

United States Embassy Port-au-Prince

ART in Embassies Program

Cover: *Betty Pitts-Foster "Summer at Ellicott Creek #2", 2001.*
Oil on canvas, 22 x 18 in. (55,9 x 45,7 cm)

Welcome

Kate and I host thousands of people in our home each year. This exhibition gives us a unique opportunity to share with our guests more about where we are from and a sampling of the beauty of American art. We took great pleasure in selecting each of the works displayed here. We chose contemporary American art because it reminds us of what we love about our homeland: the great diversity of the American landscape and aesthetic.

It was important to us to include art that was created by artists who are currently living and working in our respective hometowns. Kate, a native of Seattle, Washington, selected a piece of contemporary glass by world-renowned Seattle artist **Dale Chihuly**. A beautiful rendering of a sequoia forest by **Harry Pattison** dominates our living room, and reminds Kate of the magnificent coastal rain forests.

I hail from Buffalo, New York, and selected the works by Buffalo artists **Betty Pitts-Forster, Ray Dell' Amico, Alma Slotkin,** and **Jeanette Blair**. I am particularly honored to have one of New York's and America's leading contemporary artists, **Wolf Kahn**, represented in the exhibition by a landscape depicting an apple orchard.

Many of the paintings we chose depict the bounty of nature, beautifully represented in her forests, rivers, falls, and fields. Nature is always a powerful reminder of hope and renewal. Haiti is currently struggling with significant ecological destruction, yet the island's beauty and potential can still be seen even in these difficult times. Part of my mission in Haiti is to create a climate in which revitalization is possible for both nature and its inhabitants.

We would like to thank Donald J. Siuta, director of Buffalo's Art Dialogue Gallery, for his assistance in identifying these local artists, and arranging for them to loan their work to the ART in Embassies Program. We also want to recognize ART in Embassies Program senior curator Virginia Shore and associate curator Sally Mansfield for their assistance and guidance in selecting and assembling the exhibition.

Ambassador James B. Foley and Ms. Kate Suryan

Port-au-Prince
April 2005

Josef Albers

(1888-1976)

Born in Bottrop, Germany, Josef Albers studied to be an art teacher in Buren and Berlin, and went on to further art study in Essen and Munich, before joining the Bauhaus in Weimar in 1920. Initially working as a journeyman, he concentrated on painting glass, reorganized the glass workshop, and taught basic design. When the school moved to Dessau in 1925, he became a professor working in glass and metal, and designing furniture and typography. In 1933 the Bauhaus was forced to close by the Nazis, and Albers emigrated to the United States, becoming head of the art department at the newly established, experimental Black Mountain College, near Asheville, North Carolina.

As a theoretician and teacher, Albers was an important influence on a generation of young artists. He had his first solo exhibition in New York in 1936, became a U.S. citizen in 1939, and taught at colleges and universities across the country, serving as head of the design department at Yale University, New Haven, Connecticut from 1950 to 1958. In addition to painting, printmaking, and executing murals and architectural commissions, he published poetry, articles, and books on art. Albers began his seminal series, *Homage to the Square*, in 1949.

Not Illustrated

Study for Homage to the Square, 1965

Oil on Masonite, 16 x 16 in. (40,6 x 40,6 cm)

Gift of the American Art Foundation to the ART in Embassies Program, Washington, D.C.

Judi Betts

(born 1936)

An internationally respected painter, teacher, author, and art exhibition juror, Judi Betts has received numerous national and international awards. She has been painting for over forty years, and taught art in the Louisiana public school system for twenty-five years. A member of the American Watercolor Society, the National Watercolor Society, and dozens of other professional organizations, Betts has conducted hundreds of painting workshops and is the author of the award winning book *Watercolor . . . Let's Think About It!* (Aquarelle Press, 4th edition. Baton Rouge, 1984). Her work is included in the collections of the Springfield Art Museum, Missouri; the New Orleans Museum of Art, Louisiana; and the state art collections of Arkansas and Louisiana.

Not Illustrated


Hull, undated

Watercolor, 12 x 19 ½ in. (30,5 x 48,3 cm)

Gift of Marvin Breckinridge Patterson to the ART in Embassies Program, Washington, D.C.

Jeanette Blair

(born 1920)



Born in Buffalo, New York, Jeanette Blair attended the Art Institute of Buffalo. She has been exhibiting her paintings since the 1940s, and has received numerous awards from the Buffalo Society of Artists; the Butler Institute of American Art, Youngstown, Ohio; the Cooperstown Art Association, New York; and the White Mountain Arts Fest, Arizona, among others. Her work is to be found in many private, corporate, and public collections, including the Butler Institute of American Art; the Florida Oil Company, Winter Park; and Graphic Controls Corporation, Buffalo.

Niagara Falls, 1985


Watercolor on paper, 22 x 30 in. (55,9 x 76,2 cm)

Courtesy of the artist and Art Dialogue Gallery, Buffalo, New York



Dale Chihuly

(born 1941)



Born in 1941 in Tacoma, Washington, Dale Chihuly was introduced to glass while studying interior design at the University of Washington. After graduating in 1965, Chihuly enrolled in the first glass program in the country at the University of Wisconsin. He continued his studies at the Rhode Island School of Design, where he later established the glass program and taught for over a decade.

In 1968 Chihuly was awarded a Fulbright Fellowship to work at the Venni factory in Venice, Italy. While in Venice, Chihuly observed the team approach to blowing glass, which is critical to the way he works today. In 1971 Chihuly co-founded the Pilchuk Glass School in Washington. With this international glass center, Chihuly has led the avant-garde in the development of glass as a fine art.

His work is included in over two hundred museum collections worldwide. He has been the recipient of many awards, including seven honorary doctorates and two fellowships from the National Endowment for the Arts. Chihuly has created large architectural installations in Venice, Jerusalem, Chicago, and the *Bridge of Glass* in Tacoma, Washington.

Butterfly Blue Basket Set with Obsidian Lip Wraps, 2002


Glass, 6 x 12 x 10 in. (15,2 x 30,5 x 25,4 cm)

Courtesy of the artist, Seattle, Washington



Ray Dell'Amico

(born 1959)



Landscape painter and photographer Ray Dell'Amico also has interests in art restoration and historic preservation. He has been studying art since 1982, and his work has been included in several juried shows, including the annual Western New York Regional Artists' Exhibition. He is a member of the Carnegie Art Center, Tonawanda, New York; and the Western New York Artists Group of Buffalo. His work is included in Buffalo's Albright-Knox Art Gallery's art rental program.

Roblin Mill, 2001

Oil on canvas, 24 x 30 in. (61 x 76,2 cm)

Courtesy of the artist and Art Dialogue Gallery, Buffalo, New York



John Henry Hill

(1839-1922)

A third generation artist, John Henry Hill was a landscape painter who undertook a realistic examination of nature as endorsed by the English philosopher, critic, and artist John Ruskin. Modeled on the example of Ruskin and the Pre-Raphaelites, Hill and such like-minded men as artist and geologist Clarence King founded the Association for the Advancement of Truth in Art (sometimes known as the American Pre-Raphaelites).

A life-long resident of West Nyack, New York, Hill typically painted the mountains of his home state and New Hampshire, although he traveled West in 1868, accompanying King's geological survey, and sketched Idaho, Nevada, and California, later creating studio paintings from his drawings. Hill's painting technique utilized small, dry brush strokes to create in detail the differing textures found in the trees, rocks, and watercourses he depicted. His works were widely exhibited in Boston, Philadelphia, and New York City, and many are preserved at the New York Public Library.

Not Illustrated

View of Niagara Falls, 1867

Watercolor, 16 7/8 x 25 1/16 in. (40,6 x 63,5 cm)

Gift of Joseph P. Carroll to the ART in Embassies Program, Washington, D.C.

Wolf Kahn

(born 1927)

Wolf Kahn was born in Stuttgart, Germany, in 1927. The son of the conductor of the Stuttgart Philharmonic Orchestra, he was sent to live with his grandmother in Frankfurt when he was three years old. Kahn left Germany for England in 1939, as a twelve-year-old refugee from Nazi Germany. The grandmother who raised him perished in the concentration camp of Theresienstadt during World War II.

In 1940 Kahn joined his father, two brothers, and a sister who had settled in the United States, and became a student at New York's High School of Music and Art. After graduation, Kahn enlisted in the U.S. Navy. He later used the GI Bill to study with the well-known teacher and abstract expressionist, Hans Hofmann, at his School of Fine Art in New York City, and became his studio assistant. In 1951 Kahn received a Bachelor of Arts degree from the University of Chicago. His many honors include both a Fulbright and a John Simon Guggenheim Fellowship. He is an elected member of the National Academy of Design, the American Academy, and the Institute of Arts and Letters, and has served on the New York Arts Commission. His work is to be found in many museums, including the Smithsonian American Art Museum, Washington, D.C.; the Metropolitan Museum of Art, New York City; and the Boston Museum of Fine Arts, Massachusetts.

Not Illustrated

Apple Orchard in Disuse, 1990

Oil on canvas, 22 x 36 in. (55,9 x 91,4 cm)

Courtesy of the artist, Brattleboro, Vermont, and New York, New York

Roy Lichtenstein

(1923-1998)

Born in New York City, Roy Lichtenstein was taking art classes at the Parsons School of Design by age fourteen, and after high school graduation he studied for the summer with Reginald Marsh at the Art Students League. Lichtenstein entered Ohio State University in 1940, studying art with Hoyt Sherman. During World War II he served in the U.S. Army in Europe from 1943 until 1946, thereupon returning to Ohio State and receiving a bachelor's degree and a Master of Fine Arts degree in 1949.

Lichtenstein moved to Cleveland, Ohio, and worked as an engineering draftsman to support his growing family. Teaching art first at the State University of New York at Oswego, and later at a branch of Rutgers University in New Jersey, he came into contact with New York artists Claes Oldenburg, Jim Dine, George Segal, and Allan Kaprow, who used cartoon figures in some of his work.

Having first experimented with an abstract expressionist style, as America moved past the effects of World War II and into prosperous times, Lichtenstein turned increasingly to a commentary on that prosperity and the resulting commercial boom. He began to use objects and images from mass culture and advertising, adapting painting techniques and imagery from comic strips, commercial printing, stenciling, and projected images. The idea of appropriating imagery from popular culture transformed Lichtenstein into a leader of the New York City based pop art movement, along with such artists as Andy Warhol, and his work gained widespread popular acceptance. (www.askart.com)

Not Illustrated


Sun's Rays, undated

Graphic, 45 ¹/₁₆ x 61 in. (116,1 x 154,9 cm)

Gift of Mr. and Mrs. Philip Berman to the ART in Embassies Program Washington, D.C.

Reginald Marsh

(born 1927)



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. After graduation from Yale University in 1920, Marsh moved into New York and began a love affair with the city. He worked as an illustrator for the *New York Daily News*, the *New York Herald*, *Esquire*, and *Harper's Bazaar*, and was one of the original staff members of *The New Yorker*. Throughout the 1920s Marsh studied off and on at the Art Students League, and traveled to Paris to study from 1925 to 1926.

It was not until the 1930s that he turned his full attention to painting, becoming one of the “new” American artists striving to create art that was distinctly and uniquely American, without reliance on European tradition. He believed that “The havoc caused by the tremendous influence of impressionism and expressionism must be overcome before America can go on and paint the substance, not the light and shadow. The struggle to free art from superficial impressionistic style or fantastic nonsense, is probably harder now than in the old days when art was strong, simple and real.”

Marsh's works convey the energy of city life, its vitality, and sometimes its irony. He painted Coney Island, subways, nightclubs, the burlesque, street scenes, and the hustle and bustle of ships in the harbor. He explained that “As for the subject, I became, the more I worked, engrossed in the great surrounding panorama of New York. Not being a person of great experience or widely traveled, it was difficult to be aware of contemporary New York's peculiar and tremendous significance, and since our painting showed little of it, I can't exactly say how I came to paint New York ... I like the great Coney Island Beach for its infinite number and kinds of people, for the physical manifestations of people from head to toe, its variety of design and its great vitality. Just in this way there is enormous and endless material to paint in New York, exciting, rarely touched, and waiting for the artist to make use of it.” (Peyton Boswell, Jr., *Modern American Painting*. Dodd, Mead & Company, 1940)



Farm Scene, undated

Watercolor, 20 x 14 in. (50,8 x 35,6 cm)

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



Cabins in the Mountains, undated
Watercolor, 12 x 18 ½ in. (30,5 x 47 cm)
Gift of William Benton to the ART in Embassies Program, Washington, D.C.



New York Skyline with Tug and Canoe in Foreground, undated
Watercolor, 14 x 20 in. (35,6 x 50,8 cm)
Gift of William Benton to the ART in Embassies Program, Washington, D.C.

Laura Monroe

Not Illustrated

Trees Along the Wabash, undated
Oil on canvas, 25 ½ x 32 ½ in. (63,5 x 81,3 cm)
Gift of Dr. Marion Monroe Cox to the ART in Embassies Program Washington, D.C.

Harry Pattison

(born 1953)

The son of a sculptor, Harry Pattison grew up in Chicago, and spent his summers on the coast in Maine. An early fascination with the city's Field Museum of Natural History convinced him that he wanted to grow up to be a painter who created those marvelous dioramas that seemed to be "at that edge between the actual space and the illusory space." Educated at Rockford College, Illinois; the Skowhegan School of Painting and Sculpture, Maine; and the University of New Mexico, Albuquerque, Pattison began his career as a painter "primarily of the wilderness flora and fauna found throughout North America. I sought examples of virgin forests, marshlands and estuaries, deserts and coastal islands as my motifs, depicting numerous distinctive natural regions in an aboriginal state."

From 1976 until 1983 Pattison was commissioned by the Nature Conservancy to paint a series of landscapes on its publicly and privately owned lands throughout the United States, documenting these pristine ecosystems. Pattison's work has been exhibited from coast to coast, and can be found in private, corporate, college, and public collections, including the Frye Art Museum, Seattle, and the Whatcom Museum, Bellingham, both in Washington State; the Portland Museum, Maine; and the Evansville Museum, Indiana.

Not Illustrated

Redwood Forest, undated

Oil on canvas, 48 x 82 in. (121,9 x 208,3 cm)

Gift of Abbott Pattison to the ART in Embassies Program, Washington, D.C.

Betty Pitts-Foster

(born 1940)



“My art is an inner visual response to what God created. [I] use bright vibrant colors and strong contrasts with abstract shapes, combining [them] in realistic visions of the natural.”

Betty Pitts-Foster received a Bachelor of Fine Arts degree and Master’s degree in education from the State University of New York at Buffalo. Having retired after a career of teaching and counseling, she is a full time artist, working in charcoal, pastel, and oil paint. She has received awards from the Chautauqua Art Association, the Williamsville Art Society, and the Buffalo Arts Society.

Summer at Ellicott Creek #2, 2001


Oil on canvas, 22 x 18 in. (55,9 x 45,7 cm)

Courtesy of the artist and Art Dialogue Gallery, Buffalo, New York



Alma Slotkin

(born 1914)



Alma Slotkin has been painting since 1948, and is a well-established artist in the Buffalo, New York, area. She studied art in New York City with various mentors, including Robert Blair and Arthur Kowalski, and has gone on to win numerous awards across the country. A long-time member of the Buffalo Society of Artists, Slotkin prefers that each of her works stands alone, and not placed within the context of her past accomplishments.

***Tawny Reflections*, 2000**

Watercolor on paper, 28 x 36 in. (71,1 x 91,4 cm)

Courtesy of the artist and Art Dialogue Gallery, Buffalo, New York



Barbara Van Cleve

(born 1935)

Barbara Van Cleve was born into the ranching family that founded the Lazy K Bar (1880), which was located on the eastern slope of the Crazy Mountains, near Melville, Montana. She was a horsewoman and a photographer from a young age, receiving her first camera – a ‘Brownie’ – and a home developing kit at eleven.

Van Cleve earned a Master of Arts degree in English literature from Northwestern University, Evanston, Illinois, and became Dean of Women at DePaul University in Chicago. She taught English literature and photography for over twenty-five years at DePaul University, Loyola University, and Mundelein College, all in the Chicago area, spending summers on the family ranch. In her free time she worked for Rand McNally as a textbook photographer. In 1980 Van Cleve retired to Santa Fe, New Mexico, to devote her full time to photography. She has had over thirty one-person exhibitions, and participated in more than twice that number of group shows. Her work is in public and private collections internationally, and she has contributed to several books, including *Holding the Reins* (Harper Collins, 2003), a volume about ranch girls. (www.vanclephoto.com)

Not Illustrated

When Everything's Almost Perfect, undated

Photograph, 13 3/8 x 19 1/4 in. (34 x 48,9 cm)

Courtesy of the artist, Santa Fe, New Mexico

The ART in Embassies Program

The ART in Embassies Program is a unique blend of art, diplomacy, politics, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for ART to achieve its mission: to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, this visual diplomacy initiative has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by United States 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, silently yet persuasively 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 glass sculpture. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collectors. 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 global 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, and hyperlinks with artists and lenders.

Acknowledgments

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