

An impressionistic painting of a field of flowers. The composition is dominated by vertical strokes of green, representing grass or stems, interspersed with soft, textured brushstrokes of pink and white, likely representing blossoms. The overall effect is one of a vibrant, sunlit meadow. A semi-transparent dark grey horizontal band is overlaid across the middle of the image, containing white text.

Art in Embassies Exhibition  
United States Embassy Riga

Marla Lipkin

***Phragmites Study, undated***

*Oil on wood, 4 x 4 in. (10,2 x 10,2 cm)*

*Courtesy of the artist, Long Island City, New York*

## 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."

*Amass*, 2016  
Cosmetic sponges coated  
with pastel pigment  
86 x 54 x 10 in.  
(218,4 x 137,2 x 25,4 cm)  
Courtesy of the artist,  
Philadelphia, Pennsylvania



## Margery Amdur

*I am a mark maker on and off the canvas, and I don't restrict myself to any one material. I like to live in that very fluid space between painting, sculpture, and printmaking, and the idea of an obsessively ritualized process is still very prominent in the work.*

Originally from Pittsburgh, Pennsylvania, Margery Amdur received her Bachelor of Fine Arts degree from Carnegie Mellon University, also in Pittsburgh, and her Master of Fine Arts degree from the University of Wisconsin in Madison. For over twenty years, Amdur has been actively creating permanent as well as temporary

installations. In 2012, she completed a permanent installation, *Walking on Sunshine*, on the platform floor of the Spring Garden subway station in Philadelphia, Pennsylvania. In the fall of 2015, Amdur completed *My Nature* for the Philadelphia International Airport.

[www.margeryamdur.net](http://www.margeryamdur.net)

# Eileen Doughty

Eileen Doughty loves the concept of 'place' and, consequently, her preferred subject matter is landscape. Her degree in cartography has been useful in designing her art quilts, as designing maps also relies on

an understanding of how people view and interpret colors and symbols. Doughty uses 'thread sketching' to convey an image into the textile medium, her hands freely moving the fabric while the needle and thread act

as a paintbrush. Details are added with surface design techniques such as painting, collage, discharging, and stamping, often on nontraditional fabrics.

[www.doughtydesigns.com](http://www.doughtydesigns.com)



*Montauk Lighthouse, 2016. Quilt, 20 x 24 in. (45,7 x 61 cm). Courtesy of the artist, Vienna, Virginia*



***That First Peony, undated***

*Textile collage: dye, paint, and stitching on silk and cotton*

*22 x 50 in. (55,9 x 127 cm)*

*Courtesy of the artist, Waterbury Center, Vermont*

## Elizabeth Fram

*I am interested in organizing space and the elements within it, amplifying both through pattern, color, and intensive stitching. Much of my work stems from an exploration of the seemingly minor occurrences that lend a sense of meaning to our lives, provided we take the time to notice.*

*Formal Japanese gardens are one of my greatest inspirations. I am fascinated by their limitless textures and the way their organic and geometric forms are deftly controlled while still maintaining a sense of freedom, despite the constraining effects of placement and pruning. In a similar fashion, I aim to connect with viewers via both the substance and the surface of my work.*

Elizabeth Fram received a Bachelor of Arts degree with honors in art from Middlebury College in Vermont, later studying graphic design at what is now the Maine College of Art in Portland. She currently lives and works in the Green Mountains of Vermont.

[www.elizabethfram.com](http://www.elizabethfram.com)

# Hannele Lahti

Hannele Lahti is a visual storyteller based in the Washington, D.C. area. Her work focuses on environmental conservation with a primary interest in water. As stewards of the natural world, she believes it is our responsibility to honor and protect it. She

uses her work to foster an appreciation for our natural resources by creating visual stories to engage the public. Lahti earned her Bachelor of Fine Arts degree in photographic illustration from the Rochester Institute of Technology in New

York, and is a past board member and copresident of the American Society of Media Photographers, Washington, D.C. chapter.

[www.hannelelahti.com](http://www.hannelelahti.com)



***Wesserunsett Lake, Maine, 2013***

*Photograph, pigment print on fine art matte paper*

*16 x 24 in. (40,6 x 61 cm)*

*Courtesy of the artist, Manassas, Virginia*

# Donna Levinstone

*My pastel landscapes concern themselves with light, mood, and atmosphere more than they describe a specific place. They often capture a moment in time and deal with the beauty as well as the powerful forces of nature. When creating triptychs or grid drawings, each image communicates a*

*different message conscious or unconscious. The process unfolds its own story.*

Donna Levinstone's early work consists of impressionistic landscapes in acrylic paint. Having studied at both the State University of New York in Stony Brook,

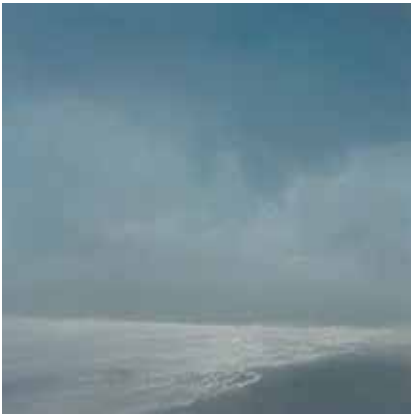
and the Pratt Institute in Brooklyn, New York, she continued her artistic journey into painting photorealistic landscapes. It is the combination of the two that is incorporated into her most recent work, creating a photoimpressionistic style.

[www.donnalevinstone.com](http://www.donnalevinstone.com)



**Colors of Life: In Memory of Chuck Dombeck, 2015**  
Pastel, 16 x 26 in. (40,6 x 66 cm). Courtesy of the artist, New York, New York





***Silver Morning***, 2014  
Pastel, overall 18 ¼ x 26 ¼ in. (46,4 x 66,7 cm)  
Courtesy of the artist, New York, New York

# Marla Lipkin



***Phragmites Study, undated***

*Oil on wood*

*4 x 4 in. (10,2 x 10,2 cm) each of four pieces*

*Courtesy of the artist, Long Island City, New York*

*I look for light; that quality of light that defines the mood, that describes the landscape, whether it's overcast, brilliant, or the setting sun. We get a different effect, always different and quite inspiring. The [American] northeast coast is a great adventure to paint. But it's not the tightly realist canvas that I'm after. It's the personal and emotional relationship I feel for what I'm looking at as an artist abstracted and interpreted. I want you to feel like you can walk into that landscape, feel the air, the grass blowing in the wind, engulfed in the light. I want you to know the place, as I do.*

Marla Lipkin was born in the Bronx in New York City. She still lives in New York and works in a studio in Long Island City. She completed her education in New York, graduating first from the High School of Music and Art and then the Cooper Union School of Art, Architecture, and Engineering where she studied painting with Paul Resika, Leland Bell, and Marcia Marcus. Lipkin also has a master's degree from Hunter College, New York City.

<http://marlalipkinart.com/>



**Dusk, undated**  
Oil on canvas, 40 x 30 in. (101,6 x 76,2 cm)  
Courtesy of the artist, Long Island City, New York



*Untitled, undated*  
Digital photograph  
on archival paper  
19 x 13 in. (48,3 x 33 cm)  
Courtesy of the artist,  
New York, New York

*Montauk Lighthouse, undated*  
Digital photograph  
on archival paper  
13 x 19 in. (33 x 48,3 cm)  
Courtesy of the artist,  
New York, New York

# Joseph O'Neill

*My photographs give voice to the silent stories I find all around New York City, most of them in plain sight. When the sun, the Hudson River, and the corner of a building all join in a dance of*

*reflection, light, and shadow; when the last of the leaves blow ominously across an abandoned piece of playground equipment late at night, these are the stories my photographs tell. There is a solitude that is*

*known to most citydwellers; a hollowness against the artificial light and the din of the city's razzledazzle. It is that isolation that my camera seeks.*

[www.jotog.nyc](http://www.jotog.nyc)



# Priscilla Whitlock

*I love painting outdoors, in all of the different seasons. Quite often I return to the same spot to work, because the location changes from hour to hour and day to day. There will always be a new visual discovery. After years of painting, my interest is to interpret landscape. The subject matter is about physicality and energy of the paint and less about landscape as 'scenery'.*

[www.priscillalongwhitlock.com](http://www.priscillalongwhitlock.com)



***Morning, Sky, Surf***, undated  
Oil on canvas  
30 x 30 in. (76,2 x 76,2 cm)  
Courtesy of the artist,  
Charlottesville, Virginia



***Blues, Tidal Wash***, undated  
Oil on canvas  
Diptych:  
30 x 48 in. (76,2 x 121,9 cm)  
Courtesy of the artist,  
Charlottesville, Virginia

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