

Introduction

When my husband Howard and I learned that we were coming to Jamaica, we were very excited at the prospect of embarking on a new adventure. We began to imagine all the beautiful locations and scenery the island has to offer, from pristine beaches to the lush Blue Mountains. Thinking about all the new experiences we would share led us to reflect on previous locations and experiences that we cherish. One such place is our house in Arizona, which is surrounded by natural beauty. The rolling hills and majestic mountains of the western United States evoke the untamed spirit of the old Wild West. This favorite scenery of ours made a Western-themed exhibition a most appropriate choice.

The two painters in this exhibition seek to capture the essence of the environment: the vibrant light, vast expanses, and radiant spirit of the landscape. Andy Taylor has lived and painted in western Colorado for over twenty years, with most of his works focusing on the Colorado Plateau. His paintings reveal the hidden beauty of the arroyos, mountain ranges, and river valleys. They create a balance between providing a sense of place and exploring color, form, and rhythm. Linda Loeschen uses watercolors to depict the Rocky Mountain wild flowers, wild animals, and the Wild West. She experiments with exciting new watercolor techniques that give texture and volume to her canvasses. The feel-



ings and character of the Western landscape are clearly evoked by the works of these artists. Sculptor Dale Chihuly also creates works inspired by nature, influenced by his upbringing in the Pacific Northwest. Chihuly's two glass pieces demonstrate the delicate balance of structure and the movement of light, while drawing on elements of the sea and the wild flora and fauna of his youth.

The paintings in this exhibition were generously lent by the Basalt Gallery in Basalt, Colorado, which features artists throughout Colorado, New Mexico, and Utah. The glass sculptures were gifts of Irvin J. Borowsky to the ART in Embassies Program.

We would like to thank the ART in Embassies Program, particularly Curators Imtiaz Hafiz

and Virginia Shore, for helping us choose and install the exhibition, Marcia Mayo and her colleagues who produced this wonderful catalogue, Registrar Jamie Arbolino for arranging the logistics, and the outstanding people who work for the U.S. Embassy in Kingston, all of whom have contributed so much.

Brenda L. Johnson
Ambassador

*Kingston
January 2007*

The ART in Embassies Program

Founded in 1964, the U.S. Department of State ART in Embassies Program is a unique blend of art and diplomacy. Through exhibitions with diverse themes and content, ART presents more than 3,500 original works of art by U.S. citizens in a variety of media and styles. They are obtained through loan from sources that include museums, galleries, corporations, artists, and private collectors, and displayed in the public rooms of some 180 U.S. Embassy residences and diplomatic missions worldwide.

The ART exhibitions are a source of great pride to U.S. ambassadors, assisting them to reach the host country's educational, cultural, business, and diplomatic communities. 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 American art firsthand. Detailed information about the Program may be obtained by accessing the ART web site, <http://aiep.state.gov>. It functions as an interactive global museum featuring on-line versions of all current exhibitions.

Dale Chihuly | born 1941

The glass work of Dale Chihuly has its roots in the abstract expressionist movement. Following the lead of abstract expressionists who used ceramics, wood, and metal sculpture as a medium of expression, Chihuly has experimented with creating sculptural forms in glass. Born in 1941 in Tacoma, Washington, Chihuly studied at the University of Wisconsin and the Rhode Island School of Design. He received a Fulbright Fellowship in 1968 and was the first American glassblower to work on

the island of Murano, Italy. In 1971 he established the Pilchuk Glass School in Seattle to help train the next generation of glass artists. Chihuly's work exhibits influences from his boyhood memories of nature, including the sea and his mother's garden. The sculptural quality of his works, and his playful use of bright colors and inventive forms, have made him one of the most popular glass artists in the United States.



Polychrome Ropes, undated
Glass sculpture, 12 x 16 x 10 in. (30,5 x 40,6 x 25,4 cm)
Gift of Irvin J. Borowsky to the ART in Embassies Program,
Washington, D.C.



Gold Fiddlehead, undated
Glass sculpture, 13 x 16 x 9 in. (33 x 40,6 x 22,9 cm)
Gift of Irvin J. Borowsky to the ART in Embassies Program,
Washington, D.C.

Linda Loeschen | born 1943

When Linda Loeschen first moved to the Roaring Fork Valley in the mid 1970s, she was immediately taken with everything “Colorado,” and her watercolors began to depict her new loves – Rocky Mountain wild flowers, wild animals, and the Wild West. She quickly became well known for her realistic interpretations of wildflower and cactus, rodeos, ranch life, and cowboys with all their “stuff.” Now, Loeschen is experimenting

with exciting new watercolor techniques to portray the animals native to the Rocky Mountains. Her techniques give texture and volume, and her creatures feel large and commanding in the way that they fill the frame.

Loeschen's training as a designer at Parsons School of Design in New York City gave her an eye for light, texture, and detail. Included among her many awards and recognitions are receiving the Best Watercolor and

Best of Show at the American Academy of Woman Artists Signature Show, and having her work, *Box Canyon Ambush*, selected for the cover of the art book, "Art of

the American West." She has been asked by Peggy Moreland, a Western novelist, to use her work in an upcoming series of novels.



Cutting the Cattle, 2005.

Watercolor on claybord, varnish, 12 x 24 in. (30,5 x 61 cm) diptych; 12 x12 in. each panel
Courtesy of the artist, and Basalt Gallery, Basalt, Colorado



Old Corral, 2005

Watercolor on claybord, varnish
24 x 24 in. (61 x 61 cm)
Courtesy of the artist, and Basalt Gallery, Basalt, Colorado



Extra Mile, 2005

Watercolor on claybord, varnish
24 x 24 in. (61 x 61 cm)
Courtesy of the artist, and Basalt Gallery, Basalt, Colorado

Andy Taylor | born 1950

For twenty years, Andy Taylor has lived and painted in western Colorado. While most of his works are of the Colorado Plateau (the area that encompasses western Colorado, eastern Utah, and northern Arizona), others are intimate views of small scenes. His large canvases capture the secret beauty of an arroyo, the spacious expanse of a mountain range and river valley, or the stunning radicans of rosehips and grasses.



River Sliver, 1994

Oil on canvas, 40 x 50 in. (101,6 x 127 cm)

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

Originating from sketches done in the field, the paintings create a balance between providing a sense of place and exploring color, form, and rhythm. What Taylor does is described appropriately as representational – not only the ability to show what he sees, but also the ability to show what he feels is essential.



Cake, 2001

Oil on canvas, 26 x 34 in. (66 x 86,4 cm)

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



Three Fords, 2005. Oil on canvas, 32 x 62 in. (81,3 x 157,5 cm). Courtesy of the artist, and Basalt Gallery, Basalt, Colorado



Road to Chesler Park, 2004

Oil on canvas, 32 x 52 in. (81,3 x 132,1 cm). Courtesy of the artist, and Basalt Gallery, Basalt, Colorado



Capital Gorge, 2003

Oil on canvas, 32 x 52 in. (81,3 x 132,1 cm). Courtesy of the artist, and Basalt Gallery, Basalt, Colorado



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