



ART IN EMBASSIES EXHIBITION  
United States Embassy Luxembourg

Took

Carol Peek

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THE SENTINEL

2018

Oil on linen

18 × 15 in. (45,7 × 38,1 cm)

Courtesy of the artist, Petaluma, California

# 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."

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

# WELCOME

Welcome to the John Dolibois House, home of the United States Ambassador to the Grand Duchy of Luxembourg. It is a place of many historic moments, and great inspiration for both the people of the United States of America and the Grand Duchy of Luxembourg.

In creating an exhibition worthy of such a place, Linda Evans, my wife, set out to find more than just impressive art. Instead, she looked for an outstanding array of art from a variety of sources so that the exhibition would define itself—and it did. Linda aptly named it: *Inspiring Places and Inspiring Faces*.

The exhibit reflects the very essence of the places and people that make the United States unique. America has never been defined by any single picture, place, or person. Instead, the greatness of our country has been its diversity in every respect.

As you view the art, you will notice that it does much more than capture the American heart and mind through representations of gorgeous landscapes and historic leaders. Individually and collectively, the exhibition goes considerably further.

*Inspiring Places and Inspiring Faces* vividly illustrates the shared values, qualities, ideas, and visions of both the United States of America and the Grand Duchy of Luxembourg. It confirms that while the two countries might seem so different to the casual observer in size, location, and history, both share so much in what matters the most.

As you tour the exhibition, you will see beautiful and inviting places throughout the United States, from east to west, and north to south. Some are so realistic that you will feel you can just step into the setting. All reflect the diverse and majestic terrain of the United States, and will hopefully inspire you to visit.

But the United States is more than a place with beautiful settings. Like Luxembourg, it is a country founded and led by remarkable people who made enormous sacrifices to improve our countries. Our collective citizenry share an equal yearning for freedom, and those reflected in the exhibit pursued freedom and peace at a great personal price.

Each figure played important roles at crucial times in American history from the American Civil War to the Civil Rights Movement, and beyond. They and many more produced a country that knows no limit except those we impose on ourselves through our United States Constitution.

Linda and I hope you will enjoy our home and the exhibition and learn more about the United States. We owe a debt of gratitude to the artists, galleries, museums, and collectors who have shared their art with us, and now you. Please read about them as you tour the Residence.

The exhibition would not have been possible without the Office of Art in Embassies of the United States Department of State, including especially the hard work of Curator Braden Malnic.

Welcome and enjoy!

**Ambassador J. Randolph Evans**

Luxembourg  
July 2019



## WAYMAN ADAMS (1883-1959)

The figure in this painting is Robert Tyre “Bobby” Jones, Jr., considered one of the greatest golfers in history. An amateur, he has been the only golfer in history to win Grand Slam titles in both the amateur and open competitions held in the United States and Great Britain in the same year (1930). Jones won thirteen major championships in his competitive career. He is also the only athlete to have two ticker tape parades in New York City. After retiring from golf in 1930, he co-founded both the Augusta National Golf Club in Georgia, and the Masters Tournament. He earned degrees from Georgia Tech in Atlanta and Harvard College in Cambridge, Massachusetts. Jones also attended Emory University Law School in Atlanta, Georgia, for a year and a half, passed the Georgia bar, and entered the practice with his father, a prominent lawyer himself. He joined the Army in 1942, and served with distinction as an intelligence officer during World War II, landing on Normandy on D-Day plus one. He holds the distinction of being only the second American (the first was Benjamin Franklin) awarded the Freedom of the Royal Burgh of Saint Andrews, Scotland. His dedication to sportsmanship is remembered by the United States Golf Association with the Bob Jones Award, their highest honor.

In 1926, artist Wayman Adams was commissioned to paint a portrait of the golfer after Jones won “The Double”—the U.S. Open and the British Open. The original oil on canvas painting hangs in the Atlanta Athletic Club. Adams was a well-known portraitist who painted public figures of the time, including Presidents Warren Harding, Calvin Coolidge, and Herbert Hoover.

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### PORTRAIT OF ROBERT TYRE JONES, JUNIOR

circa 1925

Giclee copy of painting

43 ½ × 26 in. (110,5 × 66 cm)

Courtesy of Dr. Bob Jones IV, Cumming, Georgia



## MIA AVRAMIS (born 1996)

Mia Avramis, from Ithaca, New York, draws inspiration from the luscious and colorful terrain of the beautiful Upstate New York region as well as the many places she has visited. Avramis is primarily an oil painter, capturing in colorful and vivid detail the rugged yet graceful style of the post-impressionist era. Though she considers oil paint to be her medium of choice, she also enjoys charcoal and pastel drawing, and various printmaking techniques.

Avramis thoroughly captures the emotions of her subjects, be it a figure or a landscape, and embodies the mood of her subjects in each of her paintings. She is particularly influenced by the work of Andrew Wyeth, who captures authenticity and the psyche of domestic scenes in a similar way. Her work is deeply personal, but nonetheless relatable to viewers with her depictions of the human experience.

She has been a part of various group exhibitions, including Elbow Room, an exhibition from a summer study of plein air painting; MAmA, an Ithaca College student curated and planned show; and, I.C.U., a showcase of works done by printmaking students at both Cornell University and Ithaca College (New York). She holds a Bachelor of Fine Arts degree in painting, with honors, from Ithaca College.







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YIAYIA'S VIEW

2018

Oil on canvas

8 × 10 in. (20,3 × 25,4 cm)

Courtesy of the artist, Ithaca, New York

## MIA AVRAMIS



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### HAPPY TREES

2018

Oil on panel

9 × 10 in. (22,9 × 25,4 cm)

Courtesy of the artist, Ithaca, New York



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**BAPTISMAL**

2018

Oil on canvas

18 × 24 in. (45,7 × 61 cm)

Courtesy of the artist, Ithaca, New York

## MIA AVRAMIS



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### RECLINING NUDE

2017

Charcoal

18 × 24 in. (45,7 × 61 cm)

Courtesy of the artist, Ithaca, New York

## JANET CARPENTER (born 1938)

Janet Carpenter of Atlanta, Georgia, has been painting for over thirty years. Coming from a creative background, she has enjoyed transferring that artistic energy into oil landscapes. Carpenter studied under noted artists from Georgia, Florida, North Carolina, and New Mexico. Widowed in 2007, her deep spiritual faith has carried her through difficult times, and she includes a scripture verse on the back of each painting that relates to the subject. Her paintings vary from majestic mountains and tumbling waterfall scenes, to coastal marshlands and the Grand Canyon, and the occasional garden or still life. She exhibited throughout North Carolina and Georgia in various venues.



# JANET CARPENTER

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## RESTFUL MARSH

2005

Oil on canvas

16 × 20 in. (40,6 × 50,8 cm)

Courtesy of the artist, Atlanta, Georgia





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TURQUOISE SUNSET

2007

Oil on canvas

30 × 40 in. (76,2 × 101,6 cm)

Courtesy of the artist, Atlanta, Georgia

## JANET CARPENTER



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### SPRING WALK

2005

Oil on canvas

16 × 20 in. (40,6 × 50,8 cm)

Courtesy of the artist, Atlanta, Georgia



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SAVANNAH PATH

2005

Oil on canvas

30 × 40 in. (76,2 × 101,6 cm)

Courtesy of the artist, Atlanta, Georgia



# CINDY DEBOLD

Cindy Debold is a sculptor and painter with work in private and public collections. She was born in Kentucky, but primarily grew up in southern California. She has also lived in Florida, Illinois, and in central Mexico where she learned to speak, read, and write Spanish. It was in Mexico after a visit to her uncle's art studio that Debold decided to become an artist. She studied illustration at Art Center College of Design in California, and discovered her love for sculpture when she moved to Austin, Texas. Debold's art includes both realistic and abstract sculptures. Since high school she has had a keen interest in history and psychology, therefore most of the busts she casts are inspiring historical figures. The White House purchased in 2015 her life-size bronze bust of Dr. Martin Luther King Jr. for a Civil Rights exhibit. She has also made busts of United States Presidents Abraham Lincoln, Lyndon B. Johnson, George H. W. Bush, and Dwight Eisenhower.

Debold's large outdoor works are in sculpture garden exhibits in California, Arizona, and multiple locations in Texas. An interest in symbolism and transmitting positive emotion to the viewers connects Debold works to each other.

Debold's sculpture bust of Dr. Martin Luther King, Jr. is a special loan from the King Center in Atlanta, Georgia. It is the largest collection of primary source materials regarding the Civil Rights movement including Dr. King.





SCULPTURE BUST OF DR. MARTIN LUTHER KING

1999

Bronze

15 ½ × 3 ¾ in. (39,4 × 9,5 cm)

Courtesy of The King Library & Archives, The King Center, Atlanta, Georgia

## RUSSELL GORDON (born 1968)

Russell Gordon's still-life paintings meld precise realism with a painterly luminosity, a stylistic combination reminiscent of Italian mannerism, and seventeenth-century Dutch and Flemish paintings, but rarely encountered in contemporary art. His materials reflect those of the past: he manufactures his own paint using a medium (Maroger medium) reformulated from that used by Flemish artists. Gordon's subject matter shows a modern viewpoint, often enlivened by his highly personalized sense of humor. His art reflects both the past and the present: his technique combines the visual veracity of today with a luminous glow associated with the works of the Old Masters.

Gordon says it often starts with a theme. "I usually begin with an idea and then set up the objects – with it in mind. I rearrange the objects until they match my idea although, it would be possible to paint only from imagination, it is far better to have some model before me during the evolution of the painting," said the artist.

Gordon was academically trained at the Schuler School of Fine Art in Baltimore, Maryland. "I produce a relatively small number of richly detailed, highly polished works each year. Each canvas requires a full year of preparation and drying before it can be brought to the easel. My painting medium is a brilliantly versatile oleo-resinous formula rediscovered from that used by the Old Masters and my paints are ground by hand and for each day's session."

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IRIS

ca. 2011

Oil on linen

24 x 18 in. (61 x 45,7 cm)

Courtesy of a private collection



# FREDERICK HALE MCDUFF

(1931-2011)

Born in Birmingham, Alabama, Frederick Hale McDuff's interest in painting led him to New York City in the 1950s. He studied briefly at the Art Students League but found his greatest inspiration in museum masters such as Corot and Pissarro. In the early 1960s he left New York for Washington, D.C., where he later encountered the abstract painters, for whom he had previously had little interest. From there he learned to impart a greater clarity and purity to his work.

McDuff is a contemporary impressionist in the highest tradition. Nature, therefore, plays an important role in what he expresses. Beach scenes and landscapes bathed in a delicate light and stilled by an ethereal calmness are among the subjects that won this Washington, D.C.,-based painter recognition in American and European art circles. A romanticist, McDuff takes us to faraway places in time and space. His art reflects a world devoid of the harsh realities leaving a serene place where gentility is the essence of gracious living. With astonishing lucidity, McDuff orchestrates charming tableaux which take us on excursions into a realm of remembrances of things past.

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APRIL

undated

Serigraph

33 1/8 x 36 3/4 in. (84,1 x 93,3 cm)

Courtesy of Art in Embassies, Washington, D.C.;  
Gift of The Venable Neslage Galleries









## CAROL PEEK (born 1961)

A California native, the beauty of the local landscape and her mother's passion for art influenced Carol Peek's decision to become an artist. Her love of horses led her to draw them as well as ride them, spending summers on horseback exploring the scenes she now paints.

Peek studied at the University of California in Santa Barbara and Berkeley, and from there went to the Art Center College of Design in Pasadena, California. She moved away for a few years but the California landscape summoned her home. She returned to document in paint the quickly disappearing agricultural landscape in Marin and Sonoma counties, focusing on the family farms that once covered the area.

Her work has been shown in galleries and museums from San Francisco to New York City. Peek is currently enrolled in the Master of Fine Arts program at the Academy of Art University in San Francisco, California, where she has taught classes in the undergraduate school. Her work has won numerous awards and been featured in a variety of publications.

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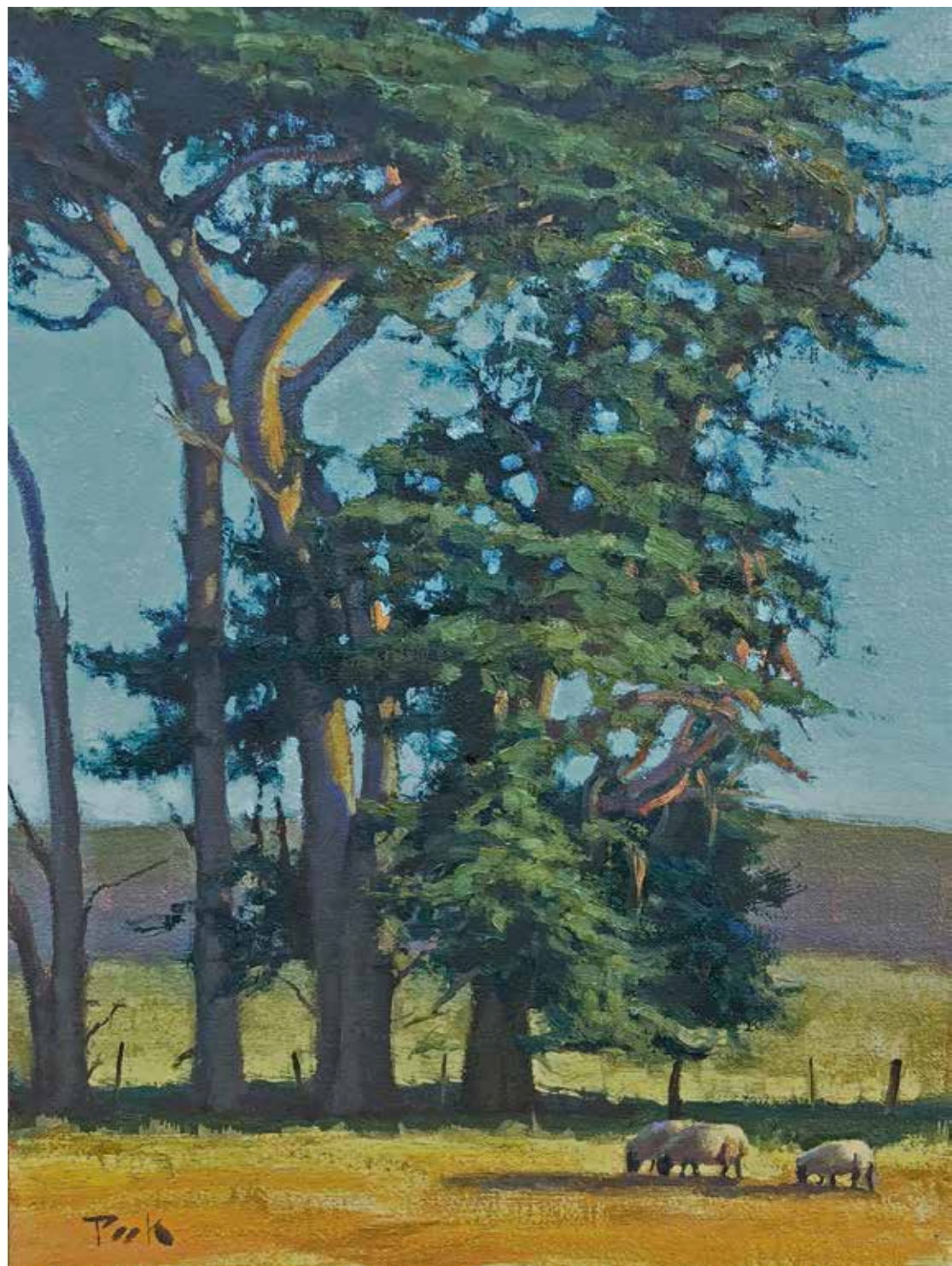
THE SENTINEL

2018

Oil on linen

18 × 15 in. (45,7 × 38,1 cm)

Courtesy of the artist, Petaluma, California



## CAROL PEEK



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### SPRING BOUNTY

2017

Oil

40 × 49 in. (101,6 × 124,5 cm)

Courtesy of the artist, Petaluma, California

# ALEXANDER PHIMISTER PROCTOR

(1860-1950)

Alexander Phimister Proctor was born in Bozanquit, Ontario, Canada, and grew up in Denver, Colorado, where he explored the wilderness of the Rocky Mountains and developed into a skilled woodsman and hunter. Armed with a gun, pencils, and a sketchpad, Proctor would go on hunting trips throughout the Rocky Mountains where he would carefully measure and draw the animals.

Proctor later moved to New York City for formal art training at the National Academy of Design and the Art Students League. In 1891 he received a commission to decorate the grounds of the World's Columbian Exposition in Chicago, which propelled his career. Proctor then went to Paris to continue his training.

Proctor spent the majority of his life creating heroic size sculptures of wildlife, Native Americans, and Western characters for sites in public parks, university campuses, and monumental points throughout the United States with smaller versions available to the public.

He was commissioned to make a plaque to commemorate the Pony Express. These plaques were mounted on each monumental stage in the Pony Express route between St. Joseph, Missouri, and Sacramento, California. Proctor presented the first plaque to President Hoover in 1931 in a ceremony on the White House lawn.



## ALEXANDER PHIMISTER PROCTOR



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### PONY EXPRESS

1910

16 ½ × 16 ½ × 1 in. (41,9 × 41,9 × 2,5 cm)

Bronze Plaque

Courtesy of Drs. Jeffrey and Vivian Proctor,  
Atlanta, Georgia

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Page 27

### INDIAN TIPI

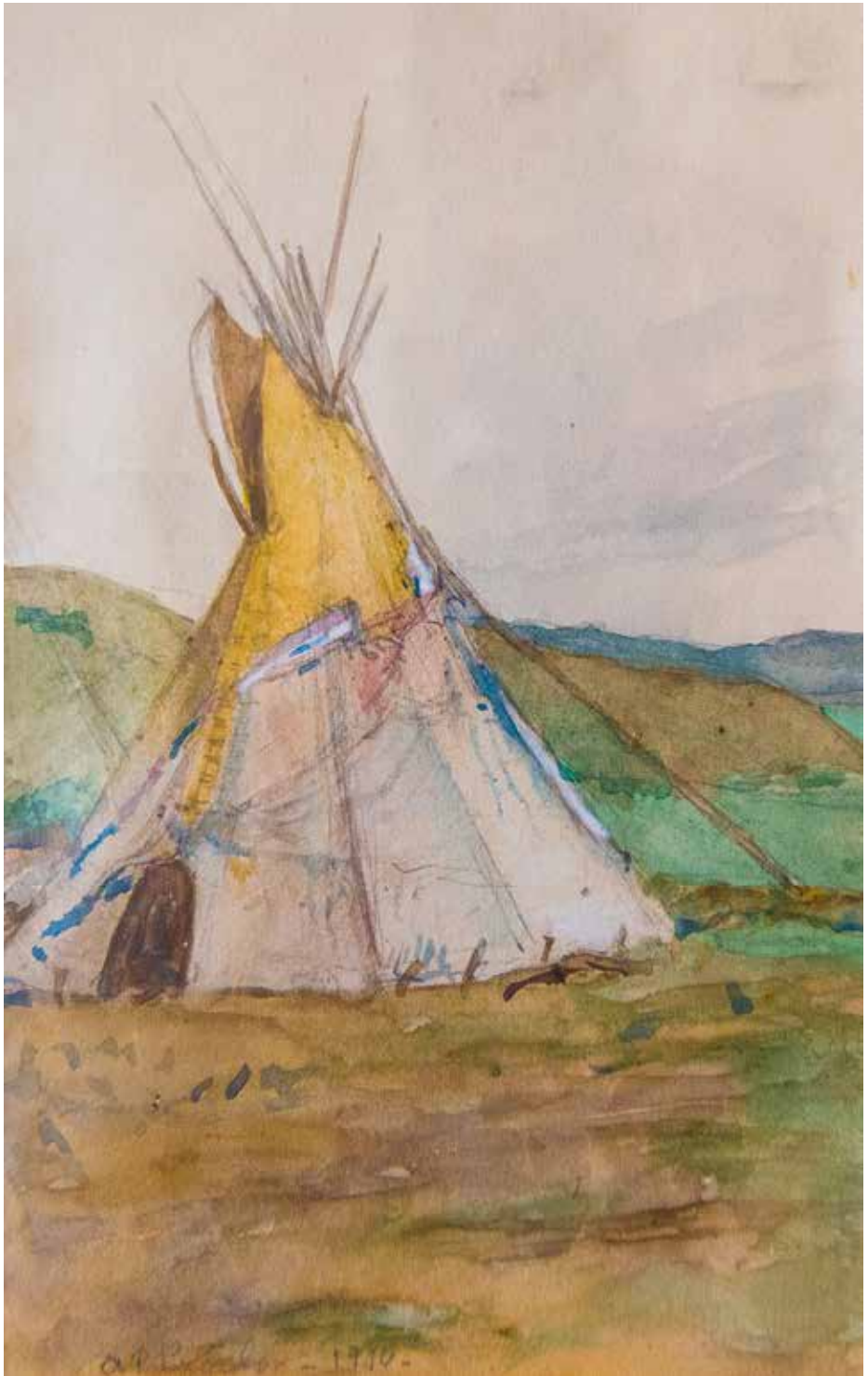
1910

Watercolor

18 ½ × 15 ½ in. (47 × 39,4 cm)

Courtesy of Drs. Jeffrey and Vivian Proctor, Atlanta, Georgia





# JOHN HOWARD SANDEN

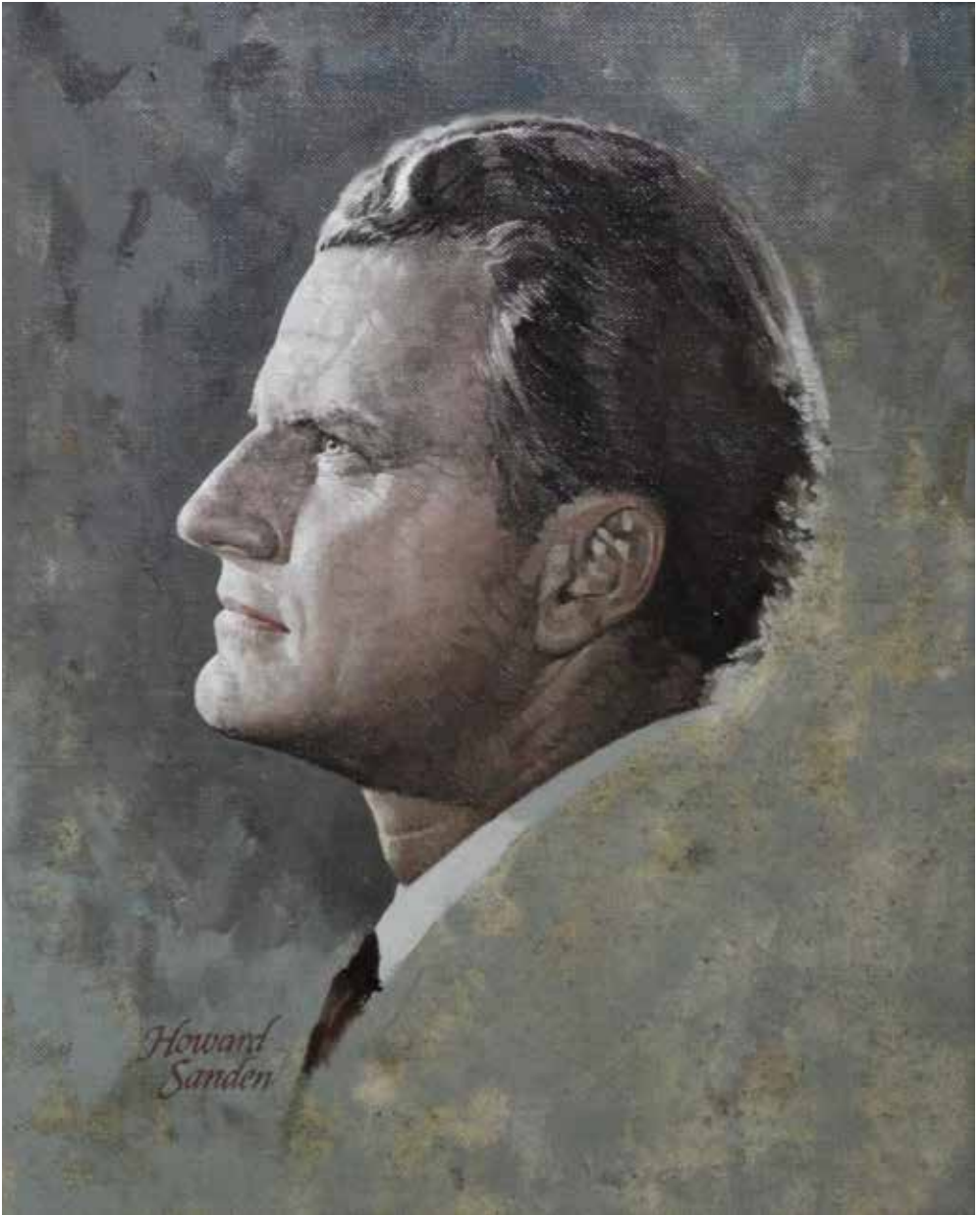
(born 1935)

John Howard Sanden has been one of the nation's leading portrait artists for over four decades and produced more than three hundred commissioned portraits of prominent figures in government, business, and education. He has also written five books on portrait painting and lectured on portraiture for twenty-five years at the Art Students League of New York.

Sanden received the John Singer Sargent Medal for Lifetime Achievement from the American Society of Portrait artists, and in 2005 he received the Founders's Gold Medal from the Portrait Society of America. He also painted the official portraits of President George W. Bush and First Lady Laura Bush.

Sanden's ambitious teaching career began after he left his position as art director for the Reverend Billy Graham. He was first appointed to the teaching faculty of the Art Students League before founding the Portrait Institute and touring the nation; he taught his ideas and techniques to the thousands who came to hear him. Those who could not come in person studied through one of the national correspondence instructional programs he created.

Later, Sanden launched the National Portrait Seminar, which grew to be—at that time—the largest art seminar program in America. The seminar pioneered the large-scale artists's conference common across the nation.



PORTRAIT OF REVEREND BILLY GRAHAM, EVANGELIST,  
NOVEMBER 7, 1918 - FEBRUARY 21, 2018

circa late 1960s

Oil on Masonite panel

14 × 16 in. (35,6 × 40,6 cm)

Courtesy of the Billy Graham Library, Charlotte, North Carolina

# UNKNOWN

William Henry Seward was one of America's foremost politicians of the nineteenth century. Seward was a New York State Senator, Governor of New York, a United States Senator, and served as Secretary of State in the Lincoln and Johnson administrations. He is credited with spearheading the purchase of the Alaskan Territory from Russia in 1867. Between his terms of service as Governor and U.S. Senator he served as a high profile attorney who pioneered the insanity defense.

Seward spent his entire career guided by a few constant core beliefs; that all Americans were born equal and entitled to the same individual liberties, and that new technology and infrastructure were the key to ensuring America's place as a world power. As a politician he tried to operate with the perfect synthesis of pragmatism and idealism. His task during the civil war was perhaps the most difficult ever faced by any Secretary of State: to maintain the neutrality of foreign countries during our darkest hour, and during a period in history before international law and modern diplomacy.



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BRASS RELIEF OF WILLIAM H. SEWARD

circa 1870

Brass

30 × 31 × 3 in., 27 lb. (76,2 × 78,7 × 7,6 cm, 12,2 kg)

Courtesy of Seward House Museum, Auburn, New York



## UNKNOWN

Secretary of State William H. Seward (1861-1869) was rarely seen without his cigar. In fact, during the early days of the railroad between New York City and Albany, New York, smoking was not permitted in the passenger cars—Seward elected to almost always ride in the baggage car, so he could enjoy his cigars.



### CUBAN CIGAR BOX

unknown

Gilt metal mounted glass

5 × 9 × 6 in., 2 lb. (12,7 × 22,9 × 15,2 cm, 0,9 kg)

Courtesy of Seward House Museum, Auburn, New York

Obtained by Secretary of State William H. Seward during his visit to Cuba in 1869

# HUBERT FRIEDRICH WACKERMANN

(born 1945)

Born and raised in West Germany, Hubert Friedrich Wackermann's favorite subject is Indigenous North America—the people, surroundings, and wildlife. Wackermann's depiction of Native Americans results from direct interaction with the people matter through travel, study, and living with different Indigenous tribes through the years. Thus, the prime characteristic of his work is authenticity enhanced by detail and the constantly changing hues of nature's colors.

Wackermann developed an interest in the culture at an early age and spent numerous hours studying and doing research. His first study trip to North American in 1969 provided the opportunity to visit the Ingenious peoples of Canada. Subsequent trips to Canada, the United States, and Mexico provided opportunities to further understand Native Americans, their culture, and lifestyle. He lived on the Six Nations Iroquois Reservation in Southern Ontario, where he taught art classes. From there, he and his wife moved to New Mexico where he continued to study the people of the American Southwest.

Wackermann studied art at the Georg Westermann Printing Office in Braunschweig and then later attended the graphic school Bad Pyrmont and the Art Academy in Dusseldorf, all in West Germany. He received a degree of master student of art and is also a certified teacher.

# HUBERT FRIEDRICH WACKERMANN



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## APACHE LAKE

2017

Oil on canvas

15 × 18 in. (38,1 × 45,7 cm)

Courtesy of the artist and Avery  
Gallery, Marietta, Georgia

Page 36

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## SUPERSTITION MOUNTAIN

2017

15 × 12 in. (38,1 × 30,5 cm)

Oil on canvas

Courtesy of the artist and Avery  
Gallery, Marietta, Georgia



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