



UNITED STATES EMBASSY RIGA

ART IN EMBASSIES PROGRAM

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Cover:  
Jack Fifiel  
**Natural Edge Bowl with Foot**  
undated  
Maple and ebony  
10 x 12 x 10 in. (25,4 x 30,5 x 25,4 cm)  
*Courtesy of Jack Fifiel, McKee, Kentucky*



## WELCOME

When we learned that Cathy was going to serve as the United States Ambassador to Latvia, one of our first thoughts was that we wanted to take a part of our home state of Kentucky with us to Riga. With that idea in mind, we set about putting together an ART in Embassies exhibition designed to convey the atmosphere of Kentucky, and our rich cultural heritage, as seen through the eyes of our artists and crafts people. Also, the exhibition introduces some Kentucky artists to a broader international audience. Each piece in the exhibition is either created by a Kentucky artist or presents a Kentucky scene.

One of our favorite works is the painting *Mammoth Cave* by Clement Edwards, which captures on canvas one of America's great natural wonders. Encompassing about 360 miles of explored passageways, Mammoth Cave is one of the nation's oldest tourist attractions. It began attracting visitors just after the War of 1812, when it was mined for saltpeter, one of the raw materials used to create gun powder.

Mammoth Cave's charms were obvious, including passageways the width of boulevards, underground rivers, towering vertical shafts, and chambers the size of concert halls. Often led by slaves, early tours attracted celebrities from far and wide; writer Ralph Waldo Emerson even

mentioned the cave in an 1860 essay (from "Illusions" in *Conduct of Life*). A national park since 1941, Mammoth ranks with New Mexico's Carlsbad Caverns and South Dakota's Jewel Cave as among the country's most impressive underground attractions.

The painting by Clement Edwards, done in the 1850s, artfully displays the interior of the cave. The painting is basically all black, except for the figures of six people attending a wedding in the bridal chamber. We particularly enjoy this painting on a clear, bright day, when the afternoon sun shines through the window of the Ambassador's Residence and perfectly illuminates the room, revealing a halo effect around the participants.

The four wood vessels by Jack Fifield from McKee, Kentucky, are also favorites. We have them displayed on small shelves in a way that frames the Mammoth Cave painting. One of the bowls is featured on the cover of this catalogue. We particularly like the vessel's delicate, wavy wood grain created by turning the wood on a lathe while it was still green.

No collection of Kentucky art would be complete without featuring a portrait of the great frontiersmen, Daniel Boone, who was one of the first settlers in Kentucky, arriving at the beginning of the eighteenth century. What you see in his belt is a knife that may well be the one that, according to legend, he used to fight and kill a bear.

We consider ourselves fortunate, not only to serve as our country's representatives in Latvia, but to do so surrounded by so many beautiful reminders of Kentucky. Our special thanks go to the ART in Embassies Program, the wonderful artists who loaned their work, and to the numerous professionals who worked to make this exhibition possible. We owe particular thanks to Sarah Tanguy, who curated the exhibition, putting together artwork that gives us so much pleasure every day.



*Cathy and Irv Bailey  
Riga, Latvia  
November 2005*

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## 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 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 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.

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## DOBREE ADAMS (Born 1938)

"I am fascinated by the landscape and by how the light changes the contours from dawn to dusk and from season to season. I never tire of watching and recording how the light falls on the hills behind our river bottom, of how the light creates layers of trees and mist and fog."

In addition to being a photographer, Dobree Adams is recognized as one of Kentucky's major contemporary fiber artists. She raises a rare breed of sheep on her Kentucky River farm. The Lincoln Longwool, an old Brit-

ish breed raised in Kentucky in the 1930s, is renowned for the curl, luster, strength, and length of its wool. Adams spins and dyes the wool from her prize-winning flock, then weaves one-of-a-kind rugs and tapestries from her hand-spun yarns. "The sheep not only provide the raw material for my weaving but also a direct line of communication between my woven work and the earth," she explains.

Adams has exhibited her weavings in New York and Japan, and her works are found in public and private collec-

tions in Japan, England, France, Guatemala, Puerto Rico, and the United States. In Kentucky, they are included in the collections of Labrot & Graham Distillers, the University of Kentucky Art Museum, and the Kentucky Department of Libraries and Archives. The artist is an exhibiting member of the Kentucky Guild of Artists and Craftsmen in spinning, dyeing, weaving, and photography.

<http://www.ket.org>



**River Fog**  
2004

Archival digital photograph  
8 x 18 in. (20,3 x 45,7 cm)

*Courtesy of the artist, Frankfort, Kentucky, and the Kentucky Museum of Art and Craft, Louisville, Kentucky*



**Red Hill**  
2003

Archival digital photograph  
20 x 24 in. (50,8 x 61 cm)

*Courtesy of the artist, Frankfort, Kentucky, and the Kentucky Museum of Art and Craft, Louisville, Kentucky*



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## JIM CANTRELL (Born 1935)

"I would categorize my work as abstracted realism, but realism imbued with a sense of narrative intrigue. I am drawn to the concepts of reflection, light and color, because they are so illusive, confusing, and mysterious. I would hope my work is infused with the timeless qualities of vision and feeling – qualities that will 'pass the test of time.'

I work with art but I do not consider myself an 'artist.' By today's standards anyone can become an 'artist' – be it visual, performing, or any other medium one can name. I am foremost a painter and a craftsman who likes to create things.

While many creators and critics view content as the major factor in judging the validity of a piece, it is not my primary concern. Any social issue or content my works may exude presents itself in a subconscious manner, sometimes surfacing as I paint. My work is done for selfish reasons. I just like to paint. The enjoyment of the placement of paint on canvas or paper and seeing the interaction of colors and textures is exciting. I also like the challenge of making many of the objects that I use in my paintings – costumes, puppets, and the respective environments.

As I reflect on the mountain of work I have created during the past thirty-five years and my own journey, I see

the 'seam' I have been mining. I have always been an observer of people and the human condition – thus the figure has been a constant in my work. Perhaps through my paintings viewers can relive their own struggles, victories, dreams, and fantasies and feel the intensity, closeness, and spontaneity of nature. My work has an ebb and flow in techniques reflecting my need to seek out new approaches and conquer the challenging technical problems of the craft. The main consistency that runs throughout my work is design and composition.

I feel that painting is like life. It needs to have balance but be spiced with variety. My work certainly reflects that desire in my psyche. It also helps explain the various 'periods' and/or styles that have evolved in my work over the years."





**Time Running Out**  
1986

Oil on canvas  
72 x 60 in. (182,9 x 152,4 cm)

*Courtesy of the artist, Bardstovwn, Kentucky, and the Kentucky Museum of Arts and Design, Louisville, Kentucky*

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## CLEMENT REEVES EDWARDS (1820-1898)

Clement Reeves Edwards was a painter, photographer, and farmer who lived in Bowling Green, Kentucky, from 1857 until his death in 1898.

*Mammoth Cave* is one of fifteen pieces in the Kentucky Library and Museum's Agnes Hampton Maxwell Collection, which was purchased in 1979. The painting very aptly portrays the interior of Mammoth Cave, because the painting is basically all black, except for color images of six people, who, according to a 2002 *National Speleological Society News* article, are at a wedding in the Bridal Chamber of Gothic Avenue. The writer explained that, "Besides the wedding couple, there are four other people gathered around or near the Bridal Altar formation."

Although not well known, Edwards earned a reputation as a fine regional artist who primarily painted familiar landscapes and portraits of local people, including his family and himself. His career as an artist began in 1838 with an apprenticeship to a sign painter.

Two years later, he opened his own studio and began painting portraits. Edwards moved about, living twice in New Jersey, his native state; twice in Ohio; and in Pennsylvania. In 1847 he enlisted in the military and fought in the Mexican War, attaining the rank of Captain. He was discharged in 1848.

In 1854 Edwards moved from Cincinnati to Louisville, Kentucky, and lived there until 1857. That same year he moved to Bowling Green and set up a photography studio and also painted portraits. In 1871 he took up farming. He died in 1898.

<http://www.wku.edu>



**Mammoth Cave**

c. mid 19th century  
Oil on canvas

22 ¾ x 36 in. (57,8 x 91,4 cm)

*Courtesy of the Kentucky Library and Museum, Western Kentucky University, Bowling Green, Kentucky*

## JACK FIFIELD

(Born 1949)

"Every step in the process is an adventure. Finding that twisted or burly old tree – blown down or left by loggers – is like receiving a wrapped present, just knowing there's something great inside."

Most of Fifield's pieces are turned green – fresh from the woods and still wet. They dry as he turns them and continue to dry slowly off the lathe, creating an extremely smooth surface with the natural ripples and warps that wood is all about.

His workshop is a log building he and his wife built across the pond from their home. It looks out onto the Appalachian forest where there's more wood on the ground than he could turn in a few lifetimes. A land full of inspiration everywhere he looks. Because "curves are everywhere."

[http://www.kentuckyarts.org/j\\_fifield.htm](http://www.kentuckyarts.org/j_fifield.htm)



**Hollow Apple Vessel with Pagoda Lid**

undated

Apple and Texas ebony

18 x 9 x 9 in. (45,7 x 22,9 x 22,9 cm)

*Courtesy of Jack Fifield, McKee, Kentucky*



**Natural Edge Bowl with Foot**  
undated  
Maple and ebony  
10 x 12 x 10 in. (25,4 x 30,5 x 25,4 cm)  
*Courtesy of Jack Fifield, McKee, Kentucky*



**Elevated Bowl**  
undated  
Cocobolo and ebony  
6 x 8 x 8 in. (15,2 x 20,3 x 20,3 cm)  
*Courtesy of Jack Fifield, McKee, Kentucky*





**Black Vase**  
undated  
Ebony and persimmon  
14 x 5 x 5 in. (35,6 x 12,7 x 12,7 cm)  
*Courtesy of Jack Fifield, McKee, Kentucky*



## JOYCE GARNER (Born 1947)

Joyce Garner documents her rich inner world (a world of acrobats, wanderers, animals, magic, city, and forest) in large, vividly-pigmented surrealist paintings. Garner has had fourteen solo exhibitions of her work since 1991. She co-initiated and developed three extensive collaborative projects (*Ladies' Lunch*, *The Marriage Project*, and *Yes We Both Paint – a Mother-Daughter Collaboration*) and traveled to Northern Ireland to participate in a project (*Links That Connect Us*) in which she worked collaboratively with Belfast painter Ray Duncan. More recently she founded an open studio with textile artist Denise Furnish in the center of Louisville, Kentucky's gallery

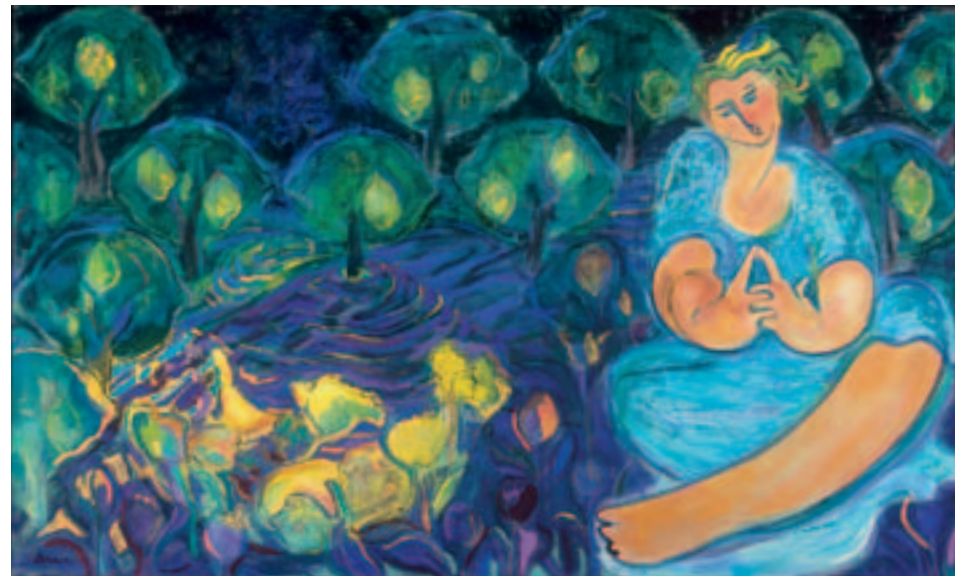
district. Through this effort, visitors have access to her creative process.

Joyce is a self-taught artist. The painterliness and scope of her work reflects deep study of various forerunners – Cassatt, Matisse, Picasso, Chagall. More contemporary influences are Grace Hartigan, Paula Rego, Juan Muñoz, and Roy DeForest. Her ambitions for her work are shaped by how she uses art in her personal life; she prefers art which rewards extended meditative contemplation. "I love to sit in front of a piece in the mornings with a cup of hot tea in my hands, and let my mind go. I want art that gives me a place to go." Her paintings move and refresh the viewer's eye with evoca-

tive details, veiled layers of paint, and patterns that undulate.

A native Kentuckian, Joyce's earliest influences were American pop culture (television, comics and coloring books), fairy tales, children's novels such as *Alice in Wonderland*, Appalachian craft traditions, and the lamplit realities of rural living. Joyce describes her work as "a world of my own making. I can enter and really spend time there. And when I'm in the painting, it feels like magic."

Text by Angie Reed Garner.  
*A Joyce Garner Bestiary & Lexicon.*  
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**The Orchard Series: Lemons**

2003

Oil on linen

36 x 60 in. (91,4 x 152,4 cm)

Courtesy of the artist and the Kentucky Museum of Art and Craft, Louisville, Kentucky

## HARRIET (HATTIE) HUTCHCRAFT HILL (1847-1921)

American artist Hattie Hutchcraft Hill traveled an artist's journey from Paris, Kentucky, to Paris, France, in pursuit of a career at a time when it was often difficult for women to do so. Born Harriet Hutchcraft in Bourbon County, Kentucky, she was eighteen at the end of the American Civil War. Within five years, she had married and been widowed; she would remain single for the rest of her life. Her early artwork, dating from the 1870s, includes naïve still lifes, landscapes, and animal paintings. She supported herself as an art teacher and studied art in Cincinnati, Ohio; New York, New York; and Boston, Massachusetts, before her serious interest in painting drew her to Europe.

In 1888 Hill enrolled at the Académie Julian in Paris, studying under Benjamin Constant and Julien LeFebvre, who remained her instructors until 1895. During her six years abroad, she painted scenes of Brittany, Normandy, and Fontainebleau. In 1892 her still life *The Lobsters* (private collection, Chicago) was exhibited in the Paris Salon; her *Untitled Still Life (Jugs and Bowl of Apples)* was painted just a year later.

Like many artists, Hill struggled to make a living. In 1894 she apparently sent about forty paintings home to Paris, Kentucky, to sell in order to raise funds to continue her studies. Despite this measure, she was forced to leave France in 1895. She spent a few years in Los Angeles, California, working primarily as a portraitist. On her return to Kentucky in 1898, she worked as a drawing and painting instructor, as well as earning important portrait commissions in Richmond, Winchester, and Paris, Kentucky. Among them was a commission to paint portraits of the former judges of Bourbon County, which still hang in the County Courthouse in Paris.

In later years, Hill became an invalid and spent the last twenty years of her life in Paris, Kentucky. She is buried in the cemetery there, beneath a native stone marker inscribed with an artist's palette and her preferred signature: h. hutchcraft hill.

Sources: Bruce Weber and Arthur F. Jones, *The Kentucky Painter, from the Frontier Era to the Great War*, University of Kentucky Art Museum, 1981; and Margaret Layton, *Hattie Hutchcraft Hill, Bourbon County's Internationally Recognized Artist of the Aesthetic Movement*, Hopewell Museum, Paris, Kentucky, 1996.



**Untitled Still Life (Jug and Bowl of Apples)**

1893

Oil on canvas

26 <sup>11</sup>/<sub>16</sub> x 34 <sup>13</sup>/<sub>16</sub> in. (67,8 x 88,4 cm)

Bequest of William K. Dudley, Jr. to the University of Kentucky Art Museum, Lexington, Kentucky

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## SHAYNE HULL (Born 1960)

"My work is first and foremost about paint – its texture, intensity of color and physicality. The images are merely vehicles in support of pushing paint around on a surface. That said, I love painting portraits. I enjoy the dynamic of a sense of obligation to the subject's likeness versus allowing a slightly different version of that person to emerge through lines and smudges and an element of chance, allowing the subject to be somewhat transformed."



**Ann Seiler**

2002

Oil on panel

12 x 12 in. (30,5 x 30,5 cm)

*Courtesy of the artist and the Kentucky Museum of Art and Craft, Louisville, Kentucky*



**Carolyn H.**

2001

Oil on panel

12 x 12 in. (30,5 x 30,5 cm)

*Courtesy of the artist and the Kentucky Museum of Art and Craft, Louisville, Kentucky*



**Scott S.**  
2001  
Oil on panel  
12 x 12 in. (30,5 x 30,5 cm)

*Courtesy of the artist and the Kentucky Museum of Art and Craft, Louisville, Kentucky*



**Jackson H.**  
2001  
Oil on panel  
12 x 12 in. (30,5 x 30,5 cm)

*Courtesy of the artist and the Kentucky Museum of Art and Craft, Louisville, Kentucky*

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## LLOYD KELLY (Born 1946)

Lloyd Kelly was born in 1946 in New Orleans, Louisiana. He received a Bachelor of Arts degree in political science from Louisiana State University, Baton Rouge, in 1970; a Bachelor of Fine Arts degree in drawing, from the University of Nebraska, Omaha, in 1973; a Master of Fine Arts degree in printmaking from the Instituto Allende, University of Guanajuato, San Miguel de Allende, Guanajuato, Mexico, in 1975; and a Master of Fine Arts degree in creative writing in 2003 from Spalding University, Louisville, Kentucky.

He has completed studies in museum curation at the University of Colorado, Boulder, and has also completed museum studies at the Louvre Museum, Paris, and Tate Gallery, London. He is a member of the National Arts Club of New York City; the Arts Club of Washington, D.C.; Artist's Fellowship, Inc., New York City; and the American Academy of Equine Art.

"Lloyd Kelly is a painter of landscapes, still life, equestrian subjects, flowers and occasionally, nudes. He approaches his subjects in a direct, straightforward and painterly way, working in a technically demanding and rigorous manner. The results, often quite small in format, are representational, superficially conventional, but at the same time, can be quite edgy.

A well-trained draftsman, Kelly is first and foremost a colorist. He uses strong, bold colors that vibrate almost unnervingly. Their rich depth is achieved by a classical technique that reflects a paradox of perception: the

canvas is under painted with colors from the opposite side of the color wheel from those on the surface. A red tulip is backed by its green double. Those Kodachrome blue skies are heated from behind with orange fires, visible in passages of broken brushstrokes.

The tension in his canvases arises from Kelly's frontal approach to his subjects, in combination with the use of electrifying color. One has the sense that the painter is trying to isolate and examine the Platonic essence and form of what he sees. Perhaps he can fix the tantalizing, shadowy images that flicker on the wall of the cave that we call our world, stilling them with his gaze long enough to grasp their real shapes, lighting them to reveal their unearthly colors, pinning them down, like specimen butterflies, to the canvas. In Kelly's work the artist's struggle to know his subject continues on the finished canvas in subtle tussles between figure and ground, as the contour of a single iris or a plate of fruits or a lighthouse pushes against its ground and is pushed back in its turn. At the same time, these spatial ambiguities in no way refute that we see these isolated, heroic, single flowers and the lighthouse against a background of sky, and that the shadow under the plate means that the plate is sitting on a flat surface.

Where the view is wider the interactions of color and composition push towards abstraction: the needle-thin horizontal acid streak of a mustard

field pressed between blue sky and green field, and further weighed down by a low line of dark trees in the center; the deliberately placed, urgent blue negative space of sky that is the hole in the wall at the top of a red and green hill; the white rag of cloud, placed off to the side, and all the more impossible to ignore, in a clear blue sky above a hilltop. A series of boat paintings examines small dinghies from just above, crowding them against the dock, carving the canvas into an asymmetrical balance of slivers of light and dark, hot and cool."

— Johanna Karelis





**Flag**  
undated  
Oil on canvas  
28 x 42 in. (71,1 x 106,7 cm)  
*Courtesy of the artist, Louisville, Kentucky*



**View of Grandstand, Saratoga**  
1984  
Oil on canvas  
24 x 36 in. (61 x 91,4 cm)  
*Courtesy of the artist, Louisville, Kentucky*

## NICOLA MARSCHALL (1829-1917)

Nicola Marschall was born in St. Wendell, Rhenish Prussia. He is reputed to have had some training at the Dusseldorf Academy in Germany, prior to his arrival in New Orleans, Louisiana, in 1849. After a brief stay in Mobile, Alabama, he became an art, music, and dance instructor at the Marion, Alabama, Female Seminary. He returned to Dusseldorf in 1857 for study in Munich, and returned to America one year later, where he was again active in Marion and Mobile, Alabama, as well as in New Orleans. Marschall enlisted in the Confederate Army in January 1861, and was chief draftsman for the engineering corps. At the request of Mrs. Napoleon Lockett, he designed the Confederate gray uniform and the stars and bars ensign for the Confederacy, which became the most recognizable flag of the Southern states. He was discharged in Meridian, Mississippi, on May 11, 1865. He married Eliza Marshall, a former student, in August 1865, and moved to Louisville, Kentucky, in 1873, where he had a studio at Fourth and Green streets until his death.



**Portrait of Henry Clay** [after James Reid Lambdin;  
original painted in 1840, date of copy unknown]  
Oil on canvas  
28 x 33 in. (71,1 x 83,8 cm)  
*Courtesy of The Filson Historical Society, Louisville, Kentucky*



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## MARIANNA MCDONALD (Born 1948)

"I have painted the rural areas of [the] eastern United States for forty years. As a teenager I started painting in oils, but when I experimented with pastels twenty years ago I was hooked on the vibrant color and immediacy of the medium. Although trained in figure painting at Murray State University, landscape has always been my choice of subject matter. As soon as I graduated I started painting what I loved, the land. The Kentucky landscape gives me the chance to depict the peaceful roll of the fields and the gentle flow of the central Kentucky waterways. We have a farm in Randolph County, West

Virginia, which has been in my family for five generations. I paint the fields and mountain hillsides that my great-grandfather cleared of forest to raise sheep and cattle.

I want my paintings to express to the viewer the peace that I feel when I walk this land. I paint what I see, combined with what I feel, adjust the color to emphasize the light and shadow, and hope the viewer connects to the sense of place which attracts me to this beautiful land. Many of my paintings are focused on the land with an emphasis on light and shadow. But after leaving my full time job at the

*Lexington Herald-Leader*, I began the *Celebration Series*, which focuses on expressive colors and fun subjects, such as the *Purple Cow* series. I find it refreshing to switch between the landscapes and the fun animal portraits. Recently, while looking for a creative challenge, I returned to oils. I use the pastel landscape sketches that show abstract qualities of the land. Then I push the color and rhythm of the image into the larger format of oils using the layering technique and luminosity of oils."



**Mingo Valley First Frost**  
2001  
Oil on canvas  
14 x 30 in. (35,6 x 76,2 cm)  
*Courtesy of the artist, Lexington, Kentucky*

## UNKNOWN ARTIST



**Portrait of Daniel Boone** [after Chester Harding;  
original painted 1821, date of copy unknown]  
Oil on canvas  
30 ¾ x 36 in. (78,1 x 91,4 cm)  
*Courtesy of The Filson Historical Society, Louisville, Kentucky*

## UNKNOWN ARTIST



**Miniature Fans**  
c. 1910  
Wool quilt  
64 x 64 in. (162,6 x 162,6 cm)  
*Collection of Shelly Zegart, Louisville, Kentucky*

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