



**ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY GENEVA**

ELLA YANG

Sledding Home, 2009

Oil on canvas

7 ½ x 21 ½ in. (44.5 x 54.6 cm)

Courtesy of the artist, Brooklyn, New York

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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 over 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

<http://art.state.gov>

It is my pleasure to welcome you to the Residence of the United States Ambassador to the Conference on Disarmament. My wife, Gita, and I take great pride in being able to host this extraordinary exhibition of works by American artists, and we hope that you enjoy viewing these memorable works of art in our Residence.

We have chosen a number of pieces that showcase the beauty and diversity of the American landscape through the four seasons. Armand Cabrera's *Afternoon in Spring* and Louis Bouché's *Spring in Park* highlight the vivid colors on display at that time of year. Frederick Hale McDuff's *Deep Blue Sea* makes us all long to be at the shore in summer. The beautiful fall colors found in William Reuben Clark Wood's *Autumn Landscape* and Laura P. Monroe's *Trees Along The Wabash* simply light up the living room of our residence. Ella Yang in *Sledding Home* reminds us all of the joys of being a child playing in the snow in the park. William Trost Richards' *Breakers Along The Coast*, Dey de Ribcowsky's *Coast Near Newport*, and Yang's *View From Mohegan Bluffs* and *Morning View of Wellfleet Harbor* offer examples of why I believe America's coastline is second to none in its beauty. And finally, the sitting room would just not be the same without Lloyd Kelly's *Green Field*, which provides viewers with a sense of the possibilities of the American outdoors.

Art in Embassies (AIE) was established in 1964 to display American art in U.S. Ambassadorial Residences worldwide. The program has achieved its success through extensive lending agreements with museums, public institutions, corporate and private collections, and galleries and artists. I would like to express much sincere thanks to the artists and institutions that so generously contributed to this exhibition and to our AIE Curator Imtiaz Hafiz.

Ambassador Robert Wood and Mrs. Gita Gouri-Wood

Geneva
June 2016

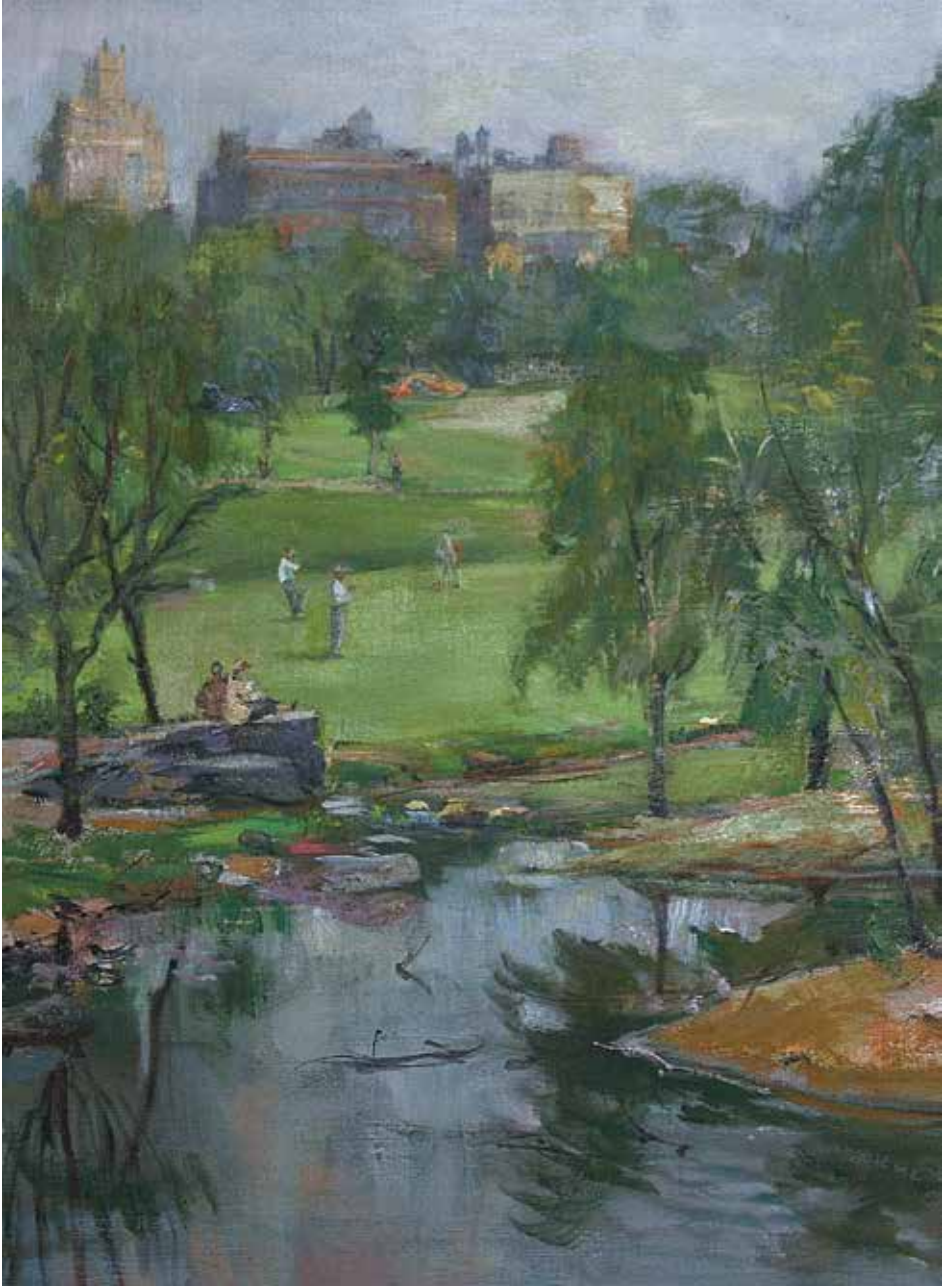
LOUIS BOUCHÉ

(1896-1969)

Louis Bouché was born into a tradition of artists. His grandfather was a minor Barbizon painter and his father, who brought the family from France to New York, worked as an interior designer. The Bouchés visited Europe regularly and lived in France from 1909 to 1915. Louis studied art at several schools in Paris, and spent a year at the Art Students League in New York City. Uninspired by the academic training at the League, he and fellow painter Alexander Brook left the school and rented a studio together. Through the Penguin Club (organized by Walt Kuhn) where artists could exhibit their work and trade ideas, they met Jules Pascin, Arthur B. Davies, and Edward Hopper, and the collector John Quinn, among others.

— Kraushaar Galleries, NYC

Spring in Park, 1948. Oil on canvas, 23 x 17 in. (58.4 x 43.2 cm)
Courtesy of Art in Embassies, Washington, D.C. Gift of Kraushaar Galleries, New York, N.Y.



ARMAND CABRERA

BORN 1955

Armand Cabrera's style is to paint *alla prima*, completing his paintings in one sitting in the studio or out-of-doors. He uses a limited palette of warm and cool primary colors. Cabrera has spent two decades as a successful production artist in the computer games and entertainment industry, creating conceptual designs, background art, and special effects animation and storyboarding. His clients include LucasFilm Games, Disney, Electronic Arts, Virgin Entertainment, Nickelodeon, Microsoft, and Paramount Pictures. He is the Artist in Residence at Riverbend Park in Great Falls, Virginia, and is a member of the Artist in Residence Program at Century House on Nantucket Island, Massachusetts. *International Artist*, *Art of the West*, *American Art Collector*, and *Southwest Art Magazines* have recognized Armand Cabrera as one of the premier contemporary painters in the country.

Afternoon in Spring. Oil on canvas, 32 x 44 in. (81.3 x 111.8 cm). Courtesy of the artist, Warrenton, Virginia



LLOYD KELLY
BORN 1946

Lloyd Kelly was born in 1946 in New Orleans, Louisiana. He received a Bachelor of Arts degree in political science from Louisiana State University, Baton Rouge, in 1970; a Bachelor of Fine Arts degree in drawing, from the University of Nebraska, Omaha, in 1973; and a Master of Fine Arts degree in printmaking from the Instituto Allende, University of Guanajuato, San Miguel de Allende, Gto., Mexico, in 1975.

Kelly has completed studies in museum curation at the University of Colorado, Boulder, and has also completed museum studies at the Louvre Museum (Paris) and Tate Gallery (London). He is a member of the Arts Club of Washington, D.C.; Artist's Fellowship, Inc., New York City; the American Academy of Equine Art, Lexington, Kentucky; and the National Arts Club of New York City.

www.askart.com

Green Field, 1992. Oil on canvas, 41 ¼ x 61 ¼ in. (104.8 x 155.6 cm). Courtesy of the artist, Middleburg, Virginia



FREDERICK HALE MCDUFF

BORN 1931

Born in Birmingham, Alabama in 1931, Frederick McDuff developed an interest in painting that led him to New York City in the 1950's. He studied briefly at the Art Students League but found his greatest inspiration in the works of such painterly museum masters as Jean-Baptiste-Camille Corot and Camille Pissarro. In the early 1960's he left New York for Washington, D.C. In the 1970's he encountered the abstract painters, for whom he had previously had little interest, and from there he learned to impart a greater clarity and purity to his work. McDuff is a contemporary impressionist in the highest tradition. Nature, therefore, plays an important role in his practice.

www.lakeshoregallery.com

Deep Blue Sea, undated. Oil on canvas, 25 ½ x 30 in. (64.8 x 76.2 cm)
Gift of The Venable Neslage Galleries to Art in Embassies, Washington, D.C.



LAURA P. MONROE

Born in Muskogee, Oklahoma, Laura Monroe was a landscape artist. The Wabash River is a 503 mile long (810 km) river in the Midwestern United States, that flows southwest from northwest Ohio across northern Indiana, to southern Illinois, where it forms the Illinois Indiana border before draining into the Ohio River.

Trees Along The Wabash. Oil on canvas, 32 x 38 in. (81.3 x 96.5 cm). Gift of Dr. Marion Monroe Cox to Art in Embassies, Washington, D.C.



DEY DE RIBCOWSKY

1881-1940

A well traveled artist for his time period, Dey de Ribkowsky was born in Bulgaria and at age thirteen began art studies in Paris, France, and then continued in Florence, Italy, and St. Petersburg, Russia. From there he went to Buenos Aires, Argentina, where in 1904, he founded the Academy of Beaux Arts.

In 1910, he came to the United States and traveled extensively throughout the country, including to Arizona where he painted the Grand Canyon. In the 1920s, Ribcowsky settled in California, and in 1936 he died in Los Angeles.

www.askart.com

Coast Near Newport, c. 1890. Oil on canvas, 40 ½ x 50 ½ in. (102.9 x 128.3 cm)
Courtesy of Art in Embassies, Washington, D.C., Gift of Dr. Everette James in memory of Geneva J. Weaver



WILLIAM TROST RICHARDS

1833-1905

William Trost Richards was an important American landscape artist associated with both the Hudson River School and the American Pre Raphaelite movement. Richards first public showing was part of an exhibition in New Bedford, Massachusetts, organized by artist Albert Bierstadt in 1858. In the 1870s, he produced many acclaimed watercolor views of the White Mountains, several of which are now in the collection of the Metropolitan Museum of Art in New York City. Richards exhibited at the National Academy of Design in New York from 1861 to 1899, and at the Brooklyn Art Association from 1863 to 1885. He was elected a full member of the National Academy in 1871. Richards rejected the romanticized and stylized approach of other Hudson River painters and instead insisted on meticulous factual renderings. His views of the White Mountains of New Hampshire are almost photographic in their realism. In later years, Richards painted almost exclusively marine watercolors.

Breakers Along the Coast, 1897

Oil on canvas, 32 ¼ x 44 in. (81.9 x 111.8 cm). Gift of Dr. Everette James to Art in Embassies, Washington, D.C.



WILLIAM REUBEN CLARK WOOD

1875-1915

A noted scenic landscape painter of the Baltimore, Maryland area, W.R.C. Wood as he signed his name – was born in Washington, D. C. in 1875. He was a pupil of Samuel E. Whiteman (1860-1922), an earlier Baltimore artist who had trained at the Ecole des Beaux-Arts in Paris.

William Wood regularly spent summers on Prudence Island in Narragansett Bay off Rhode Island. He also was an avid supporter of the arts locally, being a member of numerous organizations: the Charcoal Club, begun in 1885, which held monthly meetings and also maintained an art school; the Baltimore Water Color Club, begun in 1892, of which he was also President for a time; and the Municipal Art Society of Baltimore, begun in 1899, which was “founded by a group of private citizens who desired to improve the public environment of the city.”

Autumn Landscape, 1913

Oil on canvas, 19 x 28 in. (48.3 x 71.1 cm). Courtesy of Dr. A Everette James Jr., Chapel Hill, North Carolina



ELLA YANG

BORN 1960

Ella Yang, a first generation Korean American and native New Yorker, is a mostly self taught representational oil painter based in Brooklyn, New York. After a long hiatus from art making, Ella realized her dream of studying art in Italy during the summer of 2001. There she discovered plein air landscape painting and renewed her interest in drawing from the figure. She since then has made a full time commitment to a career in art.

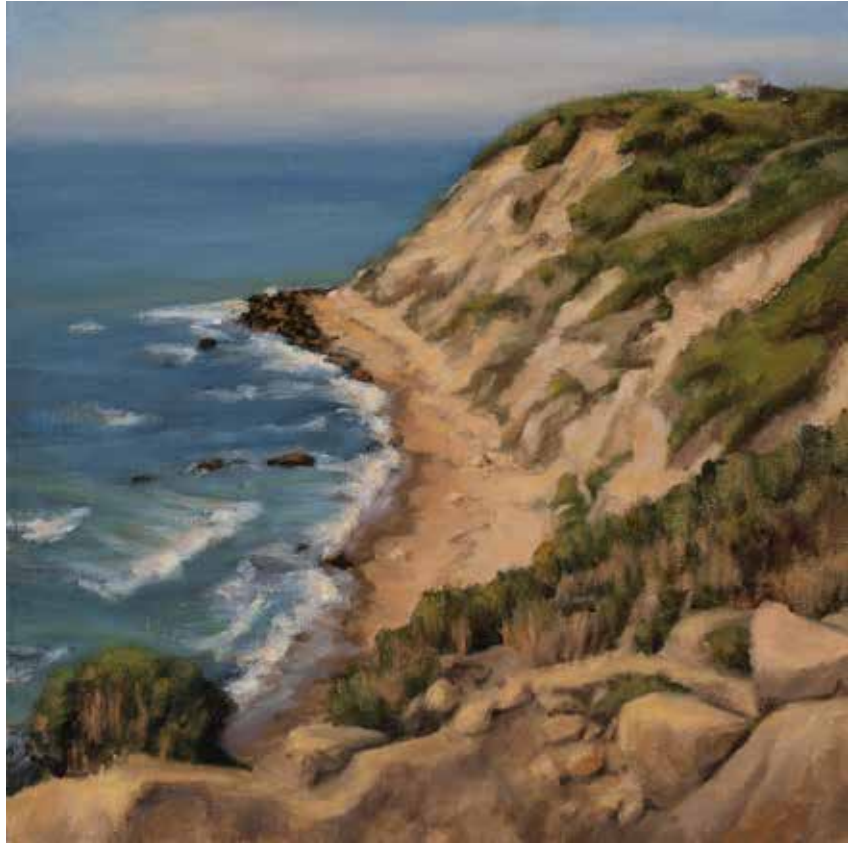
As an outdoor enthusiast, oil painting from nature has a special allure for her. With a studio in the Gowanus section of Brooklyn, she usually looks for subjects in her own backyard, whether it is a gritty industrial street next to the Gowanus Canal, or a view from a sidewalk in Carroll Gardens with its old fashioned mom and pop shops. Often, trips out of the city afford her opportunities to bring along her painting supplies. Are the colors and light juicy, begging to be captured in paint? Is there a unique building or landmark that creates a focal point? She usually works on site with a very direct method of painting, making close observations and quick decisions about what to emphasize, what to leave out, and uses a limited palette. During inclement weather she works from photographs, using her memories of outdoor experiences. With her paintings, Yang's goal is to capture the spirit of a place. She states that "at best my paintings pay tribute to the abundant benefits of attentiveness." Not being judgmental, in fact, is an important part of the process.

Yang exhibits regularly in solo and group exhibitions at galleries in New York City and its environs. Her paintings are in private collections in the United States, as well as in Hong Kong, Italy, France, and Austria.

Sledding Home, 2009. Oil on canvas, 17 ½ x 21 ½ in. (44.5 x 54.6 cm). Courtesy of the artist, Brooklyn, New York



The Mohegan Bluffs are large clay cliffs about 150 feet (46 m) high, located on Block Island off the southern shore of the state of Rhode Island. They are named for a mid-16th century Native American battle in which the local Niantic defeated an attacking band of Mohegans. The battle was over supremacy of Block Island, and the intruding Mohegans were forced over the cliffs to their death by the native Niantic.



ELLA YANG **View from Mohegan Bluffs**, 2007

Oil on canvas, 15 ½ x 15 ½ in. (39.4 x 39.4 cm). Courtesy of the artist, Brooklyn, New York



ELLA YANG **Morning View of Wellfleet Harbor**, 2007
Oil on panel, 12 x 12 in. (30.5 x 30.5 cm). Courtesy of the artist, Brooklyn, New York

Wellfleet Harbor is located halfway between the “tip” and “elbow” of Cape Cod, Massachusetts, United States. The town of Wellfleet was encountered by Europeans as early as 1606, and originally settled in the 1650s by the Europeans. Guglielmo Marconi built America's first transatlantic radio transmitter station on a coastal bluff in South Wellfleet in 1901–1902. The first radio telegraph transmission from America to England was sent from this station on January 18, 1903, a ceremonial telegram from President Theodore Roosevelt to King Edward VII, extending “cordial greetings and good wishes” on behalf of the American people to the people of the British Empire.

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