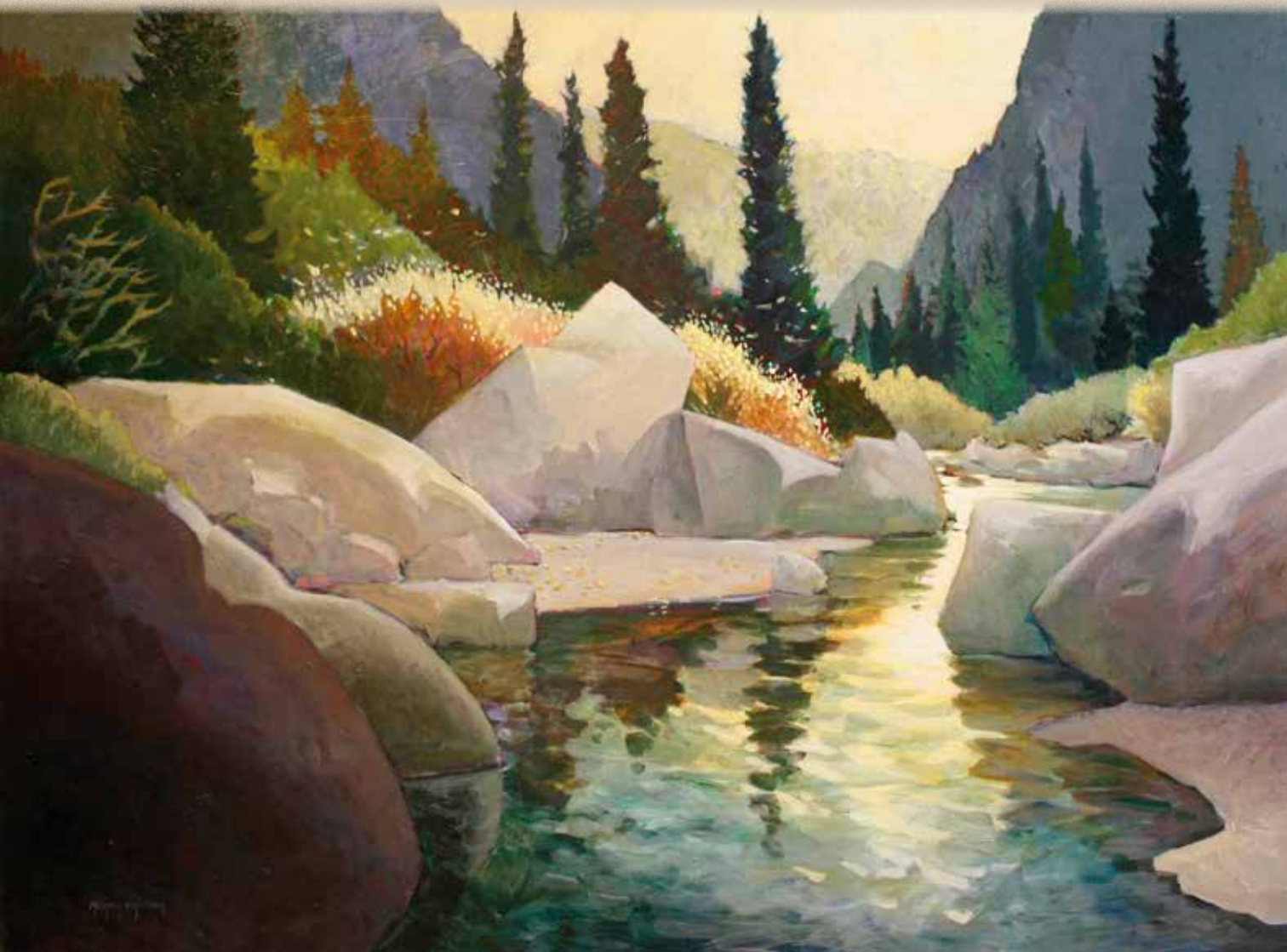


ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY ABIDJAN



Michael Schlichting

Upstream, 1994

Acrylic on canvas, 36 x 48 in. (91.4 x 121.9 cm)

Courtesy of the artist, Portland, Oregon

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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 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

INTRODUCTION

I am pleased to have had the opportunity to collaborate once again with Curator Dr. Robert Soppelsa and the Art in Embassies program to assemble this dynamic selection of paintings for the U.S. Ambassador's Residence in Abidjan. I am grateful as well to Sally Mansfield, Marcia Mayo, Jamie Arbolino and Amanda Brooks of Art in Embassies, and to Public Affairs Officer Russell Brooks for his assistance in preparing the exhibition catalogue. A special thanks to the artists for their generous loans of these wonderful works.

My wife and I are delighted to welcome you to the American Residence in Abidjan, and we invite you to enjoy an exhibition of works by three artists with links to the Pacific Northwest. Some of the nine works in this exhibition are informed by the reactions of the artists to the natural landscape of our home region, and particularly the mountains, rivers, streams, and coastline of Oregon. Others are inspired by memories or dreams, and constructed from marks, colors and shapes. As for Michael Schlicting, whose summer gallery lies in sight of our home on the Oregon coast, his works offer an intuitive exploration of African and other foreign scenes, and of landscapes that may well be a stone's throw from our own village of Neskowin, Oregon. All told, the paintings in this exhibition demonstrate the vitality and diversity of American artists from the Pacific Northwest, and we are pleased to share them here in Côte d'Ivoire, a country with its own rich and profound artistic and artisanal traditions.

Ambassador and Mrs. Terence P. McCulley

Abidjan, May 2015

DAVID CARMACK LEWIS 1965

David Carmack Lewis has lived and painted in Portland, Oregon since 2000. Originally from Virginia, he studied art at Virginia Commonwealth University in Richmond (Virginia) and in Cardiff, Wales, the United Kingdom.

The artist's richly colored oil on canvas works have evolved from thought-provoking figure studies in symbolically-rich scenarios to evocative nocturnal landscapes. He notes that, "At night colors either vanish into darkness or are transformed by the light source illuminating them. My recent work explores the variety and contrasts of different light sources and their interplay with darkness, while I continue to pursue my interest in narrative image making."

Paintings by Lewis are in numerous private collections across the country, and have been exhibited in Oregon, Washington, Arizona, Michigan, New Mexico, and South Africa.

www.atticgallery.com



Carmack Lewis

Transect, 2011

Oil on canvas

50 x 35 in. (127 x 88.9 cm)

Courtesy of the artist,

Portland, Oregon



Carmack Lewis **Muddy Road**, 2009

Oil on canvas, 33 x 46 in. (83.8 x 116.8 cm). Courtesy of the artist, Portland, Oregon



Carmack Lewis **Commute**, 2009

Oil on canvas, 53 x 50 in. (134.6 x 127 cm). Courtesy of the artist, Portland, Oregon

JOELLYN LOEHR 1947

"I come at painting from the wrong way around. I do not set out to illustrate anything – not an object, a scene, nor an idea. The painting is a record of events in the studio and of experiments both intuitive and calculated – with color, with the physical properties of paint on a surface, and with random shapes and gestures. Throughout most of the process, the subject of the painting is the painting itself. Marks, colors, and shapes accumulate, are modified, are erased by abrasion or layering, are consolidated, and connected to one another. Over time a working surface is built, destroyed, and rebuilt.

During the process, as work continues, glimpses of subject matter beyond the canvas begin to appear. Relationships and connections develop between what happens on the canvas and personal memories of dreams, events, and landscapes. The painting moves from an inchoate assemblage of visual elements to 'something resembling something,' however abstract. Relationships are built, strengthened, diminished, redrawn.

Within this seemingly random process, there are themes and patterns that recur. The image is oriented to the edges of the canvas. The surface constitutes a shallow field of space established by variations in transparency and intensity. The color black is important to the overall visual structure. There is a balance between finished and raw, dull and bright, areas of gestural activity and areas of calm, between grace and awkwardness."

—Joellyn Loehr

www.loehrdesign.com



Loehr **Mirrat**, 2011

Oil on panel, 48 x 48 in. (121.9 x 121.9 cm). Courtesy of Blackfish Gallery, Portland, Oregon



Loehr **Nansene**, 2011

Oil on panel, 48 x 48 in. (121.9 x 121.9 cm). Courtesy of Blackfish Gallery, Portland, Oregon

MICHAEL SCHLICHTING 1954

Much of the stimulus for Michael Schlichting's art comes from his travels. An opportunity to teach a painting workshop in Tuscany led to his love of Italy, particularly the Tuscan landscape. A good number of his paintings are inspired by images gleaned from his frequent trips there. In addition, Schlichting has traveled in South America, with Chile being another fertile source of inspiration.

Over the years, Schlichting has won major awards in many painting competitions, both nationally and internationally, as well as being one of the finalists for the prestigious Grumbacher Artist of the Year award. His work hangs in over 2,500 public, corporate, and private collections around the world. He makes his home in Portland, Oregon, and spends his summers at his studio/gallery, the Hawk Creek Gallery, on the Oregon coast.



Schlicting

Beautiful Thief, 2008

Acrylic on canvas

48 x 31 in. (121.9 x 78.7 cm)

Courtesy of the artist, Portland, Oregon

Schlicting

Tuareg, 2010

Acrylic on canvas

47 x 31 in. (119.4 x 78.7 cm)

Courtesy of the artist, Portland, Oregon





Schlichting **Timbuktu**, 2008

Acrylic on canvas, 28 x 66 in. (71.1 x 167.6 cm)

Courtesy of the artist, Portland, Oregon



Schlichting **Upstream**, 1994
Acrylic on canvas, 36 x 48 in. (91.4 x 121.9 cm)
Courtesy of the artist, Portland, Oregon

Acknowledgments

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