

United States Embassy Conakry



ART in Embassies Program

Welcome

to the Residence of the Ambassador of the United States of America to the Republic of Guinea.

I am honored to share with you a selection of artworks by several prestigious American artists, who have kindly loaned their work for this exhibition under the auspices of the U.S. Department of State's ART in Embassies Program.

This exhibition does not have a unifying theme but, instead, presents a variety of artistic styles and media representing a broad range of contemporary American art.

I encourage you to take a moment to study and admire the works of art during your visit to the Residence.

Jackson McDonald

Ambassador of the United States of America

Conakry, March 2006

Bienvenue

à la Résidence de l'Ambassadeur des Etats-Unis d'Amérique en République de Guinée.

Je suis honoré de partager avec vous une collection d'œuvres d'art de plusieurs prestigieux artistes américains, qui ont bien voulu prêter leurs œuvres dans le cadre de cette exposition sous les auspices du programme "Art dans les Ambassades" du Département d'Etat américain.

Sans thème unificateur, cette exposition présente une variété de styles artistiques et de moyens d'expression représentant un large éventail d'art contemporain américain.

Je vous encourage à profiter de votre visite à la Résidence pour étudier et admirer ces œuvres d'art.

Jackson McDonald

Ambassadeur des Etats-Unis d'Amérique

Conakry, Mars 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.

Le Programme d'ART dans les Ambassades

Le Programme d'Art dans les Ambassades est un mariage unique entre l'art, la diplomatie et la culture. Quel que soit le moyen d'expression, le style ou le sujet, l'art transcende les barrières linguistiques et donne au Programme les moyens de remplir sa mission qui vise à promouvoir le dialogue à travers le langage universel de l'art. C'est ce langage qui mène au respect et à la compréhension mutuels entre les différentes cultures.

Modestement conçue en 1964, cette initiative a évolué avec le temps et s'est transformée aujourd'hui en un programme élaboré, qui gère et organise l'exposition de plus de 3.500 œuvres originales prêtées par les citoyens des Etats-Unis. Ces œuvres sont exposées dans les espaces publics des résidences officielles de quelques 180 ambassades et missions diplomatiques américaines à travers le monde. Ces expositions à thèmes et contenus différents représentent l'un des principes les plus importants de notre démocratie: la liberté d'expression. L'art est une grande source de fierté pour les ambassadeurs américains et leur facilite le contact avec les communautés éducatives, culturelles, commerciales et diplomatiques des pays hôtes.

Les œuvres exposées par le Programme incluent une grande variété de moyens d'expression et de styles, allant des portraits coloniaux du 18ème siècle aux installations contemporaines multimédias. Elles sont exposées grâce à la générosité des prêteurs, notamment les musées, les galeries, les artistes, les institutions, les sociétés et les collectionneurs privés américains. Chaque année, les milliers d'invités, qui visitent les expositions dans les résidences officielles des ambassades, ont l'opportunité d'apprendre à connaître notre pays — son histoire, ses coutumes, ses valeurs et ses aspirations — grâce à ce moyen de communication internationale connu de nous tous comme art.

Le Programme d'Art dans les Ambassades est fier d'être à la tête de cet effort global pour présenter les réalisations artistiques du peuple des Etats-Unis. Nous vous invitons à visiter le site du Programme, <http://aiep.state.gov>, qui donne accès aux versions en ligne de toutes ses expositions dans le monde.



The Yellow Field, undated
Oil on gessoed paper
35 x 27 in. (88.9 x 68.6 cm)
Courtesy of the artist,
Steuben, Maine

Joseph Haroutunian (born 1944)

A painter of abstractions that seem to be a mass of shapes and colors, Joseph Haroutunian regards himself as a landscape painter focusing on "calligraphic details, movement and color." Most of his work is in oil, although he uses some watercolor, and he credits the painting of modernist John Marin as a key influence.

At the age of seven, he was introduced to art by his grandfather, a minister, who created stained-glass windows in his spare time. His mother, Helen Halsey Haroutunian, was an artist and art historian who encouraged creativity.

Liking both academia and painting, Haroutunian teaches art at the University of Maine at Machias and also coaches tennis. He studied at Lawrence University in Appleton, Wisconsin, and had his first solo exhibition in 1989 in New York City.

Source: *Art & Antiques*, March 2002



Sienna and Blue, undated
Oil on gessoed paper
35 x 27 in. (88.9 x 68.6 cm)
Courtesy of the artist,
Steuben, Maine



Ultra and Green, undated
Oil on gessoed paper
35 x 27 in. (88.9 x 68.6 cm)
Courtesy of the artist,
Steuben, Maine



Jen's Green, undated
Oil on gessoed paper
35 x 27 in. (88.9 x 68.6 cm)
Courtesy of the artist,
Steuben, Maine

Hubert Jackson (born 1943)

Hubert Jackson was born in Culpeper, Virginia in 1943. After graduating from high school, during which time he took a correspondence course in commercial art, he enrolled at Virginia State University, Petersburg, where he received a Bachelor's degree in fine arts education. He moved to the Washington, D.C. area in 1965 and began a teaching career, which spanned thirty-four years. He received a Master of Fine Arts degree from Howard University in 1971, and did further studies at the Corcoran School of Art.

In 1999, after retiring from the District of Columbia Public School System, where he had taught art and photography at Woodrow Wilson High School, Jackson moved to Colonial Beach, Virginia where he maintains a studio.

Monroe Bay No.3, 2003

Acrylic on canvas

49 ½ x 49 ½ in. (125.7 x 125.7 cm)

Courtesy of the artist, Colonial Beach, Virginia



Chocolate Passion, 2003

Acrylic on canvas

45 ½ x 49 ½ in. (115.6 x 125.7 cm)

Courtesy of the artist, Colonial Beach, Virginia

Of his work Jackson states: "I draw inspiration from my surroundings...the human form, abstract patterns in nature, symbols of cultures past and present, and music. Color, shape, and texture are the driving elements of my paintings. The subject matter that inspires each piece becomes less important as the work evolves. At some point, my intuition tells me which color to use, which shape works best with other shapes, whether the edges should be hard or soft, how much texture to use and when to stop painting."



Oubliette 4, 2002
Oil on Wood
80 x 24 in. (203.2 x 61 cm)
Courtesy of the artist, Los Osos, California

Cristina McPhee (born 1954)

Christina McPhee explores technological landscapes, from the earthquake country of California to the electronic spaces of the internet. A native of Los Angeles, born there in 1954, she studied painting with Philip Guston at Boston University, Massachusetts, for the Master of Fine Arts degree in 1979, having received her Bachelor of Fine Arts degree from the Kansas City Art Institute, Missouri, in 1976.

Her work is abstract, moving a montage of painting and photography into still and time based new media works, which have been shown in Europe, the Americas, and Australia, at festivals, symposia and in gallery installations. McPhee's works are represented in many public collections, including the Spencer Museum of Art, University of Kansas, Lawrence; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln; and the Kemper Museum of Contemporary Art, Kansas City, Missouri.



Oubliette 6, 2002
Oil on Wood
80 x 24 in. (203.2 x 61 cm)
Courtesy of the artist, Los Osos, California

Patricia Nix (born 1944)

Patricia Nix was born in Texas. As an only child, she began creating her own world at the age of three by making box constructions. Since creating her first painting at eleven, her vast and complex body of work attests to her commitment as an artist. Her dedicated self-expression during her childhood also carried through her artistic education. In 1972 she enrolled at the Art Students League in New York City, and later graduated from New York University, completing the requirements in one year. The influence of surrealism and Dadaism are evident in her art, as well as her apparent affinity for the work of America's master of assemblage Joseph Cornell. Her collages of 1990 through 1992 combine the artist's interest in illusion, formal design, and unexpected juxtapositions. Nix is interested in the constant "dialogue between her conscious and unconscious." These creations give new definition to our world, not in the classic sense of the Greeks, but a modern world of the Baroque where the gods, like artists, play and live among us.



Love Letters, 1993
Collage
24 x 18 in. (61 x 45.7 cm)
Courtesy of the artist and Dillon Gallery, New York, New York

Leda and the Swan, 1993
Collage
24 x 18 in. (61 x 45.7 cm)
Courtesy of the artist and Dillon Gallery, New York, New York



Terry Rosenberg (born 1954)

Terry Rosenberg was born on February 6, 1954, in Hartford, Connecticut, and raised in Miami, Florida.

He received his Bachelor of Fine Arts degree from the University of Miami, Florida, and his Master of Fine Arts degree from Alfred University, New York.

In 1980, after settling in New York City, he had his debut exhibition which focused on the human form and issues related to representation and identity, examining dualities such as integration/isolation, human/animal, past/future, and science/fiction. Rosenberg's work soon became recognized as of New York's new figurative genre, and by the end of the 1980s had been exhibited throughout the U.S. and Europe. During an extended residency at the Bemis Center for Contemporary Art in Omaha, Nebraska, he began a series of drawings, observing dance. Specifically, he made in situ drawings of American Ballet Theatre, Dance Theatre of Harlem, Mark Morris Dance Group, Kirov Ballet, and Parsons Dance Company, all performing in New York City. These graphic records of his responses to figures in motion constitute a detailed examination of the present tense. They are an active meditation on the synthesis of light, dynamic structure, and space/time relationships.



SB III, #19 (Acosta), 2002
Pastel and charcoal on paper
24 x 18 in. (61 x 45.7 cm)
Courtesy of the artist, New York, New York



Roxanna, 1998
Oil on canvas
46 x 52 in. (116.8 x 132.1 cm)
Courtesy of the artist, New York, New York

In 1979 and 1982 Rosenberg was awarded Artist in Industry grants by the Kohler Company and in 1987 and 1991 he received grants from the Bemis Center for Contemporary Art. Rosenberg also received a fellowship from the New York Foundation for the Arts in 1989, and a Master Fellowship from the Nebraska Arts Council in 1996. He lives and works in New York City.



**Symphony in C #13,
American Ballet Theatre
(Jaffe/Molina), 2002**
Pastel and charcoal on paper
24 x 18 in. (61 x 45.7 cm)
Courtesy of the artist, New York, New York

Randi Solin

"My work is a juxtaposition of weighted organic form and sharp polished edges. I approach glass like a painter to a canvas; the coloration, vivid and original, is reminiscent of a swatch of fabric. My colorations are reminiscent of rich fabric and textiles. A design is successful if I want to put it on like a dress."

Randi Solin has a studio named Solinglass, located in Southern Vermont. Solin, a graduate from Alfred University, New York, uses a fusion of American studio art glass techniques and classic Venetian glassblowing to create one-of-a-kind pieces of art. David Solin, with his background in painting from the California College of Arts & Crafts, Oakland, has been an integral part of the design process. Glass is used in its various forms, with Randi Solin approaching each piece as a painter to a canvas. The work is a painstaking process, building layer upon layer of color to achieve a new and original homogeneous coloration. The influence of Asian aesthetics is evident in the use of color and in the juxtaposition of simplicity of form with the stark hard edge of the polished lip. The optics are a window into the depth of each piece, designed to show off the layering process, like rings of a tree, from conception to completion.

Randi Solin's work is in the permanent collection of the White House, Washington, D.C.; and the St. Petersburg Museum, St. Petersburg, Florida.

Shard Flat, 2004

Glass

16 x 12 x 4 in. (40.6 x 30.5 x 10.2 cm)

Courtesy of the artist, Brattleboro, Vermont



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