



ART in Embassies Established in 1963, the U.S. Department of State's office of ART in Embassies (ART) 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 chief-of-mission residences worldwide, commissioning and selecting 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.





FRANCE West Village

Watercolor, 14 x 18 in. (35,6 x 45,7 cm)

Courtesy of the artist, La Grange, Illinois

GORDON FRANCE

Gordon France's favorite subjects are sports, cityscapes, and urban life. "My interest is in painting an activity that gets the viewer involved both visually and emotionally. I prefer to suggest passages rather than paint details and let the viewer's eye do the work. I try to avoid the usual landmarks unless they define the location or are critical to the composition. If the painting strikes a familiar chord or has some personal significance to the viewer then the painting is emotionally successful."

www.gordonfrance.net



FRANCE Morning at the Met

Watercolor, 15 x 22 in. (38,1 x 55,9 cm)

Courtesy of the artist and Phyllis Lucas Gallery, New York, New York

NANCY HAGIN

1940

A printmaker and painter, Nancy Hagin received her education from Carnegie-Mellon University and Yale University. She has taught art at such institutions as the Pratt Institute, Fashion Institute of Technology, and Cooper Union, in New York City, and the University of the Arts, Philadelphia. During her career Hagin has received numerous awards, including the Fulbright Grant, Rome; the National Endowment for the Arts Grant; and the Emil and Dines Carlsen Award: National Academy of Design. She is a full Academician of the National Academy of Design. Hagin's realist style is characterized by clarity and a detailed and complex use of crisp forms, pure colors, reflections, and patterns.

www.artoftheprint.com



HAGIN Guest Room

Screenprint, 36 1/2 x 44 3/8 in. (92,7 x 112,7 cm)

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

PAT HERLIHY

"I paint what speaks to me. Sometimes it's the light, sometimes it's the story. When I paint landscapes I try to include people to help identify the locale or tell the narrative. My works are small, intimate, and primarily representational."

Pat Herlihy is a signature member of the American, National, Pennsylvania, and Philadelphia Watercolor Societies. Her work has won numerous awards and been featured in a number of publications.

www.patriciaherlihy.com



HERLIHY Charleston Market

Acrylic on paper, 19 x 23 in.

(48,3 x 58,4 cm)

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

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HOLMES

Welcome to Minneapolis, 2006

Acrylic on canvas, 24 x 48 in. (61 x 121,9 cm)

Courtesy of the artist, Minnetonka, Minnesota



MARSH Solomon's Island, Maryland

Watercolor, 25 3/4 x 30 1/2 in. (65,4 x 77,5 cm)

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



MARSH Breakers

Watercolor, 27 x 33 3/4 in. (68,6 x 83,2 cm)

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



WARHOL After the Party, 1979

Silkscreen, 28 1/2 x 37 1/4 in. (72,4 x 94,6 cm)

Gift of Bob Colacello to the Art in Embassies Program, Washington, D.C.

DAVID HOLMES

1945

"I am captivated by the beauty which surrounds us yet goes unnoticed; rough brick walls and gritty sidewalks. Doorways half-hidden in shadow, walls of cracked paint and the weathered lettering on old signs. My scenes usually include people, lending an air of life and vitality. This is a departure from most other realist painters, who usually depict urban settings as empty spaces, coldly de-populated. My style is rooted in the classical school of representational art. ...I hope that the work will endure as a sort of time capsule, providing a glimpse into the spirit of our time for future generations."

www.holmespaint.com

REGINALD MARSH

1898-1954

Reginald Marsh strove to create art that was uniquely American. His works convey the energy of city life: "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."

From Peyton Boswell, Jr., *Modern American Painting*, Dodd, Mead & Company: 1940

ANDY WARHOL

1930-1987

"If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it." Thus Andy Warhol described himself, being deliberately enigmatic with regard to the depth of his talent. Having received a degree in pictorial design in 1949, he began his professional career as a window dresser and later as a commercial illustrator. He derived his subject matter from popular culture and established himself as a prime mover in the pop art movement with his paintings of Campbell's Soup cans and other cultural icons.

www.getty.edu/art/gettyguide/artMakerDetails?maker=1625

JAMES WILLIAMS



WILLIAMS Fall, Chestnut Hill
Oil on linen, 24 x 40 in. (61 x 101,6 cm)
Courtesy of the artist and Gross McCleaf
Gallery, Philadelphia, Pennsylvania

"I paint outdoor subjects, and I spend many hours wandering ... until I find just what I want. The composition has to be there. I rarely invent a composition. Whatever it is has to be balanced in a certain way, and the colors and textures, and shapes have to be 'right.' ... After I have been working for a number of hours, I may begin to change colors, textures, and other visual elements, because my idea of what I want from the subject may change. I am thinking abstractly. Often the subjects. ... may not matter to me at all, as long as they carry the visual qualities that I think the picture needs."

www.grossmccleaf.com

JIM WODARK 1958



WODARK Morning Bread
Oil on canvas, 19 x 24 in. (48,3 x 61 cm)
Courtesy of the artist, Orange, California

"I love painting and being outside so the Plein Air movement, here in California, is a perfect match. I have taken this love of painting on location and have been able to replicate it in my studio, where I create large pieces.... When I started painting I decided that my work would consist of images that I wanted to paint. I had done a lot of commissions in the cartoon business and I wanted my paintings to be an expression of what I saw as beautiful and inspiring. I also wanted to create great paintings that make a difference in people's lives. I find these goals challenging and inspiring."

www.jimwodark.com

CHRIS ZMIJEWSKI 1958



**ZMIJEWSKI
Light Before the Storm**
Oil on wood, 24 x 36 in. (61 x 91,4 cm)
Courtesy of the artist and Gross McCleaf
Gallery, Philadelphia, Pennsylvania

"For the last 21 years my work has centered on various aspects of Center City Philadelphia. The images have ranged from streetscape views to aerial panoramas executed from buildings above. A recurring element to all of these works has been the inclusion or depiction of the building known as City Hall. Its presence is always perceived, whether it be visual or implied by the location of the buildings surrounding it. The architecture of City Hall and the placement in Center Square as a site for public buildings by William Penn as part of the master plan of the City of Philadelphia has had a profound influence on a great deal of my work."

www.grossmccleaf.com



ZMIJEWSKI City Hall
Color etching, 21 x 14 in. (53,3 x 35,6 cm)
Courtesy of the artist and Gross McCleaf
Gallery, Philadelphia, Pennsylvania