



United States Embassy Guatemala City

ART in Embassies Exhibition

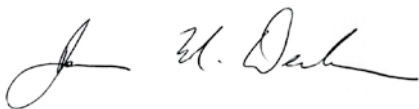
COVER Jon Francis **Let's Dance**, 2005. Oil on canvas, 16 x 20 in. (40,6 x 50,8 cm).
Courtesy of Sullivan Goss – An American Gallery, Santa Barbara, California

Introduction

As Americans moved west in the 1800s a natural demarcation was noted between the moist east and the arid west. That line was the 100th Meridian, one hundred degrees of longitude west of Greenwich, England. But the 100th Meridian is more than a geographic concept; it is a state of mind of wide-open spaces and free spirits. With this exhibition we hope to visually convey the breadth and grandeur of the American West that we know so intimately.

*We have an unknown distance yet to run, an unknown river to explore. What falls there are, we know not; what rocks beset the channel, we know not; what walls ride over the river, we know not. Ah, well! We may conjecture many things.**

– John Wesley Powell, 1878



James M. Derham

Guatemala City
November 2006

* "Report on the Lands of the Arid Region of the United States,"
U.S. Geographical and Geological Survey, 1878.

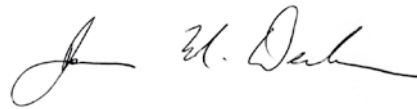


Introducción

Mientras los americanos se movían hacia el oeste en los años 1800, se notó una demarcación natural entre el húmedo Este y el árido Oeste. Esa línea era el Meridiano 100, o sea cien grados de longitud al oeste de Greenwich, Inglaterra. Pero el Meridiano 100 es algo más que un concepto geográfico, es un estado de la mente de espacios ampliamente abiertos y espíritus libres. Con esta colección esperamos transmitir visualmente la vastedad y grandeza del Oeste Americano, que nosotros conocemos tan íntimamente.

*Aún tenemos una distancia desconocida que recorrer, un río desconocido que explorar. No sabemos qué cascadas hay; no sabemos qué rocas cercan el canal; no sabemos qué riscos se elevan sobre el río. ¡Ah, qué bien! Aún podemos hacer conjeturas sobre muchas cosas.**

– John Wesley Powell, 1878



James M. Derham

Ciudad de Guatemala
Noviembre 2006

* "Informe sobre las Tierras de la Región Árida de los Estados Unidos",
Estudio Geográfico y Geológico de los Estados Unidos, 1878

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.

El Programa “Arte en las Embajadas”

El Programa “Arte en las Embajadas” es una mezcla singular de arte, diplomacia y cultura. Sea cual sea el medio, el estilo o el tema, el arte trasciende las barreras lingüísticas y fomenta el diálogo a través de su lenguaje internacional que conduce al respeto y al entendimiento entre culturas diversas.

Concebido modestamente en 1964, “Arte en las Embajadas” ha evolucionado hasta convertirse en un programa sofisticado que organiza exposiciones, gestionando y exponiendo más de 3,500 obras de arte originales entregadas en concepto de préstamo por ciudadanos estadounidenses. Las obras se exhiben en las salas públicas de más de 180 residencias de embajadas y misiones diplomáticas en todo el mundo. Estas exposiciones, con su diversidad de temas y contenidos, representan uno de los principios más importantes de nuestra democracia: la libertad de expresión. Las obras son un motivo de orgullo para los embajadores estadounidenses y les ayudan a establecer contactos a distintos niveles en círculos educativos, culturales, empresariales y diplomáticos del país anfitrión.

Las obras de arte expuestas gracias al Programa abarcan una variedad de medios y estilos, desde retratos coloniales del siglo XVIII hasta instalaciones multimedia contemporáneas. Las obras se obtienen por la generosidad de museos, galerías, artistas, instituciones, corporaciones y coleccionistas privados de Estados Unidos, entre otros. Al contemplar estas exposiciones, los miles de invitados que visitan las residencias de los Embajadores de Estados Unidos cada año tienen la oportunidad de aprender acerca de nuestra nación, su historia, costumbres, valores y aspiraciones, y experimentan de primera mano la vía de comunicación universal que todos conocemos como arte.

El Programa “Arte en las Embajadas” está orgulloso de encabezar este esfuerzo internacional destinado a presentar los logros artísticos del pueblo estadounidense. Les invitamos a visitar la página del Programa en internet, <http://aiep.state.gov>, donde encontrarán versiones en línea de todas las exposiciones del Programa en el mundo.

Kevin Adams ■ born 1959

“Since my Boy Scout days, my love of the out-of-doors (and the Western United States in particular) has strongly influenced my artistic interests. Plein air oil landscapes comprise the main vein of my work. The challenge is to capture the feeling in my heart, and the changing light before my eyes, in a composition that can be contained within the two dimensions of the canvas. The intangible elements of sound and scent, experienced only while working on location, help me connect the visual image to the particular place.



Representational landscape painting is sometimes classed as less intellectually rigorous than more ‘modern’ schools. For me, each landscape I paint is a complex study in shape, texture and balance (of tonal values, and color, among other elements). I strive to capture on canvas the vibration of color as the sun and the shadows it casts shift across a particular scene, and the effect of distance on that vibration – the graying of color and the softening of edges. My printmaking allows me to emphasize the latter elements, and one medium inevitably influences the other.”

Cactus at Sunset | 1999

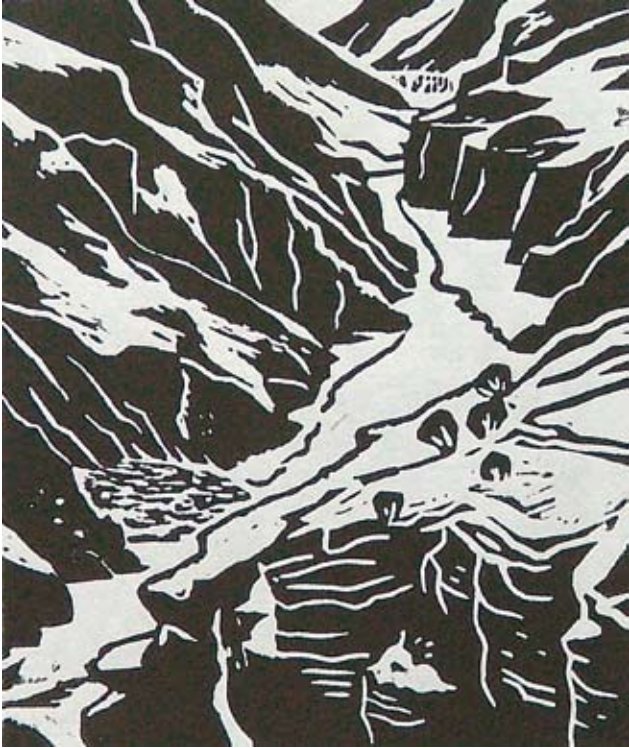
Oil on canvas, 36 x 25 in. (91,4 x 63,5 cm)
Courtesy of the artist, Washington, Virginia

Two Rocks and Mt. Cleveland, Glacier National Park | 2001

Oil on canvas, 24 x 24 in. (61 x 61 cm)
Courtesy of the artist, Washington, Virginia



Kevin Adams ■ born 1959



Canyon I | 2000

Woodblock, 12 ½ x 11 in. (31,8 x 27,9 cm)
Courtesy of the artist, Washington, Virginia



Canyon II | 2000

Woodblock, 12 ½ x 11 in. (31,8 x 27,9 cm)
Courtesy of the artist, Washington, Virginia

Kevin Adams ■ born 1959



Canyon III | 2000
Woodblock, 12 ½ x 11 in. (31,8 x 27,9 cm)
Courtesy of the artist, Washington, Virginia



Misty Falls, Glacier | 2001
Woodblock, 12 ½ x 11 in. (31,8 x 27,9 cm)
Courtesy of the artist, Washington, Virginia

Kevin Adams ■ born 1959



Glacier Lake, Glacier National Park | 2001

Oil on canvas, 24 x 36 in. (61 x 91,4 cm). Courtesy of the artist, Washington, Virginia



Red Gap Pass, Glacier National Park | 1999

Oil on canvas, 24 x 36 in. (61 x 91,4 cm). Courtesy of the artist, Washington, Virginia

Jon Francis ■ born 1940

“Every day I am inspired by the beauty of West Marin [County, California]. My first impression is always the light. The morning and evening light define the landscape...Whatever my subject, I try to make the light, or the light source, the dominant element. I also work with the ‘negative space,’ the

area that surrounds and defines the object, to create the composition. I prefer to use a very narrow palette of analogous colors that allows the composition to be held together by the shapes of elements rather than color differences.”



Let's Dance | 2005

Oil on canvas, 16 x 20 in. (40,6 x 50,8 cm). Courtesy of Sullivan Goss – An American Gallery, Santa Barbara, California

Martha Mans ■ born 1942

Martha Mans' work, though realistic in content, is based on the abstract value patterns of light. The subjects that she chooses to paint within these boundaries are statements of the connectedness that we all have to the earth and of the universal relationship of its people and their cultures.

Her work is a featured part of collections around the world. Though proficient in many mediums she chooses oil paint and watercolor to make her statements on canvas and paper. Due to her excellence in these mediums she has won many awards and is an elected member of several prestigious painting societies.



Lindos Burros | 2000

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

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



Rocky Mountain Spring | 2004

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

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

Kate Palmer ■ born 1948

“Painting is a joy! It is also a serious endeavor. It is an interpretation of life, a translation. By using patterns of one beautiful color against another by being aware of lost and found edges, values, and a sense of proportion, I am freed from the literal to achieve a sense of place.

My life has been a virtual artistic pilgrimage from Oklahoma City to New York (and the Art Students League) and to New Mexico, where I now live. Plein air painting from frequent travel to Tuscany as well as other favorite locales at home and abroad are the heart of my larger studio work. In New Mexico I love being able to walk outdoors and see paintings in all directions!”



Golden Light | 2005

Oil on canvas adhered to Masonite
39 x 49 in. (99,1 x 124,5 cm)

Courtesy of the artist and McLarry Fine Art,
Santa Fe, New Mexico

Morning at Taos Gorge | 2006

Oil on canvas adhered to Masonite
33 x 41 in. (83,8 x 104,1 cm)

Courtesy of the artist, Santa Fe, New Mexico, and
the Sylvan Gallery, Charleston, South Carolina



Martin Red Bear ■ born 1947

Martin Red Bear is a member of the Ojibwa/Sicangu Lakota whose work encompasses his American Indian values and culture. His life revolves around the teaching and creation of art. Martin works in acrylic and watercolor mediums on can-

vas, paper, and tanned hides. He has lectured extensively on various aspects of American Indian art, both traditional and contemporary.



Omaha Waci – Traditional Dancer | 2004

Acrylic on canvas, 28 x 22 in. (71,1 x 55,9 cm). Courtesy of the artist, Rapid City, South Dakota

G. Eric Slayton ■ born 1945

“The landscapist must have a profound relationship with nature. There is a certain ethereal quality in fine landscape painting that returns a person to what is meaningful, to what brings me back again and again.

I love to observe nature firsthand, to paint from life whenever possible. In so doing, I've learned to look at nature as more than rocks, trees, sky and water. I've learned to see it in its

purest form...Mountains catching the sun, rooftops holding onto the day, then those moments are carefully preserved on canvas. This has been my journey.

I respect nature and its profound continuity and grace. I strive only to convey the dignity and power that I experience whenever I explore a new vista or stretch of beach.”



California Riviera | 2003

Oil on canvas, 30 x 42 in. (76,2 x 106,7 cm). Courtesy of the artist, Prescott, Arizona, and Waterhouse Gallery, Santa Barbara, California

David Carrick Swing ■ 1864-1945

David Swing was an engraver, painter, and muralist as well as an accomplished musician. Born in Cincinnati, Ohio, he moved to California, where he served as president of the Los Angeles Engraving Company from 1905 until 1914, and maintained a studio in Pasadena.

In 1917 Swing moved to Phoenix, Arizona, where he taught at Phoenix Junior College and participated in the Federal Emergency Relief Administration (FERA, a program that ran from 1933 to 1935, to alleviate adult unemployment during the Great Depression). Swing painted murals, and many independent desert scenes. His work can be found in the Phoenix Public Library System and the Phoenix Masonic Temple.



Superstition Mountain | 1931

Oil on canvas, 28 ½ x 32 ½ in. (72,4 x 82,5 cm)

Gift of Gertrude Berg to the ART in Embassies Program, Washington, D.C.

Acknowledgments

Washington

Anne Johnson, Director, ART in Embassies Program

Sarah Tanguy, Curator

Rebecca Clark, Registrar

Marcia Mayo, Publications Editor

Sally Mansfield, Publications Project Coordinator

Amanda Brooks, Imaging Manager

Guatemala City

Joleen A. Schweitzer

Erica Thibault, Cultural Affairs Officer

Vera Scheidlinger, Cultural Affairs Intern

Carmen de Foncea, Cultural Affairs Specialist and Translator

Geraldine Melby, Administrative Assistant and Translator

Daniel Hamilton, General Service Officer

Vienna

Nathalie Mayer, Graphic Designer



Published by the ART in Embassies Program | U.S. Department of State, Washington, D.C. | November 2006