



United States
Embassy
San Jose

ART IN
EMBASSIES
EXHIBITION

Cover:

DAVID JOHNS

IN CIRCLES (detail), undated

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

Courtesy of the artist, Winslow, Arizona

ART IN EMBASSIES

A square logo with a light blue background and the text "ART IN EMBASSIES" in white, uppercase letters.

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 over 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

<http://art.state.gov/>

REFLECTIONS ON DIVERSITY

My wife, Rabbi Andrea Haney, and I would like to welcome you to this marvelous exhibition, *Reflections on Diversity*, generously provided by the U.S. Department of State's Art in Embassies program, established in 1963 by President John F. Kennedy. Through this program, Rabbi and I were able to select art to display in our home that reflects the rich tapestry of cultural, racial, religious, geographical, and ecological diversity of the United States.

In addition, the art reflects a variety of media – paper maché, textiles, oil paintings, works on paper – and styles that exemplify not only the diversity of our country, but also the very personal diversity that makes up our family. We have come together from very different backgrounds to form a unique and special whole.

I would like to highlight a few of the pieces that have particular meaning for us. Mark Cameron Boyd's work, *Reflections on Diversity*, explores "text as a language for painting" by literally using his original writings as the subject of his works. As part of the opening reception for this exhibition, guests had the opportunity to participate in its creation by completing the partially written words of his poem in Spanish and English.

The stunning piece, *In Circles*, by David Jones, a Navajo artist from New Mexico, hangs in the dining room. Raised by his great grandfather, Jones grew up hearing the stories and teachings of his homeland. In his art, he expresses his own interpretations of his childhood learning with the utmost care and respect.

We are also delighted to be able to feature Costa Rican-born artist, Roberto Gómez. The exhibition of his 2015 work *Untitled*, marks the first time one of his pieces has been shown in his native country. Another piece which figuratively (and literally) speaks to us is Judy Bryon's *Jane and Jennifer* from her *What Matters* series. The piece is a conversation between two women about "what matters" and specifically why art matters. As the foundation of diplomacy is dialogue, we thought it very interesting and appropriate to include this particular piece in the exhibition.

A very special place in our home and hearts is occupied by the beautiful quilt lent by VSA in which each square depicts a unique, diverse locale. VSA, the international organization on arts and disability, was founded by Ambassador Jean Kennedy Smith. We are honored to have this important quilt as part of our exhibition.

As Ambassador, I believe that celebrating diversity is one of the most important things I can do to encourage peace and prosperity, both in Costa Rica and around the world. It is also one of the fundamental values that bind our two countries. By acknowledging both our differences and our similarities, we communicate mutual respect and foster understanding. The art in this exhibition is intended to encourage dialogue and an appreciation for what makes us all citizens of this incredible world.

**Ambassador S. Fitzgerald Haney
and Rabbi Andrea Haney**

*San Jose
August 2016*

REFLEXIONES SOBRE LA DIVERSIDAD

Mi esposa, la Rabina Andrea Haney, y yo quisiéramos darles las bienvenidas a esta maravillosa exhibición “Reflexiones sobre la Diversidad”, que fue generosamente ofrecida por el programa del Departamento de Estado de Estados Unidos titulado “Arte en las Embajadas”, establecido en 1963 por el Presidente John F. Kennedy. A través de este programa, a la Rabina Haney y a mí se nos brindó la posibilidad de seleccionar diversos objetos de arte para exponer en nuestro hogar, que transmitieran la riqueza cultural, racial, religiosa, geográfica y ecológica de los Estados Unidos.

Las obras reflejan, además, una variedad de técnicas – papier maché, textiles, pinturas al óleo, trabajos en papel – y de estilos que ejemplifican la diversidad de nuestro país, así como otra diversidad más personal que conforma nuestra familia. Provenimos de contextos muy diferentes para formar una integridad única y especial.

Me encantaría resaltar un par de piezas que tienen un particular significado para nosotros. El trabajo de Mark Cameron Boyd titulado “Reflexiones sobre la Diversidad”, explora el “texto como lenguaje pictórico” al utilizar, literalmente, textos originales como tema para su obra. Durante la actividad inaugural de esta exposición, los invitados tuvieron la oportunidad de participar en la creación de esta obra, completando las palabras escritas a medias, pertenecientes a un poema en español y en inglés.

La magnífica pieza, “In Circles” (En Círculos) de David Jones, un artista Navajo de Nuevo México, cuelga en nuestro comedor. Criado por su bisabuelo, David creció escuchando las historias y las enseñanzas de su tierra natal. En su arte, plasma con esmero y respeto su propia interpretación de ese aprendizaje infantil.

Nos complace también poder destacar la obra del artista costarricense, Roberto Gómez. La muestra de su cuadro

“Sin Título” (2015), marca la primera vez que su trabajo se exhibe en su país de origen.

Otra pieza que figurativamente nos habla – y literalmente también – es “Jane and Jennifer” de Judy Bryon, de la serie “What Matters” (Lo que Importa). La obra es una conversación entre dos mujeres acerca de “lo que importa” y, más específicamente, sobre por qué el arte importa. El fundamento de la diplomacia es el diálogo, por lo que pensamos que sería interesante y apropiado incluir este trabajo en la muestra.

Hay una hermosa cobija de retazos o “quilt”, un préstamo de la VSA, que ocupa un lugar muy especial en nuestro hogar y en nuestros corazones, pues cada uno de sus cuadros representa un lugar único y diverso. VSA, la organización internacional de las artes y la discapacidad, fue fundada por la Embajadora Jean Kennedy Smith. Nos sentimos honrados de tener este hermoso “quilt” como parte de nuestra exhibición.

Como Embajador, considero que la celebración de la diversidad es una de las tareas más importantes que puedo realizar para fomentar la paz y la prosperidad en Costa Rica y el resto del mundo. Es también uno de los valores fundamentales que une a nuestros dos países. Al reconocer nuestras diferencias y similitudes, transmitimos respeto mutuo y promovemos el entendimiento. El arte en esta exhibición tiene la intención de instar al diálogo y a la apreciación de lo que nos define a todos como ciudadanos de este increíble mundo.

**Embajador S. Fitzgerald Haney
y Rabina Andrea Haney**

San José
Agosto 2016

ALICE BABER 1928-1982



THE PATH OF THE SUN LEADS TO THE PIPER, 1978

Oil on canvas, 49 ½ x 91 ½ in. (125,7 x 232,4 cm)

Courtesy of Art in Embassies, Washington, D.C.; Gift of the Estate of Alice Baber

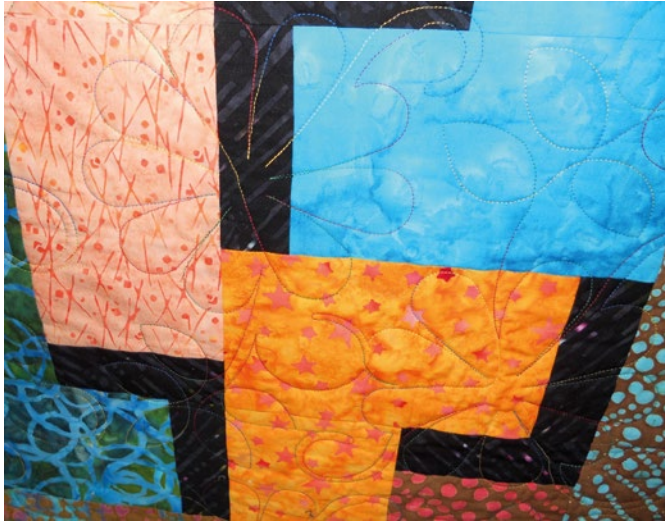


Alice Baber began painting at the age of eight, later studying art at Lindenwood College for Women in St. Charles, Missouri, and Indiana University. She also traveled worldwide, studying at the École des Beaux-Arts in Fontainebleau, France, and lived in Paris throughout the late 1950s and 1960s. She was a member of the March Gallery on Tenth Street in New York City, and was art editor of *McCall's* magazine. Baber was instrumental in organizing exhibitions of women artists at a time when women were still struggling to gain prominence in the international art world. Baber's legacy is honored at the Baber Midwest Modern Art Collection of the Greater Lafayette Museum of Art in Indiana and the Alice Baber Memorial Art Library in East Hampton, Long Island, New York. Her paintings are in major museum collections around the world. Baber's work is recognized for its luminous, abstract shapes, particularly in stained canvases filled with clear, radiant color. Her compositions often consist of multiple round or ovoid shapes.

[www.niagara.edu/cam/
art_of_70s/Artists/baber.html](http://www.niagara.edu/cam/art_of_70s/Artists/baber.html)

DEBBIE BOWLES

with machine quilting by KARS Quilting



"I began my pattern company in the spring of 1998 and have had great fun designing my slightly unusual and achievable patterns... I began teaching across the United States and Canada at about the same time. In 2001, my first book, *Cutting Curves from Straight Pieces* was published by American Quilter's Society and then in 2003, my second book, *Dancing Quilts from Straight Pieces* was published, again by AQS...

Our household has changed quite a bit in the years since Maple Island Quilts began... we've been through high school and college graduations, kids moving on and out, job changes, and aging parent issues. I recently heard the phrase 'Empty Nesters,' which describes our house very well. 'What's Next' is always on the horizon for all of us."

<http://mapleislandquilts.com>



Quilting details



STACKABLES 2, undated

Fabric

89 x 97 ¼ in. (226,1 x 247 cm)

Courtesy of the artist, Burnsville, Minnesota

MARK CAMERON BOYD 1951

Mark Cameron Boyd was born in Jonesboro, Arkansas, and earned his Bachelor of Arts degree at the University of Arkansas, Little Rock. He moved to Los Angeles in 1976, where he worked as an artist and musician, co-founded an alternative art space, and traveled to France and Germany as publicist for the Nina Hagen Band. He later taught his self-designed courses in film noir and pop culture for the Art Center College of Design in Pasadena, California, until 1993.

Boyd moved to Maryland in 1996 and completed his Master of Fine Arts degree in painting at the University of Maryland, College Park. Since 1999, he has taught several courses in art theory, drawing, painting, two-dimensional design, photography, and film noir in various institutions throughout the Washington, D.C. area, including the Art League, the University of Maryland, Montgomery College, Prince George's Community College, and the Corcoran College of Art and Design. Beginning in 2014, he taught 'Art as Social Practice' for George Washington University's Columbian College of Arts and Sciences where he is currently an adjunct professor.

Boyd has exhibited his work at the Center for the Arts Gallery at Towson University, University of Maryland's Stamp Gallery and other commercial galleries in Washington, D.C. His artwork explores 'text as a language for painting' by using his original writings as the subject of his works. Boyd's solo exhibition in 2006, *Logocentric Playground*, shown at the American University Museum at Katzen Arts Center in Washington, D.C., expanded his practice to participatory art, as visitors were invited to write directly upon his blackboard panel installation. He says, "...my installations become discursive sites where the viewers engage with visual languages to decipher meaning as they participate in a 'real-time' experience of art."

In 2014, Boyd presented his curatorial project, *Readymade at 100*, a juried show in celebration of Marcel Duchamp's readymades that was mounted at the American University Museum at the Katzen Arts Center. He continues to exhibit nationally and internationally, his works are included in many public and private collections.

www.markcameronboyd.com
theorynow.blogspot.com

UNTITLED (PARTICIPATORY INSTALLATION), 2015
Blackboard paint, chalk, pastel and pencil on birch panel;
Each, of two panels: 48 x 72 in. (121,9 x 182,9 cm)
Courtesy of the artist, Beltsville, Maryland

THE FIRST STEP IN UNDERSTANDING A DIVERSE CULTURE IS TAKEN THROUGH LANGUAGE. WHEN WE MEET PEOPLE FROM OTHER CULTURES THEIR NEW LANGUAGE IS LIKE MUSIC. WE MAY NOT UNDERSTAND THE MEANING OF IT. RATHER THAN FOCUS ON OUR LACK OF UNDERSTANDING WE SHOULD REVEL IN THE RHYTHMIC POETRY OF THE OTHER. THE MEANING OF A NEW LANGUAGE CAN BE TRANSFORMED BY THE WONDER OF A DIVERSE CULTURE. THIS IS A DISCOVERY AND EXPLORATION OF DIVERSE CULTURES THROUGH THE RHYTHM OF LANGUAGE. KNOWING CULTURAL DIVERSITY COMES FIRST WITH LANGUAGE. THE FIRST STEP IN UNDERSTANDING A DIVERSE CULTURE IS TAKEN THROUGH LANGUAGE. WHEN WE MEET PEOPLE FROM OTHER CULTURES THEIR NEW LANGUAGE IS LIKE MUSIC. WE MAY NOT UNDERSTAND THE MEANING BUT WE CAN HEAR THE RHYTHM OF IT. RATHER THAN FOCUS ON OUR LACK OF UNDERSTANDING WE SHOULD REVEL IN THE RHYTHMIC POETRY OF THE OTHER TO MOVE UNDER OF A DIVERSE CULTURE THIS IS A DISCOVERY AND EVALUATION OF DIVERSE CULTURE THROUGH THE RHYTHM OF LANGUAGE. KNOWING CULTURAL DIVERSITY COMES FIRST WITH LANGUAGE. THE FIRST STEP IN UNDERSTANDING A DIVERSE CULTURE IS TAKEN THROUGH LANGUAGE. WHEN WE MEET PEOPLE FROM OTHER CULTURES THEIR NEW LANGUAGE IS LIKE MUSIC. WE MAY NOT UNDERSTAND THE MEANING BUT WE CAN HEAR THE RHYTHM OF IT. RATHER THAN FOCUS ON OUR LACK OF UNDERSTANDING WE SHOULD REVEL IN THE RHYTHMIC POETRY OF THE OTHER.

El primer paso para entender una cultura diversa es cuando conocemos personas de otras culturas. Sin importar si nos suena la música nueva, lo que debemos disfrutar es la poesía rítmica del otro. Esa es una admiración que nos sentimos por la lengua. Esa es un descubrimiento y una exploración de diversas culturas a través del ritmo del idioma. El conocimiento de la diversidad cultural empieza con la lengua. The first step for understanding a diverse culture is when we meet people from other cultures. No matter if it sounds like new music, we should enjoy the rhythmic poetry of the other. That is an admiration that we feel for the language. That is a discovery and an exploration of diverse cultures through the rhythm of the language. Cultural diversity begins with language.

Karla Herencia, her mom, and Fernando Barón

JUDY BYRON

Judy Byron's undergraduate education in theater at Ithaca College, Ithaca, New York, was enhanced with art training at the Corcoran College of Art and Design, Washington, D.C. She has received recognition from the National Endowment for the Arts, the MidAtlantic Arts Foundation, and the D.C. Commission on the Arts and Humanities. Her public works are on permanent view at the School of Social Work in the Tate Turner Kuralt Building at the University of North Carolina Chapel Hill, Service Employees International Union, and the Urban Institute, among others. Byron lives in Washington, D.C.

"I believe in the dynamism of one's inner and outer life at any given moment in time. It fuels my approach to portraiture and combines my love of drawing with my enduring interest in issues of identity. With these works, I draw 'from the inside out,' connecting kinesthetically through the physicality of each woman's body and her clothing to express what she has brought emotionally into the moment. On the back of each drawing, writing in the subject's own hand offers a window into facets of character beyond my gaze, while my revealed markings on the silhouetted background acknowledge my evolving presence in the work. Audio now adds the color of voice to my previous use of text. The life-size scale of the work invites the viewer into the audio/visual dialogue. Through the soft cast of the clothing, the punch holes in the silhouette, and the writing on the clothing's underside, I wish to acknowledge the ephemeral nature of life."

www.judybyron.com

www.brooklynmuseum.org/eascfa/feminist_art_base/judy-byron

WHAT MATTERS: JANE AND JENNIFER, 2007

Colored pencil and crayon on handmade linen paper;
attached to Arches drawing paper surfaced with color pencil, charcoal,
and punch holes + digital audio, 72 x 52 in. (182,9 x 132,1 cm)
Courtesy of the artist, Washington, D.C.

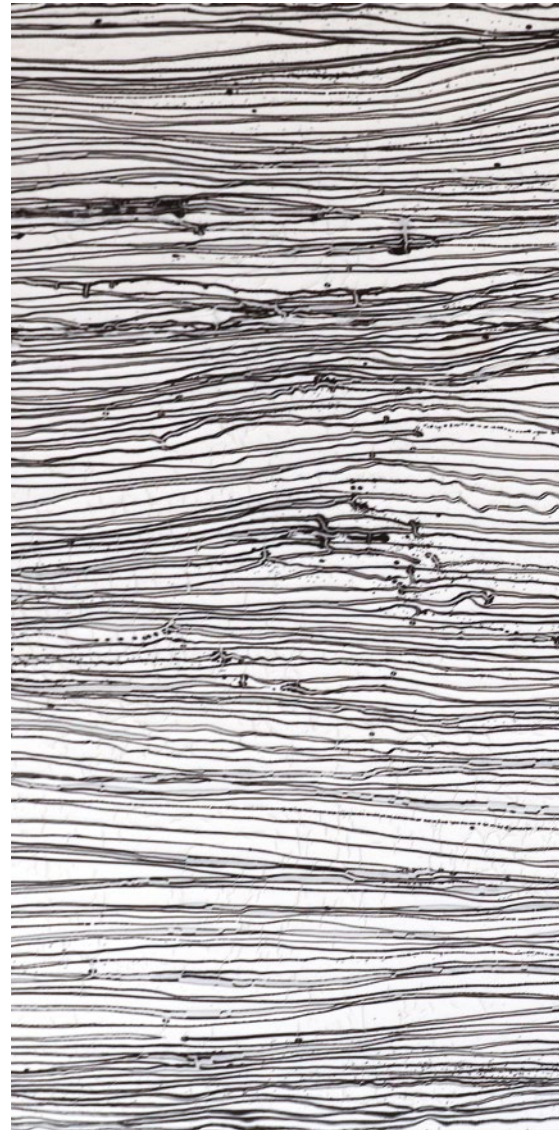


ROBERTO GÓMEZ 1983

“My work is an exploration of materials and the relationship such materials generate between them. Different types of latex paint are left to react according to the amount used and the conditions in which they dry. My work investigates how the interaction between objects reaffirms and contradicts their meaning to generate new ways of visual interpretation. The work plays with chance and control as determined by external environmental factors. My interest in the fabrication of my pieces is with the physicality of paint and surface in relation to topography and time.”

Roberto Gómez was born in San José, Costa Rica. In 2007, he earned a Bachelor of Fine Arts degree in painting from the New World School of the Arts at the University of Florida, Miami. Gómez has exhibited extensively throughout Miami, including a solo exhibition at Art Media Gallery in 2012. He has participated in the International Kids Fund Latin American art auction and the New Art Dealers Alliance art fair with Locust Projects, both also in Miami. Gómez lives and works in Miami and San José.

www.mindysolomon.com



UNTITLED, 2015

Ink on latex paint on canvas
68 x 120 in. (172,7 x 304,8 cm)

Courtesy of the artist and Mindy Solomon Gallery, Miami, Florida



GRACE HARTIGAN 1922-2008

Critics and historians have called Grace Hartigan both a second-generation abstract expressionist painter and a forebear of pop art, though she was not satisfied with either categorization. In explaining the content and purpose of her work, Hartigan once said: “perhaps the subject of my art is like the definition of humor—emotional pain remembered in tranquility.” Hartigan painted intensely colored, gestural figures, inspired by coloring books, film, canonical painting, and advertising. She was a disciple of Jackson Pollock and Willem de Kooning, and also studied with Isaac Lane Muse. She gained early critical attention when, in 1950, she was included in Clement Greenberg and Meyer Schapiro’s *New Talents* exhibition. In 1958, Hartigan was hailed by *LIFE* magazine as one of the best young female American painters.

www.artsy.net/artist/grace-hartigan



BALTIMORE GOWN SHOP, 1976

Oil on canvas

79 x 92 in. (200,7 x 233,7 cm)

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

Gift of Adnan Khashoggi

MAYA HAYUK 1969

With their symmetrical compositions, intricate patterns, and lush colors, Maya Hayuk's paintings and massively scaled murals recall views of outer space, traditional Ukrainian crafts, airbrushed manicures, and mandalas. Hayuk weaves visual information from her immediate surroundings into her elaborate abstractions, creating an engaging mix of referents from popular culture and advanced painting practices alike while connecting to the ongoing pursuit of psychedelic experience in visual form. She has painted her iconic outdoor murals all over the world and, when not traveling, maintains an active studio in Brooklyn, New York, sketching in paint to inform the large-scale works. She sees her studio painting practice and mural making as both inversely relational and symbiotic.

Maya Hayuk earned a Bachelor of Fine Arts degree in interrelated media from Massachusetts College of Art and Design, Boston, and has studied at Virginia Commonwealth University, Richmond; Ontario College of Art and Design, Toronto, Canada; the University of Odessa, Ukraine; and at Skowhegan School of Painting and Sculpture, Maine. Hayuk lives in Brooklyn, New York, where she maintains a full-time, independent practice.

<http://mayahayuk.com>

APOCABLISS: REHYDRATING VESSEL, 2012

Acrylic on canvas

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

Courtesy of the artist, Brooklyn, New York



ROSHAN HOUSHMAND 1961

“As an Iranian/American painter who was raised in the Philippines and then Iran, with a Dutch-American mother and a Persian father, my roots are steeped in ancient patterns and textures. My formal education in the arts however is absolutely Western, with a Bachelor of Arts degree from Bennington College in Vermont and a Master of Arts degree and a Master of Fine Arts degree from Rosary Graduate School of Fine Arts in Florence, Italy.

My life’s journey has been based on making art for the past thirty years. It has been the only constant in my life for as long as I can remember. My process feels ritualistic, and I am often guided by intuition, and a sensitivity to the formal relationships in paint.

The series *Petrichor* incorporates Persian calligraphy, block prints, collage, and painting. ‘Petrichor’ refers to the distinctive aroma released when rain falls on dry land, activating certain compounds in the soil. These paintings are about the present. They were achieved with a spontaneity guided by process using mixed media. The immediacy allows for a certain specificity and clarity that in the past has been diffused through a more formal and analytical approach to image making.”

www.roshanhoushmand.com



HAMSA, 2012
Oil on canvas
30 x 30 in. (76,2 x 76,2 cm)
Courtesy of the artist, Andes, New York

DAVID JOHNS 1948

David Johns earned a Bachelor of Fine Arts degree from Northern Arizona University's School of Art in Flagstaff and was awarded an honorary doctorate degree from the university in 1997. In late 1987, Johns began a prestigious commission to paint a mural onto the enormous domed ceiling of Concord Place in Phoenix, Arizona. From concept sketches to completion, the project would occupy three years of his life – much of it spent atop a fifty-foot scaffold. The result, an intricate portrayal of Native American history, is a breathtaking masterwork.

“My creation on paper or canvas do not come from a place of preconception. They come from the innermost chambers of my soul. The essence of what I am is a spiritual being. I am a Diné (Navajo) man of Tl'aashchi'í clan and born for the Kiyaa'áanii clan. Even as I write it, it feels like I am saying a prayer. Everything I am and do I hope comes from a place of harmony. If my mind, body and spirit are in balance then I can produce an image which reflects my truth. I hope my abstractions are ways for the observers to feel the essence of my inner self; not to get caught up in the distractions of outer appearances. It is not the form that touches our deepest longings but rather the story my images evoke in the viewer. This is the ultimate impact of my art.”

<http://davidjohnsstudio.com>
www.lanninggallery.com



IN CIRCLES, undated
Acrylic on canvas
48 x 60 in. (121,9 x 152,4 cm)
Courtesy of the artist, Winslow, Arizona

CAMILLE PATHA 1938

Camille Patha studied at Arizona State University in Tempe from 1956 to 1958. She earned a Bachelor of Arts degree from the University of Washington in 1960, and a Master of Fine Arts degree from the University of Washington Graduate School of Art in 1965, both in Seattle. She was included in the Washington State delegation to the Osaka World's Fair in 1970, along with Guy Anderson, Mark Tobey, and others. She was the first woman to win the Northwest Arts and Crafts Fair in 1975, and she received her first retrospective in 1979 at the Bellevue Art Museum, Washington.

"I find the convoluted complexities of life in the twenty-first century very interesting and think they are well worth paying attention to in painting. With all its seductions, vulnerabilities, and sometimes treacherous outcomes, this is Life's journey, and it is intriguing..."

I remain engaged, though detached. My works are neither politically driven nor intended as narratives. Each is a focus of light through my inner persona. And although figurative imagery may be absent, emotional intimacy is present and very important to each work. I remain on a road of continued discovery, striving for a purer art form."

www.camillepatha.com

THE ETERNAL FALSE EQUIVALENT OF LANGUAGE, 2013

Oil on canvas, 72 x 48 in. (182,9 x 121,9 cm)

Courtesy of Art in Embassies, Washington, D.C.; Gift of the artist



VSA TENNESSEE

This quilt was made to mark VSA's 40th anniversary in addition to the 25th anniversary of the Americans with Disabilities Act (ADA). It was made by individuals from thirty-six states and thirty-nine countries.

VSA (Very Special Arts), the international organization on arts and disability, was founded by Ambassador Jean Kennedy Smith to provide arts and education opportunities for people with disabilities and

to increase access to the arts for all. With fifty-two international affiliates and a network of nationwide affiliates, VSA is providing arts and education programming for youth and adults with disabilities around the world. Each year, seven million people participate in VSA programs, in every aspect of the arts – from visual arts, performing arts, to the literary arts.

www.kennedy.center.org



**40 DAYS AROUND
THE WORLD
INTERNATIONAL QUILT**
2015
Fabric, 120 x 84 in.
(304,8 x 213,4 cm)
Courtesy of Art in
Embassies, Washington,
D.C.; Donated by VSA
Tennessee

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<http://art.state.gov/>

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