



united  
states  
embassy  
kingston

art in  
embassies  
exhibition

ANDRE WOOLERY

**Generals**

Print on canvas

55 x 60 in. (139.7 x 152.4 cm)

Courtesy of the artist, Brooklyn, New York  
and Chalky Hill, Jamaica

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# 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."

*"For over fifty years, Art in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. Art in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect and understanding among peoples. It is a fulcrum of America's global leadership as we continue to work for freedom, human rights and peace around the world."*

—John Forbes Kerry  
U.S. Secretary of State

<http://art.state.gov>

# INTRODUCTION

We believe that Art in Embassies is one of the Department of State's most important cultural outreach programs. We have particularly enjoyed this privilege in Jamaica, a country known around the world for its rich cultural contributions across the arts, sports and, of course, music.

Jamaican-American artist Andrew Woolery has captured the vibrancy of the country's rich cultural history and especially of Jamaican dancehall culture, in contributing two of his favorite pieces, *Generals* and *Bossman*. *Generals*, in particular, has taken a special place in the exhibition as a work that strips out the urban landscape and shows how fashion can provide a lens for identity and personal expression.

Works in the fine raku pottery style, lent by Ramon Camarillo of Hawaii, show a master of his craft well paired in the exhibition with the superb craftsmanship of husband and wife team Darryl and Karen Arawjo. Their fine mixed media pieces are beautiful counterpoints to the kind of traditional basketry one might expect to find in one of Peter Vey's paintings, and that have been carried to Jamaica's markets for decades. Mr. Vey has lent pieces from his Floridian work, such as *Afternoon Off* and *Key West Light* that truly capture his love of the tropics and the essence of the Caribbean.

Steve Krueger's *Seated Woman with Yellow Coat* brings a brash urban expression to the collection that is not at all out of place in Jamaica. Nor is the work from Maryland artist Valerie Watson, whose large scale watercolors, *White Peony* and *Blue Mallow*, enliven the Ambassadorial Residence with American echoes of the lush, tropical foliage seen all over the island of Jamaica.

We have been honored to host the kaleidoscopic *Blue Macaws* and *Garza Cosmica* from Alfredo Arreguín, whose work is also to be found in the permanent collections of the National Museum of American Art and the National Portrait Gallery of the Smithsonian Institution in Washington, D.C.

We would like to thank all of the artists who so generously lent these exceptional works to our Mission in Jamaica. It is thanks to their artistic and diplomatic vision and that of the Art in Embassies program that we have been able to engage in this unique and vital cross-cultural dialogue here in Kingston.

Ambassador and Mrs. Luis G. Moreno

Kingston  
July 2016

# DARRYL AND KAREN ARAWJO

both born 1953

Husband and wife team Darryl and Karen Arawjo practice the fine art of basketry in eastern Pennsylvania. Using a combination of natural and man made materials, including split and carved hardwoods and single filament nylon line, they create woven containers of remarkable luminosity. With their combination of traditional and innovative media, the Arawjos create woven vessels whose primary purpose is to achieve excellence in craftsmanship. Artistic expression, according to the artists, follows naturally.

**Light Vessel CCXXXIV** (*left vessel*)

White oak, monofilament, walnut, beads

10 x 5 x 5 in. (25.4 x 12.7 x 12.7 cm)

Courtesy of the artists, Bushkill, Pennsylvania

**Light Vessel XXX** (*right vessel*)

Whiteoak, monofilament, walnut

15 x 7 1/2 x 7 1/2 in. (38.1 x 19.1 x 19.1 cm)

Courtesy of the artists, Bushkill, Pennsylvania





ALFREDO  
ARREGUÍN  
born 1935

**Garza Cosmica**, 2006  
Oil on canvas  
60 x 48 in. (152.4 x 121.9 cm)  
Courtesy of the artist,  
Seattle, Washington

*Right page:*  
**Blue Macaws**, 2013  
Oil on Canvas  
66 x 36 in. (167.6 x 91.4 cm)  
Courtesy of the artist,  
Seattle, Washington



*I have selectively maintained and transformed visual elements from my Mexican heritage as well as the American experience, resulting in the kaleidoscopic vision of shifting layers of pattern. My diversity of brilliant colors, the repetition of motifs, and the use of line have helped me develop a personal calligraphy I use in my art.*

Born in Mexico in 1935, and a resident of Washington State for nearly five decades, Alfredo Arreguín has long been recognized as a major force in pattern painting. His canvases are tapestries that mingle diverse and interpenetrating influences and images: the traditional crafts of his native Michoacán; the lush rainforests of his homeland and of the Pacific Northwest; Japanese ukiyo-e prints; sacred and endangered animals; gods and and totemic figures; and motifs including masks, eyes, and abstractly patterned tiles.

Arreguín's work is in the permanent collections of two Smithsonian Museums: The National Museum of American Art and the National Portrait Gallery.



RAMON CAMARILLO born 1960



**Untitled**, 2015  
Ceramic (Raku fired)  
23 x 10 x 10 in.  
(58.4 x 25.4 x 25.4 cm)  
Courtesy of the artist,  
Vienna, Virginia

*Right page:*  
**Untitled**, 2015  
Ceramic (Raku fired)  
22 x 15 x 15 in.  
(55.9 x 38.1 x 38.1 cm)  
Courtesy of the artist,  
Vienna, Virginia



Ramon Camarillo utilizes a unique working method; he throws a twenty-five pound bag of clay, in a single wheel session, into a pot that defies the typical limitations of clay in size and thickness. These forms can reach as high as thirty-two inches, and the walls can be as thin as one eighth of an inch. Camarillo expresses his imagination through the glazing process, using a variety of slips and glazes. The pots are fired at low-temperatures (1600-1800°F) in a raku kiln until red-hot, and then are transferred to a bin or ground-pit with combustible material, such as paper, leaves, wood, or sawdust. The fire and smoke produce unexpected results such as luster, crackled, smoky, and swirling finishes in a variety of textures and colors. Depending on how the fire and smoke interact with the glazes, the spontaneous and unanticipated results create surfaces and textures that are unique and irreproducible. Originally from Hawaii, Camarillo has been honing his skills in the art of raku pottery for over thirty years. He moved to the Washington, D.C. area in 1996, gaining local and national recognition as a ceramic artist and juried member of the prestigious Torpedo Factory in Alexandria, Virginia, as well as resident artist at Lee Arts Center in Falls Church, Virginia.

# STEVE KRUEGER

born 1962

*A few years back at one of my New York exhibitions, a patron came up to me and complimented my work and stated, "Your work is so in your face and I like that." Well, I thought about that statement and decided that it sort of sums up how I feel about my own work. I find myself drawn more to the urban atmosphere when it comes to art. I like the challenge of creating pieces that are street worthy yet can feel at home in any setting. I'm not a street painter by any means but I do get ideas, mood, and inspiration from what I see in and around the urban landscape. I like to reuse things I find. I've painted on old doors, cardboard, wood, bubble plastic, etc.*

Originally from New Jersey, Steve Kruger has lived around the world, most recently in Spain. He considers himself more of an international artist, although his work is deeply rooted in the U.S. Presently he is living in the Washington, D.C., area, with a studio in Falls Church, Virginia.



**Seated Woman with Yellow Coat**

Oil on canvas, 42 x 34 in. (106.7 x 86.4 cm)

Courtesy of the artist, Falls Church, Virginia





# PETER VEY

born 1957

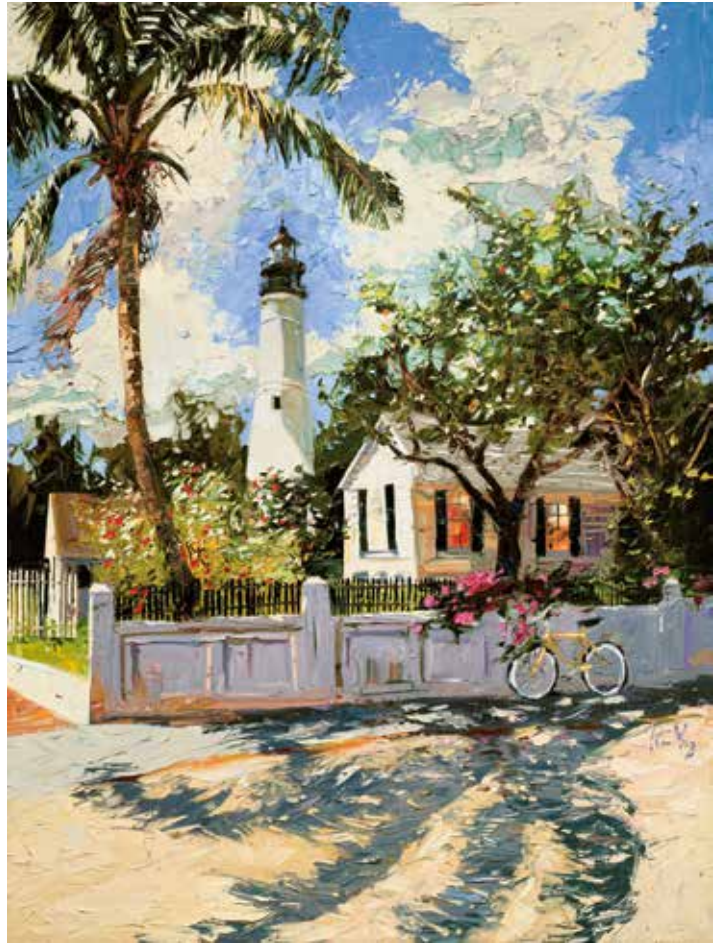
A love of the landscape and foliage in and around the tropics has inspired a poetic journal of canvases of Peter Vey's vision. His unique view, fresh colors, and mastery of painting technique result in works remarkable for their sense of place. The ambiance in Vey's paintings is like the atmosphere in which he creates them, echoing the vibrant light of the sun drenched tropics. Vey's palette knife technique is unusual in that he sculpts in a painterly manner rather than decorating with the thick lush colors of the southern latitudes. His works exude lush floral details, formal architectural patterns, and intricate almost abstract, flowery geometric forms. Vey has created what is simply a satisfying visual statement.

[www.galleryongreene.com](http://www.galleryongreene.com)

## **Afternoon Off**

Oil on canvas, 10 x 8 in. (25.4 x 20.3 cm)

Courtesy of the artist, and Gallery on Greene, Key West, Florida



**Key West Light**

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

Courtesy of the artist, and Gallery on Greene, Key West, Florida

# VALERIE WATSON born 1945

Valerie Watson's *Blue Mallow* and *White Peony* expand the notion of the floral still life; they have a striking visual presence that is pushed beyond still-life painting by their scale, which abstracts the floral elements. The artist's painterly technique begins with the application of washes of opaque watercolor to cotton rag paper she then proceeds to build up multiple layers to obtain the rich profusion of tones that characterizes her work.

Valerie Watson earned her Master of Fine Arts degree in painting from the Maryland Institute College of Art, Baltimore, Maryland, in 1993. A painter known for her large scale watercolors, Watson has been awarded an Individual Artist Grant Award from the Maryland State Arts Council, the Governor's Award of Merit, a listing in *Who's Who in America* and featured in a number of solo shows. Internationally, her paintings have been shown in Havana, Cuba; Asuncion, Paraguay; and currently in Rangoon, Burma. These exhibitions were organized by the U.S. State Department's Art in Embassies program. Watson was the Visual Arts Specialist of the Maryland National Capital Park and Planning Commission for many years and continues as adjunct professor of art at Prince George's Community College, Largo, Maryland, where she teaches watercolor painting. She also conducts artist workshops on both shores of the Chesapeake Bay.



**White Peony**

Watercolor on paper  
45 x 45 in. (114.3 x 114.3 cm)  
Courtesy of the artist,  
Cheverly, Maryland

Right page:

**Blue Mallow**

Watercolor on paper  
45 x 45 in. (114.3 x 114.3 cm)  
Courtesy of the artist,  
Cheverly, Maryland





# ANDRE WOOLERY

From Andre Woolery's *Freedom of Expressions* series, *Bossman* and *Generals* relate to how fashion has been a means of creating a statement of identity, class, political positioning, and personal expression. In the Jamaican dancehall scene fashion is a way for those who participate to move from the shadows into the light. Being seen, photographed, admired, and envied is part of that transcendence. Despite the marginal lines drawn by society, dancehall style creates a new world of affirmation and existence. In these large oil paintings there is no trace of the dancehall environment. The subjects dominate a moment in time through their style, adorned only by their own curation of color. The collection is where the provocative, the fashion forward, and the trendy come together to create an individual uniqueness that is a distinctly Jamaican aesthetic.

Woolery grew up between Morristown, New Jersey, and St. Ann, Jamaica. The stark contrast in racial demography between the two made him acutely sensitive to the role race plays in forming an individual's sense of personal identity, history, and culture. His work is grounded in this perspective. After earning a degree in computer science from Duke University, Andre moved to New York and began a career in advertising. In 2009, Woolery made a decision: he would take a month-long sabbatical from his job to explore his artistic pursuits — and within days, he had rediscovered his passion for oil painting. Andre recently built his own studio in his family's hometown of Chalky Hill, Jamaica. He currently travels between New York and Jamaica.



**Bossman**, 2014

Oil on canvas, 66 x 42 in. (167.6 x 106.7 cm)

Courtesy of the artist, Brooklyn, New York and Chalky Hill, Jamaica

# ACKNOWLEDGMENTS


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