor, along with many Best of Light and Atmospheric Effect' awards. His paintings have been exhibited at the Bergen Museum of Art and Science, New Jersey. Osborne's teaching techniques have often been featured in *American Artist* and *Palette Talk*, and he received the first American Art Achievement Award for Teacher of Oil Painting. Osborne is a senior instructor and is on the Board of Trustees at the Ridgewood Art Institute in New Jersey and teaches landscape, seascape, still life, and portraiture year round. Osborne graduated from the Pratt Institute in New York, and studied at the Art Students League, New York.



**Old Willow**, undated

*Oil on canvas, 48 x 60 in. (121,9 x 152,4 cm)*

*Courtesy of the artist, Ringwood, New Jersey, and J. M. Stringer Gallery of Fine Art, Bernardsville, New Jersey*

## *Jian Wang (born 1958)*

Jian Wang was born in Dalian, China, in 1958, and began his studies at the Dalian Youth Palace of Art, where the predominant style of painting that was taught was Russian Social Realism. On his own time, however, he studied the works of such Old Masters as Rembrandt and Michelangelo. After moving to the United States, Wang received his Master of Arts degree from California State University, Sacramento, where he studied with such modern masters as Wayne Thiebaud and Manuel Neri. Wang was able to develop his own artistic voice. *Autumn* presents a bright and luminous landscape in which the artist's mastery of subtle nuances of light and shadow reveals the influences of such masters as Rembrandt and Thiebaud. In October of 2006 Jian Wang's work was exhibited at the Shanghai Museum of Modern Art, China's premiere modern art museum. Wang, has received national and international recognition for his work; in 2001 the book, *Jian Wang the Painter*, was published by Solomon Dubnick Press.



**Autumn**, undated

*Oil on canvas, 60 x 48 in. (152,4 x 121,9 cm)*

*Courtesy of the artist, Carmichael, California*

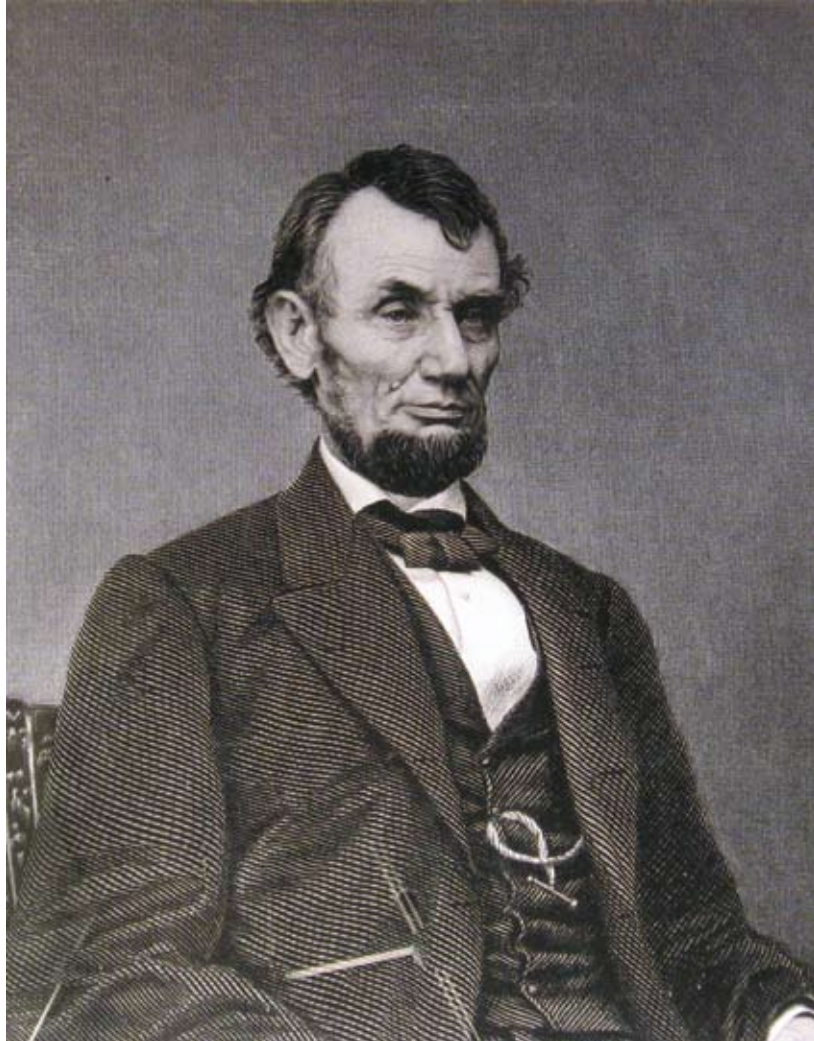


## *Mathew Brady (c. 1823-1896)*

*Abraham Lincoln (February 12, 1809 – April 15, 1865) was the sixteenth President of the United States (March 4, 1861 – April 15, 1865). As an outspoken opponent of the expansion of slavery and a political leader in the western states, Lincoln helped preserve the United States by leading the defeat of the secessionist Confederacy in the American Civil War. He introduced measures that resulted in the abolition of slavery, issuing his Emancipation Proclamation in 1863, and promoting the passage of the Thirteenth Amendment to the U.S. Constitution which abolished slavery in 1865.*

Mathew B. Brady studied photography under a number of teachers, including Samuel F. B. Morse, the man who had recently introduced photography to America. By 1844 Brady had his own photography studio in New York. Brady soon acquired a reputation as one of the United States' greatest photographers and producer of portraits of the famous. In 1856 he opened a studio in Washington, D.C., and became one of the first photographers to use that medium to chronicle national history. At the peak of his success as a portrait photographer, Brady turned his attention to the Civil War. Planning to document the war on a grand scale, he organized a corps of photographers to follow the troops in the field. In 1862 Brady shocked America by displaying his photographs of battlefield corpses from Antietam, posting a sign on the door of his New York gallery that read, "The Dead of Antietam." This exhibition marked the first time most people witnessed the carnage of war. *The New York Times* said that Brady had brought "home to us the terrible reality and earnestness of war."

– *Library of Congress, Washington, D.C.*



Abraham Lincoln, 16th President of the United States of America, undated

*Giclee print of engraving, 30 x 26 in. (76,2 x 66 cm)*

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

## *Avery Clayton (born 1954)*

Avery Clayton is a native of Los Angeles, California, and received his Bachelor of Arts degree with a dual major in studio art (painting, sculpture, and graphic arts) and art history from the University of California, Los Angeles (UCLA). Pen and ink, watercolor, oils, and acrylics are Clayton's primary media. He taught art for the Los Angeles and Pasadena Unified School Districts from 1986 until 2001, and currently serves as Director and Chief Executive Officer of Mayme A. Clayton Library and Cultural Center (MCL), a division of Western States Black Research and Educational Center. MCL maintains the largest and most academically substantial collection of rare and out-of-print books, documents, films, music, photographs, and memorabilia on African American culture and history in the Western United States. It is the largest privately held collection in the world, and second in size and scholarly scope only to the renowned Schomburg Collection in the New York City Public Library. Clayton's original art works are included in prominent private and public collections, and he has received numerous commissions, including the 1984 Los Angeles Organizing Committee Olympic Mural Commission, and others from the American Cancer Society, Los Angeles; the Conference of Black Churches, New York; and the American Heart Association, to name a few.



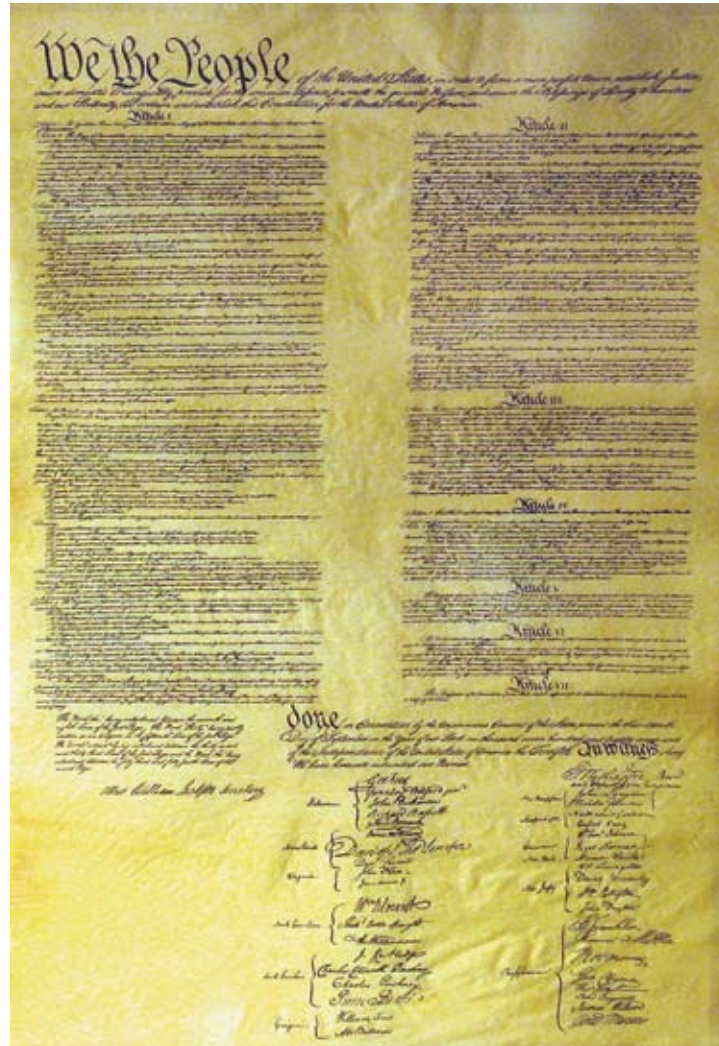
Martin Luther King, Jr., undated  
*Pen and ink drawing, 24 x 18 in. (61 x 45,7 cm)*  
*Courtesy of the artist, Altadena, California*



# *The U.S. Constitution*

*The U.S. Constitution is the supreme law of the United States of America. It was adopted in its original form on September 17, 1787 by the Constitutional Convention in Philadelphia, Pennsylvania, and later ratified by the people in conventions in each state. It is the oldest written constitution for an independent state in effect in the world.*

*The Constitution comprises seven original articles and twenty-seven amendments called the Bill of Rights. The articles' chief points address issues dealing with the limits to the power of the central government, the number of congressional representatives from each state, and how these representatives should be elected – directly by the people, or by the state legislators. The First Amendment addresses the rights of freedom of speech, freedom of the press, freedom of assembly, freedom of petition, and the freedom of religion. Among the noted signatories are: George Washington, Benjamin Franklin, and Alexander Hamilton.*



### The Constitution of the United States, 1787

Reproduction on parchment, 23 ½ x 17 in. (59,7 x 43,2 cm)  
 Courtesy of the ART in Embassies Program, Washington, D.C.

## *\*Dick DeMarsico*

Robert Francis Kennedy (November 20, 1925 – June 6, 1968) was the brother of U.S. President John F. Kennedy, and served as United States Attorney General from 1961 to 1964. Robert Kennedy resigned in September 1964 and was elected to the United States Senate from New York. He was one of President Kennedy's most trusted advisors and worked closely with the president during the Cuban Missile Crisis. His contribution to the African-American Civil Rights Movement is sometimes considered his greatest legacy. Robert Kennedy supported integration of all public facilities, the Voting Rights Act of 1965, and anti-poverty social programs to increase education, offer opportunities for employment, and provide health care for African-Americans. He won the California Democratic primary race for President, but was assassinated moments after claiming victory.

*\* American 20th century photographer whose work appeared in the "New York World-Telegram and Sun" newspaper from the 1940s to 1960s.*



Senator Robert Kennedy and Donald F. Benjamin, February 5, 1966

*Digital print of black and white photograph, 10 x 8 in. (25,4 x 20,3 cm)*

*Library of Congress: New York World-Telegram and The Sun Newspaper Photograph Collection, LC-USZ62-133299*

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



# *Warren K. Leffler*

The African-American Civil Rights Movement (1955-1968) refers to a series of reform movements in the United States aimed at abolishing racial discrimination against African-Americans. On August 28, 1963 more than 200,000 demonstrators gathered in front of the Lincoln Memorial, where The Reverend Dr. Martin Luther King, Jr. delivered his famous "I Have a Dream" speech. The march had six official goals: "meaningful civil rights laws, a massive federal works program, full and fair employment, decent housing, the right to vote, and adequate integrated education." Of these, the March's real focus was on passage of the civil rights law that the Kennedy administration (1961-1963) had proposed. After the march, Dr. King and other civil rights leaders met with President John F. Kennedy at the White House.



**Civil Rights March on Washington, D.C., August 28, 1963**

*Digital print of black and white photograph, 10 x 8 in. (25,4 x 20,3 cm)*

*Library of Congress: U.S. News & World Report Magazine Photograph Collection, LC-D16-ppmsca-03130*

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



**"They're Pouring In From All Over," August 28, 1963**

*Digital print of black and white photograph, 8 x 10 in. (20,3 x 25,4 cm)*

*Library of Congress: U.S. News & World Report Magazine Photograph Collection, LC-D16-ppmsca-03129*

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

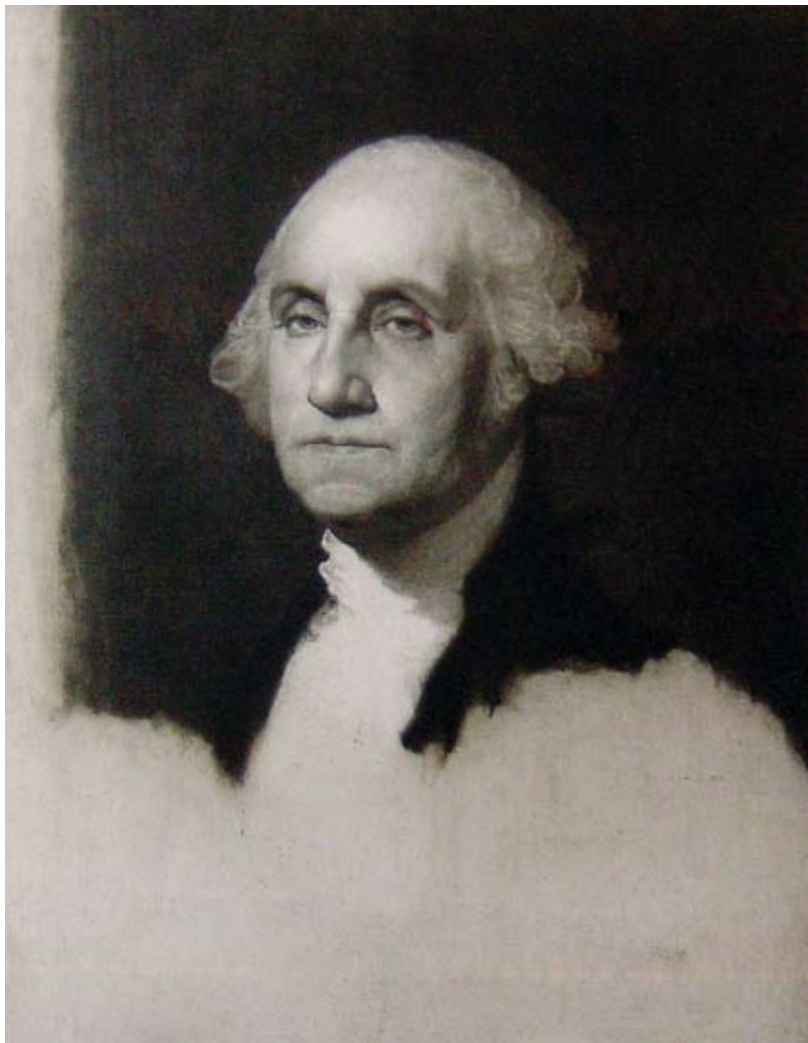
## *Jacques Reich (1852-1923)*

George Washington (February 22, 1732 – December 14, 1799) led America's Continental Army to victory over Britain in the American Revolutionary War (1775-1783), and was later elected the first president of the United States under the U.S. Constitution. He served two four-year terms from 1789 to 1797. Because of his central and critical role in the founding of the United States, Washington is referred to as father of the nation. His devotion to civic virtue made him an exemplary figure among early American politicians.

Jacques Reich, portrait etcher, was born in Hungary, August 10, 1852. He first studied art in Budapest. In 1873 he came to the United States and continued his studies at the National Academy of Design in New York, and the Pennsylvania Academy of the Fine Arts in Philadelphia. He made all the pen and ink portraits for Appleton's *Cyclopedia of American Biography*, numbering over 2,000, and most of the portraits for Scribner's *Cyclopedia of Painters and Paintings*. In addition, he made many pen and ink illustrations for magazines and text books. He etched and published some fourteen portraits of American and English authors, poets, and artists, and a series of portraits of famous Americans numbering some twenty-six subjects.

– Smithsonian American Art Museum Library, Vertical Files





George Washington, 1903

*Engraving, 29 x 23 ¼ in. (73,7 x 59,1 cm)*

*Gift of Oswald D. Reich to the ART in Embassies Program, Washington, D.C.*

## *Abbie Rowe (1905-1967)*

President John F. Kennedy in his civil rights speech of June 11, 1963, asked for legislation that would provide “the kind of equality of treatment which we would want for ourselves.” He then sent a bill to Congress on June 19, 1963. Kennedy’s civil rights bill included provisions to ban discrimination in public accommodations, and to enable the U.S. Attorney General to sue state governments which operated segregated school systems, among other provisions.

Abbie Rowe spent his career in government service; he went on to become a noted photographer for the National Capital Parks of the National Park Service. In December 1941, as America entered World War II, Rowe received a challenging new assignment. At the request of President Franklin D. Roosevelt (1933-1945), the National Park Service assigned Rowe to provide photographic coverage of the President’s activities, particularly those that occurred away from the White House. Gradually, Rowe’s duties were expanded to include the documentation of events that took place within the White House. By the Truman years (Harry S. Truman, 1945-1953) he was called upon to document the President at many official ceremonies, both in and away from the White House. Rowe’s work continued through the Eisenhower (1953-1961), Kennedy (1961-1963), and into the Johnson (1963-1969) Administrations until his death in April 1967.



President Kennedy Addresses Nation on Civil Rights, 11 June 1963, White House, Oval Office

*Digital print of black and white photograph, 10 x 8 in. (25,4 x 20,3 cm)*

*Courtesy of the National Park Service, Washington, D.C., from the Collection of the John F. Kennedy Presidential Library and Museum, Boston, Massachusetts*

## *Marion S. Trikosko*

The Civil Rights Act of 1964 was landmark legislation in the United States that outlawed discrimination based on race, color, religion, sex, or national origin in voting, employment, and public services, such as transportation and schools. Originally conceived to protect the rights of African-Americans, the bill was amended prior to passage to protect the civil rights of everyone, and explicitly included women for the first time.





Voting in Cardozo High School, Washington, D.C., November 3, 1964

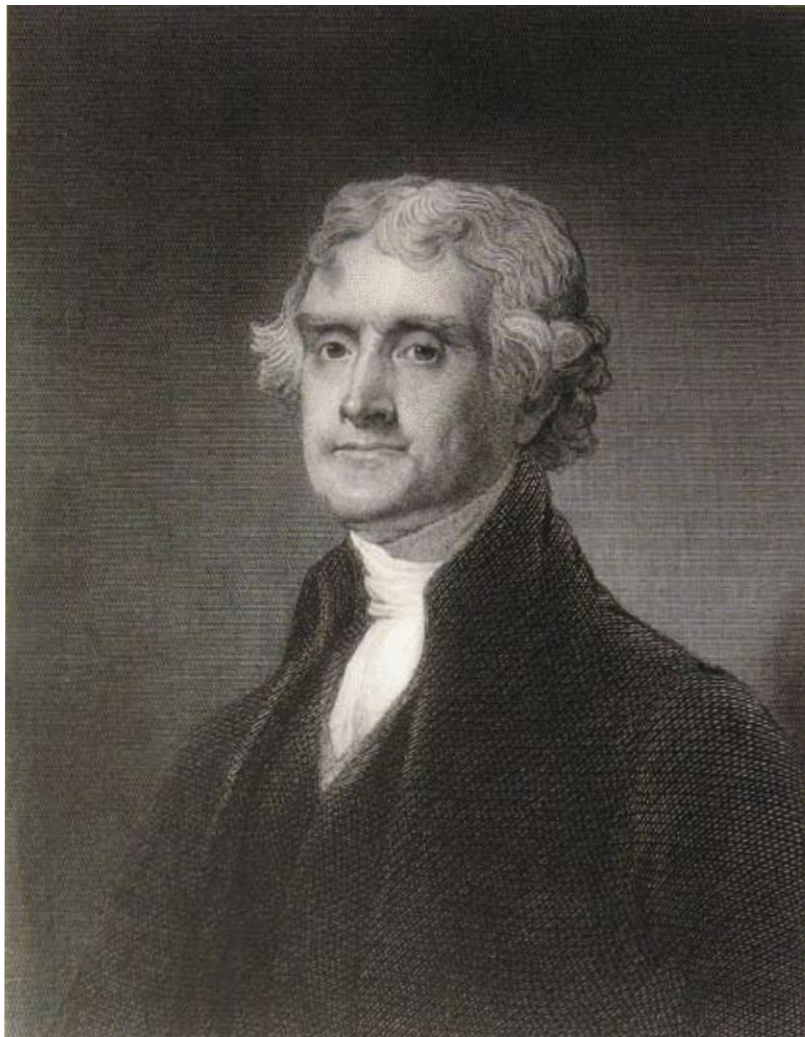
*Digital print of black and white photograph, 8 x 10 in. (20,3 x 25,4 cm)*

*Library of Congress: U.S. News & World Report Magazine Photograph Collection, LC-D16-ppmsca-04300*

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

## *Unknown artist*

*Thomas Jefferson (April 13, 1743 – July 4, 1826) was the third President of the United States (1801-1809), the principal author of the Declaration of Independence (1776), and one of the most influential Founding Fathers of the United States. Major events during his presidency include the Louisiana Purchase (1803) and the Lewis and Clark Expedition (1804-1806). Jefferson supported the separation of church and state, served as the wartime Governor of Virginia (1779-1781), first United States Secretary of State (1789-1793), and second Vice President (1797-1801). He was the founder of the University of Virginia and was responsible for Virginia's Statute of Religious Freedom. Although Jefferson owned slaves over his lifetime, he was outspoken in saying that slavery was immoral and should be abolished. During his long career in public office, Jefferson attempted numerous times to abolish or limit the advance of slavery.*



Thomas Jefferson, undated

*Giclee print of engraving, 31 x 25 in. (78,7 x 63,5 cm)*

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

# *Unknown photographer*

*The Reverend Dr. Martin Luther King, Jr. (January 15, 1929 – April 4, 1968) was a famous leader of the American civil rights movement, a political activist, and a Baptist minister. In 1964 Dr. King became the youngest man to be awarded the Nobel Peace Prize (for his work as a peacemaker, promoting nonviolence and equal treatment for different races). On April 4, 1968, he was assassinated in Memphis, Tennessee. King's most influential and best-known public address is the "I Have A Dream" speech, delivered on the steps of the Lincoln Memorial in Washington, D.C., on the occasion of the Civil Rights March, August 28, 1963.*





Reverend Martin Luther King, Jr., undated  
*Black and white photograph, 15 x 17 in. (38,1 x 43,2 cm)*  
*Courtesy of the ART in Embassies Program, Washington, D.C.*

# *The ART in Embassies Program*

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 1964, 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 180 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>, which features on-line versions of all exhibitions worldwide.

# Acknowledgments

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Patricia Reber, Assistant to the Ambassador  
Courtlandt Brown, General Services Officer, Project Supervisor  
Carson Relitz, Assistant General Services Officer, Project Coordinator  
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