

ART IN EMBASSIES EXHIBITION



United States Embassy **Singapore**

COVER Gwendolyn O'Connor, **SECRET FIRE**, 1990.
Ilfachrome print, 11 x 14 in. (27,9 x 35,6 cm). Courtesy of the artist, Mountain View, Hawai'i

FROM SEA TO SHINING SEA

As the United States Ambassador to the Republic of Singapore, it is my honor to welcome you to the Ambassador's residence. My husband Bob and I feel privileged to live in such a lovely setting. Singapore is a tropical paradise, and this home truly complements its surroundings.



We are fortunate to have the opportunity to display original American art in the representational areas of this residence, thanks to the Department of State's ART in Embassies program. The art reflects a strength that the United States and Singapore share – our heterogeneity – which benefits our societies in countless ways, including in our cultural and artistic lives.

Our art celebrates and reflects this diversity. Singapore's rich artistic heritage includes treasures such as the Singapore Stone with its Sumatran script, gold ornaments from the Sacred Hill, and ancient Chinese porcelain. Similarly, American art over the centuries illustrates our unique history.

When selecting the art currently exhibited in our home, Bob and I were guided by a theme much loved by Americans – "from sea to shining sea." From the shores of New York and Florida, across the plains of the Midwest and the gorgeous vistas of the Rocky

Mountains, to the scenic beaches of the Hawai'ian Islands, the artworks depict the variety of landscapes and the breadth of talent of artists across our land. The different ethnicities, backgrounds, and even ages of the creators of these works represent the tapestry of American society. We are fortunate to have two works by Akiane Kramarik,

who began drawing at the age of four and is now world-renowned for her beautiful paintings. The creativity and individuality of all of the artworks inspire thought and dialogue. This exhibition is our invitation to you to participate in the conversation, and thus increase the mutual respect and understanding that already exists between our two countries.

Bob and I are indebted to the artists whose stunning and stimulating works we display in our home, as well as to the ART in Embassies program for bringing these masterpieces to Singapore. We are proud to present them to you.

A handwritten signature in black ink that reads "Patricia L. Herbold". The script is elegant and cursive, with a prominent initial "P".

Ambassador Patricia L. Herbold

Singapore, November 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.

BEN ABRIL | 1923-1995

Known as the “Queen of Missions” for its elegant beauty, Mission Santa Barbara in California was founded December 4, 1786. It sits on a rise overlooking both the city of Santa Barbara and the Pacific Ocean. The tenth of twenty-one Franciscan missions built in California, it still functions as a church today.

Ben Abril was born in Los Angeles, California. After spending two years as a member of the United States Air Force in the English countryside north of

London, he made the decision to become an artist. He studied at Glendale College’s School of Allied Arts in Glendale, California, and at the Los Angeles Art Center. From 1966 to 1977, Abril was an architectural coordinator for Los Angeles County. He illustrated children’s books for Follett Publishing, and also worked as a scenic artist for the film industry in Hollywood. He died in Los Angeles in 1995.

www.benabril.com



CALIFORNIA MISSION, SANTA BARBARA, undated. Oil on canvas, 23 ½ x 17 ½ in. (59,7 x 44,5 cm)
Gift of the artist to the ART in Embassies Program, Washington, D.C.

WILL BARNET | BORN 1911

Will Barnet was born in Beverly, Massachusetts, and studied at the Boston Museum of Fine Arts School, Massachusetts, and the Art Students League in New York City. He later taught art at Yale University, New Haven, Connecticut; Cornell University, Ithaca, New York; and the Art Students League. A prolific graphic artist, Barnet changed his style significantly at different points in his career. His earliest works were influenced by expressionism; they were followed by abstract works in the 1950s and 1960s, and finally evolved into more figurative works of silhouetted

forms set against geometrically designed backgrounds. Barnet has worked in most print media and is recognized for his command of all techniques. His work has been exhibited in prominent museums and galleries in the United States and Canada and is included in many prestigious collections, including those of the Metropolitan Museum of Art and the Guggenheim Museum, both in New York City, and the Boston Museum of Fine Arts, Massachusetts.

www.rogallery.com



PAEAN (Edition 300), undated

Silkscreen, 28 ¾ x 31 in. (73 x 78,7 cm). Courtesy of the ART in Embassies Program, Washington, D.C.

BRUCE BOBICK | BORN 1941

“I always work on more than one painting at a time, and likewise, do the same with the various series that I am exploring. When a painting needs some thought, I put it aside, let my subconscious go to work, and continue on with another painting. In addition to the many series I have researched since 1968, I have been doing a couple of flower paintings per year.

I am attracted to the fleeting beauty of flowers, which serve as a poignant metaphor for the evanescence of all life.

While images of the *Butterfly Triptych* show the flowers and the butterfly at their physical peak, we realize the transitory nature of both. The life-cycle of the butterfly, however, is a symbol of rebirth and resurrection, and thus it offers us hope even as we are subtly reminded of the human condition.”

Bruce Bobick earned a Master of Fine Arts degree in painting and drawing from the University of Notre Dame in South Bend, Indiana. He also holds both a Bachelor’s and Master’s degree in art education from Indiana University of Pennsylvania in Indiana, Pennsylvania. He has taught at the University of West Georgia in Carrollton since 1976, and has been the chairman of the Department of Art since 1979. From 1968 to 1976 Bobick taught painting and drawing at Western Illinois University, where he was a tenured associate professor. He has had other teaching experiences, including participation in the University of Pittsburgh’s Semester-At-Sea program in 2003; the Guangxi Teachers’ University in Guilin, People’s Republic of China; the University of Georgia’s Studies Abroad Program in Cortona, Italy; and the Arrowmont School of Arts and Crafts in Tennessee. He was also an artist-in-residence at the High Museum of Art, Atlanta, Georgia. Bobick has held seventy-nine solo exhibitions; his work has been included in over 200 juried shows, and has won seventy awards to date.

BRUCE BOBICK | BORN 1941



BUTTERFLY TRIPTYCH, undated

Watercolor on paper,
40 ½ x 26 ¼ in. (102,9 x 66,7 cm), each of three panels
Courtesy of the artist, Carrollton, Georgia

LEROY DEJOLIE | BORN 1960

Navajo fine arts photographer LeRoy DeJolie is renowned for his breathtaking images of Arizona's vibrant landscape and the Navajo people. Growing up on the Navajo Reservation, surrounded by cerulean skies and swirling vermillion sands, DeJolie was ensconced in the poetic beauty and solitude that his culture offered. His early days of herding cattle on the family ranch allowed him to experience the endless dance of light and shadow upon the sheer canyon walls, secluded water holes, and rippling oceans of sand. These early influences are evident in the impassioned images he captures of the landscape of the Navajo.

DeJolie resides near Page, Arizona, in the small community of LeChee, where he is able to live close to the people and land that he loves. He observes that: "The Navajo heritage is vanishing from the lives and memories of many of our people today." Of his stunning photographs he says, "These are the memories, traditions and images that I am compelled to capture and preserve for my children, for my people and the world for generations to come."

DeJolie's quest of the last twenty-eight years continues: to create a lasting portrait of the treasure that is NavajoLand.

www.dejolie.com

FLAMING ARCH/KAIBETO CANYON, 2001

Photograph, 36 x 34 in. (91,4 x 86,4 cm)

Courtesy of the artist, Phoenix, Arizona; ©2001 LeRoy DeJolie

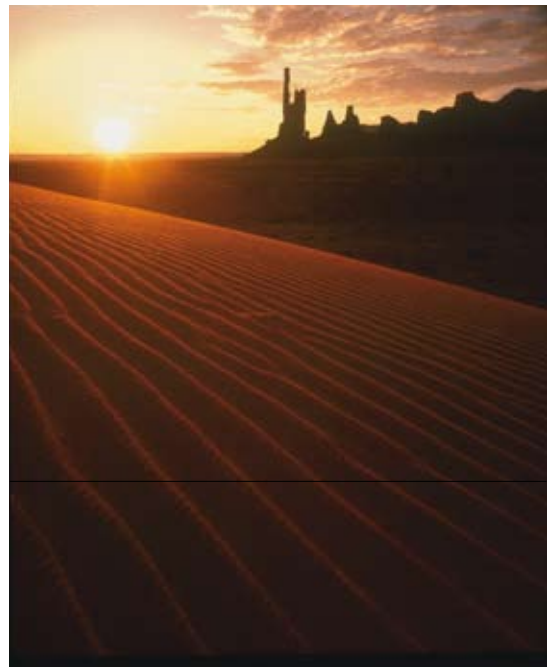
SUNRISE OVER SAND SPRINGS, 2005

Photograph, 36 x 32 in. (91,4 x 81,3 cm)

Courtesy of the artist, Phoenix, Arizona; ©2001 LeRoy DeJolie



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MARILYN GRISHAM | BORN 1940

“If you look at the patch of grass that is a brilliant color, you will see that it is made up of a lot of little colors. It seems to have a light source of its own. I try to capture that with fiber.

I have been inspired in my landscape work by a wonderful quote from John J. Ingalls who was a Kansas booster and a U.S. Senator from 1873 to 1891:

Grass is the forgiveness of nature – her constant benediction...

forests decay, harvests perish, flowers vanish, but grass is immortal.”

Marilyn Grisham grew up on the edge of the Flint Hills, in the El Dorado oil patch in the midwestern state of Kansas. Her early education was at Ottawa University in Ottawa, Kansas, where she was one of only three art graduates. After college, she took up fiber art at the Wichita Art Association, studying under Ron Hickman, and began exhibiting her work in 1966. It was ten years later that she moved from focusing on abstract geometric designs to incorporating the colors and forms of grass and sky into her weavings.

Grisham is a tapestry weaver. In many types of weaving, both the warp and weft are visible in the pattern. In tapestry weaving, however, only the weft shows; the warp, consisting of the strings put on the loom, does not show in the finished surface.



VERDANT GRASSES, 2006

Machine embroidered thread collage and appliqué tapestry, 39 ½ x 53 in. (100,3 x 134,6 cm). Courtesy of the artist, Wichita, Kansas

AKIANE KRAMARIK | BORN 1994

The third of four children, Akiane Kramarik was never exposed to spiritual matters. However, unexpectedly, at the age of four, she began sharing her detailed visions about heaven and events on earth. Soon after, she began drawing and painting stunning portraits. When she started writing poetry a few years later, the source for the wisdom of her writings was a complete mystery.

As soon as the news reached the media, numerous international television and radio shows, documentaries, magazines, and newspapers featured the child. Yet she has remained innocently unaffected

while embarking upon the mission of sharing God's love with the world.

Her complete biography, along with reproductions of her art, accompanied by poetry, is included in the young artist's first book – *Akiane: Her Life, Her Art, Her Poetry*. An anthology of her writings as a four year old is included in her second book – *Akiane: My Dream Is Bigger Than I – memories of tomorrow*.

www.artakiane.com



UPSIDE-DOWN/INSIDE-OUT, undated
Giclée print on canvas, 48 x 48 in. (121,9 x 121,9 cm)
Courtesy of the artist, Post Falls, Idaho



BUTTERFLY PASSION, undated,
after a painting of the same title done in 2004.
Giclée print on canvas, 48 x 48 in. (121,9 x 121,9 cm)
Courtesy of the artist, Post Falls, Idaho

JOHN LESLIE | BORN 1923

This lithograph portrays a whimsical scene of a young girl enjoying the last days of summer. With quick, short strokes of bright color, the artist captures a sense of the changing seasons. The viewer's eye is directed rapidly across the picture plane, from the exaggerated diagonal forms that make up the

docks, up to the twisting and turning of the various objects in the sky. A sense of movement is captured through the festive, flapping banners, the swooping birds, the light glancing off the water's surface, and the windswept dress of the little girl, who must tightly grip her hat to keep it from flying away.



THE LAST DAYS OF SUMMER, 1987

Photo-lithograph, 30 x 36 in. (76,2 x 91,4 cm). Courtesy of the ART in Embassies Program, Washington, D.C.

REGINALD MARSH | 1898-1954



PALM TREES ON BEACH, undated

Watercolor, 21 ½ x 28 ¼ in. (54,6 x 71,8 cm)

Gift of William Benton to the ART in Embassies Program, Washington, D.C.

Reginald Marsh was born in Paris in 1898, the son of artists. Two years later the family moved to New Jersey, just outside New York City. After graduating in 1920 from Yale University in New Haven, Connecticut, Marsh moved to New York and began a love affair with the city. He worked as an illustrator for numerous periodical journals, including the *New York Daily News*, the *New York Herald*, *Esquire*, and *Harper's Bazaar*, and was one of the original staff members of *The New Yorker*. Throughout the 1920s Marsh studied sporadically at the Art Students League and traveled to Paris to study from 1925 to 1926.

It was not until the 1930s that Marsh turned his full attention to painting, becoming one of the “new” American artists striving to create art that was distinctly and uniquely American, without reliance on

European tradition. He believed that: “The havoc caused by the tremendous influence of impressionism and expressionism must be overcome before America can go on and paint the substance, not the light and shadow. The struggle to free art from superficial impressionistic style or fantastic nonsense is probably harder now than in the old days when art was strong, simple and real.”

Marsh’s works convey the energy of city life, its vitality, and sometimes its irony. He painted Coney Island, subways, nightclubs, the burlesque, street scenes, and the hustle and bustle of ships in

the harbor. He explained: “As for the subject, I became, the more I worked, engrossed in the great surrounding panorama of New York. Not being a person of great experience or widely traveled, it was difficult to be aware of contemporary New York’s peculiar and tremendous significance, and since our painting showed little of it, I can’t exactly say how I came to paint New York... I like the great Coney Island Beach for its infinite number and kinds of people, for the physical manifestations of people from head to toe, its variety of design, and its great vitality. Just in this way there is enormous and endless material to paint in New York, exciting, rarely touched, and waiting for the artist to make use of it.”

Quotes from: Peyton Boswell, Jr., Modern American Painting, New York: Dodd, Mead & Company: 1940

REGINALD MARSH | 1898-1954



BRIDGES OVER EAST RIVER, NEW YORK, undated

Watercolor, 14 x 20 in. (35,6 x 50,8 cm). Gift of William Benton to the ART in Embassies Program, Washington, D.C.



MIAMI BEACH, undated

Watercolor, 15 x 22 ½ in. (38,1 x 57,2 cm). Gift of William Benton to the ART in Embassies Program, Washington, D.C.

GWENDOLYN O'CONNOR | BORN 1960

Gwendolyn O'Connor's award winning art has been highly acclaimed since her first one-person show nearly twenty years ago. Self-taught, O'Connor uses no resist or wax, only pure watercolor on the highest quality silk, the combination of which imbues her paintings with a jewel-like luminosity. Her subject is the Big Island of Hawai'i. Having been raised in the islands from the time she was a young child, O'Connor's love of and appreciation for their beauty can be seen in her every brushstroke.

She is devoted to the preservation of the unique flora and fauna of the islands, and has spent time studying the live native birds at the Keahou Bird Conservation Center in Volcano, Hawai'i, as well as extinct bird specimens found in museums around the world.

Ua mau ke ea 'o ka 'aina I ka pono (The Life of the land is perpetuated in righteousness).



© Gwendolyn O'Connor 2005 Kona Mangoes

KONA MANGOES, 1990

Ilfachrome print, 11 x 14 in. (27,9 x 35,6 cm). Courtesy of the artist, Mountain View, Hawai'i

GWENDOLYN O'CONNOR | BORN 1960



© Gwendolyn O'Connor 2005 Secret Fire

SECRET FIRE, 1990

Ilfachrome print, 11 x 14 in. (27,9 x 35,6 cm). Courtesy of the artist, Mountain View, Hawai'i

JES W. SCHLAIKJER | 1897-1982

Jes Schlaikjer was born in New York City in 1897. He studied at the Art Institute of Chicago, in Illinois, and under famed artist and teacher Robert Henri. He exhibited his work, which consisted primarily of tranquil rural landscapes and genre scenes, at the Art Institute of Chicago; the Corcoran Gal-

lery of Art's Corcoran Biennial, Washington, D.C.; the National Academy of Design, New York City; The Pennsylvania Academy of the Fine Arts, Philadelphia; and the Salmagundi Club, New York City. Schlaikjer lived and worked for most of his career in Washington, D.C., where he died in 1982.



QUIET EVENING, c. 1938

Oil on canvas, 14 x 18 in. (35,6 x 45,7 cm). Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.

UNKNOWN AMERICAN 19TH CENTURY ARTIST

The Rocky Mountains are a broad mountain range in western North America stretching more than 3,000 miles from British Columbia in Canada to New Mexico in the United States, with elevations soaring to heights of over 14,000 feet above sea level. The Rockies, as they are often called, were a subject of great interest to American painters throughout the nineteenth century. As the country

expanded westward, artists followed; their paintings feeding the national desire for information about the West, an area rapidly being settled, but about which little was known. While many artists chose to paint large, grandiose pictures of the awe-inspiring mountain scenery, others, as we see here, preferred smaller, more intimate scenes characterized by fidelity to nature and an overall sense of tranquility.



ROCKY MOUNTAIN LANDSCAPE, 1888

Oil on board, 13 x 16 in. (33 x 40,6 cm). Gift of Gertrude Berg to the ART in Embassies Program, Washington, D.C.

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