

ART in Embassies Exhibition
UNITED STATES EMBASSY NAIROBI

Cole Carothers

My Back Door, 2005

Oil on wood, 36 x 36 in. (91,4 x 91,4 cm)

Courtesy of the artist, Milford, Ohio

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 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*

Introduction

Karibuni nyumbani kwetu. My wife Lori and I are pleased to welcome you to our home, the residence of the United States Ambassador to Kenya, and to the ART in Embassies exhibition.

Lori and I chose this art because it lifts our spirits, and we hope it is welcoming to our guests. We selected contemporary American art for the exhibition because we wanted the works to give our guests opportunities for conversation. Theodore Waddell's *Red Rock Buffalo* is a painting of a bison that a hundred years ago was on the verge of extinction in North America, a story too similar to that of Kenya's majestic elephants today. Cole Carothers' *New Fence* is a vision of an American backyard that contrasts with many yards in Kenya, but the sense of sharing one's own backyard is the same. Leroy Neiman's *Bucking Bronc* depicts a traditional pastime among some residents of America's Southwest. Kenya and the United States are blessed with varied landscapes, and Frederick Hale McDuff's *August* and Reginald Marsh's *Miami Beach* show some of the diversity of the United States' natural beauty.

This exhibition is very personal for us. Washington, D.C., is our Nation's capital, and the beauty and harmony of our Nation's capital is reflected in Susan Pear Meisel's paintings of two of our national landmarks, the Washington Monument and Smithsonian Institution. Yet, a few of the art works are here simply because they are whimsical and fun. Who can resist Timothy Chapman's fanciful paintings of zebra and giraffe? — animals that are well known in Kenya and a testament to the imagination of the artist. The exuberance of life is a sentiment that echoes throughout this exhibition.

Finally, Lori and I would like to thank the talented artists for their contributions to this beautiful exhibition and Curator Robert Soppelsa and his ART in Embassies' team in Washington, D.C., for their assistance in organizing this exhibition. We are delighted to share this ART in Embassies exhibition with you and hope that you will enjoy it as much as we do.

Ambassador Robert F. Godec

*Nairobi
April 2014*

Cole Carothers 1949

Cole Carothers was born in Cincinnati, Ohio, in 1949. He received a Bachelor of Arts degree from Colorado College in Colorado Springs, Colorado, in 1971 and a Master of Fine Arts degree from American University in Washington, D.C., in 1978. From 1978 to 1981 he was the instructor in art, art history, and theater design at St. Andrew's School, Middletown, Delaware. He also taught painting at the Art Academy of Cincinnati, Ohio, from 1981 to 1983 and was an adjunct associate professor of design at the University of Cincinnati, Ohio, from 1985 to 1992. From 1998 to 2004 he served as program

director for the Baker Hunt Arts and Cultural Center in Covington, Kentucky. His paintings have been exhibited in New York City, Boston, Chicago, Atlanta, and in museums throughout the Midwest. He is a recipient of several grants, fellowships, and awards, including an NEA Arts Midwest Fellowship, two Ohio Arts Council grants, three Summerfair Artists Grants, and he was a Rome Prize Finalist. Carothers' paintings are included in the permanent collections of numerous corporations and museums.



Claptrappery, 2005

Oil on wood

18 x 19 ¼ in. (45,7 x 50,2 cm)

Courtesy of the artist, Milford, Ohio

Cole Carothers



My Back Door, 2005. *Oil on wood, 36 x 36 in. (91,4 x 91,4 cm). Courtesy of the artist, Milford, Ohio*

Cole Carothers



New Fence, 2006. Oil on wood, 36 x 36 in. (91,4 x 91,4 cm). Courtesy of the artist, Milford, Ohio

Timothy Chapman 1956

www.timothychapmanstudio.com

“It was while I was completing my undergraduate degree in biology that I realized my love for the discipline was more aesthetic than genuinely scientific. So I changed my focus and got both undergraduate and graduate degrees in printmaking. I later began painting seriously for want of a press; acrylic is currently my medium of choice. In order to surround myself with the strangeness of life, I have been collecting and growing cacti, succulents, and other desert plants, which in turn attract all kinds of birds and insects. My mid city yard has become a hotbed of pollution, predation, regeneration and sexual display (mostly invertebrate). The look of this

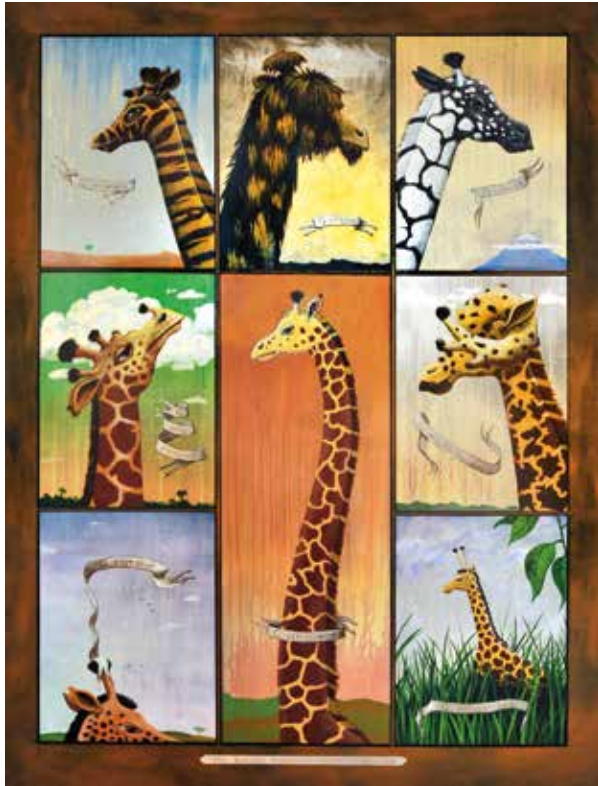
work owes a lot to my fondness for earlier styles of depicting animals, particularly the copperplate engravings that illustrated Buffon’s Natural History (begun in 1766), as well as Victorian animal portraiture and old scientific illustration. I have tried to present similarly earnest, but basically inaccurate, renderings of animals by using humor, irony, and a surrealistic sensibility that is not available to the scientist. What I want most is to impart to the viewer a sense of wonder and strangeness that nature photography and video, in spite of their inherent capacity for precision, cannot.”

– Timothy Chapman



A New Species from the Churr Highlands, undated
Acrylic on panel
36 x 48 in. (91,4 x 121,9 cm)
Courtesy of the artist, Phoenix, Arizona

Timothy Chapman



Bornjiess Expedition, 2004

Acrylic on canvas

60 x 48 in. (152,4 x 121,9 cm)

Courtesy of the artist, Phoenix, Arizona

The Acquisition of Resources, undated

Acrylic on panel

28 x 22 in. (71,1 x 55,9 cm)

Courtesy of the artist, Phoenix, Arizona



Robert Kushner 1949

www.huiypress.com/artist_profile.php?item=Kushner

Robert Kushner was born in Pasadena, California in 1949. He earned a Bachelor of Arts degree in visual arts from the University of California at San Diego in 1971, and moved to New York City the following year. He was a founder of the anti minimalist pattern and decoration movement of the 1970s. His early works, painted on unstretched cloth, were sometimes also worn as costumes for his performance works. Kushner's early work blended his love of Islamic pattern, French modernism, and the art of the Far East, with an idiosyncratic outlook. In the fall of 1974, he set off on a three month trip to Turkey, Iran, and Afghanistan with his friend and mentor, critic Amy Goldin, which proved to be extremely important to his future development as an artist. In the early 1980s, Kushner turned away from strict repeating patterns and began painting from live models, maintaining a decorative sensibility. His primary materials were still fabric and acrylic paint, now used in combination with a wide variety of found textiles. In 1984, Kushner was the subject of one person exhibitions held at the Whitney Museum of American Art and the Brooklyn Museum, both in New York; and in 1987, the Philadelphia Institute of Contemporary Art organized a mid-career summary of his work. Travelling to India in the early 1980s, and especially to Japan in the mid-1980s, strongly influenced the direction of his work. In 1986, Kushner began painting on canvas with his first extended series of flower paintings. Large blocks of color, lavish application of paint, delicate drawing and decorative elements of gold, silver, and glitter formed the underpinning for a profusion of floral and foliate motifs. In subsequent

years, Kushner gradually introduced new formal concepts into his work, culminating in his recent series of paintings executed on antique Japanese screens and canvases.



Robert Kushner

Linwood, 1997

*Screenprint, 30 ½ x 51 in. (77,5 x 129,5 cm)
Courtesy of ART in Embassies, Washington, D.C.
Gift of Lincoln Center / Vera List Art Program*



Reginald Marsh 1898-1954

www.pagebondgallery.com | www.nga.org

The drawings and paintings of Reginald Marsh convey the energy of city life in the early years of the twentieth century. From happy crowds at amusement parks like Coney Island to derelicts in the Bowery, his work captures the flavor of life in New York City in the 1920s and 1930s. Marsh is regarded as an American scene painter, one of a number of American artists who portrayed specific regions of the country in a realistic style.

Marsh was born in Paris, France, and moved with his family to the United States two years later. During the 1920s, he studied at the Art Students League in New York, and also worked as an illustrator for the *New York Daily News*, the *New York Herald, Esquire*, and *Harper's Bazaar*. He was one of the original staff members of *The*

New Yorker. From 1925 to 1926 Marsh studied in Paris, and after his return to New York City, he resumed classes at the Art Students League with Kenneth Hayes Miller. Unlike the social realists, Marsh created art that was not of vigorous protest; rather he cast a knowing eye on urban life, which he depicted with gentle satire. The vitality of the city fascinated him. In prints as well as paintings, he portrayed subways, nightclubs, and everyday street scenes in a style that reflected his admiration for European old master artists such as Peter Paul Rubens (1577-1640). He completed murals for the William Jefferson Clinton Federal Building (formerly known as the Ariel Rios Building and the U.S. Post Office Building) in Washington, D.C., and for the Customs House in New York City. Marsh died in Dorset, Vermont, in 1954.

Reginald Marsh



Miami Beach, undated
Watercolor, 29 ¾ x 37 ¼ in. (75,6 x 94,6 cm)
Courtesy of ART in Embassies, Washington, D.C.
Gift of William Benton

Frederick Hale McDuff 1931

www.lakeshoregallery.com

Born in Birmingham, Alabama, in 1931, Frederick McDuff developed an interest in painting that 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. In the 1970s, he encountered the abstract painters, in whom he had previously had little interest, and from them he learned to impart a greater clarity and purity to his work.

McDuff is a contemporary impressionist in the strictest 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 calm are among the subjects winning 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 is a world devoid of harsh realities, a serene place where gentility is the essence of gracious living. With astonishing lucidity, McDuff orchestrates charming tableaus that take us on excursions into a realm of remembrances of things past. His works have received acclaim in the United States and Europe.

Frederick Hale McDuff



August, undated
Serigraph, 31 x 44 ½ in. (78,7 x 113 cm)
Courtesy of ART in Embassies, Washington, D.C.
Gift of the Venable Neslage Galleries

Susan Pear Meisel 1947

Susan Pear Meisel's printed images are active in line and color. The artist evolves out of the tradition of Maurice Predergast, Raoul Dufy, and Red Grooms. Whether through silkscreen or lithography, the inked hues carry their tonalities and vibrancy to the surface of the paper. Meisel lives and works in New York City. She studied at the Art Students League, the School of

Visual Arts, Parsons School of Design, and the Museum of Modern Art, all in New York City. She has also studied abroad at the University of Florence in Italy. Meisel's works are represented in public collections of the Aldrich Museum of Contemporary Art in Connecticut, the Library of Congress in Washington, D.C., and the Erie Museum in Pennsylvania.



The Washington Monument, undated
Screenprint, 26 ½ x 32 in. (67,3 x 81,3 cm)
Courtesy of ART in Embassies, Washington, D.C., Gift of Franklin Wilk

Susan Pear Meisel



Smithsonian, undated
Screenprint, 27 x 32 7/8 in. (68,6 x 82,9 cm)
Courtesy of ART in Embassies, Washington, D.C.

Leroy Neiman 1926-2012

The artistic style of Leroy Neiman is familiar to a remarkably broad spectrum of Americans... “rich and poor, black and white, urban and rural, educated and illiterate,” and young and old alike. He was the official artist at five Olympiads. Millions of people have watched him at work: on ABC News coverage of the Olympics, as CBS’ Superbowl computer artist, and at other major competitions, televised on location with his sketchbook and drawing materials, producing split second records and highly developed images of what he is witnessing. “Before the camera, such reportage of history and the passing scene was one of the most important functions of painters and draftsmen of all sorts. Mr. Neiman has revived an almost lost and time honored art form,” Carl J. Weinhardt observed in the catalog for the exhibition of Neiman’s

1972 Olympics sketches, which was mounted that year by the Indianapolis Museum of Art, Indiana. During his lifetime, Neiman received four honorary degrees and, among other honors, an Award of Merit from the American Athletic Union (1976), a Gold Plate Award from the American Academy of Achievement (1977), and a Lifetime Achievement Award from the Muscular Dystrophy Association (1986). In 2008 he funded a new center in Harlem for children of the area to profit from art classes and after school activities called the Arts Horizons LeRoy Neiman Art Center. In 2009, Neiman was awarded with both the first Honorary Professorship of the Arts at Columbia University, New York, and the prestigious Order of Lincoln at the Lincoln Bicentennial Convocation in Springfield, Illinois.

Next page:

Bucking Bronc, 1977

Serigraph, 31 1/8 x 31 1/8 in. (79,1 x 79,1 cm)

Courtesy of ART in Embassies, Washington, D.C.

Gift of Mr. and Mrs. Philip Berman

Leroy Neiman



Theodore Waddell 1941

For over five decades, Theodore Waddell has pursued his passion for art. His work has been labeled a tribute to the forgotten West. While his life as a university professor gave him the tools, his two decades as a rancher gave him the perspective to create art that reflects his surrounding landscapes. Waddell divides his time between his ranches and studios in Hailey, Idaho, and Sheridan, Montana, where he lives with Lynn Champion, writer and photographer. The viewer of his works is exposed to the illusion of reality and is given the chance to sense the isolation and grandeur of the unforgiving land of the West.

Waddell creates lush dimensional paintings with a swirling impression of landscape featuring cattle, sheep, and horses. Each of his paintings is titled according to the geographic location which inspired it. As a painter, he was influenced by Isabelle Johnson's work and technique. Johnson was chairman of the art department at Eastern Montana College and a friend until her death in 1992. In 2004, he was honored at the White House for having paintings in various U.S. Embassies. His works are found in private and corporate collections around the world. Waddell attended Brooklyn Museum Art School, New York; Montana State University; and Wayne State University, Michigan. His works have been exhibited in galleries and museums throughout the U.S.

Next page:

Red Rock Buffalo #10, 2011

Oil on canvas, 36 x 40 in. (91,4 x 101,6 cm)

Courtesy of the artist, Hailey, Idaho

Theodore Waddell



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