

ART in Embassies Exhibition



## Landscapes of the American West

United States Embassy Belmopan, Belize

COVER

Macduff Everton, **Great Sand Dunes National Monument**, 1999

Color photograph, 30 x 40 in. (76,2 x 101,6 cm)

Courtesy of the artist, Santa Barbara, California

## INTRODUCTION

We are delighted to welcome you to the Ambassador's Residence and to introduce our ART in Embassies exhibition: *Landscapes of the American West*.



Belize, our host country, is known for its natural beauty and a landscape exceptional for its variety, color and dimension. It surrounds its visitors with physical richness and inspires awe at the abundant evidence of nature's hand at work – from the azure waters of the cayes, to the lush tropical rainforests, to the deep, tree-lined waters of the Mopan River.

In our exhibition we wanted to share another landscape that is dear to our hearts and a special part of our national heritage: the American West – the region of the United States where we live and one that has inspired a colorful history and an unquenchable spirit. The spirit of the West is one of freedom and opportunity – it tells a story of courage, determination, hope and individualism. When one sees the expansive landscape of the “wide, open spaces” and the bright light across the prairie, one can imagine the exhilaration of the early pioneers at all that lay before them. The rainstorm rushing across the plains, the sun lighting the desert red, the majesty of the mountains and rivers, and the warm sun on rolling hills, as depicted in our exhibition, speak to this feeling.

Our home state of Colorado epitomizes this spirit. Distinguished by the reach of the horizon and the expanse of the cerulean blue sky, its beauty has been a source of inspiration from the days of the earliest Native

## INTRODUCTION

Americans to contemporary times. Indeed, the view from atop Pikes Peak inspired Katharine Lee Bates to pen the words to “America the Beautiful.”

As bright green parrots swoop into the lush jungle trees surrounding the residence in Belmopan, we hope that this glimpse of another beautiful landscape will spur conversation among our guests and give a sense of the region we call home.

We are most appreciative of the artists who generously lent their works. We wish to also acknowledge the generosity of Michael Michaelis of Wichita, Kansas, Anne and Clay Johnson of Washington, D.C., and Birger Sandzén Memorial Gallery, Lindsborg, Kansas, for lending pieces to the exhibition. We also thank the ART in Embassies Program staff for their assistance in creating our exhibition.

We hope that you enjoy these works of art.

**Ambassador and Mrs. Robert J. Dieter**

*Belmopan  
July 2007*

## 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 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.

## **Irby Brown** (born 1928)

Texas-born Irby Brown calls himself a realistic impressionist, but his works also relate to the romantics. Brown says, “I want to communicate through the medium of paint the beauty that I see, the beauty of the earth, this land, particularly the beauty of New Mexico.” His structurally complex works in oil exude a sense of passion and vitality, and his light suffused and soft-colored palette capture vivid vignettes in vigorous, lush, and feathery brush work.

## Irby Brown



### **Labajada Village, undated**

Oil on canvas, 20 ½ x 31 in. (52,1 x 78,7 cm)

Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.

## **William Clift** (born 1944)

At the age of fifteen, Boston-born William Clift took his first photography workshop. Clift became a charter member of the Association of Helio-graphers, New York, which supported photographers concerned with expressing experience or ideas beyond the factual documentation of scenes and occurrences. Clift spent eight years specializing in architectural subjects, including an extensive documentation of the vacant Boston City Hall, which he was commissioned to photograph by the Massachusetts Council on the Arts in 1970.

In 1971 Clift moved to Santa Fe and began to photograph the New Mexico landscape that continues to inspire his work. Clift is especially known for his arresting photographs of the New Mexico landscape, which capture the dramatic texture and ever-changing light and shadow of the American Southwest. Clift has been awarded fellowships from the National Endowment for the Arts and the John Guggenheim Memorial Foundation, as well as commissions from AT&T for their “American Images” project, Seagram and Son’s for their bicentennial project on the nation’s courthouses, and the Reader’s Digest Association to photograph the Hudson River Highlands. In 1987 an exhibition of Clift’s work, “Certain Places,” was held at the Art Institute of Chicago (Illinois) and the Amon Carter Museum in Fort Worth, Texas. He has produced two books, “Certain Places” (1987) and “A Hudson Landscape” (1994). His work is in the collections of many public and private institutions, including the Art Institute of Chicago, Illinois; Bibliotheque Nationale, Paris, France; the Smithsonian American Art Museum, Washington, D.C.; and the Museum of Modern Art, New York.

[www.museumofnewmexico.org](http://www.museumofnewmexico.org)



## William Clift



### **La Mesita from Cerro Suguro, New Mexico, 1978**

Silver gelatin print, 24 x 28 in. (61 x 71,1 cm). Courtesy of the artist, Santa Fe, New Mexico

William Clift



**Sheep, Canyon del Muerto, Arizona, 1975**

Silver gelatin print, 17 x 20 in. (43,2 x 50,8 cm). Courtesy of the artist, Santa Fe, New Mexico

## Macduff Everton (born 1947)

Macduff Everton's photographs give a sense of place, whether black and white portraits of individuals or panoramic color photographs of a landscape. In 2000 Everton produced *The Western Horizon* (Henry N. Abrams, Inc., New York), which includes the five panoramic photographs in this exhibition. His black and white photographs in Yucatan of individuals and their families over twenty years resulted in the seminal publication *The Modern Maya – A Culture in Transition* (University of New Mexico Press, Albuquerque, 1991).

Everton is a contributing editor at *National Geographic Traveler* and *Islands Magazine*, and his many editorial clients include *Condé Nast Traveler*, the *Los Angeles Times Magazine*, the *New York Times Magazine*, and *Smithsonian Magazine*. His work is in the collections of many public and private institutions, including the Bibliotheque Nationale, Paris, France; Brooklyn Museum, New York; British Museum, London, England; International Center of Photography, New York City; Los Angeles County Museum of Art, California; Musée de L'Elysée, Lausanne, Switzerland; Museo de Arte Moderno, Mexico City, Mexico; Museum of Modern Art, New York; and New York Public Library, New York.

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



**Monument Valley, 1999**



**Great Sand Dunes National Monument, 1999**



**Grand Canyon, Arizona, 1996**



**Grand Canyon North Rim, Sunrise from Bright Angel Point, 1996**

## Macduff Everton



**Wupatki National Monument, 1990**

All color photographs, 30 x 40 in. (76,2 x 101,6 cm) each.  
Courtesy of the artist, Santa Barbara, California

## **Mark Flickinger** (born 1964)

Mark Flickinger received his Bachelor of Fine Arts degree in painting and drawing from Wichita State University, Kansas, in 1989 and his Master of Fine Arts degree in painting from the Henry R. Hope School of Fine Arts, Indiana University, Bloomington, in 1991. Flickinger has taught studio classes at Cowley County Community College, Arkansas City, Kansas, and watercolor instruction at Indiana University School of Continuing Education, Bloomington.

Flickinger is known for his sweeping vistas, rendered in a warm, earth-inspired palette with a delicate touch. The artist has remarked, “The subject of most of my work is a study of light effects in nature as expressed through color and texture. I find in the Kansas landscape a source that is wondrous and fair. Infinite in possibilities both subtle and sublime.”

*[www.kmuw.org/MarkFlickinger.html](http://www.kmuw.org/MarkFlickinger.html)*

Mark Flickinger



**View of Inman, 1998**

Oil on canvas, 34 x 46 in. (86,4 x 116,8 cm). Courtesy of The Art of Emprise, Emprise Bank, Wichita, Kansas



## **Michael Nicholson** (born 1943)

Michael Nicholson received his Bachelor of Fine Arts degree from the Wichita State University in painting and drawing. He is a member of the Kansas Watercolor Society and the National Society of Painters in Casein & Acrylic.

A sense of harmony lends majesty and calm to Nicholson's panoramas of receding horizontals, where topographic elements function equally as props or formal elements and color suggests the ever-changing mood of the land.

## Michael Nicholson



### **Argonomy in Red, undated**

Oil on canvas, 43 x 61 in. (109,2 x 154,9 cm). Courtesy of The Art of Emprise, Emprise Bank, Wichita, Kansas

## **David Salk** (born 1949)

David Salk attended the Idyllwild School of the Arts, in Idyllwild, California. Salk's specialty is his personal creation, which he calls a "clay basket." He researches and reproduces the intricate designs and coiled shapes of early nineteenth century Southwest baskets. The designs are recreated using iron oxide, which is then fired into the clay as a way of preserving these designs for future generations. His work has been recognized for its accuracy by the Museum of Natural History in Santa Barbara, California.

Salk 's clay baskets and glazed pottery are in collections all over the United States and in at least thirty-six different countries throughout Europe, Asia, and Africa. He has won numerous awards throughout the Southwest. Over the years his work has been shown in a variety of galleries in Santa Fe, New Mexico; Sedona, Arizona; Jackson Hole, Wyoming; Alexandria, Virginia; Springdale, Utah; and several galleries in the desert communities of California.

## David Salk



**Untitled Bowl**, undated

Clay, diameter 15 in. (38,1 cm). Courtesy of Anne and Clay Johnson, Washington, D.C.

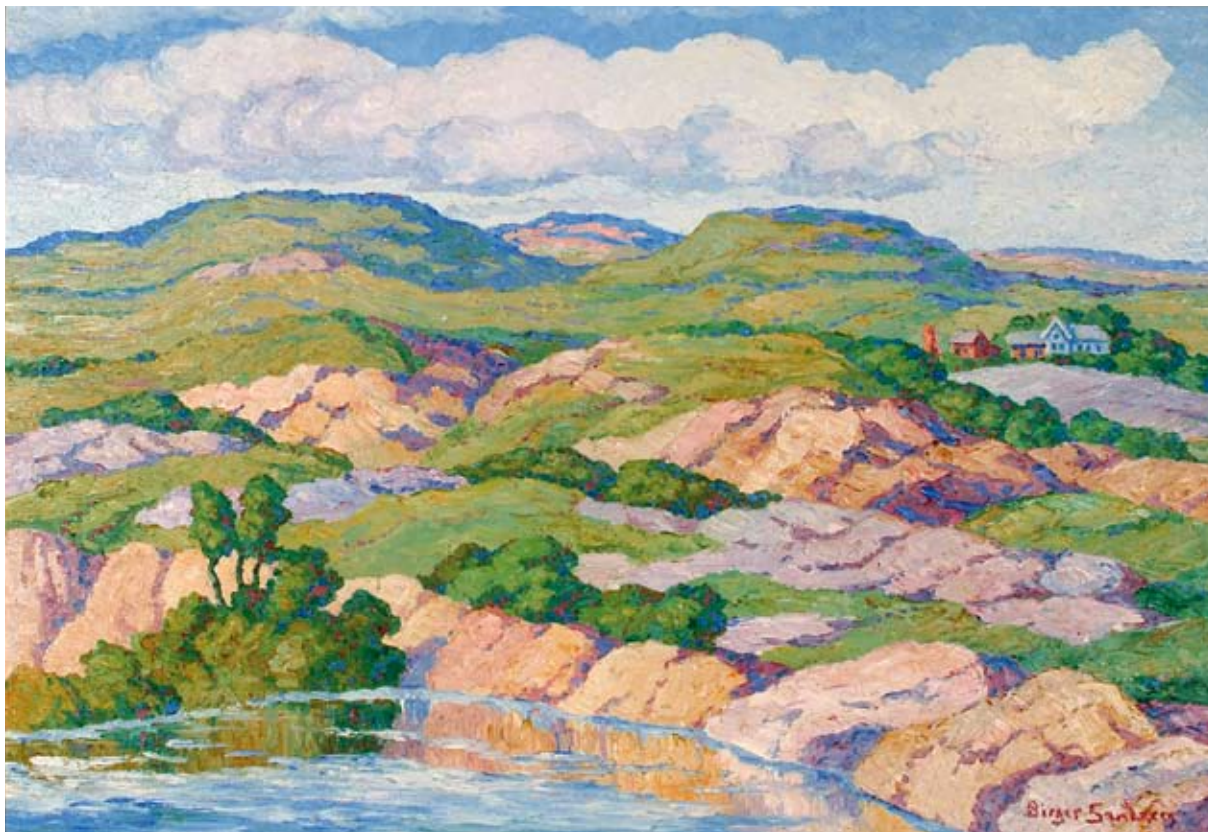
## Birger Sandzén (1871-1954)

Sven Birger Sandzén was born in Blindsberg, Sweden, in 1871. He graduated from the College of Skara in 1891 and studied painting with Anders Zorn at the Artists League of Stockholm, and with Aman-Jean in Paris. In 1894 Sandzén immigrated to the United States to take a teaching position at Bethany College in Lindsborg, Kansas, where he began a long and distinguished career as an art professor and a fauvist landscape painter.

In 1908 Sandzén saw the Rocky Mountains for the first time, with their great masses of shale and rock, rugged mountain peaks, penetrating light and deep shadows. Although he had come to know the broad horizon and the bright light of the prairies, the mountains captured his imagination. After he began painting the Rocky Mountains, he developed a very personal expressionist style unusual in its thick and heavy application of paint in bold and vivid color combinations.

Sandezén traveled extensively throughout the West and Southwest, but always lived in Bethany. In addition to teaching at Bethany, he was a guest professor at the Broadmoor Art Academy, Colorado Springs; the University of Denver Chappell School of Art, Colorado; Stephens College, Columbia, Missouri; the Kansas City Art Institute, Missouri; Utah State University, Logan; Brigham Young University, Salt Lake City, Utah; and the University of Michigan, Ann Arbor. During the Depression, Sandzén was one of the U.S. government's Works Progress Administration (WPA) artists, and author of a book entitled *With Brush and Pencil*. He was also a founding member of the Prairie Printmakers Society. Sandzén produced an astonishing number of oils, watercolors, and prints which today hang in private collections, galleries, and museums around the world.

## Birger Sandzén



**Kansas Farm, 1943**

Oil on board, 30 x 44 in. (76,2 x 111,8 cm). Courtesy of the Birger Sandzén Memorial Gallery, Lindsborg, Kansas

## **Mary Silverwood** (born 1932)

Mary Silverwood grew up in Ft. Worth, Texas, and graduated with her Bachelor of Fine Arts and Master of Fine Arts degrees in studio art from the University of Texas. Since 1965 she has taught in public and private schools and traveled extensively in Europe, Mexico, and Central America.

Silverwood says of her work, “I have always been acutely aware of the environment in which I live and work. In my paintings, I deal with the earth, sky and water. Color and shape are my tools. Landscape is usually a struggle because of the quality of vastness and the marvel of light. So that is my challenge. I plan my work very carefully with small drawings in pencil and oil pastels. Then I approach a larger summation and delight in the unexpected in execution. I feel a sense of integrity when my work is related to my environment.”

The artist’s current environment is rural Sonoma County, California. Silverwood works in pastels, using black rag paper on which she masterfully blends broad fields of rich color with rendering lines that give her work extraordinary energy.

## Mary Silverwood



### **Four Corners, undated**

Pastel, 26 ½ x 33 ½ in. (67,3 x 85,1 cm). Courtesy of the artist, and Joyce Robins Gallery, Santa Fe, New Mexico



## Mary Silverwood



**Cabazon Peak**, undated

Pastel, 26 ½ x 34 ½ in. (67,3 x 87,6 cm). Courtesy of the artist, and Joyce Robins Gallery, Santa Fe, New Mexico

## **Doug West** (born 1947)

Doug West has been capturing the skies and environment of the American Southwest for over twenty years. His work has been exhibited nationally and internationally with well over fifty one-man shows, and he has an extensive list of publications and thousands of art patrons who have collected his work.

During his career he has taken the art of print-making and serigraphy to exacting and masterful perfection, while still retaining the ability to portray the simplicity of a perfect frozen moment in nature. In recent years he has also begun to creatively challenge himself by expanding into plein air oil painting as well as monotype printing. He says that for him “... art is a vehicle for personal growth and challenge – a way of life. Through my creative efforts I feel life has meaning by providing a constant process of renewal and rebirth.”

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

## Doug West



### **Passion**, undated

Screenprint, 33 x 34 in. (83,8 x 86,4 cm). Courtesy of the artist, Arroyo Secco, New Mexico

## **Thomas Wood** (born 1940)

“I’m interested in painting that reaches beyond the merely pictorial to evoke recognition, shared emotion, memory, and a sense of place. I paint the landscape to discover the life-force, truth, and beauty of the natural world.”

Thomas Wood was born in San Francisco, California, into a family of landscape painters. His interest in outdoor oil painting began at an early age during childhood summers at the family ranch in the Carmel Valley, where he made many small sketches of the surrounding oak-studded hills and brushy canyons in the coastal range.

Wood attended the University of California at Berkeley and San Francisco State University, earning an advanced degree in English, and taught college for several years in New York and California. He is a member of the Bay Wood group of artists, whose exhibitions support land-preservation causes. He was represented in the State Senate Art Collection 2000 in the Capitol (Sacramento), and has shown in the Bolinas Museum (California).

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

## Thomas Wood



**California Hills, undated**

Oil on canvas, 48 x 60 in. (121,9 x 152,4 cm), Courtesy of the artist, Nicasio, California

# Acknowledgments

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