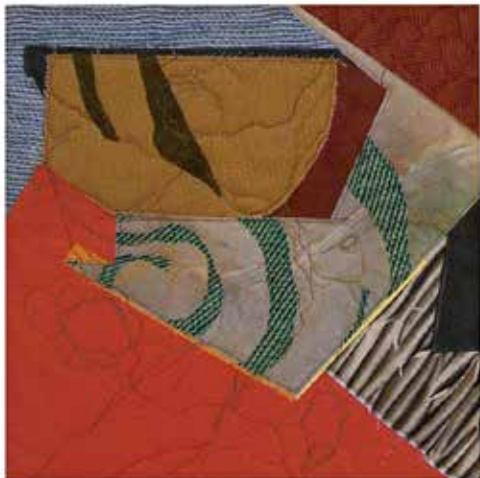




ART IN EMBASSIES EXHIBITION  
UNITED STATES EMBASSY DILI



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### **Washington, D.C.**

Camille Benton, Curator  
Jamie Arbolino, Registrar  
Marcia Mayo, Senior Editor  
Sally Mansfield, Editor  
Amanda Brooks, Imaging Manager

### **Dili**

Llywelyn Graeme, Office Management Specialist  
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Roselia Pinto, Cultural Affairs Assistant  
Fernando Fontes da Cruz, Translator  
Lindsey Greising, Coordinator, Conflict Analyst (translation)  
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Hiram Lasquety IV, Facilities Maintenance Supervisor  
Joao Freitas, Carpenter  
Ancelmo Ulan, Tradesman  
Manual Fernandes, Tradesman

### **Vienna**

Nathalie Mayer, Graphic Designer

## COVER

**LAUREN CAMP Exploring the New Creed – Map 3, 2007**

*Threadwork on dyed, painted, and layered silk and cotton fabric framed in anodized aluminum,  
24 ½ x 24 ½ in. (62.2 x 62.2 cm). Courtesy of the artist, Santa Fe, New Mexico*

# 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 chose an exhibition representative of the textile arts in the United States, because of my own love of the art, and because of the importance of textile arts in Timorese tradition. Timorese textile arts, primarily in the form of traditional *tais*, predate recorded history. *Tais* are a style of woven fabric/cloth made solely by women in Timor-Leste. They employ elaborate designs and often contain traditional imagery, symbolic patterns, and a range of colors. Weavers in each region of Timor-Leste have their own style, passed down through the generations. *Tais* originally served as clothing before the nineteenth century, when Western influence made the use of shirts and pants more commonplace, sometimes by legal requirement.

*Tais* were used as units of exchange and for ceremonial purposes. They are still often given as gifts at welcoming and farewell ceremonies. *Tais* are also considered a valuable family gift as they are often used as part of *barlake* that the future husband's family gives to the bride's family. Today, few if any people wear *tais* as an article of clothing, but almost any first meeting is closed by someone draping a scarf-like *tais* over the shoulders of the visitor.

Just as the *tais* represent an essential part of the nation's cultural heritage of Timor-Leste, the works in this exhibition represent textile traditions of quilting and weaving passed down through generations of Americans. I hope that visitors to my home will enjoy these beautiful works as much as I do. I hope visitors will also reflect upon the commonalities in our textile art and the importance placed upon the passing down of traditions through the generations. This point of commonality shows how similar our peoples are in our essential values, such as respect for human rights and democracy, while the differences highlight the richness of our friendship, which though based on shared values, is enhanced by our different backgrounds, traditions, and, at times, perspectives.

**Ambassador Karen Clark Stanton**

*Dili, March 2015*

# INTRODUSAUN

*Ha'u hili espozisaun ida ne'ebé representativu ba arte testil iha Estadu Unidus, tanba ha'u nia domin rasik ba arte, no tanba importansia husi arte testil iha Timor-Leste nia tradisaun. Arte testil Timorens, espesialmente iha forma tais tradisionál, hahu antes istória eskrita. Tais maka nudar hena ne'ebé soru deit husi feto sira iha Timor-Leste. Sira uza dezeñu sira ne'ebé elavora no dalabarak kontein imajen tradisionál, modelo simboliku, no kór oin-barak. Ema ne'ebé soru tais iha kada rejiaun iha Timor-Leste iha sira nia modelu rasik, ne'ebé kontinua husi jersaun ba jersaun. Orijinalmente tais sai nudar roupa antes sékulu sanulu resin sia, bainhira uza kamiza no kalsa sai komún tanba influensia osidental—dalaruma liu husi rekizitu legál.*

*Tais nia funsaun uluk bele uza hodi troka sasan ba malu no funsaun seremónial. Ohin loron, dalabarak ema nafatin uza tais hanesan prezente bainhira simu bai-naka no iha seremónia despedida. Tais mós konsidera nudar prezente família nian ne'ebé iha valór tanba dalabarak sira uza hanesan parte husi barlake ne'ebé noivu nia família entrega ba família noiva nian. Ohin loron, ema oituan deit mak uza tais hanesan roupa. Maibe, dalabarak bainhira hasoru malu dauluk, ema tara selendang (hanesan tais) iha vizitante nia kakorok.*

*Hanesan tais maka representa parte esensial husi eransa kulturál nasaun Timor-Leste nian, arte seluk husi espozisaun ne'e representa tradisaun testil husi soru ne'ebé kontinua husi jersaun ba jersaun iha América. Ha'u hein katak vizitante sira ne'ebé mai ha'u nia uma sei goza artesanatu (serbisu liman) furak ne'e hanesan ho ha'u gosta sira. Ha'u mos espera katak visitante sira refleita ba aspetu komún iha ita nia arte testil no importansia ne'ebé foka liu ba kontinuaun ba tradisaun artesanatu husi jersaun ba jersaun. Pontu komún ne'e hatudu katak ita nia povu iha valór esensial ne'ebé atu hanesan—ezemplu hanesan respeitu ba direitu umanus no demókrasia—mesmu diferensia sira subliña rikeza husi ita nia relasaun. Enkuantu relasaun ida ne'e maka bazeia ba valór komún, nia mós haforsa husi ita nia lalaok, tradisaun no, dalaruma, perspetivu sira ne'ebé diferente.*

**Embaixadora Karen Clark Stanton**

Dili, Marsu 2015

# LAUREN CAMP 1966

"I love actual maps, folding them out, figuring out where I am, where I might go. In my *Map* Series, I re-work earlier creations: faces and abstracts that didn't succeed, or that I made only to slice apart. Bravely, I take a knife to them, dividing them into at least twelve sections, and adding new colors and textures, re-configuring. The dissecting and changing pleases me. The new designs give me a full and demanding topography to explore. I add in skinny strips of fabric, and loop through the space, noticing everything, and leaving behind trails of thread."

Lauren Camp has been Artist-in-Residence at Working Classroom in Albuquerque, New Mexico, and at the New Brunswick, New Jersey Public Schools, inspiring elementary and high school students from disadvantaged communities to speak out through creative means. She serves as a member of the Georgia O'Keeffe Museum Education Committee. Her work has been the subject of study by elementary school pupils in Plano, Texas, English literature students at the University of New Mexico, and students majoring in fiber art at schools around the United States. Camp was the recipient of a two-month Sea Change Residency by the Gaea Foundation of Washington, D.C., an organization that celebrates arts and activism, and she received a grant from the Surface Design Association to support work on her *Flinch* series.

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



**Exploring the New Creed – Map 3, 2007**

*Threadwork on dyed, painted, and layered silk and cotton fabric framed in anodized aluminum,  
24 ½ x 24 ½ in. (62.2 x 62.2 cm). Courtesy of the artist, Santa Fe, New Mexico*

# MARCIA DECAMP 1945

Abstract designs and strong geometric patterns dominate Marcia DeCamp's work. She feels a strong connection to the American Southwest, and her color palette often reflects this influence. She dyes most of her own fabrics with Procion MX dyes, composes her work with many references to landscapes and the natural world, and completes her pieced works with machine quilting.

DeCamp has always lived in the Finger Lakes area of New York, where she and her husband reside on a country property with several acres. The couple has designed and created, and spends the good weather months maintaining extensive gardens on the property. In 2007 they built a timber frame addition to their home to create a wonderful, state-of-the-art studio for DeCamp's growing absorption in quilt making.

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





**Blocks #5**, 2008

*Cotton fabric*

62 x 28 in. (157.5 x 71.1 cm)

*Courtesy of the artist, Palmyra, New York*

# ALEX FRIEDMAN 1947

Several years after working in an architectural office, Alex Friedman became interested in weaving and signed up for classes at the YWCA. This led to a job weaving in a workshop in New York with Michele Lester on a commission, making shaped tapestries for a fleet of Pan Am jumbo jets. From that point on, for over thirty years, Friedman has maintained a studio wherever she has lived, Connecticut, London, and now the Bay Area in California.

Largely self-taught in this age old tradition, Friedman has continued to learn by taking workshops with many highly-regarded weavers who have trained in different European traditions. Her earliest interests were in the architectural aspects of the medium; the structural imagery and particularly the way in which light plays across the surface in an illusory sense and in reality. More recently, she is exploring both the potential illusion and the constructive aspects of tapestry in a way that preserves the idea of “textile” rather than a more traditional image-based narrative subject. Known for the striking designs and rich colors of her tapestries, Friedman has executed many commissions and has exhibited widely. One of the highlights of her long career was winning a fellowship from the New England Foundation of the Arts. She is passionate about tapestry and believes that the serene aspects of a woven tapestry have the power to bring peace and harmony into any space.

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



**Terra: Wheat and Grass**, undated

*Tapestry: wool and cotton*

*Diptych, each panel: 35 x 27 in. (88.9 x 68.6 cm)*

*Courtesy of the artist, Sausalito, California*

# JOAN GRIFFIN 1941

Joan Griffin has been weaving for thirty years and is a full time studio artist who divides her time between hand-weaving tapestries for exhibitions and commissions. Her degrees include a Master of Fine Arts degree in textile design from Antioch University in Yellow Springs, Ohio, and a Bachelor of Science degree in art education from the State University of New York College at Buffalo (S.U.N.Y.).

Griffin has taught at various art centers, colleges, and high schools. She was also research assistant to Irene Emery, curator emeritus at the Textile Museum in Washington, D.C. Currently, Griffin teaches weekend workshops in her Charlottesville, Virginia studio.

[joangriffintapestry.com](http://joangriffintapestry.com)



**Autumn Mosaic, 2008**

*Wool weft, cotton warp weaving,  
36 x 24 in. (91.4 x 61 cm)  
Courtesy of the artist,  
Charlottesville, Virginia*

# CINDY GRISDELA 1958

"I come from a long line of women who have expressed themselves using a needle and thread. Creating with various forms of fabric and thread has been part of my life since I was a child and my mother and great aunt taught me to sew, embroider, and crochet. Once I discovered quilting about twenty-five years ago, it became my passion. For a number of years, I used traditional methods and patterns . . . My first quilt was a queen-sized bed quilt which I hand quilted to give to my husband as a wedding gift. While I continue to appreciate the beauty of traditional quilts, several years ago I began to feel the need to create my own designs . . . Using the sewing machine freed me to pursue more of the design ideas in my head, while giving me the opportunity to add more creative lines to the surface of my designs than was previously possible. Many of my creations draw on the traditions of the past but reinterpret them in a contemporary way. I am also inspired by the work of abstract painters like Henri Matisse, Morris Louis, and Mark Rothko, as a result of studying art history in college.

Creating art quilts is thrilling because I never know what the design is going to look like until the piece is finished. Typically I start with a fabric that speaks to me or a design idea, like freeform circles or diagonal bands of color. Then I decide on a color scheme and pull many different fabrics together to begin cutting and auditioning pieces on the design wall in my studio. Usually I put all of the pieces on the wall and rearrange them until I'm satisfied before I start sewing. Because there's no pattern to follow, seeing the interplay of color and design on the wall is integral to my creative process. Often the initial design idea is only faintly recognizable at the end because the choices of fabric, color and design interact in unexpected ways as the piece emerges."

Cindy Grisdela holds a Bachelor of Arts degree in art history from The College of William and Mary, in Williamsburg, Virginia, and a Master's degree in business administration from The George Washington University, Washington, D.C. Her work has been shown in local and regional shows in the Washington, D.C. area, as well as nationally in venues from New York to California.

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



**Mirage**, undated  
Cotton batik fabric  
55 x 32 in. (139.7 x 81.3 cm)  
Courtesy of the artist,  
Reston, Virginia

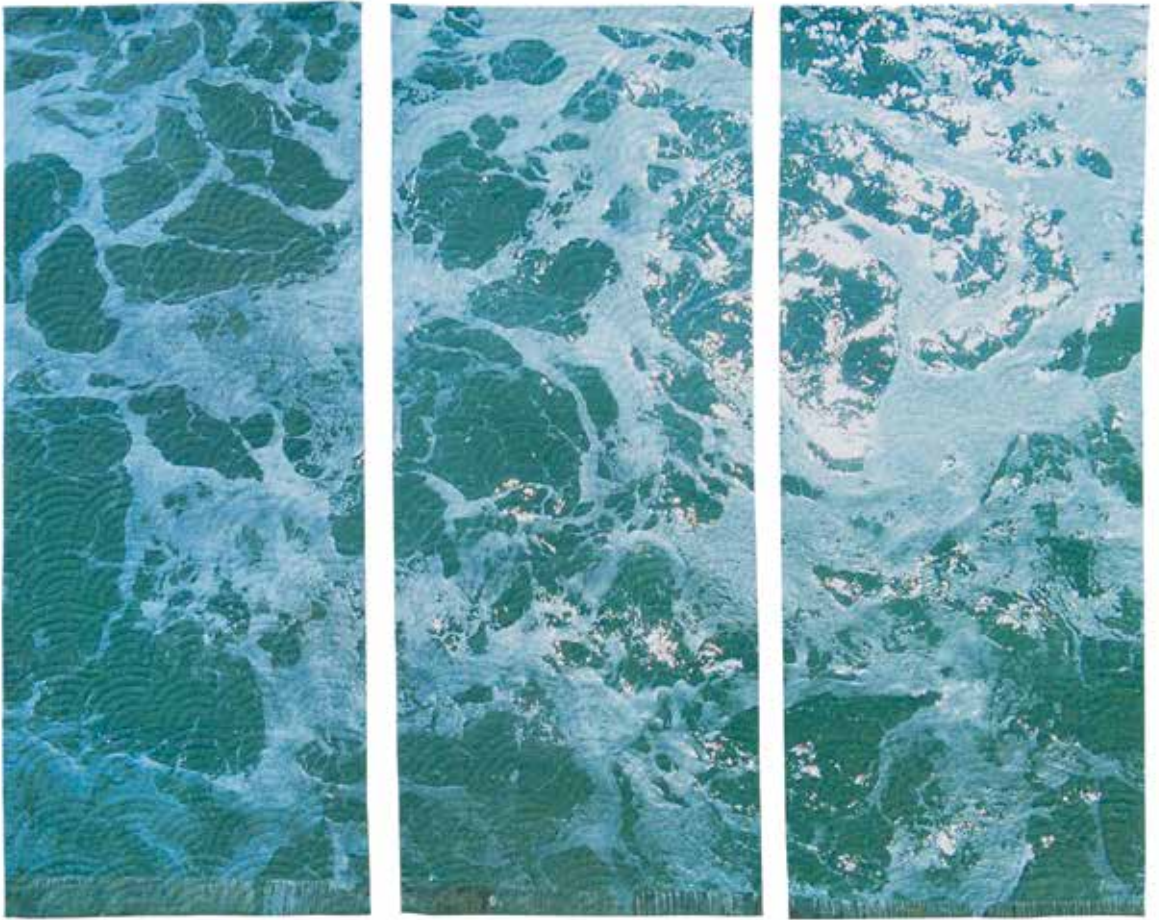
# MARILYN HENRION 1932

Marilyn Henrion is a Cooper Union graduate and a lifelong New Yorker. Her works are included in museum, corporate, and private collections worldwide and have been exhibited throughout the United States and abroad. Her work has been featured in numerous publications, including *Women Designers in the USA – 1900-2000: Diversity and Difference*, published in 2001 by Yale University Press. Henrion's honors include a 1996 grant from The Artslink Partnership, an organization devoted to fostering excellence in the arts between the U.S. and countries of the former Soviet Union. In 2005 she was awarded a fellowship by the New York Foundation for the Arts. She is represented in the Smithsonian Institution's Archives of American Art.

*Marilyn Henrion: The Evolution of A Fiber Artist* is a documentary account of Henrion's life as a fine artist, from her beginnings as a child in Brooklyn, through college and early motherhood, her connections with the New York art and literary worlds of the 1950s and 1960s, to her eventual recognition as a fiber artist of international acclaim.

[marilynhenrion.com](http://marilynhenrion.com)





**Green Sea Triptych**, undated

*Mixed media on cotton fabric, hand quilted  
Each, of three panels: 50 x 20 in. (127 x 50.8 cm)  
Courtesy of the artist, New York, New York*

# FRANKI KOHLER 1951

Franki Kohler is a fiber artist who lives and works in the San Francisco Bay Area. Her art features subjects from nature gathered from her surroundings both at home and in her travels. She uses design techniques including cyanotype and heliographic prints, photo transfer, and appliqué, relying upon extensive threadwork to complete the story.

Kohler's art has been exhibited throughout the United States and in Germany, France, and England. It has been featured at the San Jose Museum of Quilts and Textiles in San Jose, California, and at the La Conner Museum of Quilts and Textiles in La Conner, Washington.

[frankikohler.com](http://frankikohler.com)



**Ginkgo Dust Up, 2009**

*Textile, 27 ½ x 54 ¾ in. (69.9 x 139.1 cm)  
Courtesy of the artist, Oakland, California*



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