



Art in Embassies Exhibition
United States Embassy Port Moresby

Sarah Lutz **Alchemy**, 2015

Oil and mixed media on linen, 48 x 36 in. (121,9 x 91,4 cm)

Courtesy of the artist and Schoolhouse Gallery, Provincetown, Massachusetts

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Welcome

One of the highlights of being named U.S. Ambassador to Papua New Guinea was being able to work with the Art in Embassies program of the U.S. Department of State to select artwork for my Residence. Art is one of the most important ways to demonstrate our cultural similarities, as well as celebrate our cultural differences. Because one of my strongest memories of the Residence from my time as a younger Foreign Service Officer in Port Moresby was the magnificent views of the Coral Sea and the lush tropical gardens, I concentrated on art with tropical themes in bright, cheerful yellows and greens—works that represent both our cultures but don't distract from the natural beauty that surrounds the home. And, because art speaks to each individual, I also chose pieces that resonate with me on a very personal level.

While each piece we selected for the Ambassador's Residence in Port Moresby is spectacular in its own way, after living with them for some months, my favorites have become the richly colored David Tomb paintings of Papua New Guinean birds. Tomb is a California artist and self-described "bird nerd" who spent time in Papua New Guinea as a young man. These colorful works, *Dollarbird*, *Hooded Pita*, and *On Demon Pond*, are the last things I see when I leave the house and the first things I see when I return. The tropical world he created in these paintings is so rich and colorful that you can almost hear the bird song. They stand in contrast to *Undulate in Blue*, by Barbara Owen, which graces the living room wall. I was immediately drawn to the bright blues and yellows in it which remind me of Hawaii, where I lived for several years after college.

Over the stairway is a quilt by a Michigan artist, Linda Beach. Quilting is a quintessential American art form and this one, *Straight Furrows*, with its warm yellows and golds reminds me of the midwestern wheat fields, where I grew up. Beach is currently living in New Zealand and I'm looking forward to seeing how this experience influences her art.

Another midwestern artist, Sarah Lutz from Madison, Wisconsin, where I attended college, also represents the ties between our two cultures. Lutz spent much of her time in Guatemala, and the warm colors and sensuous curves of her paintings illustrate what happens when the tropics get into the heart and soul of a woman from the heartland of

the United States. *Alchemy* from her series *Tales From the Garden...and Other Mythologies* reminds me of the beautiful undersea gardens that I see when I go diving...another special aspect of my life here in Papua New Guinea.

Finally, I hope you enjoy *Flutter*, by Jennifer Brewer Stone, an oil-on-canvas painting in bold blue colors located by the piano. The colorful butterflies remind me of the amazing variety of creatures, both large and small, in Papua New Guinea, as well as my hikes through Varirata National Park. I am grateful both to these wonderful artists and to Art in Embassies for creating this exhibition that allows all of you, and all of the visitors to my home, the opportunity to personally experience the depth and breadth of our American artistic heritage and values.

Ambassador Catherine Ebert-Gray

*Port Moresby
January 2017*

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."

Linda Beach (1962)

A love of nature and its beauty provide the inspirational direction for Linda Beach's art. The challenge of using line, shape, color, and the patterns found in commercial fabrics to interpret what she sees is her objective. The process begins with a concept which Beach then transforms into a full size drawing or pattern, each line representing a seam line between two pieces of cloth. The possibilities and limitations of the piecing process are integral parts of the design. The pattern is then cut apart, with each piece of paper being used as a template for a single piece of fabric. The pieces are then joined by machine to become a pieced "top" over a layer of batting and a backing fabric. Finally, she chooses the pattern of her quilting stitches to enhance the scene. This completes the interpretation and adds an extra dimension of texture to the finished piece.

Beach is an award-winning quilt artist whose work has been commissioned for many public art installations as well as juried into nationally prominent exhibitions. The depth and complexity she achieves in her quilts have led to their inclusion in several notable publications and books as well as making her a sought-after lecturer and teacher. Among her many accomplishments are serving as an Artist-in-Residence at Denali, Rocky Mountain, Acadia, and Mesa Verde National Parks as well as on the Board of Directors of Studio Art Quilt Associates.

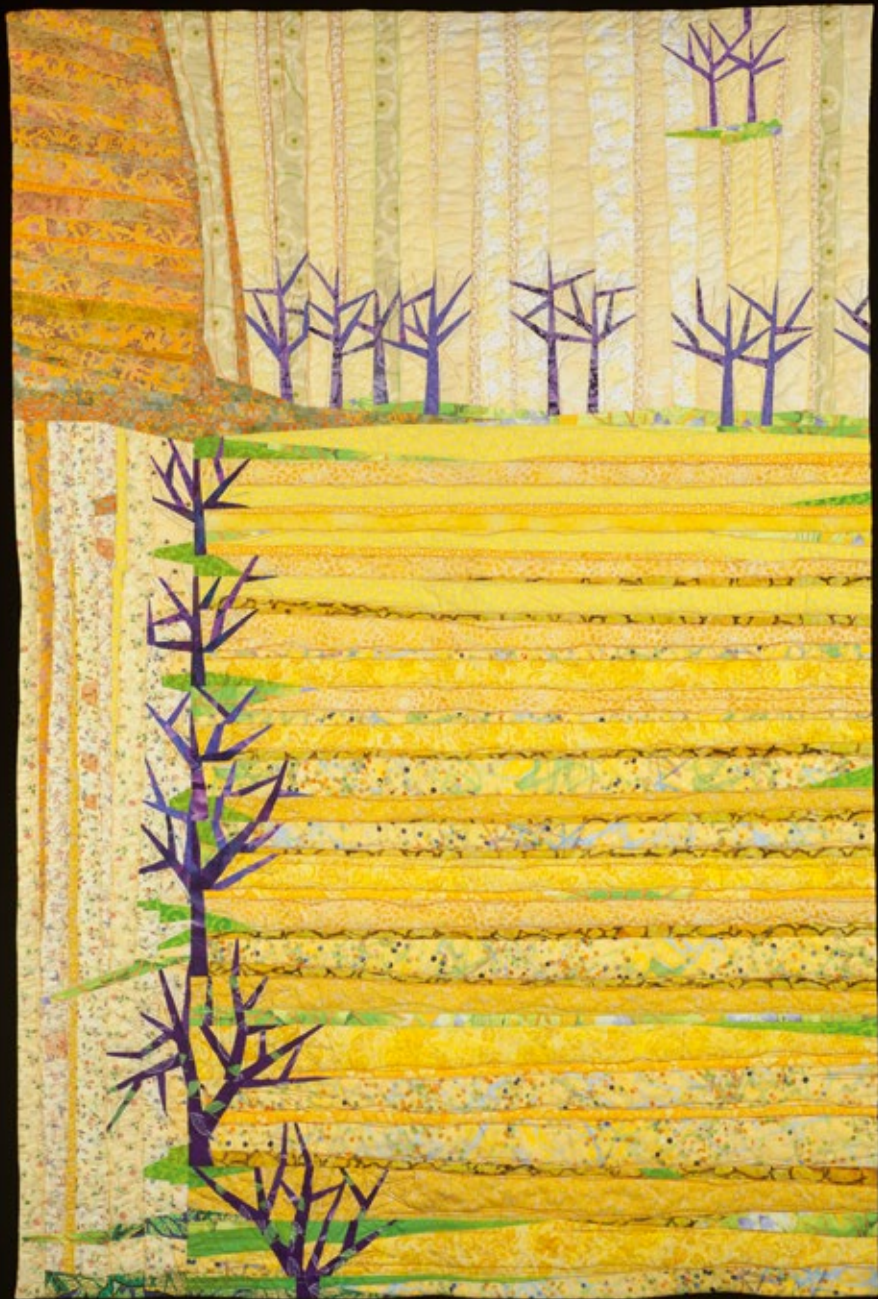
www.lindabeachartquilts.com

Straight Furrows

Fiber art, machine and machine free motion quilt, cotton

56 1/2 x 37 3/4 in. (143,5 x 95,9 cm)

Courtesy of the artist, Madisonville, Louisiana



Betsy Eby (1967)

In her paintings, Betsy Eby fuses the line between the musical and the visual composition. A classically trained pianist, she seeks in her work what Rothko described as “the place where music lives.” The layers and gestures of her paintings evoke musical spaces and rhythms while drawing on patterns found in nature.

Eby utilizes the technique of encaustic, which means “to burn.” The process is an ancient one by which layers of pigments, sap, and wax are fused together by the flame of a torch. Eby has refined the technique to her own language, composing dynamic surfaces and deep, luminous spaces. Her paintings are visceral, yet for Eby they shimmer with something more of the mystical, hovering between material and immaterial worlds as do the worlds of sight and sound.

Eby received her Bachelor of Arts degree from the University of Oregon. She and her husband, painter Bo Bartlett, split their time between studios in Columbus, Georgia, and Wheaton Island, Maine. She savors the spaciousness and light of both of these studios, and her paintings evoke the atmosphere of the vast ocean that surrounds her small island residence in Maine. Her work has been shown and collected by the Georgia Museum of Art, Athens; Jordan Schnitzer Museum, Eugene, Oregon; Ulrich Museum, Wichita, Kansas; and Tacoma Art Museum, Washington.

www.betsyeb.com



Yellow Bayou

*Encaustic on canvas on panel, 35 x 70 in. (88,9 x 177,8 cm)
Courtesy of the artist and Octavia Art Gallery, New Orleans, Louisiana*

Sarah Lutz (1967)

“*Alchemy* is from a series called *Tales from the Garden...and Other Mythologies*, a title meant to suggest associations and connections to places like the Garden of Eden, *The Garden of Earthly Delights*, the Hanging Gardens of Babylon, and *The Secret Garden*, all of which have played a part in the narrative for me. *Other Mythologies* makes reference to the myths of many cultures, and the universal beliefs that are collectively shared. Each painting in the suite is packed with visual material-exuberant, even opulent environments where things float, drift, land, and rest...deliberately combining a wide array of colors, textures, patterns and materials. I am integrating synthetic artificial colors with natural, old painting hues; hard-edged geometry with organic forms. There are areas of thick impasto alongside thin veils of glaze or even bare linen. Besides my many brushes and palette knives are scrapping tools, Q-tips, squeegees, rollers, squirt bottles, cake decorators, stencils, spray paint, glitter, and paper balls. This consideration of history and the variety of marks and materials that jostle within the work’s formal construct are intended as a suggestion that there is still more to be written and that each viewer’s response will complete the work.”

Sarah Lutz was born in Madison, Wisconsin, in 1967, but lived most of her childhood in Vermont and Guatemala. She holds a Bachelor of Science degree in studio art from Skidmore College (Saratoga Springs, New York) and an Masters of Fine Arts degree from the American University (Washington, D.C.). Her paintings and prints have been shown widely, including solo and group exhibitions, at venues including the Tang Teaching Museum and Art Galleries at Skidmore College. The artist has received fellowships from Dartmouth College (Hanover, New Hampshire), the Vermont Studio Center (Johnson, Vermont), and MAPSpace (Port Chester, New York). She has exhibited annually in Provincetown, Massachusetts, since 2002 where she is represented by the Schoolhouse Gallery. She lives and works in New York City and Truro, Massachusetts, with her husband and their two daughters.

www.sarah-lutz.com
www.gallerieschoolhouse.com



Alchemy, 2015
*Oil and mixed
media on linen
48 x 36 in.
(121,9 x 91,4 cm)
Courtesy of the artist
and Schoolhouse
Gallery, Provincetown,
Massachusetts*

Barbara Owen (1964)

“Throughout my career I have worked in series in order to explore how color, shape, material, and paint itself develop and change one’s experience of each piece, while consistently exploring my subject matter. In the *Bloom* paintings I have developed an iconography and found that these shapes become more and more animated through the process of drawing and then later on canvas with color. As a formalist, my work plays with space and the relationship between shapes. As a colorist, I am trying to create effective and emotional responses to the work.”

Barbara Owen graduated from Bennington College (Vermont) with a Bachelor of Arts degree as an interdivisional major in sculpture and poetry. She wrote a creative thesis under the direction of the poet Ben Belitt, studied sculpture with Brower Hatcher and Lee Tribe, as well as painting with the painter/art critic Sidney Tillim. Her work is influenced and characterized by her study of sculpture, but she identifies as a painter. The use of vibrant color, shape, and form is loaded with concepts about history, feminism, and painting.

Her work has been featured in numerous exhibitions from the Minor Injury Gallery, Brooklyn, New York; the Arts Center in Troy, New York; and the Art Gallery of the University of Massachusetts Dartmouth, New Bedford.

She was recently a 2015 artist-in-residence at MASS MoCA/Assets for Artists (North Adams, Massachusetts), and she is a featured artist in the NetWorks 2015 Artist Video Portrait series. She lives with her son and husband in Rhode Island.

www.barbaraowen.net



Undulate in Blue

Oil on canvas

48 x 36 in.

(121,9 x 91,4 cm)

*Courtesy of the artist,
Wakefield, Rhode Island*

Jennifer Brewer Stone (1981)

“I have always been in awe of the power and beauty of nature, and am most drawn to the bright colors and exotic forms found in tropical areas. I am fascinated by the idea that something in our world can look fantastical, but it really exists. Nature has a contradiction of beauty and danger that attracts me. Some of the most brightly colored plants and animals are poisonous. These plants and animals tell me that sometimes you have to take risks to achieve beauty. Painting itself is risky to me; every new piece is a new, challenging adventure. Doing this kind of painting makes me happy, both the process and the final result.”

Jennifer Brewer Stone has a Bachelor’s degree in fine art and English literature from the University of Maryland, College Park. She began painting full-time in 2008, and now works from Studio 227 at the Torpedo Factory Art Center (Alexandria, Virginia). She has participated in over forty-five shows in the last five years painting full-time in the D.C. metro area. Her artwork has been featured in different publications, including the *Washington Post*. She was awarded a solo show at the Art League Gallery of Old Town Alexandria in July 2013, and was juried into the Torpedo Factory in March of 2012. She has been accepted into national and international juried shows for her work from her *Dance of Life Series*.

www.jennifersartgallery.com



Flutter, 2010
Oil on canvas
20 x 30 in. (50,8 x 76,2 cm)
Courtesy of the artist, Arlington, Virginia

David Tomb (1961)

“I have been an artist and bird nerd since my childhood in Oakland, California. I stomped through poison oak looking for hawks and owls and I watched vultures sunning their gothic wings in the morning sunlight in our backyard. I drew them. Naturalist Rich Stallcup and artists Louis Fuertes and Bruno Liljefors inspired me greatly. Studying representational art at Cal State Long Beach set a course of developing my craft. I then wove my closest friends into my art as subject matter for the ensuing years.

In 2005, I began a sabbatical after twenty years of non-commissioned portraits. I circled back to my first love... birds. Bird paintings/collages resulted from research and drawing of bird skins at the [California] Academy of Sciences, the [Museum of Vertebrate Zoology at the University of California], Berkeley, and the [American Museum of Natural History] in New York.

I am a terrible photographer, so, I use my drawings/ studies of bird skins to generate my bird imagery. This direct and personal approach connects with my prior history of portraits. Great care for verisimilitude and accuracy of depicted/painted birds coexist within a broader context of art. The habitats and environments of these birds are researched, realistic and yet also invented. Some forms are both flattened and simplified and delicately described. Some flora and landscape forms are ambiguous. These contrasting depictions create pictorial tension. This reflects the wonder I behold when I explore new and strange terrain, not knowing what to expect or how to interpret the unfamiliar. Art making both personalizes and deepens my experience but also allows me to share this experience with others. As part of this created world I add living plants and sound loops of a natural context with motion sensors to create a personalized world. The smell of damp soil and the sounds of cicadas, rain, frogs, and birds helps to transport the audience into the living rainforest, ravines, and unexplored terrain.

When not in the studio, I delight in exploring and birding in the field: Mexico, Ecuador, the Philippines, Borneo, Indonesia, and Ghana.”

<http://davidtomb.com>



Hooded Pitta

Watercolor and gouache on paper
29 1/2 x 41 1/2 in. (74,9 x 105,4 cm)

Courtesy of the artist, San Francisco, California



Dollarbird, 2015

Watercolor, gouache,

and ink on papers

30 x 22 in. (76,2 x 55,9 cm)

Courtesy of the artist,

San Francisco, California

On Demon Pond, 2012

*Watercolor, gouache,
and ink on papers*

41 1/2 x 29 1/2 in.

(105,4 x 74,9 cm)

*Courtesy of the artist,
San Francisco, California*



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<http://art.state.gov>

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