

A watercolor illustration of a city skyline. The style is minimalist and graphic, using shades of grey and black on a light background. In the center, a tall, dark grey tower with two arched openings stands out. To its right is a taller, rectangular building with a grid of small, white rectangular windows. In the foreground, a large, dark grey building with a steep, gabled roof and two arched openings is prominent. To its left is another rectangular building with a grid of white windows. The overall composition is layered, with buildings in the foreground and background.

ART IN  
EMBASSIES  
EXHIBITION

UNITED  
STATES  
EMBASSY  
HARARE

**WILLIAM CARROLL NYC 591**, 2014  
Acrylic on paper, 11 x 9 in. (27.9 x 22.9 cm)  
Courtesy of Elizabeth Harris Gallery, New York, New York

**ART IN  
EMBASSIES  
EXHIBITION**

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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."

<http://art.state.gov/>

# URBAN PLACES AND RURAL SPACES

We are pleased to welcome you to the United States' Ambassador to Zimbabwe's Residence, and to invite you to enjoy the works of art presented in this exhibition, entitled *Urban Places and Rural Spaces*. Each of the artists represented reflects in his or her work the great love and respect that the American people have for the complex mosaic that makes up the United States. The vast, varied nature of our nation's geography provides vivid images which figure prominently in our history and in our folklore. This is an important trait we share with the people of Zimbabwe, who also have a land of geographic beauty and dramatic variety that is celebrated in songs and stories.

Mithi and I are passionate about art and are in awe of artists for the power of their work to communicate beauty in the world, with a freedom of expression devoid of fear. The *Urban Places and Rural Spaces* exhibition reflects our own love of different parts of America and Zimbabwe, whether it be New York City, the Virginia countryside, or the "smoke that thunders" of Mosi-oa-Tonya (Victoria Falls). My family is from rural South Carolina, where I spent my childhood summers; I was born and raised in New York City. Mithi had the exact opposite of childhoods, having been born and spent her early years in the countryside, before moving to the city. This exhibition features the affection and appreciation we both share for *Urban Places and Rural Spaces*.

We chose to include a painting of *Mosi-oa-Tonya* in this exhibition to highlight Zimbabwe's beauty, its environment and potential. The Americans and Zimbabweans in the Embassy of the United States work with communities in Zimbabwe to safeguard dwindling natural resources, and in particular to protect forested areas. The initiative focuses on cooperative management, giving local communities greater responsibility for the forest resources in their areas. We hope that this effort will generate interest in the local populace in promoting and protecting nature and as an attraction for ecotourism.

The exhibition serves as an invaluable addition to traditional diplomacy and provides the U.S. Embassy with another opportunity to reach out to the Zimbabwean people across ethnic and cultural boundaries. We hope that you enjoy the artwork and find that it gives you an opportunity to consider the vital relationship we have with the environment around us. We extend our deepest appreciation to the artists – William Carroll, Porfirio DiDonna, Victor Ekpuk, Susan Leopold, Don Resnick, Kathleen Walsh, and Thornton Willis. We also thank the galleries for their generosity in sharing these beautiful works with us in Zimbabwe, curator Camille Benton, and the Art in Embassies program of the U.S. Department of State for making this exhibition possible.

**Ambassador Harry K. Thomas, Jr. and Mithi I. Aquino-Thomas**

Harare  
September 2016

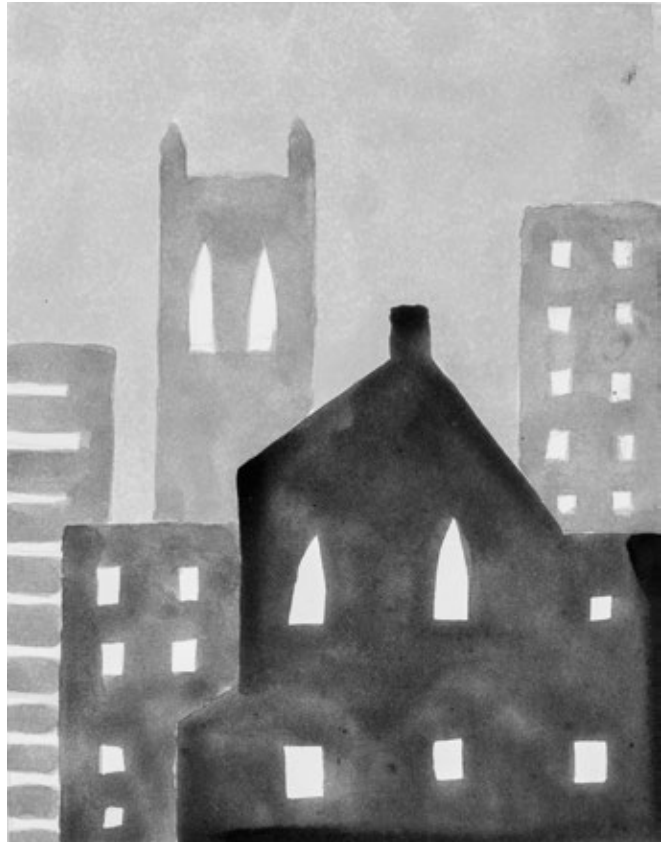
## ... WILLIAM CARROLL 1951 ...

The artist writes: "Enough about Brooklyn. From May to August 2013, I walked up, down, and around the amazing isle of Manhattan with a 3 x 5 memo pad and pen and made 900 drawings. I made quick drawings with simplified images. Included in these 900 drawings were views of Manhattan from Brooklyn, Queens, Bronx, Staten Island, and New Jersey.

Cityscapes at dawn and dusk . . . spray paint on canvas and acrylic on paper, individual buildings . . . spray paint on paper and panel. I had a love affair with Manhattan and the pleasure of walking through its specific urban space. I have lived and worked in Manhattan for over thirty years, only blocks away from where my grandfather grew up on Mott Street."

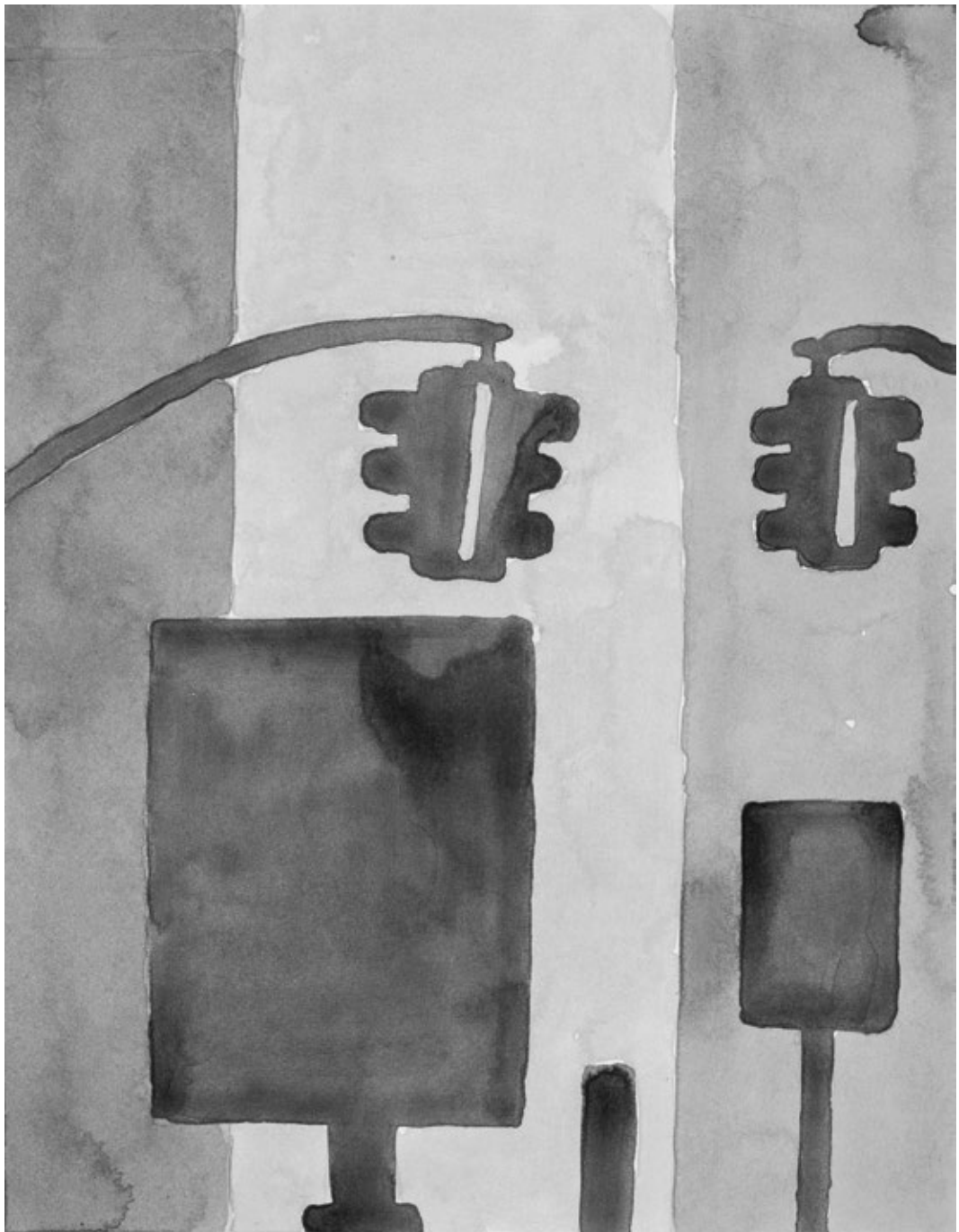
William Carroll was born in the Bronx, raised on Long Island, got his Bachelor of Fine Arts degree from Pratt Institute in New York City, and spent the 1970s in San Francisco, California. He has worked in the New York art world for over thirty years, and is presently the Director of the EFA Studio Program on 39th Street in Manhattan. Carroll teaches a course at Pratt Institute and has lectured at the New York Foundation for the Arts; New York University; Cranbrook Academy of Art in Bloomfield Hills, Michigan; Bard College, in Annandale-on-Hudson, New York; and the School of Visual Arts, and the Fashion Institute of Technology, both in New York City.

[www.eharrisgallery.com/  
carroll/2015/carroll\\_press  
release15.html](http://www.eharrisgallery.com/carroll/2015/carroll_press_release15.html)



... NYC 591, 2014 ...

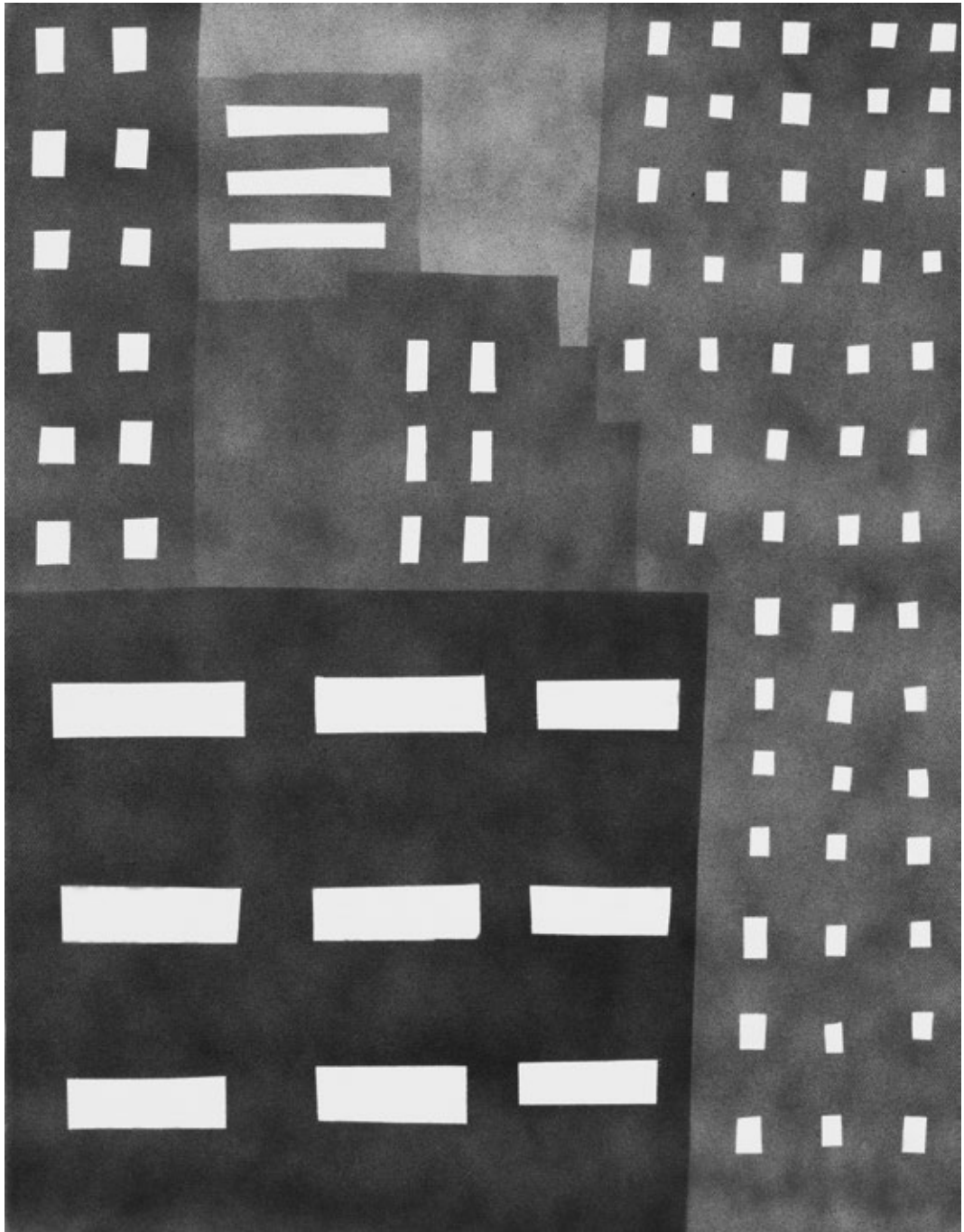
Acrylic on paper, 11 x 9 in. (27.9 x 22.9 cm)  
Courtesy of Elizabeth Harris Gallery, New York, New York



... NYC 586, 2014 ...

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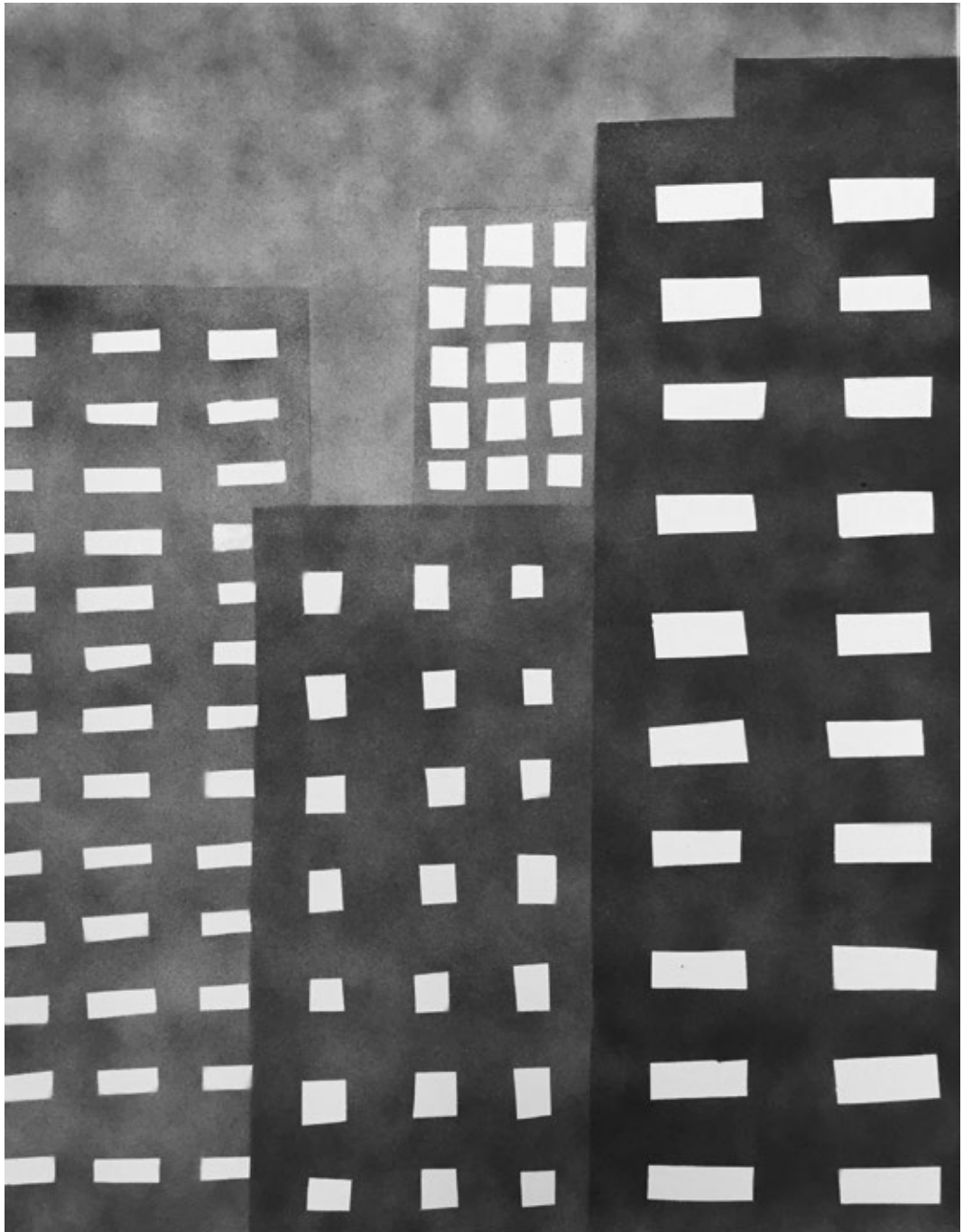
Courtesy of Elizabeth Harris Gallery, New York, New York



... **New York 73**, 2015 ...

Spray paint on canvas, 18 x 14 in. (45.7 x 35.6 cm)  
Courtesy of Elizabeth Harris Gallery, New York, New York





... **New York 77**, 2015 ...

Spray paint on canvas, 18 x 14 in. (45.7 x 35.6 cm)  
Courtesy of Elizabeth Harris Gallery, New York, New York

## ... PORFIRIO DIDONNA 1942-1986 ...

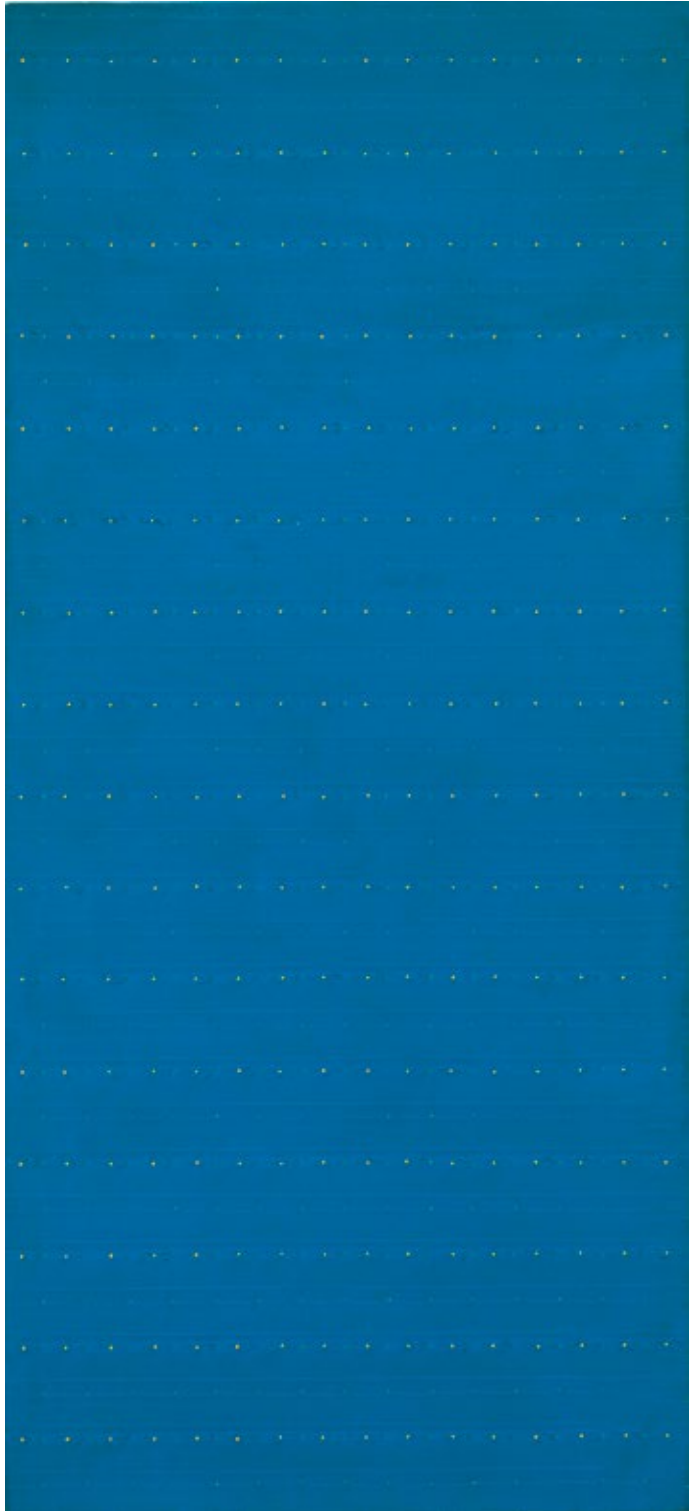
In *The Widening Circle: Consequences of Modernism in Contemporary Art*, Barry Schwabsky described Porfirio DiDonna's concern as "What kind of mark can I stand behind? What makes meaning? What Connects?" In the 1970s this pulled DiDonna in the direction of classic, simple dots, dashes, and lines forming horizontal rows and columns.

Each work became an active grid. But the goal of his work was hardly the tenets of the minimalists movement. DiDonna was like a musician performing a piece of music; the final grid represented the marks of each unique performance. He did not think of the grid as an ultimate form. Instead, he loved the excitement of individual marks as they contributed to the hypnotic rhythms, ecstatic light, and mysterious complications of overall space.

The result was both mysterious and meditative. The discipline of his mark alignments, paradoxically, allowed him to experience a varying universe. Each mark was a participant in space. His marks were whole and fragmentary, light and dark, released from limits to become part of a larger ritual or devotion.

Porfirio DiDonna was born in Red Hook, Brooklyn, and lived at home with his parents until he was thirty-seven years old. He never married and died of complications of a brain tumor at age forty-four. His Italian parents raised him in the Catholic Church and its influence was strong in the development of his work.

[www.elizabethharrisgallery.com/didonna/didonna\\_pressrelease.html](http://www.elizabethharrisgallery.com/didonna/didonna_pressrelease.html)



... **Jamaica**, 1977 ...  
Oil and gesso on linen  
60 x 30 in. (152.4 x 76.2 cm)  
Courtesy of Elizabeth Harris  
Gallery, New York, New York

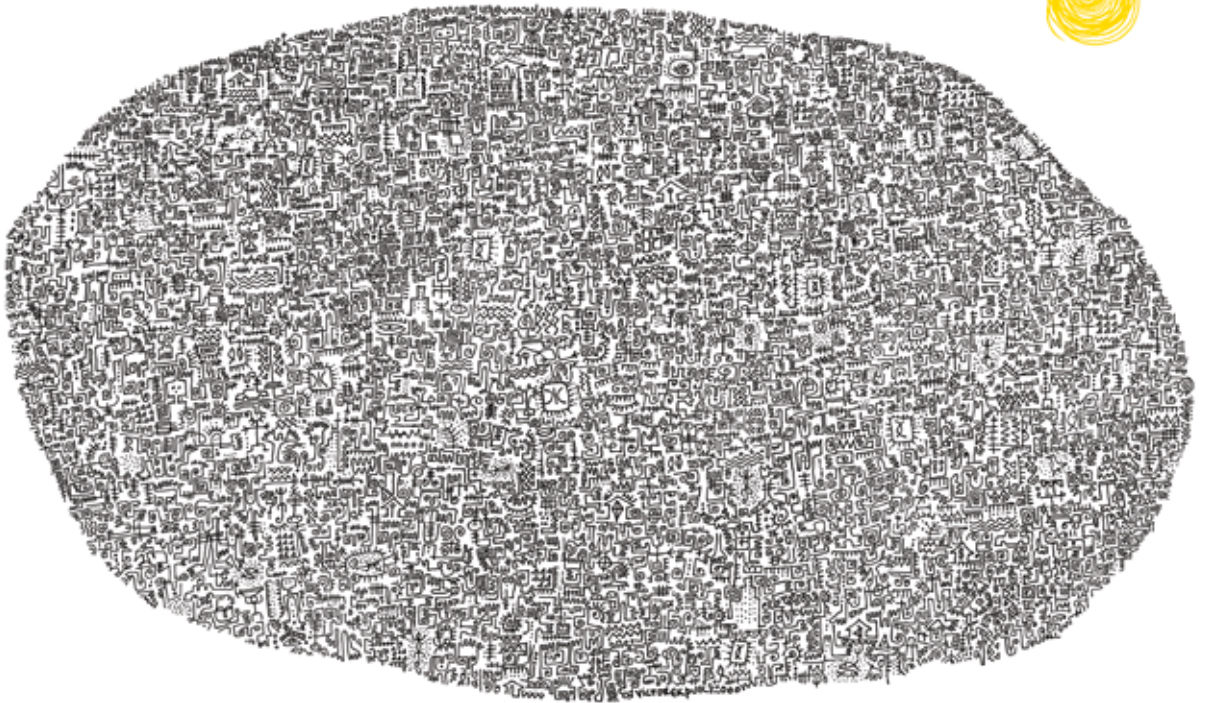
## ... VICTOR EKPUK 1964 ...

Victor Ekpuk is a Nigerian-born contemporary artist based in Washington, D.C. Guided by the Nigerian aesthetic philosophy of *nsibidi*, where sign systems are used to convey ideas, Ekpuk re-imagines graphic symbols from diverse cultures to form a personal style of mark-making that results in the interplay of art and writing.

Ekpuk earned a Bachelor of Fine and Applied Art degree in 1989 from Obafemi Awolowo University in Nigeria. His work is in many public collections, including those of the Smithsonian Institution's National Museum of African Art, Washington, D.C.; The Newark Museum, New Jersey; and the University of Maryland, College Park.

"The subject matter of my work deals with the human condition explained through themes that are both universal and specific: family, gender, politics, culture and Identity."

[www.victorekpuk.com/victorekpuk.com/about\\_victor\\_ekpuk.html](http://www.victorekpuk.com/victorekpuk.com/about_victor_ekpuk.html)  
[www.mortonfineart.com](http://www.mortonfineart.com)



... **Market Day**, 2005 ...  
Pigment ink and china marker on paper  
44 x 60 in. (111.8 x 152.4 cm)  
Courtesy of the artist and Morton Fine Art, Washington, D.C.

## ... SUSAN LEOPOLD 1960 ...

"*Foyer* is from a series that is] based on urban dwellings and the interconnections that occur between private, public, and intermediary spaces. Every box houses a diorama that depicts different apartment interiors and stairwells of walk-up, tenement buildings. These intricately detailed miniature worlds merge small-scale models, photographs, mirrors, and lights to establish a sense of complex architectural space."

Susan Leopold was born in Chicago, Illinois. She lives and works in New York City. Leopold holds a Master's degree from the Interactive Telecommunication Program in the Tisch School of Arts, New York University, and a Bachelor of Fine Arts degree from The School of Visual Arts, New York City. She is a recipient of the Fulbright Fellowship. Leopold teaches at Parsons School of Design and CUNY-Borough of Manhattan Community College.

[http://elizabethharrisgallery.com/leopold/2015/leopold\\_pressrelease\\_2015.html](http://elizabethharrisgallery.com/leopold/2015/leopold_pressrelease_2015.html)  
[www.susanleopoldnyc.com](http://www.susanleopoldnyc.com)



... **Foyer**, 2015 ...

Mixed media, mirrors, light, wood, 18 x 16 x 10 in. (45.7 x 40.6 x 25.4 cm)  
Courtesy of Elizabeth Harris Gallery, New York, New York

## ... DON RESNICK 1928-2008 ...

“‘Art depends upon men dedicated to nature,’ declared the sixteenth-century English philosopher Francis Bacon. Painting, at its best, invokes our most honest and raw emotions about the natural world. It is a reminder of the natural world that we all yearn to experience and return to. The inspiration for my paintings is the intense experience of a place – its particular light, its particular space – at a unique moment in time. This is the case whether I’m standing along the wind-blown coastline, hiking near a still tidal inlet, or walking by a rippling mountain stream. Painting is my way of sharing what I have seen and experienced. Painting is my story. So, if while viewing my work others see nature in a new and vital way – seeing the natural world as a place in need of protection – then I have succeeded in some small manner. My art has no overt political agenda. To paraphrase the critic Robert Hughes, one of the projects of art is to reconcile us with the world through the ecstatic contemplation of pleasure in nature. I couldn’t agree more.”

Don Resnick was born in 1928 in New York City, and lived and worked from his home-studio on Long Island, New York. Resnick studied at Hobart College in Geneva, New York; the School for Social Research in New York City; and the Internationale Akademie für Bildende Kunst in Salzburg, Austria. He was a student of Oskar Kokoschka, Raphael Soyer, Seymour Lipton, and Julian Levi.

[www.odonwagnergallery.com/artist/don-resnick](http://www.odonwagnergallery.com/artist/don-resnick)





... **Victoria Falls**, 1992 ...

Oil on canvas, 40 x 50 in. (101.6 x 127 cm)

Donated to Art in Embassies by David Resnick and Iwonka Piotrowska,  
Rockville Center, New York

## ... KATHLEEN WALSH 1948 ...

“Landscape is my guide, nature the muse. Painting outdoors awakens the senses; melds surprise, consideration and wonder. When considering a painting I wander down by the river, or out to the farm. There I begin again. Silence is my teacher. When a place draws me in, I make sketches, look for composition, value patterns, light, point of focus. I take notes, scribbling studies and most importantly, determining what I am painting before I paint it. During the winter months these plein air pieces are reworked into larger more complex studio paintings. It is a challenge to render the image in an expanded form, working always to keep it fresh and alive.

My intention is that the painting speaks to the day at hand, the here and now. My aim is to render the ordinary as it is to me, extraordinary. Painting absorbs me. I am fully alive when painting, be it in the field or the studio.”

Kathleen Walsh began her art career ten years ago. Before that she lived some twenty years overseas, working largely with healthcare in the Sahel, sub-Saharan Africa, and in Europe. Walsh’s paintings hang in private collections throughout the United States, Japan, Switzerland, England, and Africa. Her studio is located in Libertytown Arts Workshop in Fredericksburg, Virginia.

<http://artbykathleenwalsh.com>



... **October Magic**, undated ...

Oil on canvas, 28 x 34 in. (71.1 x 86.4 cm)

Courtesy of the artist, Fredericksburg, Virginia, and Gallery Flux, Ashland, Virginia

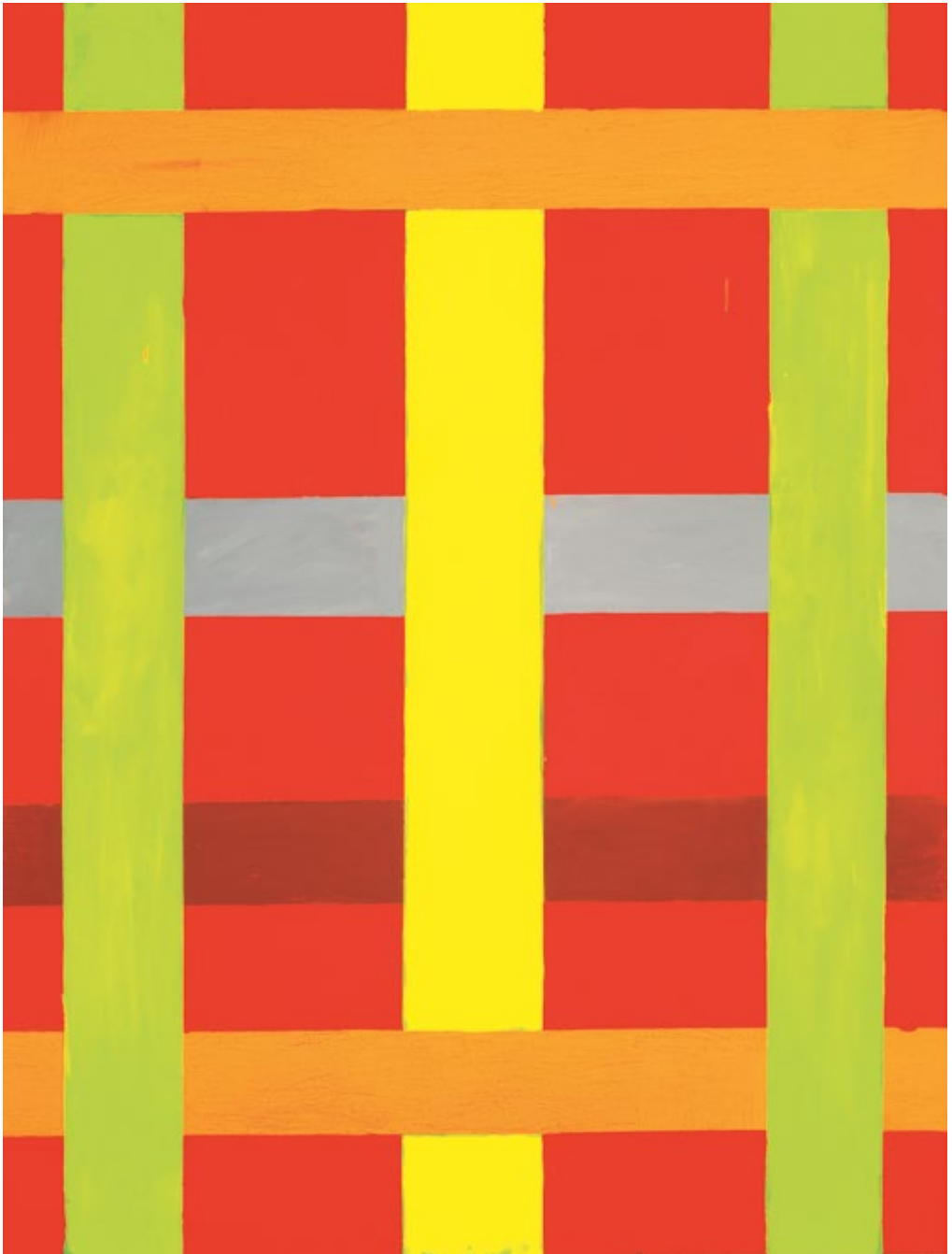
## ... THORNTON WILLIS 1936 ...

Exploring the possibilities of the grid since the late 1960s, Thornton Willis became a member of the third generation of abstract expressionists with his *Wall* paintings, in which he created linear colored bands across the surface.

Willis paints vertical bands that appear to hover in the fields; sometimes the bands transition unexpectedly to different colors, reminiscent of litmus strips. In others he attempts a high-wire act with rectangles in a precarious composition in which form and field move forward and back in a color spectrum that verges on optical perimeters. The space that Willis is exploring is the same throughout, with forms that “step up” or “step through, under, and around.” Willis takes us on a tour de force in which the explication of complex ideas are encoded in the most direct manner and brilliant, intuited color is used to support the compositional elements.

A major figure for younger painters, Thornton Willis has exhibited extensively in the United States and Europe, and his work is in many major public collections, including those of the Museum of Modern Art, The Solomon R. Guggenheim Museum, and The Whitney Museum of American Art, all in New York City.

[www.elizabethharrisgallery.com/willis/willis\\_press.html](http://www.elizabethharrisgallery.com/willis/willis_press.html)  
[www.thorntonwillis.com](http://www.thorntonwillis.com)



... **Red Field with Lattice**, 2008 ...  
Oil on canvas, 70 x 52 in. (177.8 x 132.1 cm)  
Courtesy of Elizabeth Harris Gallery, New York, New York

... ACKNOWLEDGMENTS ...

**Washington, D.C.**

Camille Benton, Curator  
Jamie Arbolino, Registrar  
Marcia Mayo, Senior Editor  
Sally Mansfield, Editor  
Victoria See, Assistant Editor  
Amanda Brooks, Imaging Manager

**Harare**

*Facility Maintenance*  
Roydi Magombo  
Stander Mazuru  
Philip Chinwadzimba

**Vienna**

Nathalie, Mayer, Graphic Design





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Published by Art in Embassies  
U.S. Department of State, Washington, D.C.  
March 2017