



United States Embassy  
Dar es Salaam, Tanzania

ART IN EMBASSIES EXHIBITION

*Cover: Bradley Hankey, **Bill's House**, 2007  
Oil on canvas, 19 x 23 in. (48,3 x 58,4 cm)  
Courtesy of the artist, Jamaica Plain, Massachusetts*

# 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.

# Benny Alba (born 1949)

Benny Alba writes of her work: “I create art aiming to communicate with viewers of the future as well as viewers of today. The combination of colors, metallics and messages are contemporary American. The metallic expanse glows and shines, playing with the ambient light.

The glossy surface reflects people in motion as they pass by. Historically speaking, the use of gold has not only meant wealth, but beautiful gold weights, sculptures and icons.

*Wide Book: Female*, is from the *Day and Night* series. Like in a book the passage from dark to light reminds one of a diptych. Each turning of the page brings a new landscape to mind: a new experience to enjoy. The golden cord with tassels marks a particular day for the viewer to see. *Silver Clouds* is a hand embellished, relief print. It is an autumn scene from the *Alaska Journey* series. The magnificent clouds observed during a drive trip from California through Canada and into Alaska inspired me. Upon my return, the cool colors of dark, silhouetted mountains, brilliant blue sky and sparkling clouds were translated into paintings and prints. *Red Summer Sun*, a painting on paper using Dutch leaf, is the upper section of a large painting from the *Road Trapezoid* series. Roads are often shown as

twisting and curving, giving a sense of depth. I tend to think of roads as symbols of the past, the present and the future. Taken as a whole, they symbolize life.”

Alba is primarily self-taught, having grown up in an artistic family. In 2004 she attended the Penland Arts and Crafts School, Penland, North Carolina. Alba’s paintings are included in many public collections, including the Birmingham Museum of Art, Alabama; Las Vegas Art Museum, Nevada; Mint Museum, Charlotte, North Carolina; National Museum of Women in the Arts, Washington, D.C.; and the Tyler Museum of Art, Texas.





*Red Summer Sun, 1993*  
Oil and Dutch leaf on paper  
22 x 30 in. (55,9 x 76,2 cm)  
Courtesy of the artist,  
Oakland, California

*Silver Clouds, 1999*  
Linocut with aluminum leaf  
18 x 24 in. (45,7 x 61 cm)  
Courtesy of the artist,  
Oakland, California



*Wide Book: Female, 1995*  
Oil and Dutch leaf on canvas  
48 x 60 in. (121,9 x 152,4 cm)  
Courtesy of the artist,  
Oakland, California



# Bradley Hankey (born 1979)

*A Good Morning*, 2007

Oil on canvas, 18 x 14 in. (45,7 x 35,6 cm)

Courtesy of the artist, Jamaica Plain, Massachusetts



Bradley Hankey writes: “In my artwork I see memories and time. My work explores emotion through the psychology of light and spatial relationships. These ideas are represented through architecture and landscape. The subject matter is inspired by place and many works emerged after traveling abroad. I am inspired by my surroundings and my paintings are a direct response to the world around me. The two cityscapes, *The Air Outside* and *A Good Morning*, were painted in the Boston, Massachusetts area and the third image, *Bill’s House*, was painted in Costa Rica.”

Hankey is a 2007 graduate of the Massachusetts College of Art in Boston, where he received his Bachelor of Fine Arts degree in painting.

# Bradley Hankey (born 1979)

*The Air Outside, 2007*  
Oil on canvas  
30 x 40 in. (76,2 x 101,6 cm)  
Courtesy of the artist,  
Jamaica Plain, Massachusetts



*Bill's House, 2007*  
Oil on canvas  
19 x 23 in. (48,3 x 58,4 cm)  
Courtesy of the artist, Jamaica Plain,  
Massachusetts

# James Augustus McLean (1904-1989)

James McLean was born in Lincolnton, North Carolina. In April 1923, he began five years of classes at the Pennsylvania Academy of the Fine Arts, Chester Springs Country School. In 1929 McLean was drawn back to North Carolina, where he set up and taught single handedly at The Southern School of Creative Arts in Raleigh.

In the mid-1930s, McLean joined the Federal Arts Project (FAP), painting murals and teaching classes to the general public. In addition to this work, McLean supervised the programs for the Art Center in Raleigh, which opened in 1936. McLean used impressionism and more avant-garde methods in his work, experimenting with techniques of decorative patterning while maintaining realism.



*Landscape, undated*  
*Oil on board, 20 x 24 in. (50,8 x 61 cm)*  
*Courtesy of Dr. Everette James, Chapel Hill, North Carolina*



## Ellen Pliskin (born 1943)



Of her work, Ellen Pliskin says, “These watercolor and mixed media paintings continue my exploration of color, texture and space. I am a painter who uses layers of color to suggest real objects and places. I wish to convey a sense of space and flowing movement in the landscape. The paintings are composed of large simple areas of color that flow into each other and flood the entire sheet of paper.”



Pliskin earned a Bachelor of Arts degree from Hunter College of the City University of New York, and a Master’s degree from Fordham University, New York City. Her awards include the 1998 Leo & Ursula Brinkmann Award from the Stamford Art Association, Connecticut; and the 1991 Women’s Committee Award from the New Britain Museum of American Art, Connecticut. Her work has been featured in many solo and group exhibitions throughout the United States.

*Mesa Verde #12, 2007*  
*Watercolor on paper*  
*18 x 24 in. (45,7 x 61 cm)*  
*Courtesy of the artist, New York, New York*

*Portal, 2007*  
*Watercolor on paper*  
*23 x 31 in. (58,4 x 78,7 cm)*  
*Courtesy of the artist, New York, New York*

# Robert Reynolds

Primarily a self-taught artist, Robert Reynolds creates work that ranges from extremely detailed pointillist drawings, to abstract oil paintings, to photography, to sculptures made from found objects. His sensitivity and receptiveness to the world around him keep Reynolds' work current, while his keen sense of craftsmanship and composition makes it timeless.

Robert Reynolds had a love of the arts from a very young age. At three, he took up the habit of drawing on any surface at every opportunity – his favorite being smooth, dark pebbles with a long, bent nail. Reynolds also drew his creative interest from his father who worked as a photographer, and his mother who painted with him on Sundays, when together they would work to create images



*Middleburg Flock, 2007*  
*Oil on canvas, 48 x 54 in. (121,9 x 137,2 cm)*  
*Courtesy of the artist, Branford, Connecticut*

# Robert Reynolds

from oil paints on canvas. Experiencing these two separate methods of making images appears to have astounded the young boy. Although his interest was originally piqued by his family, Reynolds also drew heavily upon the changing times around him. A youth of the sixties, he saw the world around him changing all the time, and he began to travel all over the globe. These life

experiences have molded him and his work to this day. Reynolds' work can be found in many collections, including Euro Disney, France; Chase Manhattan Bank Headquarters, New York; and the Special Olympics Collection. In 1997 Reynolds received a grant from the International Center of Peace and the Arts to paint in Turkey.



*River, 2007*

*Oil on canvas, 48 x 52 in. (121,9 x 132,1 cm)  
Courtesy of the artist, Branford, Connecticut*

# Jack Stuppin (born 1933)

“Jack Stuppin has absorbed – consciously or unconsciously – the history and tradition of his medium. He is passionate in proclaiming his belief that the genre of landscape painting remains meaningful to the viewer and to society. Art critic Donald Kuspit notes that Stuppin’s paintings relate to the Romantic tradition in American landscape painting, but divested of references to divine or human presence.

Stuppin paints methodically. He typically sets up in the morning and works into the afternoon, painting from top to bottom, as if slowly pulling down an inverted window shade to reveal the landscape he sees. The places his paintings depict, in straightforward compositions of form and color, look primal, almost untouched by humans.”

– Miriam Roberts, Independent Curator,  
Santa Fe, New Mexico



*Joy, 2003*

*Oil on canvas, 44 1/3 x 54 in. (112,5 x 137,2 cm)*

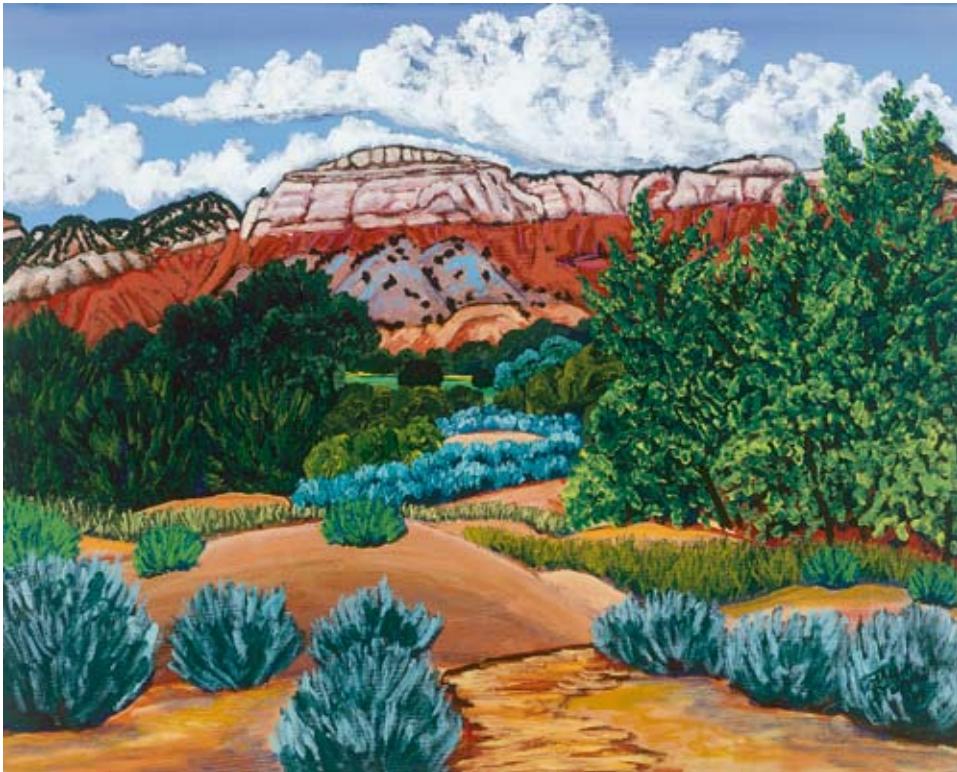
*Courtesy of the Oakland Museum of California, Oakland, California*



## Jack Stuppin (born 1933)

Stuppin received his Bachelor of Arts degree in 1955 from Columbia College, New York, and he also attended the San Francisco Art Institute, California, from 1966 to 1969. His work is in numerous collections, including the Oakland

Museum of California; Crocker Art Museum, Sacramento, California; Butler Institute of American Art, Youngstown, Ohio; and the Yale University Art Gallery, New Haven, Connecticut.



*Sage at Ghost Ranch, 1999*  
*Oil on canvas, 24 x 30 in. (61 x 76,2 cm)*  
*Courtesy of the artist, Sebastopol, California*



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