

# United States Embassy Jakarta

ART in Embassies Program

# 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 the 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.

Cover:

**Mary Zicafoose**

**Spring Burn, 2003**

Slit woven tapestry rug, hand-dyed and woven wool on linen , 66 x 39 in. (167,6 x 99,1 cm)

Courtesy of the artist, Omaha, Nebraska

# Eric Aho (born 1966)

"The foreign and the familiar are never very far apart. For the past fifteen years, in a jet lag of sorts, the work I have made in Scandinavia and Ireland has taught me to look more broadly at the landscape where I live. The views I paint over the Connecticut River Valley offer me a daily opportunity for personal reflection as I look west from my childhood home of New Hampshire to what is now my adult home in Vermont. The paintings are my direct responses to what is in front of me on any given day. I am fascinated by what we gain in a glimpse and lose in close scrutiny and that a painted sky can have the qualities of human skin. My concerns for temperature, space, fleetingness of atmosphere, shifting light and references to other paintings all play a role in the process of building the painting. But what carries me up the same hill again and again is the quixotic nature of the paint itself and the anticipation of reinventing what I think I already know, love and understand."

-- *Saxton's River, Vermont*  
February 2005



**Single Cloud, 1997**

Oil on linen, 24 x 24 in. (61 x 61 cm)

Courtesy of the artist, Saxtons River, Vermont



**The Mountains, Green Sky, 1997**

Oil on linen, 24 x 36 in. (61 x 91,4 cm)

Courtesy of the artist, Saxtons River, Vermont

Eric Aho was born in Melrose, Massachusetts, and received his Bachelor of Fine Arts degree from Massachusetts College of Art, Boston. He received a diploma in Advanced Studies in printmaking from the Central School of Art and Design, London, England; pursued graduate study at the Instituto Superior de Arte in Havana, Cuba; and received a post-graduate certificate from the Institute of Art and Design, Lahti, Finland. His work has been exhibited throughout the United States and Finland, and is in noted private, corporate, and public collections, including the Fine Arts Museums of San Francisco, California; the Oulu City Art Museum, Finland; the National College of Art, Oslo, Norway; the Ministry of culture, Havana, Cuba; and the Ballinglen Arts Foundation, Ballycastle, County Mayo, Ireland. Aho has received numerous awards, including a Fulbright Fellowship in the Visual Arts to Finland, an Artist Fellowship from the Ballinglen Arts Foundation, and grants from the National Endowment for the Arts, the Pollock-Krasner Foundation, Inc., and the National Academy of Design.

## Don Eddy (born 1944)



**Harmonia Mundi II, 1996**

Acrylic on canvas, 60 x 62 in. (152,4 x 157,5 cm)

Courtesy of the artist and Nancy Hoffman Gallery, New York, New York

In his book *Don Eddy, The Art of Paradox*, critic Donald Kuspit observed: "An Eddy picture is a kind of Chinese box in which each stage of consciousness folds into the other, creating an all-in-one effect, giving the picture a magical density and grandeur. ... For all activity in the nineties paintings – the abruptly changing images and intricate drama of nature – there is a remarkable air of silence about them. It is the silence that is witness to the sacred, the absence of sound that contains within it awareness of a sacred presence."

Don Eddy was born in Long Beach, California, in 1944, and received both Bachelor (1967) and Master (1969) of Fine Arts degrees from the University of Hawaii, and completed a year of post-graduate study at the University of California, Santa Barbara (1969-1970). His work has been widely exhibited in the United States and internationally in Denmark, Australia, Portugal, Germany, and Spain, as well as being in noted public, private, and corporate collections internationally.

## Patricia Tobacco Forrester (born 1940)

Patricia Tobacco Forrester was born in Northampton, Massachusetts, and received her Bachelor of Arts degree from Smith College in her hometown in 1962. Subsequently, she earned both Bachelor and Masters of Fine Arts degrees at Yale University, New Haven, Connecticut. Her work has been exhibited extensively across the United States from Hawaii to Washington, D.C., and she has received several awards, including a Guggenheim Foundation Fellowship in Printmaking, and a Hand Hollow Foundation Residency. Forrester has been a member of the National Academy of Design since 1992.

In describing her work, Forrester explains: "The subject of my work is always growth: how trees and plants bulge and stretch and open." Brilliantly colored flowering forms – Lotus blossoms, Hibiscus, Birds of Paradise – larger than life, are arrayed in their natural habitat against contorted tree forms, verdant undergrowth, and distant river valleys. "By bleeding color into color I hope to make an analogy with how natural forces affect each other."

Forrester is a plein air painter, working directly from nature. She writes: "No preliminary drawings, no photographs are ever involved. I sit on the ground using a cardboard box to tilt my paper and tilt it slightly forward... The beauty of watercolor is its range from heavy pigment to subtlety. It can be finely controlled yet also allowed to explode in swirls and rivulets."

In rendering the brilliant blossoms of her observed world, nature becomes entwined with Forrester's memories and reflections.

[www.mbergerart.com/forrester](http://www.mbergerart.com/forrester)



**Simply Hibiscus, 1999**

Watercolor, 25 x 40 in. (63,5 x 101,6 cm)  
Courtesy of the artist, Washington, D.C.

## Ann Harwell (born 1951)



**Sunrise on Ocean Isle, undated**

Quilt, 54 x 54 in. (137,2 x 137,2 cm)  
Courtesy of the artist Raleigh, North Carolina

"My quilts are to communicate ideas, express feelings and tell stories. I especially want to unite and enhance diverse fabric designs and colors with intricate, precision piecing and exorbitant quilting. I start with an original rough drawing, draft a straight line design, and then transfer the design to pattern material. Each piece of cotton fabric (hand dyed, batik, commercial cottons) is selected, individually precision cut, and sewn together with my 1945 Singer Featherweight machine. My quilts are constructed like fine garments, with great attention to detail: seams are strong and straight, corners are sharp and points are precise. After the pieced top is constructed, I layer the top, cotton batting and a whole cloth cotton backing. Finally, I add a surface design with a straight stitch sewing machine, quilting free hand through all the layers and adding hand made bias binding. In order to hang the quilts, I hand apply a sleeve for the aluminum bar made especially for the quilt."

Ann Harwell is a self-taught artist whose work has been exhibited nationally and internationally. She has received numerous honors and awards, and has had her quilts featured in magazines and on television.

# Claire Wolf Krantz (born 1938)



**The Dieng, 2001**

Acrylic, oil, and photo transfers on Mylar, 42 x 31 in. (106,7 x 78,7 cm)  
Courtesy of the artist, Chicago, Illinois

Krantz received her Bachelor of Fine Art degree from the School of the Art Institute of Chicago, Illinois, pursuing graduate study there and at Stanford University in California, and ultimately receiving a Master of Fine Arts degree from the University of Illinois. Her work has been exhibited across the United States and in Germany, The Netherlands, Belgium, and Indonesia, and is held by private, corporate, and public collections, including the Museum of Contemporary Art, Chicago; the Museum of Modern Art, New York City; and the National Museum of Women in the Arts, Washington, D.C., among others.

Claire Wolf Krantz is an artist, a freelance critic, and curator. In her mixed media paintings, she incorporates her photographs into fields of abstract painting, often in a hanging scroll format. In these works she explores the idea that memory contains elements of both the 'real' and the invented as well as addressing issues related to how people construct meaning and a sense of identity within the context of a diverse world. Her extensive travels and sojourns in Europe and Southeast Asia stimulated an examination of how the visitor, the setting, and/or the people are affected by their mutual encounter.



**Shrine, 1999**

Acrylic and photo transfers on Mylar, 37 x 24 in. (94 x 61 cm)  
Courtesy of the artist, Chicago, Illinois

# Mary Zicafoose (born 1950)

"I use color boldly, with a sure hand, creating strong visual statements in fiber. It is my relationship with color, the use of intensely dyed primaries within large planes and fields of color, which distinguishes my work.

The weaving techniques I use are basic and as old as time itself. From the first moment I sat at a loom there was not a question in my mind that I was a weaver. Many formative years of art school and art teaching had prepared me to begin telling stories in textiles. It is here that I have spent two decades in pursuit of visual surprise on the flat woven surface.



**The Voyager, 2004**

Slit woven tapestry, hand dyed and woven wool on linen, 62 x 23 in. (157,5 x 58,4 cm), Courtesy of the artist, Omaha, Nebraska



**Spring Burn, 2003**

Slit woven tapestry rug, hand-dyed and woven wool on linen, 66 x 39 in. (167,6 x 99,1 cm), Courtesy of the artist, Omaha, Nebraska

There is something very timeless and inner-dimensional about the process of weaving. The work takes weeks. As the planet speeds along, the weaver sits hour by hour, day by day, slowly and steadily building a tapestry. No amount of adrenaline, caffeine, or technology alters the pace of the unfolding. To be a weaver is almost a surreal occupation placed across the backdrop of linear time, and the pace, demands, and deadlines of contemporary life. Nothing in the making of a tapestry happens quickly. It is a deep inward breath, a meditative activity that draws you in, not out. One that has triggered my memory of who I am and what I came to do.

My loom is where art and craft merge. A gallery wall full of tapestries begins with dozens of small hand colored drawings. From these visual ideas a woven series evolves, one piece building upon another. I am very interested in archetypal symbols and the influences and play of large saturated fields of color. This has become the language of my storytelling. I've often remarked to clients that the weaving is the grid that holds all the color together. I believe that tapestry is the pictorial and most magical form of cloth. Each tapestry is a single edition, named and uniquely positioned within its particular series.

My work has been influenced by every textile I have ever seen or touched. A year in South America taught me valuable lessons and color, cloth and patience. The painter, Mark Rothko, paved the way for my intensity at the dye-pot. Besides being wonderful visual statements, my tapestries are designed, dyed and woven to inspire the senses. The people who own my pieces are drawn to their frequency, the vitality and the presence they seem to hold. My family and I live in the center of America, on the tall grass Prairie of Nebraska. It is here that I operate a one-woman studio, designing, dyeing and weaving tapestries and rugs. I also enjoy lecturing and teaching. My work can be found in the collections of United States embassies on three continents, in corporations and boardrooms, and in personal collections and homes."

A largely self-taught weaver, Mary Zicafoose received her Bachelor of Fine Arts degree from St. Mary's College, Notre Dame, Indiana. Her graduate studies included work in clay at the School of the Art Institute of Chicago, Illinois, and the University of Nebraska.

---

## Acknowledgments

---

### Washington

**Anne Johnson**, Director, ART in Embassies Program

**Virginia Shore**, Curatorial Office

**Sally Mansfield**, Curatorial Office

**Rebecca Clark**, Registrar

**Marcia Mayo**, Publications Editor

**Sally Mansfield**, Publications Project Coordinator

### Jakarta

**B. Lynn Pascoe**, Ambassador

**Lawrence Mandel, Joule Hardjo, Lewis Amselen**

### Vienna

**Clarisse Cmyral & Sigrid Gessler**, Graphic Designers

Printed by the Regional Program Office, Vienna

Published by the ART in Embassies Program

U.S. Department of State, Washington, D.C.

June 2006

