



UNITED STATES EMBASSY REYKJAVIK

ART in Embassies Exhibition

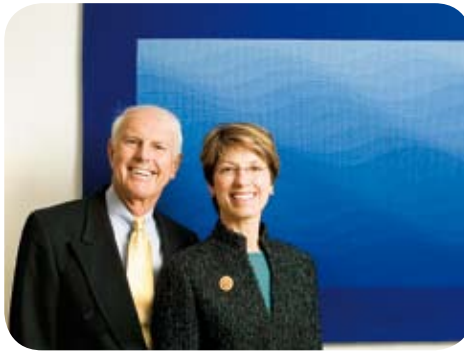
Cover: Barbara Van Cleve **Hot Storm**, undated
Photograph, 30 x 38 in. (76,2 x 96,5 cm). Courtesy of the artist, Big Timber, Montana

Introduction

We are delighted to welcome you to the Residence of the United States Ambassador to Iceland to view an exhibition of artworks highlighting the great skies and immense vistas of the American West. Because the cities of the Atlantic and Pacific coasts tend to dominate the world's image of the United States, we decided that here in Iceland – itself so defined by nature and geography – we would showcase our western lands. The works by our seven contributing artists draw on the visual and emotional impact of earth and sky, from Montana in the north to New Mexico in the south. In its vastness, beauty, solitude, and diversity, the West has shaped the American spirit and forged our people's understanding of what it means to be an American.

My husband and I have come to know the work of several of the artists represented here through our own travels in the West. Having marveled at the tapestries of James Koehler, we were thrilled to visit him at his studio in New Mexico, even more when he agreed to send a weaving especially conceived for this Residence. To us this tapestry, spare, meditative, and rhythmic, wonderfully reflects both the landscape and the mindset of the desert Southwest.

The startling photographs of Kenneth Parker seem at first glimpse to be inspired modern canvases; only on a second look do we recognize that a camera lens has captured these remarkable forms and colors in wilderness areas in Arizona and Utah. Phill Nethercott's lovely oil of woods in winter, and Kate Palmer's warm evocation of the New Mexican high desert after a snowstorm, are paradigms of what we love about the Western territories. Both landscapes were painted especially for this Residence.



For almost two decades, we have been collecting Josh Simpson's unique glasswork evoking the cobalt night skies of New Mexico. We learned with great joy of this American master's willingness to provide a major piece, a stunning glass bowl, for the Residence. A summer visit to her family's ranch in Montana sparked our interest in Barbara Van Cleve's arresting photographs of rider and horse in the boundless space and demanding environment of the Western lands.

Three oil paintings by Harold Deist, shown together in the dining room, vividly convey the mood, the shadows, and the textures of the Southwest. These paintings demonstrate why the ever-shifting light and the bold big sky of this part of the United States continue to inspire artists and to fascinate residents and visitors alike.

We are deeply grateful to these seven generous artists, not only for allowing us to display their work for our Icelandic friends, but also for the privilege and joy of living with these glorious pieces. The ART in Embassies Program has our thanks for making it possible to share the exhibition with guests to the Residence. We hope the Icelanders who pass through our door will share our enjoyment of the artwork, and that this exhibition will inspire them to see America's wide open spaces for themselves.

A handwritten signature in black ink, appearing to read "Carol van Voorst".

Ambassador Carol van Voorst

A handwritten signature in black ink, appearing to read "William A. Garland".

William A. Garland

*Reykjavik
November 2006*

Inngangur sendiherrans

Okkur er sönn ánægja að bjóða ykkur velkomin í bústað sendiherra Bandaríkjanna á Íslandi til að skoða sýningu á listaverkum þar sem ber hæst hinn mikilfenglegi himinn og ægífagurt landslagið í vesturríkjum Bandaríkjanna. Þar sem stórborgirnar á Atlantshafs- og Kyrrahafsströndinni eiga vanda til að ráða þeirri ímynd sem heimurinn hefur af Bandaríkjunum afréðum við að hér á Íslandi – sem sjálft markast svo af náttúrunni og hvar það er á jörðinni – skyldum við sýna landsvæðin í vestri. Verk listamanna sjö sem hér eru sýnd kalla fram sjónræn og tilfinningaleg áhrif jarðar og himins, allt frá Montana í norðri til Nýju Mexíkó í suðri. Með víðáttum sínum, fegurð, einangrun og fjölbreytni hafa vesturríkin mótað anda Bandaríkjanna og skapað skilning þjóðarinnar á því hvað það þýðir að vera Bandaríkjaður.

Við hjónin höfum kynnst verkum nokkurra þeirra listamanna sem hér sýna á ferðum okkar sjálfra um vesturríkin. Eftir að hafa dáðst að veggteppum James Koehlers vorum við spennt að heimsækja hann á vinnustofu hans í Nýju Mexíkó, ekki síst þegar hann samþykkti að senda okkur vefnað sem var sérstaklega hugsaður fyrir sendiherrabústaðinn. Fyrir okkur endurspeglar þetta veggteppi, sem er fábrotið, íhugult og taktfast, á dásamlegan hátt bæði landslag og stemningu auðnanna í suðvesturríkjunum.

Grípandi ljósmyndir Kenneths Parkers virðast við fyrstu sýn vera innblásin nútímamálverk. Það er ekki fyrr en við nánari skoðun að við áttum okkur á að það er linsa myndavélarinnar sem hefur fangað þessi ótrúlegu form og liti í óbyggðum Arizona og Utah. Fagurt olíumálverk Phillips Nethercotts af skógi að vetrarlagi og hlýleg túlkun Kate Palmers á eyðimörkinni í Nýju Mexíkó eftir hríðarbil eru ímynd þess sem okkur líkar svo vel við vestursvæðin. Báðar þessar landslagsmyndir voru málaðar sérstaklega fyrir sendiherrabústaðinn.

Í næstum því tvo áratugi höfum við safnað einstæðum glerverkum Josh Simpsons sem laða fram dökkbláan næturhimininn í Nýju Mexíkó. Okkur til mikillar gleði komumst við að því að þessi bandaríski snillingur var fús til að láta í té stórt verk, glæsilega glerskál, fyrir sendiherrabústaðinn. Sumarheimsókn til búgarðs fjölskyldu Barböru Van Cleve í Montana vakti áhuga okkar á grípandi ljósmyndum hennar af reiðmanni og hesti í endalausri víðáttu og krefjandi umhverfi vesturríkjanna.

Þrjú olíumálverk eftir Harold Deist, sem sýnd eru saman í borðstofunni, laða fram ljóslifandi stemningu, skugga og áferð suðvesturríkjanna. Þessi málverk sýna hvers vegna síbreytileg birtan og skarpur, víðáttumikill himinninn í þessum hluta Bandaríkjanna heldur áfram að fylla listamenn andagift og heilla bæði íbúa og gesti.

Við erum innilega þakklát þessum sjö rausnarlegu listamönnum, ekki aðeins fyrir að þeir skuli leyfa okkur að sýna íslenskum vinum okkar verk sín, heldur einnig fyrir þau forréttindi og ánægju að fá að búa innan um þessi dýrðlegu verk. Það er verkefninu *List í sendiráðum* að þakka að okkur er mögulegt að deila sýningunni með gestum sendiherrabústaðarins. Við vonum að þeir Íslendingar sem eiga leið til okkar njóti listaverkanna með okkur og að þetta safn hvetji þá til að upplifa víðáttur Bandaríkjanna sjálfir.



Carol van Voorst sendiherra



William A. Garland

Reykjavík
Nóvember 2006

The ART in Embassies Program

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to the U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

Harold Deist | born 1945

Harold Deist has been called “The Shadow Maker.” In the Southwest, he thrives on the brilliant, varied colors of the sky, the shadowing effects of the striking light cast on the adobe architecture, and the scenery, especially the arroyo bluffs framed by piñon trees, sage brush, and chamisa.

Travels to Alaska, Hawaii, and Central America inspired and expanded the imagery of his work. Painting on-site contributes to Deist’s acute sense of color and color relationships and keeps him in touch with the source of his work. While a realist painter, Deist merges abstract and traditional approaches, creating the softness so characteristic of his work.



November Cottonwoods, undated

Oil on canvas, 25 x 31 in. (63,5 x 78,7 cm). Courtesy of the artist and Canyon Road Fine Art, Santa Fe, New Mexico



Autumn Afternoon, undated

Oil on canvas, 25 x 31 in. (63,5 x 78,7 cm). Courtesy of the artist and Canyon Road Fine Art, Santa Fe, New Mexico



Golden Sunset, undated

Oil on canvas, 25 x 31 in. (63,5 x 78,7 cm). Courtesy of the artist and Canyon Road Fine Art, Santa Fe, New Mexico

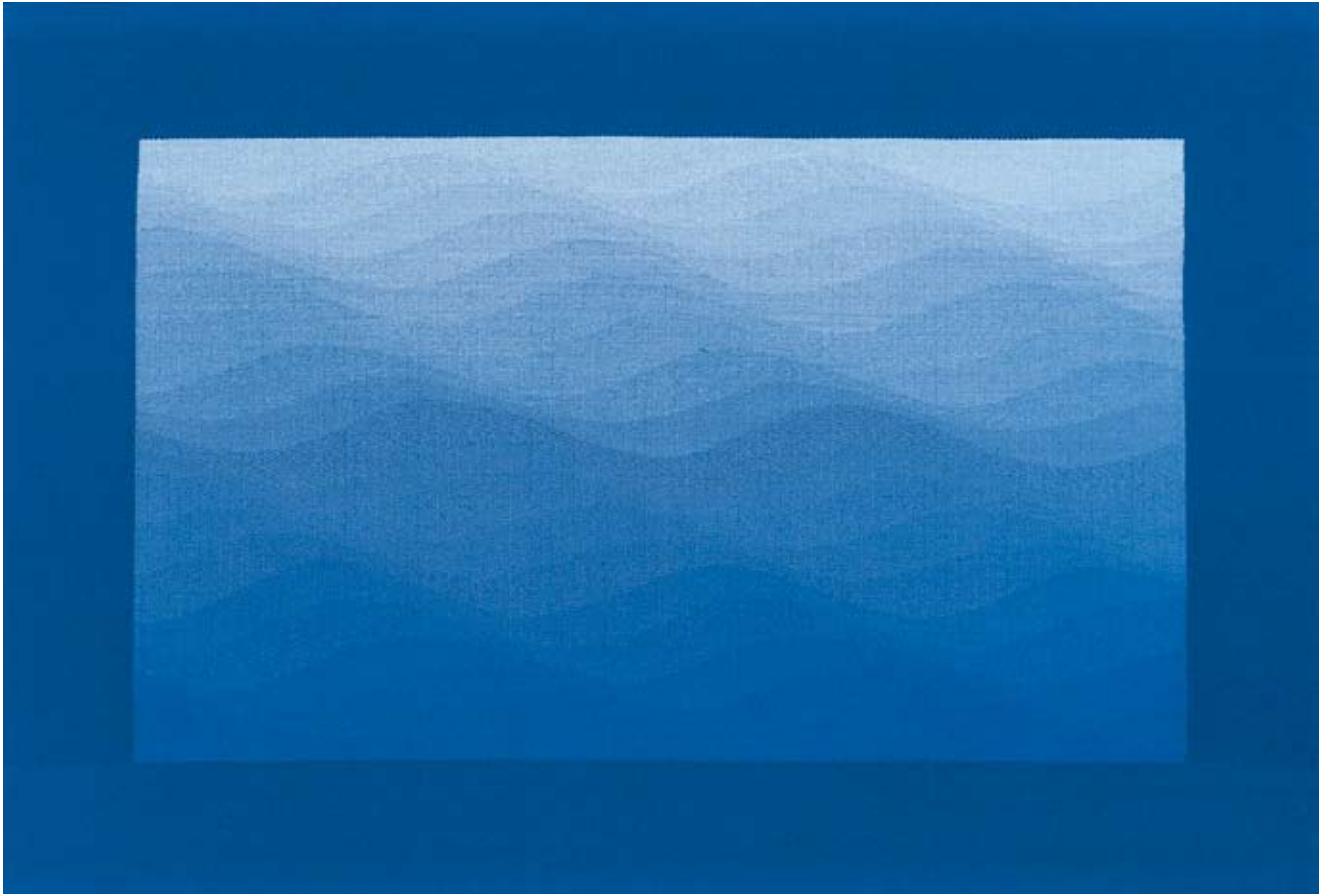
James Koehler | born 1952

“I began weaving in 1977 while living at a Benedictine monastery in northern New Mexico, and spent the next ten years working in the monastery weaving shop. I was given many opportunities at that time – learning to weave and dye, learning about the creative process, learning about solitude, learning how to focus my energy. There was no lack of inspiration living in the beauty and austerity of a New Mexican wilderness.

Whatever it was that drew me to the rhythms of monastic life, also drew me to the rhythms of the loom and to the rhythms of life as an artist/weaver. I now spend ten to twelve hours at the loom or in the dye studio each working day. The process of passing the shuttle through the warp and filling design areas with color has a meditative, hypnotic quality for me.

Color, structure, and form are the focus of my approach to design. In working out the details of a design, I have chosen to work within the technical limitations of flat tapestry. I continue to be influenced by the extraordinary landscape and the unique cultures of New Mexico, and by certain aspects of the monastic aesthetic--simplicity, purity, and seeking and portraying only what is essential.

Tapestry focuses on process – the creative, constructive process. My woven images reflect the relationship of this process with the rhythmic, repetitive yet unpredictable process inherent in the natural world. At first glance, my tapestries are a regular, ordered composition of geometric forms, but on a deeper level the discerning viewer discovers the vital movement of color which brings the forms to life.”



Harmonic Oscillation XXXV, 2006

Hand-dyed wool tapestry, 41 x 60 ½ in. (104,1 x 153,7 cm). Courtesy of the artist, Santa Fe, New Mexico

Phill Nethercott | born 1951

Phill Nethercott is a native of Jackson Hole, Wyoming, and dedicated to capturing the majesty of his birthplace in his paintings. His great-grandparents were among the first settlers of the Teton Valley when they arrived there in 1896. According to the artist, "It's one of those places where in every direction there's something wonderful to paint, and the mood is constantly changing."

Nethercott co-founded the prestigious Art for the Parks competition. In the late-1980s, he and fellow artist Patty Boyd decided to create an event that would provide emerging artists an opportunity to show and compete with better known artists. The exhibition would offer a prize of \$100,000, and United States National Parks would be its theme. From the start an enormous success, the competition is approaching its twentieth anniversary.

<http://www.collectorsguide.com/sf/g253.html>



Winter Landscape, 2006

Oil on canvas, 24 x 36 in. (61 x 91,4 cm). Courtesy of the artist, Millville, Utah

Kate Palmer | born 1948

“Painting is a joy! It is also a serious endeavor. It is an interpretation of life, a translation. By using patterns of one beautiful color against another, by being aware of lost and found edges, values, and a sense of proportion, I am freed from the literal to achieve a sense of place.”

Kate Palmer’s life has been a virtual artistic pilgrimage from Oklahoma City to New York (and the Art Students League) and to New Mexico, where she now lives. Plein air paintings from frequent travel to Tuscany, as well as

from other favorite locales at home and abroad, are the heart of her larger studio work. A recent issue of *Plein Air Magazine* acknowledged, “Palmer has a gift for capturing intimate glimpses of her environment. She is seen as a quintessential New Mexico Artist, her landscapes infused with the warm browns, terra cottas and ochres of the area’s adobe and stucco buildings. Of New Mexico she says, ‘I love being able to walk outdoors and see paintings in all directions!’”



Blue Sky After the Storm, undated

Oil on canvas, 30 x 42 in. (76,2 x 106,7 cm). Courtesy of the artist, Tesuque, New Mexico

Kenneth Parker | born 1953

Kenneth Parker is a large-format landscape colorist working principally in remote, pristine wilderness areas throughout the world where he has trekked and kayaked extensively. He is inexorably drawn to the elemental earth/ocean forces and their compelling magic, translating into arresting imagery the depths of these feelings, rich in power, radiant. His early experience as fine art color pioneer Eliot Porter's field assistant helped to nurture a loving eye devoted to isolating and capturing the mysteries in nature that he struggled for decades to unravel as a research scientist in oceanography and global climate change. Paul Caponigro has also been a principal influence on his development, as a consistent mentor to Parker since the mid-1970s.

Most of Parker's photographs are captured over the course of five to ten day backpacking excursions, hauling seventy-five to eighty-five pounds of large-format camera equipment as he becomes immersed in a profound sense of place. Often several days are spent contemplating the

changing light and intimacy of a composition before completing a single exposure. Usually only one or two distinctive images will result from one of these journeys.

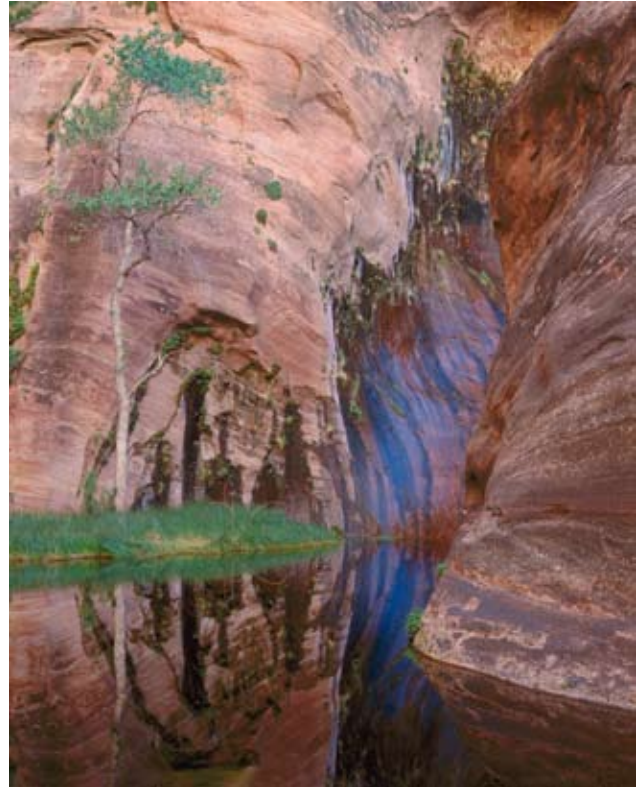
Over the past three decades, Parker has produced a body of work in several formats that has been widely exhibited and published. While a great deal of that time was occupied with his natural science career, he consistently maintained and exercised the creative passions that have now fully committed his life focus to photography.

Paul Caponigro writes: "Parker's stunning prints have impressed me and will no doubt also impress you for their beauty of craft as well as content. Those who will give sufficient time to discover what has been wrought through his efforts will no doubt be rewarded. He has met and mastered the shape of his own passion and vision."

<http://www.kennethparker.com>



**Lavender Swirl,
Lower Antelope Canyon (Arizona), 1995**
Crystal archive chromogenic print, 40 x 33 in. (101,6 x 83,8 cm)
Courtesy of the artist, Carmel-by-the-Sea, California,
and Marigold Arts, Santa Fe, New Mexico



**Arrowhead Pool, Seep,
Cottonwood (Escalante, Utah), 1998**
Crystal archive chromogenic print, 40 x 33 in. (101,6 x 83,8 cm)
Courtesy of the artist, Carmel-by-the-Sea, California,
and Marigold Arts, Santa Fe, New Mexico

Josh Simpson | born 1949

“As an artist I have toured and photographed nuclear power plants. One of the most profoundly fascinating things I witnessed was Cherenkov radiation, which appears as an incredibly pure blue light emitted from uranium fuel rods glowing below forty feet of crystal clear water within the core of a nuclear reactor.

This radioactive light is as beautiful to me as a candle flame must be to a moth. I resolved somehow to re-create that intense blue color in my glass.

New Mexico glass is as close as I can get to the color of Cherenkov radiation; it also reminds me of the sky on a perfect summer night. I had never been to New Mexico when I created this glass, but that was how I imagined the color. Sometimes the patterning looks like the ocean during a storm, with swirling waters and crashing waves. At other times, I can make it look like a Hubble Space Telescope photo taken of another galaxy.

I make New Mexico glass by melting metallic silver onto the molten surface of a dark glass. As I form each piece, I carefully control the temperature and flow of oxygen

and propane into the glass furnace, thereby enhancing and enriching the color. If you hold one of these pieces up to a bright light, instead of the peacock blue color you will see that it transmits red or dark purple – a distinctive property of dichroic glass.”

<http://www.megaplanet.com>

Josh Simpson received his Bachelor of Arts degree from Hamilton College, Clinton, New York in 1973. His introduction to glassblowing came in Vermont, where, with two other artists, he built a small glass studio. A few years after graduation Simpson was able to buy a farm in Shelburne Falls, Massachusetts, which he has turned into his studio and home. Simpson’s glasswork can be found in many collections including those of the Museum of Fine Arts, Boston, Massachusetts, and the Renwick Gallery of the Smithsonian American Art Museum, Washington, D.C., and in 1991 the Moritex Corporation opened The Josh Simpson Sphere Museum to house its collection of Simpson glass. The museum is located on the outskirts of Tokyo in Yokohama, Japan.



Blue New Mexico Bowl, 2003

Glass, 6 x 19 ½ in. (15,2 x 49,5 cm). Courtesy of the artist, Shelburne Falls, Massachusetts

Barbara Van Cleve | born 1935

Barbara Van Cleve's heritage is rich with family history and firsthand experience. Her family's ranch, the Lazy K Bar, was founded in 1880 on the east slopes of the Crazy Mountains near Melville, Montana. Her father, Spike Van Cleve, was a unique combination of writer, poet, Harvard scholar, and expert horseman – and “a pure quill Montanan,” as her father once put it.

As a photographer, she has held a camera since she was eleven years old, when her parents gave her a “Brownie” camera and a home developing kit. Her youthful interest in photography soon grew into a lifelong commitment. Ranch work also began early for Van Cleve. Barely six, she could be found helping at the corrals or sitting astride a horse. Ever since she has been documenting the “true grit” and romantic beauty of her experiences on the ranch and on other ranches in the West.

Along the way, Van Cleve earned a Master of Arts degree in English literature at Northwestern University in Evanston, Illinois; was a Dean of Women at DePaul University in Chicago, Illinois; and taught English literature, and later photography, for over twenty-five winters at DePaul University, Loyola University and Mundelein College, all

in the Chicago area. At the same time photography continued to be a passionate avocation. In her free time, she worked for Rand McNally as a textbook photographer and also established her own stock photography agency. The long summers were usually spent on the family ranch in Montana.

Van Cleve moved to Santa Fe in late 1980 to concentrate on photography full time, and had her first major exhibition in the fall of 1985. Since that time she has had over thirty one-person shows, and has been in nearly sixty group shows. Her work is in public and private collections in the United States and abroad, and has been featured in many publications. In the fall of 1995, Van Cleve's book, *Hard Twist: Western Ranch Women*, was published by the Museum of New Mexico Press, and she was inducted into the Cowgirl Museum and Hall of Fame in Fort Worth, Texas. *All This Way for the Short Ride* (with poet Paul Zarzyski) was published by the Museum of New Mexico Press in 1997. *Holding the Reins*, a book about ranch girls, written by Marc Talbert and illustrated with Van Cleve's photographs, was published by Harper Collins in February 2003.

<http://www.barbaravancleve.com>



Brewing Storm, undated

Photograph, 30 x 38 in. (76,2 x 96,5 cm). Courtesy of the artist, Big Timber, Montana



Hot Storm, undated

Photograph, 30 x 38 in. (76,2 x 96,5 cm). Courtesy of the artist, Big Timber, Montana

Acknowledgments

Washington

Anne Johnson, Director, ART in Embassies Program
Robert Soppelsa, Exhibition Curator
Camille Benton, Assisting Curator
Jamie Arbolino, Registrar
Marcia Mayo, Publications Editor
Sally Mansfield, Publications Project Coordinator
Amanda Brooks, Imaging Manager

Reykjavik

Sally Hodgson, Public Affairs Officer
Helga Elín Briem, Public Affairs Assistant
Brynja Myren, Secretary
Richard R. Johnson, Management Officer
Ryan M. Boera, Information Management Officer
Guðmundur Eyjólfsson, Supervisory GSO Assistant
Anna Einarsdóttir, Procurement Agent
Pórir Jensson, Photographer
Viktor Smári Sæmundsson, Conservator

Vienna

Nathalie Mayer, Graphic Designer



Published by the ART in Embassies Program | U.S. Department of State, Washington, D.C. | December 2006