



United States Embassy Maseru, Lesotho

ART in Embassies Exhibition

Cover:
EMILY BUCHANAN
Early Morning Dune, 2006
Oil on panel
19 ½ x 31 ½ in. (49,5 x 80 cm)
Courtesy of artist, West Cornwall, Connecticut

Welcome

My wife Nancy and I warmly welcome you to our home, the Residence of the United States Ambassador in Lesotho. It gives us great pleasure to invite you to enjoy along with us, the ART in Embassies Program Exhibition here in Maseru.

God has blessed both the United States of America and the Kingdom of Lesotho with spectacular natural beauty. The Basotho people love their majestic mountains and they treasure the tranquility of rural life. Although Lesotho is a land-locked country, the critical importance of water is emphasized in their national motto, "Khotso, Pula, Nala," which translates to "Peace, Rain, Prosperity." The artwork we have selected is a reflection of our love of the everyday beauty of American life which each artist has captured in his or her works, and our love of life on the water.

Emily Buchanan's paintings portray the beauty of nature and give viewers a sense of peace. We chose two of her works in which her subjects were dear to our hearts. Buchanan's *Early Morning Dune* brings back memories of Assateague Island on the Eastern Shore of Virginia, where our family has celebrated birthdays, anniversaries, and a wedding. The painting of the barn in *Across the Creek* is similar to the barn at Nancy's childhood home in rural Pennsylvania.

We have chosen three works by the artist Mark Castelli: *Morning Dip*, *Found a Hang, Today/Robin J.*, and *Brothers*. These paintings transport the viewer into the hard working everyday lives of Maryland's Eastern Shore watermen. One can smell the water and feel the rocking of the boat. Given our love of the Atlantic Ocean and Chesapeake Bay, we were captivated by Castelli's ability to depict life on the water.

Bjorn Runquist's painting, *Clark Island Snow 2, The White House*, really caught our attention. The clouds in the bright blue sky, combined with typical American homes after a snowfall, give the viewer a real sense of serenity. We choose Bjorn Runquist's *Time Out Pub* because it is a painting that makes us happy just to look at it. We can imagine ourselves walking down that street to the pub on a quiet summer evening. Runquist has the



ability to find beauty in common scenes and to make viewers wish they were there.

James Wolford's *New Harbor Dry Dock* is very appealing to us because of the subject matter and his great attention to the particular. There is so much interesting detail in this painting that it makes viewers think that they are looking at a photograph rather than an oil painting. Through the use of vivid colors in his *Afternoon Shadows*, Wolford captures the grandeur of a simple house. His works will have viewers coming back time after time to discover some subtle

detail that they have missed before.

Bradley Steven's style of contemporary realism leaves viewers with a sense of awe and wonder. The rugged mountains portrayed in *Aftermath* are similar to the mountains in our new home in Lesotho. The three elements of water, earth, and air in *The Space Beyond* combine to transport viewers to a mystical time and place. We chose these two works for the exhibition because they remind us of the magnificence of God's creation.

Finally, we would like to thank each of these gifted artists for giving us the privilege of sharing their extraordinary works of art with our guests in the Kingdom of Lesotho. It is with great pride that we showcase American artistic talent to people from other parts of the world. We also wish to thank the U.S. Department of State's ART in Embassies Program, which for the past forty-four years has expertly created exhibitions of American art to strengthen the bonds of friendship between the United States and other nations. These works of art allow U.S. Ambassadors overseas to offer a unique glimpse into the American way of life. The exceptional talent of our curator, Imtiaz Hafiz, and the ART in Embassies team – Jamie Arbolino, Marcia Mayo, Sally Mansfield, and Marie Stephen – combined to make this exhibition of superb American artistic talent possible.

Ambassador Robert Bernard Nolan
Mrs. Nancy Wilson Nolan
Maseru, Lesotho, January 2008

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.

Emily Buchanan

born 1966

Emily Buchanan was born in 1966 in Beverly Farms, Massachusetts. She studied at The Lyme Academy, Old Lyme, Connecticut, and The National Academy of Art and the Art Student's League, in New York City, but credits the Boston School painter Paul Ingbretson (b. 1949) for her classical training in drawing and painting. A dedicated plein air painter, Buchanan paints from March to November in the northeast, primarily Connecticut, the Hudson River Valley, the coast of Massachusetts and the islands. In winter she travels to paint. Buchanan's work is regularly exhibited in the East and in London, England.

Early Morning Dune, 2006

Oil on panel

19 ½ x 31 ½ in. (49,5 x 80 cm)

Courtesy of artist, West Cornwall, Connecticut



Emily Buchanan



Across the Creek, 2006
Oil on panel
19 x 31 in. (48,3 x 78,7 cm)
Courtesy of artist, West Cornwall, Connecticut

Marc A. Castelli

born 1951



Marc Castelli has immersed himself in the culture of Maryland's Eastern Shore watermen. To do so is to have made a conscious choice to view the world as they do and make choices based on that perspective. He writes "my artist's eye sees the negative spaces created by their arms, boats, gear, and tools. I can see the abstraction of the monolithic silhouettes scratched against skies that bear all manner of weather. My eye sees the decoy tucked beneath the washboards and between the frames. Then my heart starts to tell me of the frustrations of hauling poached crab pots. Then there is the quick smile brought to the surface when he empties a rustling pot full of keepers. My heart hears the emptiness of a dredge «lick» or tonger's «grab» that spills only shells and dead oysters to the deck or culling board...my heart sees men in need of protection and explanation."

Castelli's paintings have received numerous awards over the years, including the Philadelphia Water Color Club Award for Excellence and the Mystic Maritime Gallery Yachting Award (1999, 2000). He has been included in the Pennsylvania Watercolor Society National Competition, Artist's Magazine's Top 200, the Mystic Maritime's Top 100, and Modern Marine Masters. His work is included in such corporate collections as McDonalds, ARCO Chemical Company, and MBNA. Quantuck Lane Press is publishing an upcoming book featuring about 150 to 200 of Castelli's drawings.

www.marc-castelli.com

Found a Hang, Today / Robin J., 2006

Watercolor

38 3/8 x 31 3/8 in. (97,5 x 79,7 cm)

Courtesy of the artist, and Carla Massoni Gallery, Chestertown, Maryland

Marc A. Castelli



Morning Dip, undated

Watercolor

22 7/8 x 30 in. (58,1 x 76,2 cm)

Courtesy of the artist, and Carla Massoni Gallery, Chestertown, Maryland

Brothers, 2004

Watercolor

38 3/8 x 31 3/8 in. (97,5 x 79,7 cm)

Courtesy of the artist, and Carla Massoni Gallery, Chestertown, Maryland

Bjorn Runquist

born 1948



Time Out Pub, undated
Oil on canvas
28 x 34 in. (71,1 x 86,4 cm)
Courtesy of the artist, Kent, Connecticut

Björn Runquist is a self-taught painter who was born in Stockholm, Sweden. He grew up outside of New York City, and spent his high school years in France before returning to the United States for college. Upon completion of college he moved to London, England, where he received a Master of Arts degree in Romance languages and literature from Kings College. Runquist makes his home in Connecticut and, for the last twenty-three years, also on Clark Island, Maine. He has exhibited at the Connecticut Biennial at the Bruce Museum in Greenwich, and the Farnsworth Museum in Rockland, Maine.

During the 1980s Runquist's work was typified by vibrant colors and the exploration of abstract and dreamlike images on paper. In recent years, Runquist has returned to landscape painting with an extended series of works based on water reflections. He has turned to images that are just as familiar as the earlier ones were unusual. Of this work he writes, "The continual surprise of life is always right in front of you. The dreamlike images of my earlier work have given way to the concrete world right here."

www.bjornrunquist.com

Bjorn Runquist



Clark Island Snow 2, The White House
Oil on canvas, undated
28 x 34 in. (71,1 x 86,4 cm)
Courtesy of the artist, Kent, Connecticut

Bradley Stevens

born 1954



The Space Beyond, undated
Oil on linen
36 x 48 in. (91,4 x 121,9 cm)
Courtesy of the artist, Gainesville, Virginia

Bradley Stevens was born in Pittsburgh, Pennsylvania in 1954 and raised in Westport, Connecticut. In 1972 he attended George Washington University in Washington, D.C., where he earned a Bachelor of Fine Arts degree in 1976, and a Masters of Fine Arts degree in 1979. In addition to his formal art education, Stevens spent five years copying over three-hundred Old Master paintings at the National Gallery of Art. In 1982 he was invited to teach drawing and anatomy at his alma mater; in 1988 he began teaching drawing and portrait painting at Georgetown University as well. He remained a faculty member of both institutions until the year 2000. In his career of over twenty-five years, Stevens has forged a reputation as one of America's leading realist painters. His style is contemporary realism – rooted in classical training, yet boldly expressing modernity through his use of paint and his penetrating eye.

Stevens is unique among his contemporaries for his exceptional achievements in three domains of representational art: portraiture, landscapes, and figurative urban landscapes. He frequently works on commission, and many of the commissioned paintings are on a grand scale for public and private spaces. Stevens has painted the portraits of luminaries and leaders in the fields of education, business, medicine, law, science, philanthropy, and politics. He has reproduced historical portraits for the White House, U.S. Department of State, U.S. House of Representatives, U.S. Embassy in Paris, National Portrait Gallery, and Thomas Jefferson's home, Monticello. In January 2002 the Smithsonian Institution commissioned Stevens to reproduce Gilbert Stuart's Lansdowne portrait of George Washington. The painting now hangs in Mount Vernon, Washington's home. In September 2006 Stevens completed a historical mural commemorating the Connecticut Compromise of 1787 for the U.S. Senate. The mural is installed in the Senate Reception Room, adjacent to the Senate Chambers in the U.S. Capitol.

Bradley Stevens



Aftermath, undated
Oil on linen
32 x 50 in. (81,3 x 127 cm)
Courtesy of the artist, Gainesville, Virginia

James Wolford

born 1958



New Harbor Dry Dock, undated
Oil on canvas
16 x 20 in. (40,6 x 50,8 cm)
Courtesy of the artist, Foxboro, Massachusetts

James Wolford is an award-winning, American realist artist who specializes in landscape painting. His subject material ranges from the muted tones of Northeastern winters to bright scenes of the American West. His work contains a high level of detail and he is known for his ability to capture the subtle play of natural light during different times of day. After receiving his Bachelor of Fine Arts degree from The Kansas City Art Institute in 1981, he received his Master of Fine Arts degree in 1984 from Boston University. In 1985 Wolford moved from the East Coast to Colorado to pursue his desire to paint scenes of the modern West. In 1991 his innovative use of color was recognized by an award from the Colorado Federation for the Arts. In 1996 he relocated to the coast of Maine, which has traditionally drawn artists to its rocky shores and historical villages.

Wolford's work is featured on the cover of *The Art of Monhegan Island*, published in 2004. He cannot be characterized entirely as a landscape painter, as he frequently paints intimate portraits of more urban subject matter, including the details of a single building or an entire city block. Capturing the subtleties and intensities of light is essential to Wolford's work as a contemporary realist: many of his paintings are awash in the ephemeral light that exists for only a short period of time in the morning or late afternoon. Architectural elements are central to his work as well, in which he captures the play of light and shadow in a manner different from that of the natural landscape.

James Wolford



Afternoon Shadows, undated

Oil on canvas

16 x 20 in. (40,6 x 50,8 cm)

Courtesy of the artist, Foxborough, Massachusetts

Acknowledgments

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