



UNITED STATES EMBASSY MOSCOW
ART IN EMBASSIES EXHIBITION

ERIN HANSON *Pale Horizon*, 2012

Oil on canvas, 30 x 40 in. (76,2 x 101,6 cm)

Courtesy of the artist, San Diego, 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."

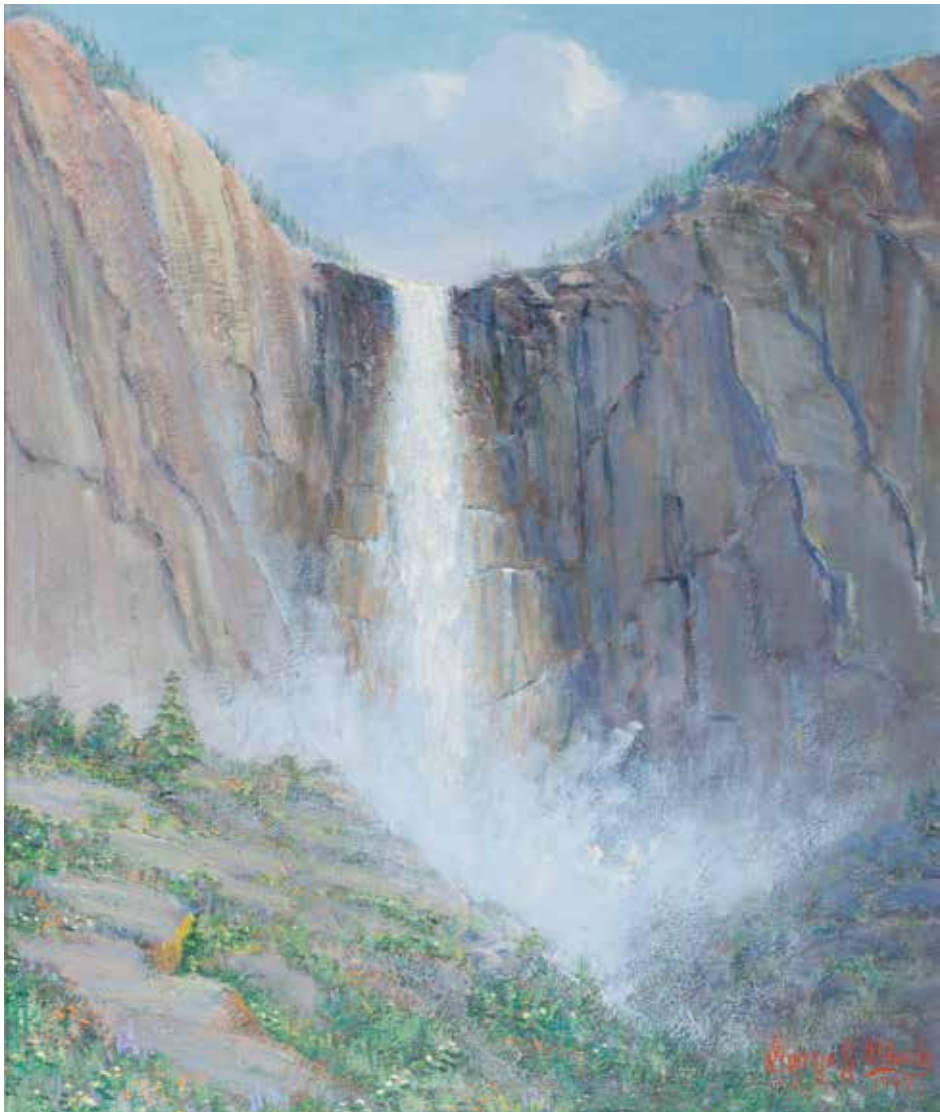
<https://art.state.gov>

GEORGE J. BLEICH

(1936-)

George J. Bleich has had a studio on the Monterey Peninsula of California since 1969. He is known as a landscape painter, especially for seascapes of the California Coast and spectacular scenes in national parks. Many of his paintings were inspired by his travels around the world. He lives and teaches painting in Pebble Beach, California.

***Bridal Veil Yosemite**, undated
Acrylic on canvas
24 x 20 in. (61 x 50,8 cm)
Courtesy of Bank of America
Corporation, Charlotte, North Carolina*



EDWARD S. CURTIS

(1868–1952)

Edward S. Curtis built his first camera at the age of twelve and taught himself to expose and develop film and to make photographic prints. By age seventeen, he was working as an apprentice photographer in St. Paul, Minnesota. Curtis is best known for the publication of a photographic and ethnographic record entitled *The North American Indian*, encompassing twenty volumes and amassing a wealth of information on more than eighty of North America's native nations. More than twenty-two hundred photogravures were included in these books and had a profound impact at the time of their publishing in the early twentieth century.

The Chief Klamath, 1914

Contemporary digital photograph of a platinum print

18 3/4 x 22 3/4 in. (47,6 x 57,8 cm)

Collection of Art in Embassies, Washington, D.C.

Library of Congress Prints and Photographs Division, Washington, D.C.,

Edward S. Curtis Collection; cph3g12467

<http://hdl.loc.gov/loc.pnp/cph.3g12467>



FREDERICK DENYS

(1946–)

Frederick Denys was born in Texas and later relocated to Utah and has lived in the Provo/Orem area since, where he and his wife, Joyce, raised their family. Although Denys took art classes at the college and university level, he is largely a self-taught artist.

As a student at Brigham Young University, Denys was inspired by artists of the Hudson River School. In the mid-1800s, this American art movement created a romanticized style of landscape painting. The term luminism—describing the way lights appear to radiate from a painting—came from this movement, and has been adopted into many of Denys’s landscapes. The artist has said “I have never been stuck in one style. To me sticking to one style is what I call ‘stagnant painting,’ not real art.” Denys has been inspired by subject matter from across the United States, throughout Europe, and as far away as Africa. He excels at and enjoys painting large-scale work. “A large painting is not just an ornament on the wall. It makes a statement and sets a mood for the entire room,” he says.



Grand Canyon, Toroweap, undated

Oil on canvas

48 x 84 in. (121,9 x 213,4 cm)

Courtesy of Bank of America Corporation, Charlotte, North Carolina

ERIN HANSON

(1981-)

Hanging precariously from red sandstone, hundreds of feet above the ground, may not seem like it would inspire the creation of beautiful oil paintings, but that is exactly what happened with Erin Hanson. After a lifetime of experimenting in different styles and mediums, it was when she began rock climbing at Red Rock Canyon that her painting style was consolidated by a single inspiration and force of nature.

Hanson began painting as a young girl, learning oils, acrylics, watercolor, pen and ink, pastels, and life drawing from accomplished art instructors. In high school, she studied at Otis College of Art in Los Angeles, California, where she immersed herself in figure drawing. Hanson next attended the University of California at Berkeley, excelling further in her studies and creative development and attaining a bachelor's degree in bioengineering. Rock climbing among the brilliantly colored cliffs of Nevada and Utah and watching the seasons and the light change daily across the desert provided endless inspiration for her work. In these beautiful surroundings, Hanson decided firmly to dedicate herself to creating one painting every week for the rest of her life. For the past decade, she pioneered a unique, minimalist technique of placing impasto paint strokes without layering, which has become known as “open-impressionism.”



Joshua Summer, 2012
Oil on canvas, 48 x 36 in. (121,9 x 9,4 cm)
Courtesy of the artist, San Diego, California



Red Rock Fins, 2011

Oil on canvas

24 x 36 in.

(61 x 91,4 cm)

*Courtesy of the artist,
San Diego, California*



Pale Horizon, 2012
Oil on canvas
30 x 40 in.
(76,2 x 101,6 cm)
Courtesy of the artist,
San Diego, California

CAROL HIGHSMITH (1946-)

Carol M. Highsmith is a photographer, author, and publisher who has photographed all fifty of the United States, the District of Columbia, and Puerto Rico for thirty years. She specializes in documenting architecture, ranging from the monumental to the every day and whimsical. In 2009, Highsmith donated her life's work of more than 100,000 images, copyright-free, to the Library of Congress, which established a rare one-person archive.

Grand Tetons National Park, Wyoming, after 1980

Color photograph from digital negative

16 x 20 in. (40,6 x 50,8 cm)

Collection of Art in Embassies, Washington, D.C.,

Library of Congress LC-HS503-4137







Natural Bridge, Virginia,
after 1980
Color photograph from digital negative
20 x 16 in. (50,8 x 40,6 cm)
Collection of Art in Embassies,
Washington, D.C., Library of
Congress LC-HS503-1731

Old Faithful Geyser, Yosemite, 2005
Color photograph from digital negative
20 x 16 in. (50,8 x 40,6 cm)
Collection of Art in Embassies,
Washington, D.C., Library of Congress
LC-DIG-highsm-04956



JOHN WILLIAM HILL

(1812–1879)

John William Hill was the son of the British aquatint engraver John Hill, who migrated to the United States in 1819 with his family. The young Hill was apprenticed to his father when the family moved from Philadelphia to New York City and was elected an associate of the National Academy of Design when he was only twenty one years old. Early in his career, Hill was a topographical artist employed by the New York State Geological Survey and later by Smith Brothers of New York City, for which he made watercolor views of many American cities.

A versatile artist, Hill worked in lithography, aquatint, and watercolor. He made detailed pictures directly from nature, many in watercolor, and executed in a stipple technique with tiny brushes normally employed for miniatures. He exhibited at the National Academy of Design and the Brooklyn Art Association, New York, until his death.

View of Niagara Falls, 1867

Watercolor

23 ¾ x 32 in. (60,3 x 81,3 cm)

Collection of Art in Embassies; Gift of Joseph P. Carroll to the Foundation for Art and Preservation in Embassies, Washington, D.C.





WILSON P. HURLEY

(1924–2008)

Western artist Wilson Hurley was born, in Tulsa, Oklahoma, and moved with his family to Virginia when his father was appointed Secretary of War by President Herbert Hoover. The Hurleys remained there until 1935, when they again moved, this time to Santa Fe, New Mexico. There he attended the Los Alamos Ranch School, showing an early aptitude for art, and apprenticed with local artists, including John Young Hunter and Doel Reed. At his father's insistence, Hurley entered the United States Military Academy at West Point, New York, and served on active duty as a pilot in the U.S. Army Air Corps and the U.S. Air Force.

Hurley later practiced law for several years in Albuquerque, New Mexico, before switching to paint full time. Although he did numerous portraits, still lifes, and other subject matter, he is best known for his landscapes. They are marked by the vast panorama of a Western sky displaying all the subtleties of color present in magnificent sunsets and cloud formations. They reveal the ever-changing influence of weather, time of day, and season of the year, elements familiar to the eye but difficult to express on canvas. In November 2002, Hurley was declared an Oklahoma Cultural Treasure.

*Zoraster Temple from Maricopa Point, undated
60 x 90 in. (152,4 x 228,6 cm)*

Courtesy of Bank of America Corporation, Charlotte, North Carolina





MICHAEL KARAS

(1954-)

Born in Boston, Massachusetts, Michael Karas was inspired by the beauty of New England and began his life as an artist at a very young age. Encouraged by family and educators alike, Karas found the support necessary to pursue his art after he graduated from the New England School of Art and Design in Boston. After several years spent in Gloucester, Massachusetts, and a two-year cross-country painting trip of America, Karas returned to New England and settled in mid-coast Maine, finding inspiration in New England's landscape and rugged shoreline.

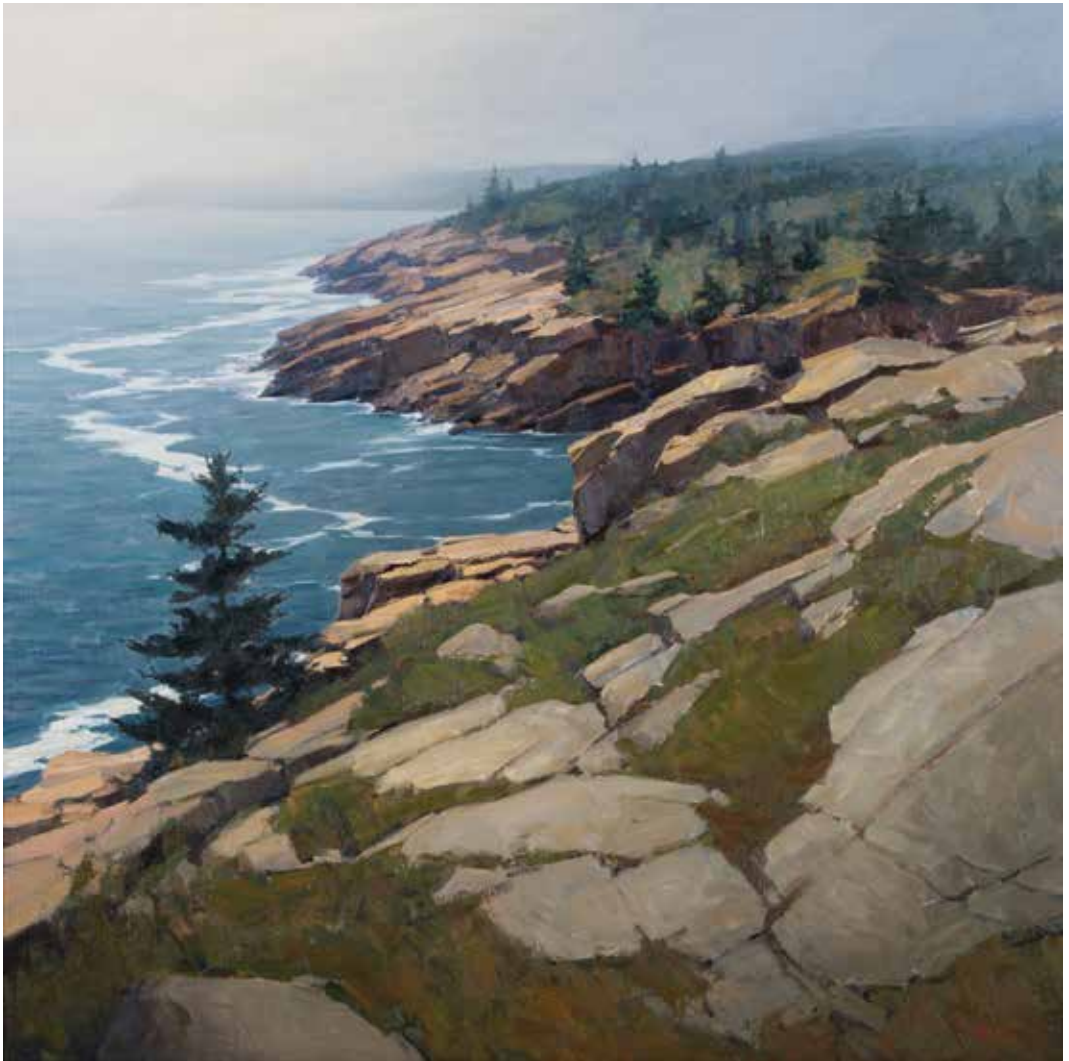
Years later and after several visits, Karas made the move to South Carolina and its beautiful Lowcountry. With the quintessential marsh scene as his very own backyard, he has been studying the Lowcountry as only an artist can. His paintings of the slight seasonal changes in tonality and light of this landscape are truly inspired.

Coast of Acadia, undated

Oil on canvas

48 x 48 in. (121,9 x 121,9 cm)

Courtesy of Bank of America Corporation, Charlotte, North Carolina



DAVID MUENCH

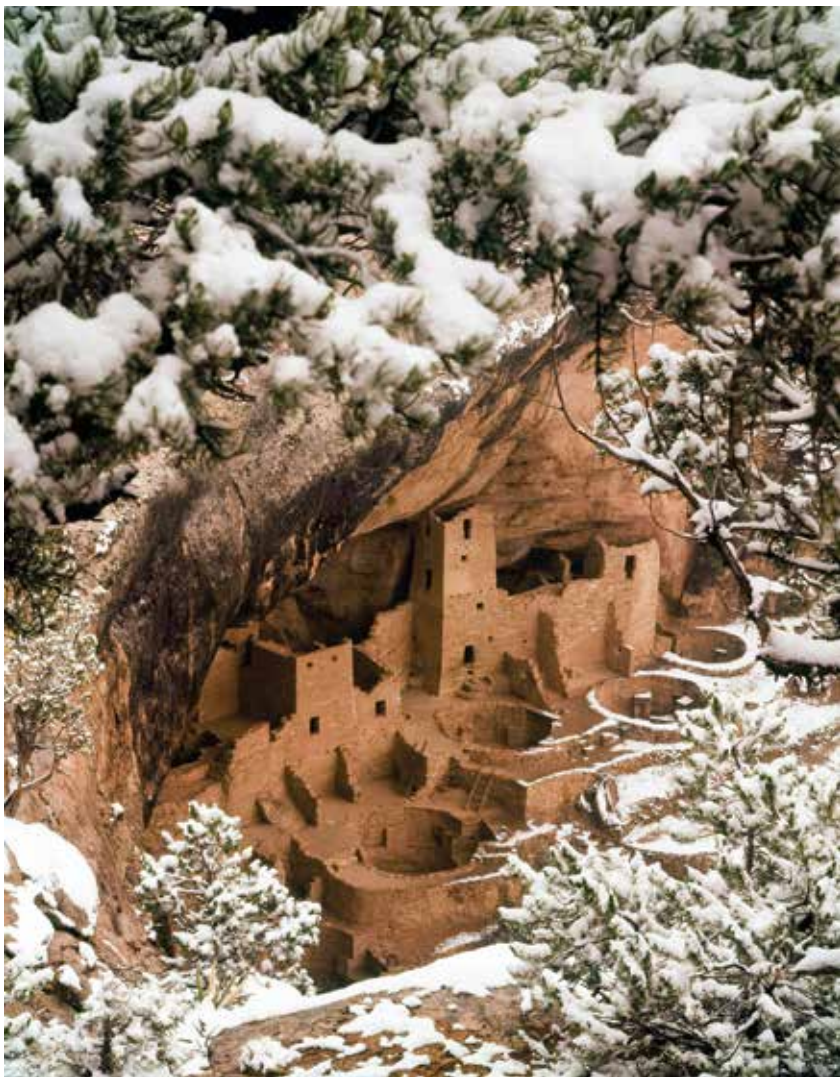
(1936–)

David Muench has photographed the landscape in all its grandeur for half a century. Traveling the United States since early childhood with his father, renowned photographer Josef Muench, there was never another way of life for him.

Inventor of original and oft-imitated approaches to the landscape, Muench brings his idea of geography into both his color and black and white images. For him, all of nature is a context, each tiny element of critical importance to the magnificence of the whole. It is this connectedness he seeks, saying, “When photographing, I tune in to the natural rhythms and pulse of the land ... to communicate and champion the stark beauty that is nature – its wildness, its opposites.” His work has been described as “an unflinching embrace of nature’s nuances. [Muench] engages the primal landscape across all the human fronts: as thinker, dreamer, seeker, lover, lifelong friend.”

Half Dome, Yosemite, California, undated
Color photograph
22 x 26 in. (55,9 x 66 cm)
Courtesy of the artist, Santa Barbara, California





*Cliff Dwellings, Mesa Verde,
Arizona, undated
Color photograph
26 x 22 in. (66 x 55,9 cm)
Courtesy of the artist, Santa
Barbara, California*



Florida Everglades,
undated
Color photograph,
26 x 22 in. (66 x 55,9 cm)
Courtesy of the artist,
Santa Barbara, California

ALAN SONNEMAN

(1952 –)

For the past two decades, Alan Sonneman has explored the high alpine regions of California's Sierra Nevada Mountains. In this range of high peaks, white granite, and alpine lakes, little has changed since the glaciers retreated over 10,000 years ago. Deep in the wilderness and traveling on foot at elevations of up to 12,000 ft., he drifts from place to place, using a camera to record his observations and experiences.

Upon returning to his studio, he slowly crafts his paintings from these observations. They record a journey that gives us a more direct understanding of our own identity and our relationship to the primordial world. It is the presence of time in such places that has such overwhelming power and the subject of these paintings. Sonneman created this body of work with an awareness of its context to art history as well as to contemporary art. In their affinity for the massive scale of the physical world, these paintings bring to mind the work of Michael Heizer or James Turrell, as much as the nineteenth-century landscape painters Fredrick Edwin Church or Albert Bierstadt. These paintings convey a sense of place, but they also bring along with it questions about our place in the larger world and our relationship to it.

*Looking across upper Dusy Basin towards Mt. Agassiz and
Mt. Winchell at sunset, Kings Canyon National Park, 2009*
Oil on canvas, 56 x 72 in. (142,2 x 182,9 cm). Courtesy of the artist, Palo Alto, California





*Early Snow on North Peak,
Hoover Wilderness, Inyo
National Forest, 2012*

*Oil on canvas
48 x 38 in. (121,9 x 96,5 cm)
Courtesy of the artist,
Palo Alto, California*

*The Painted Lady,
Rae Lakes Basin,
Kings Canyon
National Park, 2006*
Oil on canvas
24 x 30 in. (61 x 76,2 cm)
*Courtesy of the artist,
Palo Alto, California*



VIRGIL WILLIAMS

(1830–1886)

Virgil Williams was a landscape, genre, and portrait painter, as well as a decorator, who studied at Brown University (Providence, Rhode Island), in New York City under Daniel Huntington, and in Rome with William Page. He later returned to Boston where he exhibited at the Leonard Auction Rooms and taught drawing at Harvard University and the Boston School of Technology, all in Massachusetts.

Williams later settled in San Francisco, where he directed the newly formed San Francisco School of Design and was a co-founder of the San Francisco Art Association and the Bohemian Club. His work is in the collections of the Oakland Museum of California; the Silverado Museum, Saint Helena, California; the Bancroft Library at the University of California, Berkeley; and the California Historical Society, San Francisco.

Yosemite Valley, undated
Oil on canvas

30 x 50 in. (76,2 x 127 cm)

Courtesy of Bank of America Corporation, Charlotte, North Carolina





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