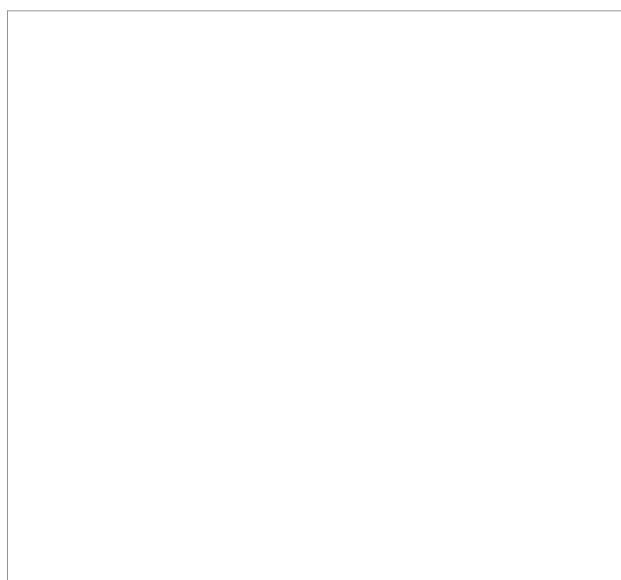


UNITED STATES EMBASSY
BANDAR SERI BEGAWAN
EXHIBITION 2000

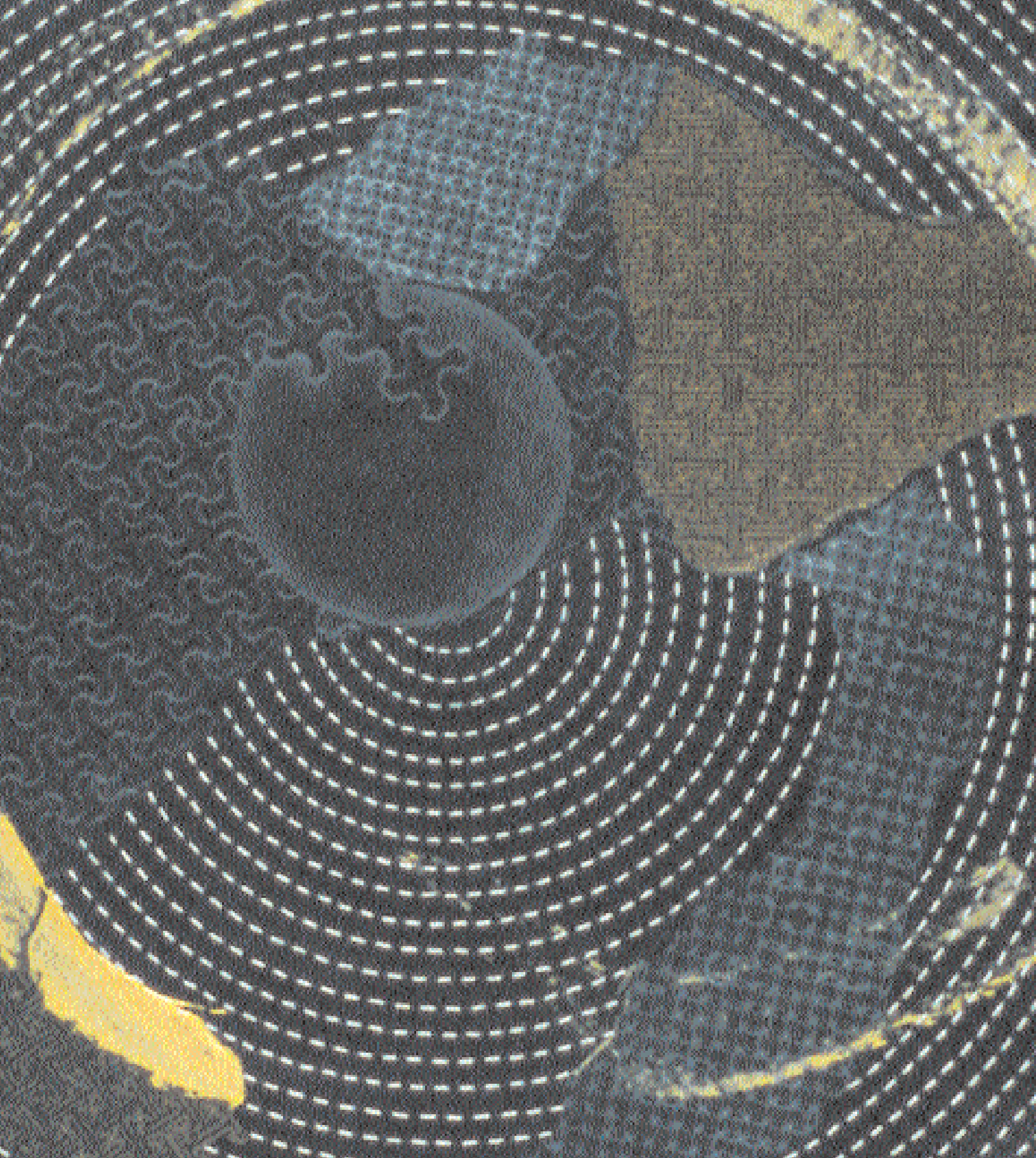


ART IN EMBASSIES PROGRAM



(On the cover)

2000.2, paper, sashiko [Japanese running stitch embroidery],
gold acrylic paint, 2000, 48 x 48 in. (121.9 x 121.9 cm). (Detail)



Ambassador to Bandar

Welcome to my home, the Residence of the American Ambassador to Brunei Darussalam.

This catalog presents the American art displayed in the main reception areas of the Residence here in Bandar Seri Begawan.

The collection has been made available through the Art in Embassies Program of the United States Department of State. The program, established in 1964, is based on cooperation between our government and the private sector. I am grateful to the artists, the corporate and private collections, and the galleries for their generous loan of the pieces on display, and to curator Diane Tepfer for her invaluable assistance.



The artwork in this exhibition shows the wonderful dynamism and the rich diversity of the American art world. The exciting range of styles and the variety of media—bronze, oil, acrylic, paper, and fabric—illustrate the breath of our artistic tradition and creativity. The pieces also represent the artistic and cultural heritage of the United States.

I want to express my deep appreciation and gratitude to Lovita Irby of my home state of Texas. Learning of my delight in bluebonnets—the State Flower that blooms in profusion across Texas each spring—she painted *Peace in the Valley* expressly for this exhibition.

I enjoy each of the pieces and hope that you, too, will enjoy viewing this exhibition of American art at the Embassy Residence.

Ambassador Sylvia Stanfield

October 2000

Curator's Statement

Upon my very first meeting with her, Ambassador Sylvia Stanfield had three specific requests. First, as a proud Texas native, she wanted to share a sense of her home state with visitors. To accomplish this objective, Ambassador Stanfield wanted a painting of bluebonnets—the Texas State Flower. Lovita Irby, known as the queen of bluebonnet painters, generously created a work specifically for the exhibition. *Peace in the Valley* captures the special beauty of the Texas fields when they are carpeted in bright blue flowers as far as the eye can see.

Second, Ambassador Stanfield wanted to honor the Sultan of Brunei's love of horses by including a bronze sculpture depicting a horse. We selected *Pony Express II*, the work of contemporary animal sculptor Harry Jackson. It depicts the artist's rendition of the American West's legendary courier—the Pony Express rider and his horse—pressing on to their next destination at breakneck speed. Finally, the ambassador had always greatly

admired the work of African American artist Richard Mayhew and wanted to include one of his characteristic abstracted landscapes in the exhibition. Mr. Mayhew and New York's ACA Galleries lent *Serenade*.

Other paintings and mixed media art in the exhibition respond to Ambassador Stanfield's expertise as a specialist in Asian affairs. Some were created by artists of Asian heritage; others respond to Asian aesthetics. The abstract paintings by Milton Resnick and Yu-Wen Wu, and the constructions by Lucy Arai, Carol Reed, and Joy Saville share fluid-like qualities. Like the zones of color in Mayhew's landscape paintings, elements in these art pieces seem to smoothly flow across their fields, similar to the birds in Joseph Raffael's *Ancient Flow*.

While we have assembled this exhibition to give you a glimpse into several aspects of our culture, we invite you to make your own interpretations. Executed in a variety of media and utilizing a range of techniques, it is pleasure for me to have curated this exhibition of contemporary American art for presentation in Brunei.

Diane Tepfer, Ph.D.
Curator

October 2000

Art in Embassies Program

Welcome to the Art in Embassies Program (AIEP), a unique blend of art and diplomacy, politics and culture. Regardless of medium, style or subject matter, art transcends barriers of language and provides the means for AIEP to achieve its mission: to promote national pride and the distinct cultural identity of America's art and its artists.

Modestly conceived in 1964, this "Public Diplomacy" initiative has evolved into a sophisticated program that manages and exhibits more than 3,500 original works of art on loan for display in the public rooms of U.S. Embassy Residences and diplomatic missions worldwide. AIEP exhibitions depict the diversity and individuality of expression that American artists have the freedom to convey, and have become a source of pride to U.S. ambassadors as they assist in multi-functional outreach to educational, cultural, business and diplomatic communities.



The AIEP web site, <http://aiep.state.gov>, features exhibition catalogs as country web pages, and hyperlinks with participating embassies, lenders, artists, museums and galleries. Advances in interactive technology have opened lines of communication throughout the world to all those with web capability, and with research confirming the educational value of the arts, what better emissaries than our artists to celebrate the stories of our nation, its customs, and its people?

We thank our AIEP partners from the diverse communities and regions of the United States and we welcome the White House Millennium Council, as it joins with AIEP to sponsor new education outreach initiatives. These "partnerships" continue to be our greatest strength and make it possible to provide excellent and distinctive examples of our nation's cultural and artistic heritage.

The Art in Embassies Program is proud to lead this global effort to support the artistic accomplishments of the people of the United States. I trust that your experience has been both educational and memorable.

Gwen Berlin
Director, Art in Embassies Program

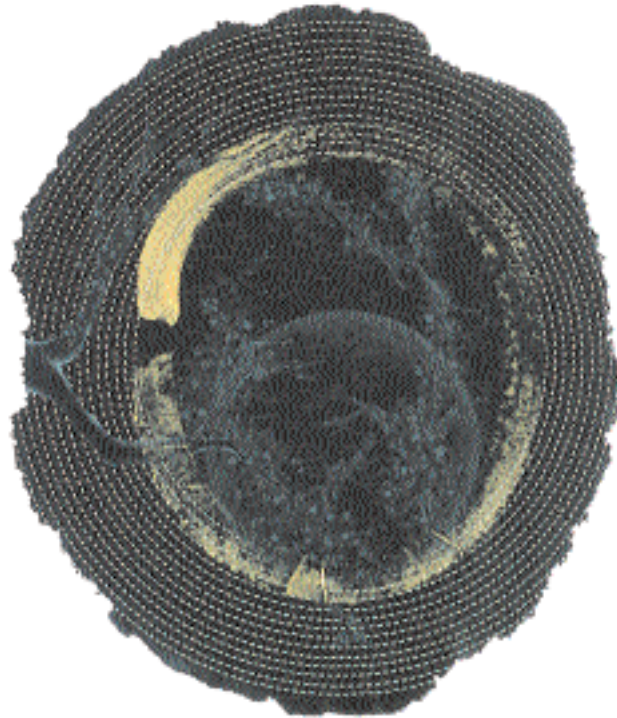
Milton Resnick



Throne, oil on canvas, 1959, 52 x 42 in. (132.1 x 106.7 cm),
lent by the Exxon Mobil Corporation, Fairfax, Virginia.

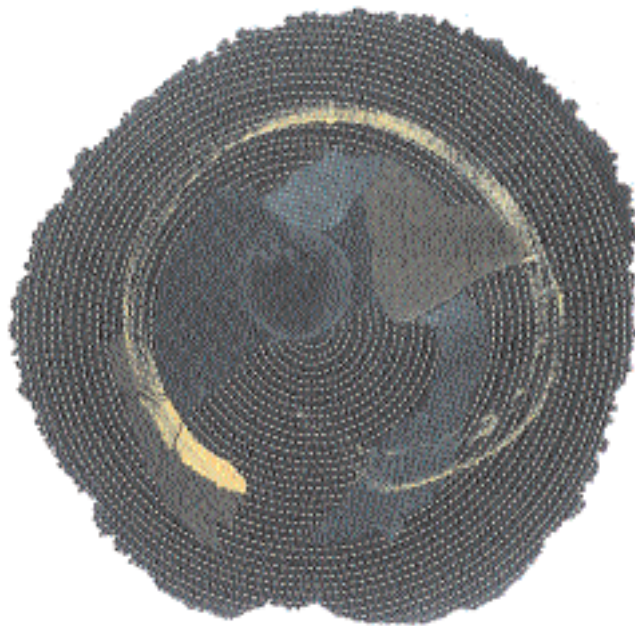
The renowned second generation, abstract expressionist artist Milton Resnick is quoted on the web site of his New York gallery representative, Robert Miller as saying: “What I like is for a painting to act in many different directions at once, so strongly that it will shatter itself and open up a small crack, which will suck the world in.”*

* Unless otherwise noted, the statement accompanying a work of art was written by the artist.



2000.1, paper, sashiko [Japanese running stitch embroidery], gold acrylic paint, 2000, 48 x 48 in. (121.9 x 121.9 cm), lent by the artist, Washington, District of Columbia and Oakley, California.

“I fuse sashiko into mixed media compositions with handmade papers. Sashiko is an embroidery and quilting technique distinguished by white running stitches of complex patterns hand-sewn into deep indigo-dyed cotton fabric. It has a long history in the northern provinces of Japan; today it is a revered folk craft. My work began with sashiko over twenty-five years ago, when I learned the technique from my uncle in Tokyo. The work continually evolves, explores and embodies the dynamic nature of being of both the East and the West.”



2000.2, paper, sashiko [Japanese running stitch embroidery], gold acrylic paint, 2000, 48 x 48 in. (121.9 x 121.9 cm), lent by the artist, Washington, District of Columbia and Oakley, California.

Joseph Raffael



Ancient Flow, lithograph, 1980, 28.25 x 83.25 in. (71.8 x 211.5 cm),
lent by Citigroup, New York, New York.

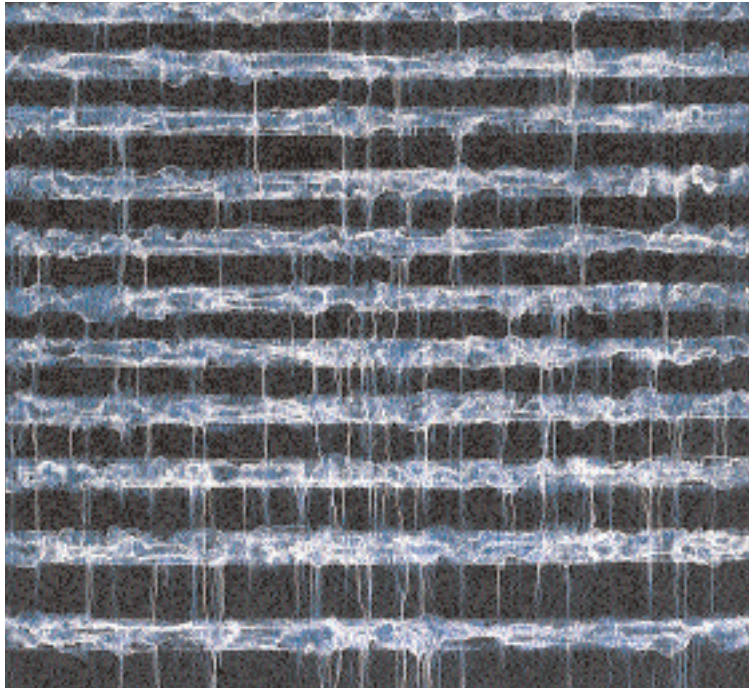
According to the artist's dealer, the Nancy Hoffman Gallery in New York, this print was originally purchased for International Banking at 111 Wall Street, in New York City. It reflects the work of one of the most important realists of this generation. *Ancient Flow* is a technically impressive lithograph due to its large size. Raffael also reveals his interest in Japanese art through medium, imagery and title. A print from this edition was exhibited at the Museum of Modern Art in 1977.

Richard Mayhew



Serenade, oil on canvas, 1990, 44 x 48 in. (111.8 x 121.9 cm),
lent by the artist, courtesy of ACA Galleries, New York, New York.

As noted in a *Midtown Gallery News* article entitled *Richard Mayhew: Illusion of Time and Space*, the artist's paintings are characterized by close tonal harmonies, with gradually diffused forms verging on abstraction. The objects are more emblematic than descriptive, conveying the experience of a location rather than the appearance of it.



Water Writing II, oil on canvas, 1997, 52 x 56 in. (132.1 x 142.2 cm),
lent by the artist, Wayland, Massachusetts.

“*Water Writing II* is one piece in a series exploring the relationship between language and painting. There are two primary elements contained within this body of work—water and writing. Water, as it is physically and psychologically related to how I use paint; and writing, because the physical act of writing and the visual aspect of the written page is essential to the underlying composition of the work. Although this piece references the horizontal element of Western writing, other paintings in the series reference the verticality of Asian writing. Even in languages we cannot read, the power and beauty of writing cannot be denied.”



St. Basil's, cotton, linen, silk, and metallic fabric construction, 1996, 67 x 68 in.
(170.2 x 172.7 cm), lent by the artist, Princeton, New Jersey.

“I think of my work as fabric constructions. I have developed a technique that allows me to manipulate color instead of repeating a pattern, as is typical in traditional patchwork quilts. This new approach produces a subtle but densely textured painterly surface. Visually there is a constant interplay of light, texture and color.”

Harry Jackson



Pony Express II, patinated bronze, 1980, 13 x 16 x 9.25 in. (33.0 x 40 x 23.5 cm),
lent by the artist, Cody, Wyoming.

Despite the brief time that it operated, the term “Pony Express” conjures up specific imagery, as explained in the book *Harry Jackson* by Larry Pointer and Donald Goddard (Abrams, 1981). “There’s a wonderful cowboy expression that you hear to this day—‘packing the mail.’ If somebody goes by a mile a minute, he’s ‘packing the mail.’ This expression comes from the Pony Express mail system that ran from April 1860 to October 1861. Pony Express riders traveled an approximate 1,800-mile route that normally required ten days, with riders changing horses six to eight times between 157 stations. The service ceased with the completion of the transcontinental telegraph system.”

Lovita Irby



Peace in the Valley, oil on canvas, 1997, 24 x 30 in. (61.0 x 76.2 cm),
lent by the artist, Dallas, Texas.

Lovita Irby specializes in images of the famous Texas flower, the bluebonnet. She is a self-taught artist who draws inspiration from the lush fields, meadows and crops of her native Texas. Her technique is detailed and highlighted in vivid color.

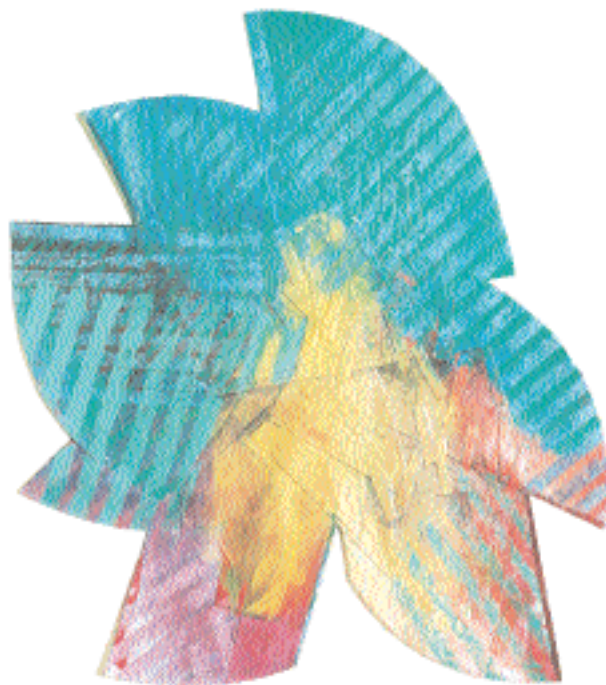
Carol Reed



Icon, pastel, graphite, collage on embossed paper, 1999, 28 x 24 in. (71.1 x 61.0 cm),
lent by the artist, Alexandria, Virginia.

In describing her work, Carol Reed writes that she “has become increasingly interested in form and surface texture in her work and has chosen paper as her medium because it encourages both. She uses handmade French papers that she embosses with relief plates on a hand-operated printing press. She embosses whole sheets of paper and then tears the sheets apart and reassembles them. Finally, she enhances the embossed lines with pastel, acrylic and graphite to awaken them with color and patterns. It is the energetic form of the paper and the visual and tactile quality of the paper’s surface that produces the poetry in her work.”

Carol Reed



Gold Heart I, acrylic paint, graphite, collage on paper, 2000, 38 x 44 in. (96.5 x 111.8 cm),
lent by the artist, Alexandria, Virginia.

Carol Reed



Gold Heart II, acrylic paint, graphite, collage on paper, 2000, 38 x 44 in. (96.5 x 111.8 cm),
lent by the artist, Alexandria, Virginia.

White House Millennium Council

President and Mrs. Clinton created the White House Millennium Council in 1997 to give every American an opportunity to mark the millennium in meaningful activities that celebrate our democracy, strengthen communities, and leave lasting “gifts to the future.” Guided by the national theme, “Honor the Past—Imagine the Future,” the Millennium Council works with federal agencies, state and local governments, and private sector organizations to develop collaborative projects and public/private partnerships.



The White House Millennium Council and the U.S. Department of State Art in Embassies Program celebrate America's artists for their creativity and generosity to U.S. Embassy Residences and diplomatic missions.

Art in Embassies Program (AIEP) Education Initiatives

ArtReach provides host country citizens with an opportunity to better understand the stories of America, and who we are as a people through the AIEP thematic art exhibitions displayed in the public rooms of U.S. Embassy Residences and diplomatic missions abroad. Bilingual exhibition catalogs will serve as the textbooks for this educational tour through the cultural history of the United States, as well as country home pages on AIEP's new web site. Ambassadors will be provided with recommended resources and suggested activities through which to realize the full potential of this innovative “Public Diplomacy” outreach initiative. Pilot programs begin in the year 2000.

The Bandar 2000 exhibition and catalog were made possible through the efforts of the following people:

Gwen Berlin, *Director, Art in Embassies Program*

Diane Tepfer, *Exhibition Curator*

Camille Shenouda, *Curatorial Assistant*

Steven Dykstra, *Registrar*

Marcia Mayo, *Catalog Editor*

Printed by
the Department of State Multi-Media Services
at the Regional Printing Center, Manila.

Beacons & Bridges is an interactive education program designed to promote web-based exchanges between U.S. and host country students. Separated by geography, these young people will learn to communicate electronically, using the Art in Embassies Program (AIEP) thematic art exhibitions as a means to initiate online discussions. The initial theme will center around their respective cultures and the role that culture plays in foreign policy. Once instituted, the online Beacons & Bridges relationship between the two schools can expand to include a variety of topics selected to reinforce or supplement standard curricula.

<http://aiep.state.gov> The Art in Embassies Program state-of-the-art web site provides AIEP with the tools necessary to function as an interactive global museum. Exhibition catalogs are featured as individual country home pages that will guide foreign and domestic audiences as they explore the artistic heritage of the United States. Web capability permits “hyperlinks” with participating U.S. ambassadors, artists, museums, and galleries. We encourage you to log on regularly as information and exhibitions are continually posted and updated.

This catalog was partially funded by the



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

a private, non-profit, educational foundation
formed in 1986 to assist the U.S. Department of State
in its various programs designed to
exhibit and preserve fine and decorative art
in U.S. embassy residences abroad.



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Bandar, Brunei Darussalam