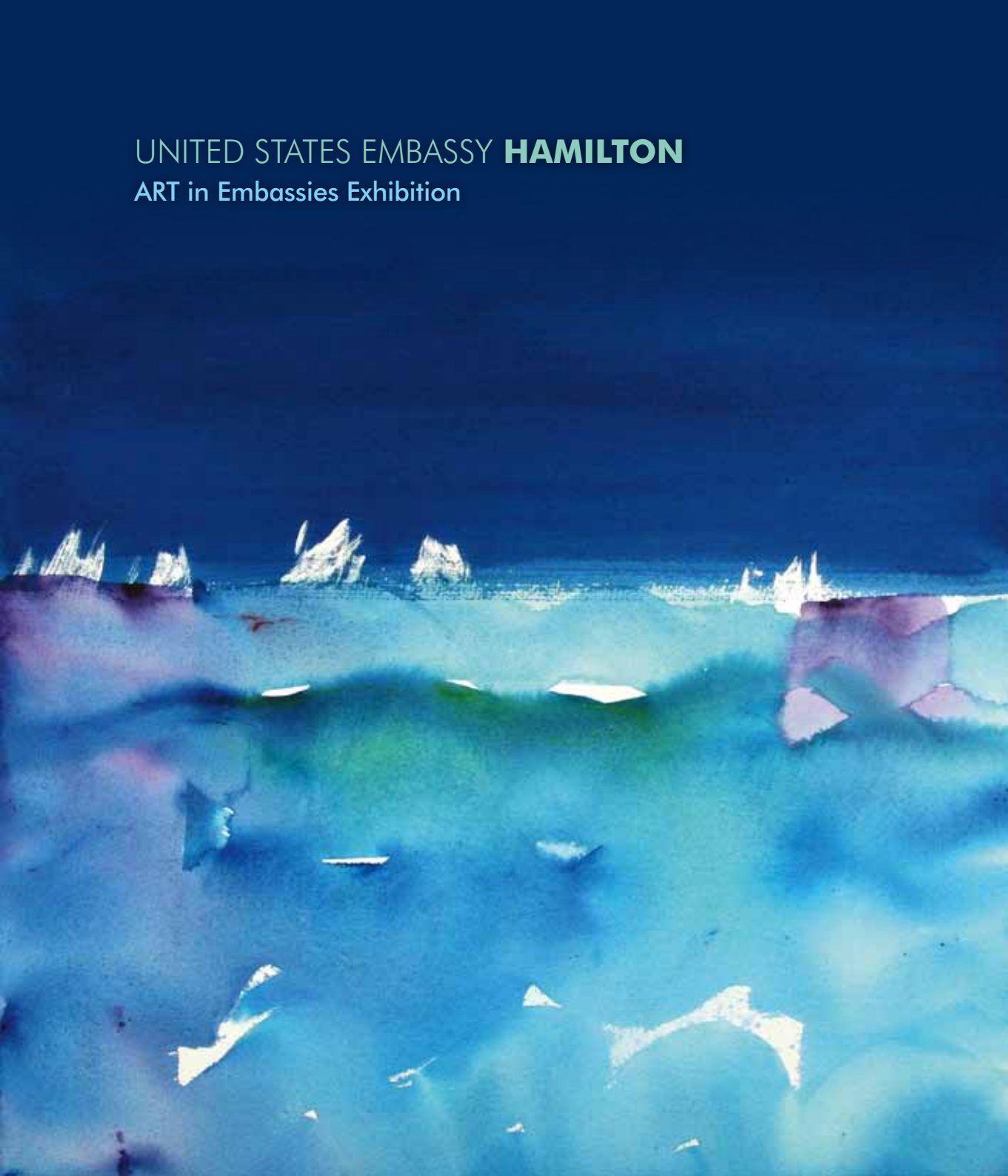


UNITED STATES EMBASSY **HAMILTON**
ART in Embassies Exhibition



MARUTA **RACENIS BOATS**, undated
Watercolor, 22 x 22 in. (55.9 x 55.9 cm)
Courtesy of the artist, Richmond, Virginia

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 1963, 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 200 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>.

WELCOME

It is my great pleasure to welcome you to *Cedarhurst*, the Official Residence of the United States Consul General in Bermuda. Bermuda and the U.S. have a history of friendship and cooperation dating back 400 years, a relationship that continues to thrive in the twenty-first century. I am personally delighted to carry on that tradition as the United States' representative, and I am especially pleased to serve as the first woman Consul General to these beautiful islands. To celebrate this "first," I chose to exhibit work by contemporary American women artists.

The relationship between our two countries has been a tale of partnership. We have forged enduring, reciprocal links that hold promise for the future, and women were and are integral in that building process. Women are important figures in the political, cultural, social, and economic lives of both our countries. They are good at building consensus and have a gift for reaching across boundaries, which makes them natural leaders in political and business arenas. And women are hugely talented, as I think this exhibition demonstrates.

The artworks displayed here celebrate the strengths and talents of women. Working with curator Sally Mansfield of the State Department's ART in Embassies Program, I have selected pieces from eleven American women. The art – in a variety of media, from stained glass to enamel on copper, from

watercolors to acrylics – largely features the artist's relationship with nature. That empathy resonates with me, and I hope it does with you.

The artists who lent work to this exhibition have variously captured the diversity of the natural landscape, with the artful use of color, light, and structure. The exhibition includes many images evocative to me of life in the rural South, including pastures and country roads, flowers and trees. The images – of farmlands in Virginia, small towns in Maryland – portray aspects of nature as I remember it, growing up in North Carolina.

In viewing these works, what appeals to me most is their color and vibrancy. Maruta Racenis' use of blues and greens especially captures my eye. She succeeds in distilling the essence of a place, while maintaining the intimacy of the experience. Virginia's local and regional farmlands are the source of inspiration for Shawna Spangler's four, gem-like pastels, which are emblematic of a gentle rural fecundity reminiscent of home.

Hydrangeas are one of my favorite flowering bushes, reminding me of home, and I was immediately drawn to Nancy Haskett's bright depictions. Working with acrylic on canvas, Haskett finds inspiration in nature and the expressionist artists. Four of her fresh, colorful paintings are in the exhibition. A major contemporary American printmaker and painter, Nancy Hagin, uses crisp forms, pure

colors, reflections, and patterns. Her use of vibrant color reminds me of crisp interiors in summertime.

Patricia Piorkowski Hobbs' landscapes, both rural and urban, are imbued with a sense of serenity, reminding me of leisurely Sunday drives. Margaret Olney McBride's oil on canvas, *Window Series*, has a calm and restful feel. Its meditative scenery and muted colors evoke rainy afternoons curled up on the sofa gazing out the window.

Virginia artist Janly Jaggard's *Reconciliation II* and *Unearthed Stories* are the opposite – blocks of color that make a bold statement, and make you stop and think. Ruth Forbes Litwin's *Territory II* is similarly colorful and engrossing.

Clay is the medium that inspires artist Marcia Jestaedt. Her *The Tears of Mary* is surprisingly formed of ceramic tiles on a wood frame, creating a kimono in startling depth and detail, and inviting the eye to explore its intricacies. Lynn Corrie's leaded glass piece, *Prairie Landscape*, opens up the horizons while still keeping me planted in thoughts of the heartland.

Alice Baber's work is imbued with luminous veils and abstract shapes of radiant color. Her *Intense Ladder* certainly fits that description, and its bubbles of color – like jelly beans – give a sense of buoyant fun.

Finally, I am so happy to be able to share with you on a rotating basis works by local women artists. They are a wonderful complement to the work of the American artists that are on permanent display.

Bermuda and the United States are both lands of startling beauty – they have that and much else in common. I hope that these works by accomplished contemporary women artists will remind us all that we share a beautiful part of the world, and that it is up to us to do what we can to preserve it.

Finally, I want to express my gratitude to the staff of the ART in Embassies Program who created this exhibition and publication, and to Jennifer Loder and Astrid Black of the Consulate staff who provided photographic and writing assistance. Their dedication and professionalism have made it possible to share these art works with you. I hope that you will enjoy them as much as I do.

Consul General Grace W. Shelton

*Hamilton
July 2010*

ALICE BABER 1928-1982

Alice Baber began painting at the age of eight, later formally studying art at Lindenwood College for Women in Missouri, and Indiana University. As an adult she traveled worldwide, studying at the Ecole des Beaux-Arts in Fontainebleau, France, and then living in Paris throughout the late 1950s and the 1960s. She was a member of the March Gallery on Tenth Street in New York City, and was art editor of *McCall's* magazine.

Baber was instrumental in organizing exhibitions of women artists at a time when women were still struggling to gain prominence in the international art world. Her legacy is honored at the Baber Midwestern Modern Art Collection of the Greater Lafayette Museum of Art in Indiana, and the Alice Baber Memorial Art Library in the artistic community of East Hampton, Long Island, New York. Her paintings are in major museum collections throughout the world, including the Museum of Modern Art, Metropolitan Museum of Art, Guggenheim Museum, and Whitney Museum of American Art, all in New York City.

Baber's work is recognized for its luminous, abstract shapes, particularly in stained canvases filled with clear, radiant color. Her compositions often consist of multiple round or ovoid shapes.

www.niagra.edu



INTENSE LADDER, undated
Oil on canvas, 51 x 38 in. (129.5 x 96.5 cm)
Gift of the Estate of Alice Baber to the
ART in Embassies Program, Washington, D.C.

LYNN CORRIE

1957

After receiving her Bachelor of Fine Arts degree from the University of Illinois in 1979, Lynn Corrie's chosen medium for expression has been stained leaded glass. Having worked at a variety of non-art related jobs prior to starting Corrie Art Glass in 1981, she considers herself fortunate to have been able to support herself full-time with a profession that she loves.

Corrie considers stained glass to be the perfect medium for her: she loves working with color and design, but also likes the functional and practical aspects of working in craft. She feels that superior craftsmanship should always be a given, but that it should not sublimate the importance of good design and the sensitive use of color.



PRAIRIE LANDSCAPE, 2009

Glass, lead, and brass, 19 x 13 x 5 in. (48.3 x 33 x 12.7 cm)

Courtesy of the artist, Monticello, Illinois

NANCY HAGIN 1940

A major contemporary American printmaker and painter, Nancy Hagin received her education from Carnegie-Mellon University (Bachelor of Fine Arts degree, 1962) and Yale University (Master of Fine Arts degree, 1964). Since that time she has taught art at such institutions as the Pratt Institute, Fashion Institute of Technology, and Cooper Union, all in New York City, and the University of the Arts in Philadelphia, Pennsylvania. During her career Hagin has received numerous awards, including the Fulbright Grant, Rome (1966-67); the Purchase Award, Butler Institute of Technology (1977); the National Endowment for the Arts Grant (1982; 1991); and the Emil and Dines Carlsen Award: National Academy of Design (1982). In 1992 she was elected a full Academician of the National Academy of Design, New York.

Hagin's first solo exhibition took place in Boston, Massachusetts in 1972. Since that time her art has been the subject of many shows – particularly in Boston, New York, Philadelphia, and Baltimore – and has also been selected for group exhibitions across the United States. Her

prints, watercolors, and paintings are now included in such major collections as that of the Museum of Fine Arts, Boston; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts; The Utah Museum of Fine Arts, Salt Lake City; and the Delaware Art Museum, Wilmington, among others. Hagin's realist style is characterized by clarity and a detailed and complex use of crisp forms, pure colors, reflections, and patterns.

www.artoftheprint.com



COUNTRY LACE, 1998

Screenprint, 23 ½ x 32 in. (59.7 x 81.3 cm)

Courtesy of the ART in Embassies Program, Washington, D.C.



HYDRANGEA I, 2004

Acrylic on canvas, 26 x 23 in. (66 x 58.4 cm)

Courtesy of the artist, Washington Grove, Maryland



HYDRANGEA II, 2004

Acrylic on canvas, 26 x 23 in. (66 x 58.4 cm)

Courtesy of the artist, Washington Grove, Maryland

NANCY HASKETT 1948

"My painting has its roots, first, in experiences of nature. I grew up in the small town of Washington Grove, Maryland, playing under huge oaks and nearby tangled woods. My memory of light coming through leaves is contrasted with the open brilliance of the sky and sea on Cape Cod, where we went every summer. Wherever I've been, my time alone in nature has fed my visual life.

And second, by the great examples of expressionist artists. Among these I include not only twentieth century figures like [Wassily] Kandinsky, Emile Nolde and Arshile Gorky, but visionaries of the past, such as William Blake and Samuel Palmer. Whether my work resembles theirs or not, I am sustained by their passion for what lies beneath the surfaces they portray."

NANCY HASKETT

**OCTOBER/YELLOW**, 2005

Acrylic on canvas, 25 x 31 in. (63.5 x 78.7 cm)
Courtesy of the artist, Washington Grove, Maryland

RED TREE, 2005

Acrylic on canvas, 21 x 17 in. (53.3 x 43.2 cm)
Courtesy of the artist, Washington Grove, Maryland



PATRICIA PIORKOWSKI HOBBS 1953

"I am both a curator and an artist. Though I thrive in both the office and the studio, I reel from left-brain to right. It is difficult to balance, and yet I am compelled to strive in both fields.

My position is Associate Director and Curator of the University Collections of Art and History at Washington and Lee University in Lexington, Virginia. As an art historian, I am interested in all types of artwork. As a painter and printmaker, however, I gravitate to landscape, both rural and urban, as subject matter. I was rooted in the land as a child, playing in orchards and pastures, soaking in sights, smells, and sounds. Today, I continue to be inspired by the land that surrounds my home in rural Virginia and through which I commute on a daily basis.

My work is about place and incorporates the vistas, intimate spaces, and roads that daily form my field of vision to and from my office. I work in a traditional format, primarily oil on canvas (or board or paper), but I strive to voice my own concepts and interests, seeking the abstract within the representational. Documentation is not my purpose, nor is there any overt message that I attempt to convey. My work is personal and a reaction to my senses.

I enjoy the physical sensation of the brush against a ground, or the brayer against a plate. I react to sensations of light and space and I attempt to capture the essence of my sensory experiences while immersed in the land around me. Transitions, transformations, and movement – all ephemeral elements – interest and motivate me. My subject matter may be the land, but it is the effects of light on man-made forms, the change of seasons and ephemeral weather, and the momentary glimpse that I have while driving that compel me to create."



COWPASTURE
(BATH COUNTY, VIRGINIA), 2009
 Monotype, 5 x 5 in. (12.7 x 12.7 cm)
 Courtesy of the artist, Staunton, Virginia

**FARM GATE,
BATH COUNTY, 2005**

Oil paint on paper
7 x 14 in. (17.8 x 35.6 cm)
Courtesy of the artist,
Staunton, Virginia

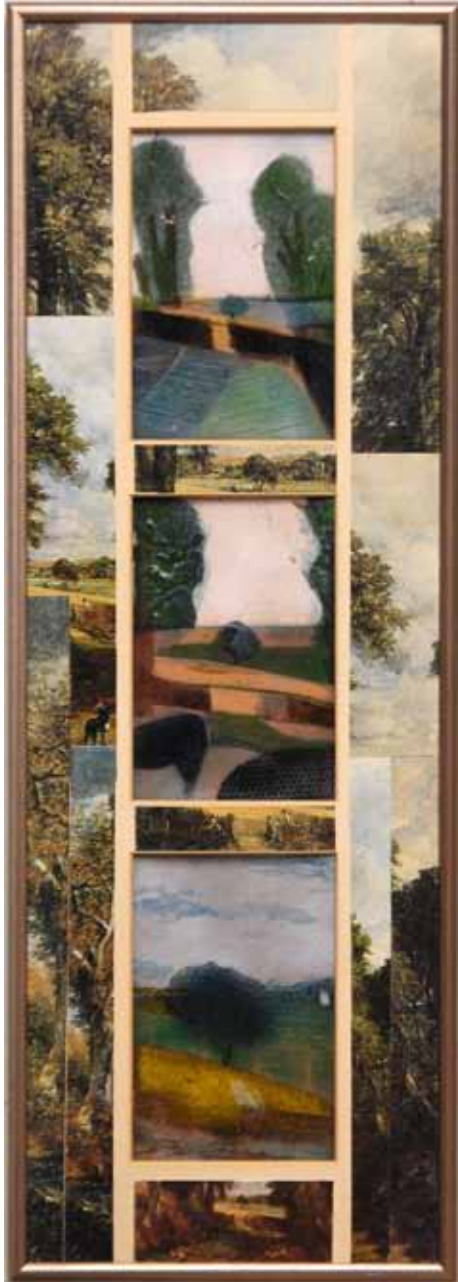


BATH COUNTY ROAD, 2005

Oil paint on paper
7 x 11 in. (17.8 x 27.9 cm)
Courtesy of the artist, Staunton, Virginia

“Because familiarity of place is important to me, my subjects primarily depict locations in Staunton and the surrounding Augusta County, where I live in the Shenandoah Valley. However, the three pieces here depict areas of Bath County to the west, where I spend time in summer at a camp on the Cowpasture River. The two paintings are

more typical of the first work I did when I returned to painting after a long hiatus. The more recent monotype was made in the studio and based both on photographs and memory of pastureland along the river. Rather than careful depiction, the monotype is about gesture and space.”



JANLY JAGGARD 1949

Janly Jaggard studied ceramics as an art major at the undergraduate level and was later introduced to vitreous enamel, which she has used as her primary medium for more than twenty years. Since 1993 she has lived in Virginia, where she has continued to teach art at The Beverley Street Studio School in Staunton, as well as producing her own work in vitreous enamel, sculptural clay, and oil paint. Her work has been featured in several group and solo exhibitions, including international juried shows in France, Germany, Georgia, England, and Japan, as well as in the United States.

Influences on her work are many and varied, but she relies heavily on observational drawing as well as memory of the observed world, especially of landscape and light. The history, art, and stories of indigenous Australians hold a strong place in Jaggard's recent sources of inspiration.

AFTER CONSTABLE AT THE FIRESIDE, 1996

Vitreous enamel on copper with collage

24 x 8 ½ in. (61 x 21.6 cm)

Courtesy of the artist, Staunton, Virginia

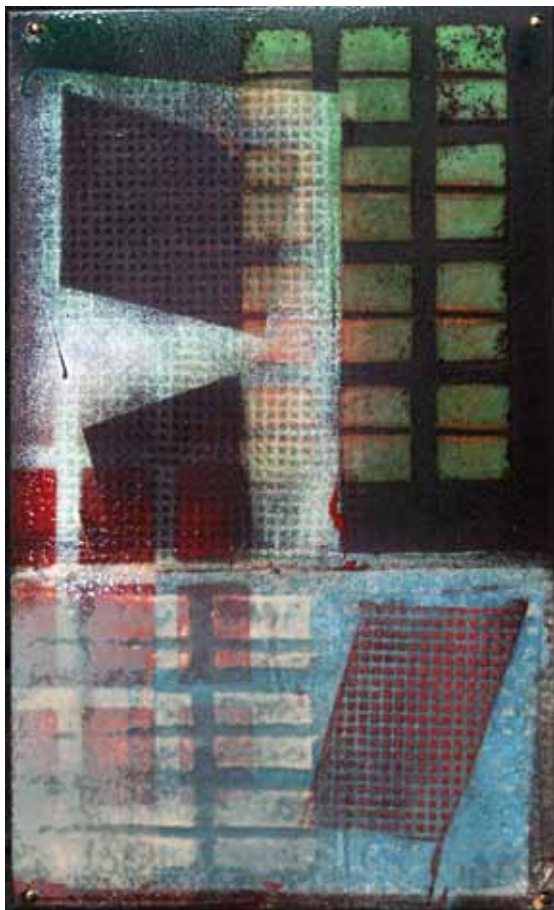


UNEARTHED STORIES, 2008

Vitreous enamel on copper

11 ½ x 7 ½ in. (29.2 x 19.1 cm)

Courtesy of the artist, Staunton, Virginia



RECONCILIATION II, 2008

Vitreous enamel on copper

11 ½ x 7 ½ in. (29.2 x 19.1 cm)

Courtesy of the artist, Staunton, Virginia

MARCIA JESTAEDT 1935

“The diversity of clay has always fascinated me. Having taught ceramics for a number of years, I found it interesting to see the many interpretations that would result from any given demonstration. There seemed to be no end to the variations. I believe that this is because all that we create is the end result of who we are, and we are all different.

Clay not only produces very interesting pieces, it also attracts very interesting people. There are two important qualities that you need in order to be successful in working with clay. You must have perseverance, and you must be able to accept failure, time and again. The reason being, that this humble material is challenging and complex. You have to master not only the clay, but glaze formulation, proper choice and application of glazes, and the firing of kilns. This is further complicated by the fact that there are numerous types of clay, glazes, and firing techniques, all with their own unique properties and idiosyncrasies. It takes a strong will, and patience, to reach a mastery of this medium.

What then causes us to work so hard, for so many years, to obtain the needed skills to master clay? I think it is the magic of taking a substance as insignificant as a lump of clay, and with our hands, forming something out of it. It is opening a kiln after weeks of working on pieces and finding one or two incredible objects among those that are O.K., and those that are failures. It is those one or two pieces specially blessed by the fire that make you go back again and again.”

Marcia Jestaedt has been working with clay and firing by the Raku method for over thirty years. She graduated from the University of Maryland with a major in studio art, and taught there from 1974 until 1981. Jestaedt has received grants from the Prince George’s Arts Council (1990; 1996), the Maryland State Arts Council (1991; 2001), and the Friends of the Torpedo Factory Art Center (1993). Her work has been exhibited, and is in collections throughout the United States, Europe, Africa, and Asia, and has been featured in numerous publications.

THE TEARS OF MARY, 2008

Ceramic tiles on wood frame
48 x 38 x 1 in. (121.9 x 96.5 x 2.5 cm)
Courtesy of the artist, Bowie, Maryland





TERRITORY II, 1995. Oil collagraph on paper, 17 ½ x 23 ¾ in. (44.5 x 60.3 cm). Courtesy of the artist, Plano, Texas

RUTH FORBES LITWIN 1933

"I create art in several mediums. *Territory II* is a collagraph printed on an etching press. Because I prefer not to work with acids, I produce the collage on a Masonite board/plate. Next, the acid-free paper is soaked and blotted dry with a towel, and placed on the press. The board/plate is inked, wiped, and run through the press with the collage side down. After the paper and ink are dry, I complete the process by painting the image. Since each print is individually painted by hand, no two are alike and each collagraph is unique.

The experimentation with different materials is exciting; it is always a work in progress. Taking an idea from one piece of art, then adding or subtracting to develop another, generates many ways to develop my imagination. I work with more than one medium at any given time, transferring forms and shapes from prints to paintings to sculptures, or vice versa.

Making art is my world of discovery. I never want to stop working and learning."

MARGARET OLNEY MCBRIDE

Margaret Olney McBride received her Bachelor of Fine Arts degree from the University of Iowa, Iowa City, and her Master of Fine Arts degree from American University, Washington, D.C. She has been the recipient of a number of awards and honors, including resident fellowships at the Yaddo Foundation, Saratoga Springs, New York, and The MacDowell Colony, Peterborough, New Hampshire, and received American University's David Lloyd Kreeger Award. Her work has been the subject of many individual shows, has been included in group exhibitions throughout the eastern seaboard, and is in the collections of numerous individuals and institutions, including the Fine Arts Museum, San Francisco, California, and the National Museum of Women in the Arts, Washington, D.C.

Olney McBride works in oils on linen, but uses them very lightly. In many of her works, the feeling is more of watercolor than of oil paint. Sweeping expanses of whites and light washes give the work a calm and restful feel. The meditative scenery and clear colors are equally as calming and the casual brushwork enhances the sense of ease. For the most part, she works on a large scale. Many of the artist's works are well over four feet in width – oriented horizontally – with many of them formed in diptychs and triptychs.

www.askart.com

WINDOW SERIES, undated
Oil on canvas, 47 x 60 in.
(119.4 x 152.4 cm)
Courtesy of the artist,
Washington, D.C.



MARUTA RACENIS 1946

“Certain features – light, time, weather – affect my senses and my landscapes. Even though I take forays into drawing and painting the figure, or certain elements of still life, I seem always to return to the exploration of landscape. These are actual places but are translated into visual form from memory. My quest in this investigation of landscape through the painted surface is to communicate a sense of place without losing the intimacy of the experience.”

Maruta Racenis was born in Riga, Latvia. She attended the University of Siena and Institute of Fine Art, Siena, Italy, and received her Bachelor of Science degree from the

State University of New York, Buffalo, and her Master of Fine Arts degree at the Rochester Institute of Technology, New York. She has taught art in the public school system of New York and Virginia, and at Virginia Commonwealth University, and the Virginia Museum of Fine Arts, both in Richmond. Her work has been the subject of many solo exhibitions and has been included in group exhibitions throughout the United States, receiving many awards. Racenis’ paintings are in private, public, and corporate collections, including the Everson Museum of Art, Syracuse, New York, and the Capitol One Collection. She lives and works in Richmond, Virginia.

All photography Jake Urbanski



MOONRISE II, 2007. Watercolor, 16 x 30 in. (40.6 x 76.2 cm). Courtesy of the artist, Richmond, Virginia



BARN, undated
Watercolor, 14 x 14 in. (35.6 x 35.6 cm)
Courtesy of the artist, Richmond, Virginia



BEACH HOUSE, undated
Pastel and watercolor, 22 x 22 in. (55.9 x 55.9 cm)
Courtesy of the artist, Richmond, Virginia



BOATS, undated
Watercolor, 22 x 22 in. (55.9 x 55.9 cm)
Courtesy of the artist, Richmond, Virginia



SKYLIGHTS, undated
Pastel and watercolor, 22 x 22 in. (55.9 x 55.9 cm)
Courtesy of the artist, Richmond, Virginia

MARUTA **RACENIS** **MOUNTAIN DOGWOOD**, undated. Watercolor, 15 x 22 in. (38.1 x 55.9 cm). Courtesy of the artist, Richmond, Virginia





SHAWNA SPANGLER 1951

"I have always had a love of the landscape. Pastel is the perfect medium for me to combine that with my love of drawing and color.

Inspiration comes from local and regional farmlands here in Virginia. I have painted some locations several time during different seasons or times of day. I always feel an emotional attachment to the places I paint. I want the viewer to feel something similar. My paintings are jewel-like miniatures, yet, somehow they seem vast."

Shawna Spangler received her degree in printmaking from Virginia Commonwealth University, Richmond. She lives and works in rural Virginia.



MANAKIN, 2008
 Pastel on paper, 3 ½ x 3 ½ in. (8.9 x 8.9 cm)
 Courtesy of the artist, Gum Spring, Virginia



MINERAL, 2008
 Pastel on paper, 3 ½ x 3 ½ in. (8.9 x 8.9 cm)
 Courtesy of the artist, Gum Spring, Virginia



ROAD TO WESTVIEW, 2009
 Pastel on paper, 3 ½ x 3 ½ in. (8.9 x 8.9 cm)
 Courtesy of the artist, Gum Spring, Virginia



LOUISA, 2008
 Pastel on paper, 3 ½ x 3 ½ in. (8.9 x 8.9 cm)
 Courtesy of the artist, Gum Spring, Virginia

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