



ART in Embassies Program
United States Embassy Kathmandu



Welcome

My wife Lauren and I welcome you to Kamal Kunj, the American Ambassadorial Residence and our home here in Kathmandu. This exhibition was created by the ART in Embassies Program, through which American artists and institutions loan works of American art to U.S. Ambassadors worldwide. The works of art on display here at Kamal Kunj thematically suggest the diverse roots that are America's strength.

In putting together this exhibition, Lauren and I drew upon our own backgrounds. I am from Ware, Massachusetts, a blue-collar town of 11,000 people, located in the eastern part of the United States. My first job was in a woolen mill, tearing rags eight hours a day. Reminding me of my hometown are the four pictures of a New England mill. Lauren is ethnically Native Hawaiian. The portrait of Queen Lili'uokalani, the last monarch of the independent Kingdom of Hawai'i, represents Lauren's family tradition of service to the Queen. Below the Queen's portrait are implements used to dance the hula, through which Hawaiians pass on their history and culture.

Both Lauren and I love the sea, and Massachusetts, Hawai'i, and the United States all have long and proud traditions of superb seamanship. Several pieces in the ART in Embassies exhibition evoke America's maritime ties. The sea brought to the United States people from all stations, ethnic groups, religions, and cultures. We became Americans, and, on the foundation of our diversity and with a firm faith in our democratic institutions, together we built a country. We continue to grow as a country as new immigrants bring new strengths to the United States.

Nepal, too, is a country with a rich diversity of peoples, cultures, and traditions. My exposure to these peoples and their arts, crafts, and architecture has increased my understanding of Nepal – its history and its potential, its challenges and its strengths. In that same way, I hope that an appreciation of American works of art will increase your understanding of the United States and its people. I hope that you will enjoy the American art on display at Kamal Kunj.

James F. Moriarty, Ambassador
Kathmandu, September 2005

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.

मेरी श्रीमती लोरेन र म तपाईंहरूलाई अमेरिकी राजदूतको निवास तथा काठमाडौंस्थित हाम्रो घर कमल कुञ्जमा स्वागत गर्दछौं। यो प्रदर्शनी राजदूतावासहरूका कला सम्बन्धी कार्यक्रम अन्तरगत सञ्चालित हो, जस मार्फत् अमेरिकी कलाकार र सम्बद्ध संस्थाहरूले अमेरिकी कलाकृतिहरू संसार भरि रहेका हाम्रो देशका राजदूतहरूलाई प्रदर्शनहेतु केही समयावधिकालागि दिने गरिन्छ। यहाँ कमल कुञ्जमा प्रदर्शित कृतिहरूले अमेरिकाको शक्तिका रूपमा रहेका विविध मजबुत आधारलाई विषयगत रूपमा इञ्जित गरेका छन्।

यो प्रदर्शनी गर्दा, लोरेन र मैले आ-आफ्नो पृष्ठभूमिलाई पनि स्मरण गर्छौं। म ११ हजार जनसंख्या भएको श्रमजीविहरूको शहर म्यासाच्यूसेट्सको बयर्, जुन अमेरिकाको पूर्वी भागमा पर्छ, त्यहाँबाट आएको हुँ। मेरो पहिलो जागिर एउटा ऊनी कारखानामा थियो, जहाँ म दैनिक ८ घण्टा कम्बल काल्ने काम गर्थे।

न्यू-इंग्ल्याण्डमिलका चारवटा चित्रहरूले मलाई मेरो घर क्षेत्रको सम्झना गराएको छ। जातिगत रूपमा लोरेन हवाईकी रैथाने हुन्। स्वतन्त्र हवाई राज्यको अन्तिम राजकीयसत्ताकी रानी लीली ओकालानीको मुहारचित्रले रानीप्रतिको सेवाको लोरेनको पारिवारिक परम्परालाई पनि झल्काउँछ। रानीको मुहारचित्र तल राखिएका सामग्रीहरू 'हुंला' नृत्यसंग सम्बन्धित छन्। यस किसिमका सामग्रीका माध्यमबाट हवाईका वासिन्दाहरूले आफ्ना इतिहास र संस्कृतिलाई निरन्तरता दिएका छन्।

म र लोरेन दुवैजना समुन्द्र मनपराउँछौं, र म्यासाच्यूसेट्स, हवाई तथा संयुक्त राज्य अमेरिका सबैसँग लामो र गर्व गर्न लायक वैभवपूर्ण नाविकीय परम्परा छ। राजदूतावासको कार्यक्रममा कला अन्तरगत संकलित यस्ता थुप्रै कला-कृतिहरूले अमेरिकी समुन्द्रतटवर्ती सम्बन्धलाई झल्काएका छन्। समुन्द्रले अमेरिकामा हरेक क्षेत्र, जात-जाति, धर्म र संस्कृतिका मानिसहरूलाई ल्यायो। हाम्रो विविध आधारस्तंभका साथै प्रजातान्त्रिक संस्थाप्रतिको दरो विश्वासका कारण हामी अमेरिकी वन्यौं र सबैले मिलेर राष्ट्र निर्माण गर्छौं। नयाँ आएका आप्रवासिहरूले संयुक्त राज्य अमेरिकालाई नूतन शक्ति प्रदान गरिरहेका छन् र हामी राष्ट्रका रूपमा निरन्तर अगाडि बढिरहेका छौं।

नेपाल पनि अत्यधिक विविधता युक्त जातजाती, संस्कृति र परम्पराको धनी देश हो। यी-यस्ता व्यक्तित्वहरूसंगको सम्पर्क, उनीहरूको कला, शीप र वास्तुकलाका कारण नेपालीलाई मैले बुझ्ने धेरै मौका पाएको छु। यसका साथै नेपाली इतिहास, यसको सामर्थ्य, चुनौती र शक्तिहरूलाई बुझ्ने पनि मौका प्राप्त भएको छ। यसैगरी, प्रदर्शित अमेरिकी कलाकृतिले पनि संयुक्त राज्य अमेरिका र अमेरिकीहरू प्रतिको तपाईंहरूको बुझाइ पनि अझ वृद्धि हुने मैले आशा गरेको छु।

मलाई आशा छ, कमल कुञ्जमा प्रदर्शित अमेरिकी कला-कृति हेरेर तपाईंहरूले मनोरञ्जन लिनुहुने नै छ।

जेम्स एफ. मोरिआर्टी, राजदूत
काठमाडौं, सेप्टेम्बर २००५



राजदूतावासहरूको कला-कौशल कार्यक्रम

राजदूतावासहरूका कार्यक्रममा कला-कौशल सम्बद्ध कार्य – कला, कूटनीति र संस्कृतिको एक अनुपम समिश्रण हो। कलाको माध्यम, शैली, वा विषयवस्तु जे-जस्ता भएतापनि कला स्वयंले भाषाको छेकोलाई नाघेर कलाकै अन्तर्राष्ट्रिय भाषिक माध्यमबाटै विभिन्न संस्कृतिका बीचमा आपसी सद्भाव र समझदारी कायम राख्न अगुवाई गर्दछ।

सन् १९६४मा सामान्यरूपमा शुरुवात गरिएको यो दृश्यात्मक कूटनीति एक संवेदनशील कार्यक्रमको रूपमा विस्तार भएको छ, जसमा अमेरिकी जनताले प्रदर्शनहेतु केही समयावधिकालागि दिएका ३५०० भन्दा बढि संख्याका सक्कली कलाकृतिहरूको सञ्चालन, व्यवस्थापन र प्रदर्शनी गरिन्छ। यी कलाकृतिहरू विश्वभरि रहेका अमेरिकी राजदूतावासका आवास तथा कूटनीतिक नियोगका लगभग १८० सार्वजनिक कक्षहरूमा प्रदर्शन गरिन्छ। यी प्रदर्शनीहरूले, आफ्ना विविध विषय-वस्तुका साथै, हाम्रो प्रजातन्त्रको एउटा अत्यन्त महत्वपूर्ण आदर्शलाई प्रतिनिधित्व गर्दछन् र त्यो हो – अभिव्यक्तिको स्वतन्त्रता। अमेरिकी राजदूतहरूका लागि यी कला-कौशल तत्तत् राष्ट्रका शिक्षा, संस्कृति, कला र कूटनीति समूदायहरूमा विविधतायुक्त बाहिरी सम्पर्कका लागि गौरव गर्न लायक महत्वपूर्ण माध्यम हुन्।

यस कार्यक्रम अन्तरगत प्रदर्शनहेतु एकत्रित गरिएका कला-कौशलमा विविधता युक्त माध्यम र शैली देखिन्छन्, जसमा अठारौं शताब्दीका उपनिवेशी प्रतिमादेखि काचका समकालीन मूर्ति पनि रहेका छन्। यी सामग्रीहरू केही समयावधिकालागि उधारोमा दिन चाहने उदारमना अमेरिकी संग्रहालयहरू, कलाशालाहरू, कलाकारहरू, संस्थानहरू, निगमहरू र निजी संकलनकर्ताहरूबाट मुख्य रूपमा संकलन गरिएका हुन्। प्रदर्शनीहरू अवलोकनका सन्दर्भमा हजारौंका संख्यामा आएका पाहुनाहरूले अमेरिकी राजदूतावासका आवासगृहहरू भ्रमण गर्दा हाम्रो राष्ट्रका बारेमा अध्ययन गर्ने मौका पाउँदछन् – यसको इतिहास, रीतिथिति, मूल्य र उत्साहका बारेमा हामीले कला-कौशल भनी चिनेका अन्तर्राष्ट्रिय सम्वादको दिशालाई सोझै अनुभव गर्ने छन्।

अमेरिकी जनताहरूको कलाकारितापूर्ण कार्यको प्रस्तुती सम्पन्न गर्नमा राजदूतावासहरूको कला-कौशल सम्बन्धी कार्यक्रम गौरव महसूस गर्दछ। हामी तपाईंलाई यस कार्यक्रमको वयभ-साइट <http://aiep.state.gov> हेर्न अनुरोध गर्दछौं, जसमा यस कार्यक्रम अन्तरगत संसारभरी प्रदर्शित सामग्रीका बारेमा जानकारी प्राप्त गर्न सकिनेछ साथै ती सामग्रीका निर्माता कलाकार र संकलक/प्रदायकहरूका बारेमा पनि जानकारी प्राप्त गर्न सकिनेछ।

Yvonne Jacquette (born 1934)

Yvonne Jacquette is best known for her paintings, drawings, and prints of aerial views of the contemporary landscape. Drawing from the elevated position of high-rise buildings, commercial jets, and private airplanes, Jacquette has produced both daylight and nighttime views of cities and towns, factories and farmlands, and power plants, pastures, and woodlands.

Such diverse sources as Impressionism, pointillism, precisionism, abstract expressionism, and Asian art have inspired Jacquette's paintings and works on paper. Photography, film, textile design, and other media have influenced her approach.

Yvonne Jacquette was born in Pittsburgh, Pennsylvania, in 1934, growing up in Stamford, Connecticut. She studied at the Rhode Island School of Design in Providence (1956).

Jacquette received the Painters Award from the American Academy of Arts and Letters in 1990. She is represented in many public collections, including the Metropolitan Museum, the Museum of Modern Art, the Whitney Museum of American Art, all in New York City; the Philadelphia Museum of Art in Pennsylvania; and the Staatliche Museum, Berlin, Germany.



Oregon Valley, Overcast Day II, 1995

Oil on canvas

60 1/2 x 50 2/10 in. (153,7 x 127,5 cm)

Courtesy of the artist, and DC Moore Gallery, New York, New York

Michael Kahn (born 1960)

Michael Kahn is a world renowned photographer whose luminous and powerful images represent his two life-long passions; the ocean and classic sailing yachts. His work has been published internationally, and his handmade photographs are actively collected around the world.

He hand prints his images using a process he developed over many years, researching and working in the darkroom. Kahn's warm, sepia toned images are unique and demonstrate his expertise as a fine printer.

Kahn's works are held in both private and large corporate collections, and he has photographed, under assignment, for

Endeavor, undated
Hand made, toned silver gelatin photograph
32 x 28 in. (81,3 x 71,1 cm)
Courtesy of the artist, Unionville, Pennsylvania



Bow of Idem, undated
Hand made, toned silver gelatin photograph
32 x 28 in. (81,3 x 71,1 cm)
Courtesy of the artist, Unionville, Pennsylvania

several private companies. He has been profiled and his images showcased in prominent magazines and newspapers such as *National Geographic*, *Coastal Living*, *Architectural Digest*, *Classic Boat*, *Sailing World*, *The New York Times*, and *The Wall Street Journal*, and in the book *Brandywine* (The Jarad Company, 1990).

Kahn writes: "Seldom in man's history have we created something as beautiful and as functional as the sailboat. These boats symbolize more than just basic transportation. They represent the ability of man to work with nature. To harness the power of the wind and endure the strength of the sea is an awesome achievement. Rarely has man made a machine that perfectly meets his needs and is as beautiful and graceful as the sailing vessel. While modern methods of transportation may appear to be more efficient, their negative impact on our ecosystem is very noticeable, thus raising questions as to their long-term impact on our fragile natural world. As to the aesthetics and the romance of sail, few inventions evoke more emotion than the majestic yachts and square rigged ships fighting through storms and calms to reach a new land and deliver their passengers and cargo safely on a new shore. Through my photographs, I celebrate the esthetic, architectural, and emotional qualities of the sailboat and applaud the preservation efforts of the people who sail the classic ships."

Reginald Marsh (1898–1954)

Reginald Marsh was born in Paris in 1898, the son of artists. Two years later the family moved to New Jersey, just outside New York City. Marsh was an urban realist whose visual history truly celebrated the American city and its masses. His drawings and paintings convey the energy of city life in the early years of the twentieth century. He is regarded as an American Scene painter, one of a number of American artists who portrayed specific regions of the country in a realistic style.

Marsh graduated from Yale University, New Haven, Connecticut, in 1920, and in 1921 he attended the Art Students League in New York. Throughout the 1920s he worked as an illustrator for the *New York Daily News*, the *New York Herald, Esquire*, and *Harper's Bazaar*. He was one of the original staff members of *The New Yorker*. From 1925 to 1926 he studied in Paris, where he studied paintings of the Old Masters. After his return to New York City, Marsh resumed classes at the Art Students League, and took classes in anatomy at Cornell Medical

School and Columbia University. In 1945 his book, *Anatomy for Artists*, was published.

Marsh won many prestigious awards and his work was included in the Whitney Museum's Annual and Biennial Exhibitions during his lifetime. He taught at the Art Students League from 1935 on, and was appointed head of the Department of Painting at the Moore Institute of Art, Science, and Industry in Philadelphia, Pennsylvania, in 1949. In 1954 Marsh was appointed Art Editor of the *Encyclopedia Britannica*. He died on July 3, 1954 in Dorset, Vermont.

Boat at Dock, undated

Watercolor

22 x 30 1/4 in. (55,9 x 76,8 cm)

Gift of William Benton to the

ART in Embassies Program, Washington, D.C.



Ferry Boat Docked in River, undated

Watercolor

20 1/4 x 25 3/4 in. (51,4 x 65,4 cm)

Gift of William Benton to the ART in Embassies Program, Washington, D.C.

Mel Stark (1903–1987)

Mel Stark, born in Honesdale, Pennsylvania, in 1903, was a student of the Impressionist style of the New Hope School. He received his first training in painting at the University of Pennsylvania, Philadelphia; Syracuse University, New York; and the Philadelphia Museum School. Stark then studied and painted with the artist Walter E. Baum in Allentown, Pennsylvania; Baum's bold and painterly, plein-air style had enormous impact on the painting style of Stark, who carried on the tradition throughout his life.

In 1945 he joined the staff at Cedar Crest College in Allentown, Pennsylvania. By the 1950s he had become the director of art at Muhlenberg College, in the Allentown area, and was a founder of the Lehigh Art Alliance. In 1956 Stark was elected Director of the Allentown Art Museum. In 1962 he was given first award for the best landscape by the National Society of Painters in Casein at the National Arts Club in New York City. Stark began to winter in Florida in 1969, still maintaining his home in Pennsylvania. After accepting a job at the Longboat Key Art Center, Florida, he continued to paint marine scenes en plein-air. Stark's paintings hang in many private collections, and at the Philip and Muriel Berman Museum at Ursinus College, Collegetown, Pennsylvania.

Large Sail, undated
Oil on pressboard

25 x 30 in. (63,5 x 76,2 cm)

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

Gift of Mr. and Mrs. Philip Berman



Nicholas Whitman (born 1954)

When Nicholas Whitman began photographing the abandoned Sprague Electric Company plant in North Adams, Massachusetts, in 1988, he did not know that it would be recycled and reborn as an art museum. Rather, he was photographing an important part of his family's history. Whitman's father worked as an engineer at Sprague for twenty-six years, and Nicholas himself worked a summer job in the factory before going to college. As the plant lay abandoned and rotting in the late 1980s, he received permission to go inside and photograph, and then when the mill was renovated, he documented its evolution.

Whitman's photographs provide the visual basis for *MASS MOCA: From Mill to Museum*, a handbook for historians, architects, museum planners, and civic leaders interested in neighborhood revitalization. The artist is also the author of *A Window Back: Photography in a Whaling Port* (Spinner Publications, New Bedford, Mass., c. 1994), which features a compelling selection of images chosen from more than 20,000 photographs stored in the New Bedford Whaling Museum in New Bedford, Massachusetts.



South of South Branch of Hoosic River, undated

Color c-print

14 x 17 in. (35,6 x 43,2 cm)

Courtesy of the artist, Williamstown, Massachusetts

Removed Debris, undated
Color c-print
14 x 17 in. (35,6 x 43,2 cm)
Courtesy of the artist, Williamstown, Massachusetts



View of Tall Gallery, undated
Color c-print
14 x 17 in. (35,6 x 43,2 cm)
Courtesy of the artist, Williamstown, Massachusetts



Museum Entrance at Night, undated
Color c-print
14 x 17 in. (35,6 x 43,2 cm)
Courtesy of the artist, Williamstown, Massachusetts



Unknown photographer



Selections from "Hawai'i Album": **Queen Lili'uokalani**, c. 1900
Reproduction photograph
9 ¼ x 7 in. (23,4 x 17,8 cm)
Photography Archive, Library of Congress, Washington, D.C.
Courtesy of the ART in Embassies Program, Washington, D.C.

Selections from "Hawai'i Album": **Haleakala Volcano**, c. 1900
Reproduction photograph
10 x 13 in. (25,4 x 33 cm)
Photography Archive, Library of Congress, Washington, D.C.
Courtesy of the ART in Embassies Program, Washington, D.C.



Selections from "Hawai'i Album": **Honolulu Bay Surfriders**, c. 1900
Reproduction photograph
5 x 13 ½ in. (12,7 x 34,3 cm)
Photography Archive, Library of Congress, Washington, D.C.
Courtesy of the ART in Embassies Program, Washington, D.C.



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