



UNITED STATES EMBASSY MONROVIA, LIBERIA  
ART in Embassies Exhibition

ELIZABETH BARTON 1943

**Emerald City, 2011**

*Textile of cotton and fiber, 43 ½ x 39 in. (110,5 x 99,1 cm)*

*Courtesy of the artist, Athens, Georgia*



Established in 1963, the U.S. Department of State's office of ART in Embassies 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, ART 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 ART's presence in more countries than any other U.S. foundation or arts organization.

ART'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

## WELCOME

---

I am delighted to have the opportunity to share with you the beautiful artwork in my residence made possible by the Department of State's ART in Embassies program. This program gives Ambassadors a means to share with our guests a selection of the creative energy of American artists and craftspeople.

In this instance, I have chosen to showcase the works of artists who live and work in my native state of Georgia. While I now make my home in the Commonwealth of Virginia, I am still bound to my Georgia roots and my childhood home in Savannah. In fact, I find many echoes of Georgia here in Liberia – the tangy salt air of the ocean, the lush greenery, the sultry humidity, the scenic uplands and the red dirt – as a result, I feel very much at home here.

My eclectic exhibition includes paintings and textiles from the whimsical to the realistic to the abstract. These pieces share the vibrant colors found in quilts, lappas and artwork here in Liberia. The idea to focus on artists in Georgia took root with one painting – a view of the salt marsh and river quite close to where I grew up. When I saw it, I could smell the salt marshes of home. The idea grew to encompass works like the large wall hanging that hints at days spent playing in red Georgia clay and a painting that evokes the welcome comfort of sitting in an over-stuffed chair on a back porch, listening to the chirp of crickets.

As you view this exhibition, I hope the pieces resonate with you as they do with me. An expression of the human spirit, art builds bridges by reminding us of what we all share – a love of home, a love of family, and a love of beauty. By sharing this artwork, I hope to repay in some small way the warmth and hospitality Liberians have extended to me. Enjoy!

**Ambassador Deborah Malac**

*Monrovia  
November 2013*

*“In my work I attempt to address both conceptual and formal issues. I wish to explore the beauty of everyday environments; in troubled times it is especially important to be aware of beauty and wonder. I want to reference archetypal memories to assess our own place in the history of time. I want to create a sense of place but also reveal the dynamic bones of the scene.*

*Reflected light, translucency and the effects of time are recurring themes; I strive to translate into fiber the marvelous effects of light and color. Repeated patterns of windows and architectural forms are a leitmotif. Recently more ephemeral patterns, such as those created by water and shadow, have become a source of inspiration. The aim is to make work that glows with light and is rich with color and nuance; a work in which the unified composition is satisfying, but the details are fascinating. I enjoy working in series – I’ve made many quilts with cityscapes, whether distant or close up ... The quilt format is highly appropriate for the repetition and serialization that I love. Furthermore, formal issues of balance and color, space and light in landscape (whether urban or rural) are endlessly engaging. I try to use the medium to its maximum, pushing well beyond tradition.*

*A quilt is formed from layers of fabric stitched together; those I make are intended for the wall, and to be seen vertically. Beginning with plain white or black cotton or polyester, I build up, or reveal, layers of color by dyeing and painting with multiple and various applications: immersion dyeing, pole wrapping and/or other resists, direct dyeing/pigment application, painting and screen printing, heat transfer/disperse dyes and discharge. The fabric is then cut up and re-assembled and heavily overstitched by hand and machine.”*

Born in York, England, Elizabeth Barton moved to the United States in 1976, where she has since lived in Missouri and Georgia. She holds a Doctor of Philosophy degree from Leeds University,

United Kingdom, having later studied at Arrowmont School of Arts, Gatlinburg, Tennessee, and has taken many art and surface design classes. Several years ago, she resigned from the University of Georgia to devote herself full time to travelling, teaching, and making art quilts. Barton has served as curator, and has exhibited her own work throughout the United States in solo, group, and juried shows. The recipient of several awards and grants, she has also had residencies in Brisons Veor, Cornwall, United Kingdom; and Asilomar, Monterey, California. Her work is included in numerous private and corporate collections and has been the subject of many articles.

<http://ebarton.myweb.uga.edu/>



**Emerald City, 2011**

*Textile of cotton and fiber, 43 ½ x 39 in. (110,5 x 99,1 cm)*

*Courtesy of the artist, Athens, Georgia*

*"My recent focus is on line within and outside of shapes, color spaces, opaque and translucent breaks in surface areas. Pinching, crimping and pleating are real and implied linear alterations to painted surfaces. In larger works, these elements are painted with acrylic paint to refine or to emphasize fluidity and structural tensions. Added layered papers, linen, silk, or cotton become flexible two-dimensional surfaces, built into 'almost' three-dimensional form. Linear breaks in space form as suggestions, searching for responses to memory-experiences and curiosities about American-Indigenous heritage and culture.*

*'Da Wha Yu Sae' is a Gullah/Geechee expression that was often used by a friend."*

Born in Saint Louis, Missouri, Suzanne Jackson received a Bachelor of Arts degree in art from San Francisco State (College) University in 1966 and a Master of Fine Arts degree from Yale University, School of Drama and Design, in 1990. She has had a distinguished career, exhibiting her work nationally in solo and group exhibitions at venues including the Williams College Art Museum, Massachusetts; MoMA PS1, New York City; Hammer Museum, Los Angeles, and Santa Barbara Museum of Art, both in California; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; and the Carnegie Museum of Art, Pittsburgh, Pennsylvania; as well as internationally in Austria, Montenegro, and Serbia. In 2003 Jackson was a recipient of the SECAC Outstanding Creative Achievement Award, and in 1982 and 1983, two Idyllwild Associates Fellowships for etching/book-making and dance at the Idyllwild School of Music and the Arts.

<http://www.artslant.com/website/suzanne-jackson>





**Da Wha Yu Sae, 2008**

*Acrylic, linen, mixed papers,  
and muslin backed on acrylic  
80 x 50 x 3 in. (203,2 x 127 x 7,6 cm)  
Courtesy of the artist, Savannah, Georgia*

*“Art making is an essential activity in my life. Nothing is as engaging as taking a thought and making it come to life by using a variety of skills and materials.*

*I find inspiration literally everywhere. It can be found in a place, the angle of light falling on an object, a memory, a song, an encounter with another, a movie or an accidental juxtaposition of materials that results in intrigue.*

*When I paint representational art I seek to express the feeling and atmosphere of a place, moment and my response to it. I might feel tenderness, loneliness, attachment, nostalgia, intrigue, mystery or awe and want the viewer to perceive this as well as have their own experience of a painting.*

*I have learned to take the time to observe my surroundings as well as the world beyond. I take my camera and explore. I might seek out a new city park or neighboring town or travel to the mountains or shore. I can hike or kayak to a different location to see from another vantage point. Art making is as much about the seeing as it is the doing.*

*Typically, I use oil paint because of its superior mixability [sic] and transparency but sometimes use acrylic paint for its fast drying and spontaneous feel. My paintings are on hand crafted wooden substrates or canvases, both of which are American made.*

*Art making allows me to express my experience of our world and connect with others. It is my opportunity to use my skill and knowledge to create things that speak of this amazing world and our human experience of it.*

*As with all exhibiting artists, I seek connection. The viewer completes the creative circle and energizes the artist. I appreciate you for taking time to consider my art.”*

Kim Karelson holds a Bachelor of Arts degree in drawing and painting from The University of Georgia, Athens. She also studied at Callanwolde Fine Art Center, the Spruill Center for the Arts, and the Atlanta College of Art, all in Atlanta, Georgia, in addition to receiving private instruction from Marc Chatov, Bill Nixon, and Sandy Grow. Her work has been included in solo and group exhibitions, and can be found in several public collections.

[www.saatchionline.com/kimkarelson](http://www.saatchionline.com/kimkarelson)



**The Diana Pool, 2012**  
*Oil on panel, 48 x 48 in.*  
*(121,9 x 121,9 cm)*  
*Courtesy of the artist,*  
*Atlanta, Georgia*

*“Architecture is the unfolding or creation of defined space. It is a language I find very natural to use when making my work. It is how I have always understood space, how one form sits in front of another or wraps around it, one affecting the next. No area is neutral as everything affects perception. My work concentrates on the interplay of form, space, movement, color and texture utilizing these conventions as a visual stimulus of pure geometry. The paintings take advantage of their materiality to simultaneously exhibit a concrete stillness and optical speed.”*

Born in Panama City, Pennsylvania, Laura Mosquera received her Bachelor of Fine Arts degree and her Master of Fine Arts degree from the School of the Art Institute of Chicago, Illinois, in 1999. She has presented solo exhibitions at the Contemporary Art Museum (CASA) in Salamanca, Spain; Museum of Contemporary Art, Chicago; and Savannah College of Art & Design, Georgia, among other venues. There is a permanent installation of her paintings at the Archer Heights Branch Library, commissioned through the City of Chicago Percent for Art Program, and eight billboards of her paintings continue to be exhibited at the Red Line Subway station at Chicago Avenue and State Street, sponsored by the Museum of Contemporary Art and the CTA’s Adopt a Station Project.

Mosquera’s work was part of a traveling group exhibition in Montenegro and Serbia, concluding at the National Gallery of Belgrade. Her work is in numerous collections, including those of the Museum of Contemporary Art, Chicago; the Art Institute of Chicago; and the Contemporary Art Museum (CASA) in Salamanca, Spain. She was a professor of painting at the Savannah College of Art and Design and, while there, was named an International Council of Fine Arts Deans Fellow. She has completed residencies at the Virginia Center for the Creative Arts, Amherst, and the Hambidge Center in north Georgia. Currently Mosquera lives and works in Brooklyn, New York, and maintains a second home in Savannah.



**One Splat Band, 2012**  
*Oil on linen, 48 x 56 in. (121,9 x 142,2 cm)*  
*Courtesy of the artist, Savannah, Georgia and Brooklyn, New York*



**Stop Left Blue, 2012**

*Acrylic and oil on canvas, 20 x 16 in. (50,8 x 40,6 cm)*

*Courtesy of the artist, Savannah, Georgia and Brooklyn, New York*

*“Quiet your mind and observe. You will see there is life everywhere, and nothing is static. Even a rock is changing, slowly. What we see reflects who we are in that moment.”*

Mary Porter lives in domestic chaos with her husband, two teenagers, an optimistic red dachshund, and a disgruntled yellow cat in Athens, Georgia. She earned her Bachelor of Arts and Master of Arts degrees in art from The University of Georgia, Athens, where she later taught painting and color theory classes. She has received a National Foundation for the Arts Regional Fellowship and two Georgia Council for the Arts grants. Her nationally exhibited watercolor, oil, and acrylic paintings are represented in numerous public and private collections, including King & Spalding, Atlanta, Georgia; Department of Labor, Washington, D.C.; and Clarke County Courthouse, the Classic Center, The University of Georgia, and Morris Communications Building, all in Athens, Georgia. Porter’s work has appeared in media publications such as *Georgia Review*, the *New Art Examiner*, *Art Papers*, *Athens Magazine*, and the *Atlanta Journal-Constitution*.

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



**Dachshund's Dream #2, 2012**  
*Acrylic on canvas, 40 x 36 in. (101,6 x 91,4 cm)*  
*Courtesy of the artist, Athens, Georgia*





**Lenoir Back Porch, 2012**  
*Acrylic on canvas, 30 x 36 in. (76,2 x 91,4 cm)*  
*Courtesy of the artist, Athens, Georgia*

*“Life, a figure or landscape, is a primary source. Imagination is primary. Dreams are primary. The artist has to be strong to direct and mold a primary source, to not give in to its strength. I do that by scrutinizing my paintings not as a representation of the site, but as a combination of forms that are trying to say something ...*

*Change is integral to the creative equation. The constancy of my repeated return to the same site at the same time of day is punctuated by perpetual change wrought by man and nature. Buildings are moved, demolished, renovated. Plants brown in a sudden freeze, blow in the breeze, and bloom unexpectedly. Skies open and close, carry bird and plane, block light and cast cloud shadows in unexpected patterns.*

*These and many other relentless variables redirect and refine the form and feeling of the work. While I’m painting, I watch the shadows tick their way around like a sundial marker. I choose shadows from different times to get the strongest composition.”*

Sandra J. Reed grew up in Iowa as the sixth of eight children in a farm family that was necessarily resourceful and responsive to the natural world. After completing her Bachelor of Fine Arts degree in painting and drawing at Drake University, Des Moines, Iowa, with a full scholarship as a Drake University National Alumni Scholar, she earned a Master of Fine Arts degree in painting from The George Washington University, Washington, D.C., as the first Morris Louis Fellow in painting. Reed taught at academic institutions in the Washington, D.C. area, such as Georgetown University and the Smithsonian Institution’s Resident Associate Program, prior to moving to Savannah, Georgia, in 1993 to teach at the Savannah College of Art and Design.

Reed has staged eleven solo shows, including those at the University of North Florida in 2001, and at the Chattahoochee Valley Art Museum in LaGrange, Georgia in 1997. The recipient of awards from national jurors, she has exhibited her work in numerous group

and juried shows. Her paintings are in several permanent collections including the United States Navy Memorial in Washington, D.C., and private collections in London, New York, Los Angeles, Boston, Chicago, Atlanta, and elsewhere. Reed has served as juror for various exhibitions, taught in France, and participated in an educational exchange in Japan. She lives with her husband, John Spurlock, a painter and printmaker, in Savannah, Georgia.

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



**Midday Neighborhood**, 2008. *Oil on canvas, 14 x 18 in. (35,6 x 45,7 cm). Courtesy of the artist, Savannah, Georgia*

*"Middle American environments interest me. These are commonplace yet potentially emotional settings. In my landscapes and figure work, I aspire to convey a sense of time and place. I work toward giving my audience a mirror of our human experiences (the mundane and the sublime) to affirm what it means to be human.*

*In recent paintings, I combine elements from direct observation, photography, preliminary drawing, imagination, and memory. I create a visual image with the relevant information from these sources. The artworks are personal, shaped by meaning.*

*I am a realist. Therefore, rather than paint the exotic or the fantastic, I choose to paint subjects from my immediate experience in a straightforward way. Like Edward Hopper and Thomas Eakins, I aspire to share that which is resonant and sometimes lyrical in an imperfect world."*

Roger Mark Walton earned his Master of Fine Arts degree in painting from Brooklyn College in 1992, and his Bachelor of Fine Arts degree in painting from Wright State University, Dayton, Ohio, in 1990. The recipient of grants from the Elizabeth Greenshields Foundation and the Ohio Arts Council, and of a Presidential Fellowship from the Savannah College of Art and Design, he has exhibited extensively. Walton has taught since 1997 and is currently at the Savannah College of Art and Design, Georgia.

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



**Route 204, Evening**, 2009. *Oil on canvas, 44 x 44 in. (111,8 x 111,8 cm). Courtesy of the artist, Savannah, Georgia*

## ACKNOWLEDGMENTS

### Washington, D.C.

Sarah Tanguy, Curator  
Jamie Arbolino, Registrar  
Marcia Mayo, Senior Editor  
Sally Mansfield, Editor  
Amanda Brooks, Imaging Manager

### U.S. Embassy Monrovia

Sally Hodgson, Public Affairs Officer  
Michael Howard, General Services Officer  
Jerry Gardiner, Photographer  
Isaac G. Weah, Carpenter  
Abraham B. Gbah, Carpenter  
Jallah M. Dikken, Carpenter

### Vienna

Nathalie Mayer, Graphic Designer





Published by ART in Embassies  
U.S. Department of State, Washington, D.C.  
November 2013