

WELCOME

Lithuania today combines one of Europe's most ancient cultures and languages with the dynamic buzz of a nation newly free from a half-century of foreign occupation and oppression. Its booming economy, lively politics, and activist foreign policy play out against the historic backdrop of a cosmopolitan empire that once stretched to the Black Sea. Its capital, Vilnius, has long thrived as an international crossroads of culture and learning, and it features prominently in the heritage of Lithuanians, Jews, Belarusians, and Poles alike. Lithuanians are especially proud of their country's natural beauty, which inspired a rich pagan tradition that survived until their leaders became the last in Europe to convert to Christianity in 1387.

Despite the vast geographic and historic differences that exist between the United States and Lithuania, there has long been a special bond of friendship between our two nations. We both share a strong love of political, artistic, and intellectual freedom. We cherish the cultural diversity in our history as an important element of our national strength today. We enjoy our special links to nature. And we celebrate the essential ties of blood and friendship that have brought Lithuanians and Americans to each other's shores for centuries.

In selecting works for this exhibition, Cheri and I aimed to give expression to these traditions in our home in Vilnius. We especially wanted to pay tribute to contemporary American artists from the Washington, D.C. area, one of America's most culturally vibrant and ethnically diverse places. Their fresh artistic voices are an excellent complement to the youthful energy and optimism that are Lithuania today. We also wanted to feature a variety of media, to celebrate the diversity of American art.

Colin Treado, who is of Lithuanian descent himself, supplied three vibrant pieces which capture the electricity and tension of life in a new democracy. We selected the dazzling quilt works of Dominic Nash, who interprets one of America's most treasured craft forms in a fresh and exciting way. Zoe Hathaway's spectacular glass sculpture *Summer* is a model of cool creativity, and Andrea Haffner's multi-media pieces are striking in their composition.

We also wanted to showcase America's photographic talent in the works of Mark Charette, whose depictions of rural scenes in the Washington area are similar to Lithuania's pastoral byways, as is Susan Hostetler's mixed media work. And Cianne Fragione's dynamic collage evokes for us the feel of the wonderfully discordant features of a busily developing new society.

We welcome the opportunity to share these beautiful works with you, and hope they will help you appreciate the special friendship between our two nations.

Ambassador Stephen D. Mull and Cheri Stephan

Vilnius, April 2005

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.

Cover: *Dominic Nash, "Peculiar Poetry IX," 1994, quilt*

MARK CHARETTE (born 1949)

Mark Charette was born in the Upper Peninsula of Michigan and raised in eastern Wisconsin. In 1973 he entered Georgetown University in Washington, D.C. and became a resident of nearby Arlington, Virginia. In 1975, he completed a bachelor's degree in English literature at Georgetown University.

Although he learned basic camera and darkroom skills as a teenager, Charette continued to hone his craft during the 1980s as a freelance photographer, illustrating political direct mail. Through night courses at the Corcoran School of Art and Design in Washington, D.C., he improved his darkroom skills and explored a newfound sensibility for fine art landscape photography. Today he combines commercial portrait and event photography with an ever-growing interest in the fine art landscape and a full schedule of gallery exhibitions throughout Virginia, Maryland, and Pennsylvania.

Of his photographs Charette states: "Virginia's quiet rural places have become a visual play space – voluptuous in shape, diverse in environment, timeless in vista. In a larger sense, Virginia has become my metaphor for America."



Moonrise, Henkel Windmill, Rockingham County, Virginia, 2001
Black and white photograph,
23 ½ x 27 in. (59,7 x 68,6 cm)
Courtesy of the artist, Arlington, Virginia



A.M. Fog and Schoolbus, Rockingham County, Virginia, 2000
Black and white photograph
23 ½ x 27 in. (59,7 x 68,6 cm)
Courtesy of the artist, Arlington, Virginia



Railroad Crossing at Browntown, Warren County, Virginia, 2001
Black and white photograph
23 ½ x 27 in. (59,7 x 68,6 cm)
Courtesy of the artist, Arlington, Virginia



Mezzogiorno: Sicilian Windows and Walls, undated
Mixed media on paper, 33 x 24 in. (83,8 x 61 cm)
Courtesy of the artist, Washington, D.C.

CIANNE FRAGIONE (born 1952)

Of her *Mezzogiorno* series Cianne Fragione writes: "I remember many things about my grandparents, but what lingers in memory most of all is their talk, their words, the articulate presence of their conversation. They came to the United States from Sicily shortly after World War I and settled in an Italian immigrant community in Hartford [Connecticut]. But when I was small, life there was still conducted in the Italian way, which was defined on the inside by Catholic ritual and powerful family bonds, and on the outside by hostility and intolerance. These paintings are like thoughts coming to the surface, encounters, gestures, glances on life, landscapes, walls, built up areas, the ebb and flow of Sicilian time."

Cianne Fragione was born in Hartford, Connecticut, in 1952. She received her Bachelor of Arts degree in mixed media from Goddard College in Plainfield, Vermont, in 1981, and her Master of Fine Arts degree in painting from John F. Kennedy University in Orinda, California, in 1987.

ANDREA HAFFNER (born 1971)

Born in 1971, Andrea Haffner spent her early years in New Mexico, whose landscape and plant life have a great influence on her work. She studied art at both the College of Santa Fe in New Mexico, and at Wesleyan University in Connecticut, where she earned a Bachelor of Arts degree in 1993. Since 1994 Haffner has lived and worked as a full time artist in Washington, D.C. Her work has been widely exhibited both nationally and internationally.

Untitled, 2003

Golden rain tree capsules, mustard seeds, resin, pigment, and steel
8 ½ x 2 ½ x 1 ¼ in. (21,6 x 6,4 x 3,2 cm)
Courtesy of the artist, Washington, D.C.



Untitled, undated

Moonflowers, resin, pigment, and steel,
6 ½ x 4 ½ x 1 ¼ in. (16,5 x 11,4 x 3,2 cm)
Courtesy of the artist, Washington, D.C.



ZOE HATHAWAY (born 1948)

Zoe Hathaway is a recognized fused glass artist who has developed unique techniques to achieve a sense of movement in her pieces. Hathaway received her Bachelor of Arts degree from Louisiana State University, Baton Rouge, and her Master of Arts degree in human development from George Washington University in Washington, D.C. She also attended the University of Caen in France. She has studied fused glass techniques with internationally recognized artists.

An experienced teacher of movement and dance, and former professional modern dancer, Hathaway is a former adjunct member of the faculty of the Corcoran College of Art and Design in Washington, D.C., and is a U.S. National Park Service Artist in Residence at the Glenn Echo National Park, Maryland where she was a founding member of the Fused Glass Consortium. In late 1999 she founded a new glass studio at the Rockville Arts Place, in Gaithersburg, Maryland. Hathaway has developed and taught innovative techniques for fused glass art, and has exhibited her works throughout the region. She is a member of the National Capitol Art Glass Guild and the Washington Performing Arts Society.



Tides 1, undated (Not on Display)

Glass, 26 x 26 x 5 in. (66 x 66 x 12,7 cm)
Courtesy of the artist, Arlington, Virginia

Summer, undated

Glass, 18 ½ x 8 x 3 in. (47 x 20,3 x 7,6 cm)
Courtesy of the artist, Arlington, Virginia



Winter Window (Fir Tree), undated
Gouache and mixed media on handmade paper,
29 x 26 x 2 in. (73,7 x 66 x 5,1 cm)
Courtesy of the artist, Bethesda, Maryland

DOMINIE NASH (born 1939)

Dominie Nash constructs collage-like art quilts using fabrics which she has patterned with a variety of surface design processes. The surface is layered with dyed organza, which can enhance or change the color beneath it, and with machine stitching and embroidery.

Nash is a full-time art quilter who is primarily self-taught. Her formal education is in sociology and social work, and she was a weaver for many years before turning to quilting. From the start of her quilting career, she has dyed and printed all of the fabrics for her collage-like works. One of her quilts was recently acquired by the Smithsonian American Art Museum's Renwick Gallery, Washington, D.C., for its permanent collection.

Nash has received the Individual Artist Award from the Maryland State Arts Council (2001) and First Prize in Fiber in the Creative Crafts Council Biennial, Rockville, Maryland (2001). Her work is in the collections of the Smithsonian American Art Museum's Renwick Gallery, the International Monetary Fund, and Watson Wyatt Worldwide, all in Washington; and Visa International, San Mateo California.

Peculiar Poetry IX, 1994
Quilt, 44 x 44 in. (111,8 x 111,8 cm)
Courtesy of the artist, Bethesda, Maryland

Peculiar Poetry XI, 1995
Quilt, 56 x 39 ¼ in. (142,2 x 99,7 cm)
Courtesy of the artist, Bethesda, Maryland



SUSAN HOSTETLER (born 1952)

While browsing through the library at Western Michigan University in Kalamazoo, Susan Hostetler chanced upon an original book by Dard Hunter, the father of American papermaking, which included samples of handmade paper from around the world. Inspired, she completed her Masters of Fine Art degree in printmaking and drawing, and added hand paper making to these two disciplines.

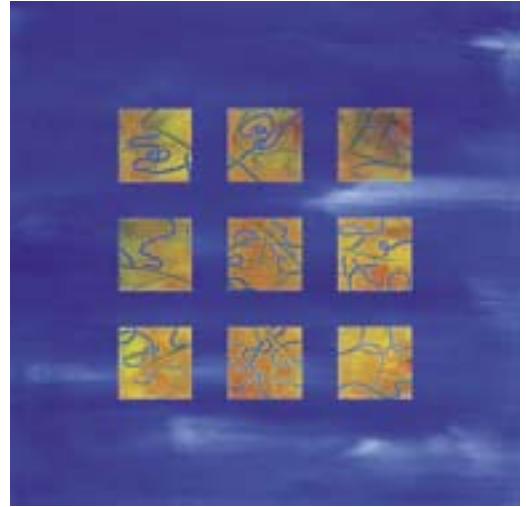
After graduation Hostetler received a grant to apprentice with Twinrocker Handmade Paper in Brookston, Indiana. There, over three intensive years of perfecting her craft, she made custom papers for such artists as Robert Rauschenberg, Andy Warhol, and Jasper Johns.

In 1980 Hostetler set up a mill for making paper by hand in Friedberg, Germany. She also has traveled throughout Europe, sketching, photographing, and collecting flora and mementos evocative of different countries. Whether working in gouache and mixed media on handmade paper, or oil on canvas, Hostetler has always been inspired by nature. From a grove of trees to a solitary petal, or the wing of a bird in motion – all nature becomes her muse. Travel influences the themes, light, and colorations of her works.

COLIN TREADO (born 1971)

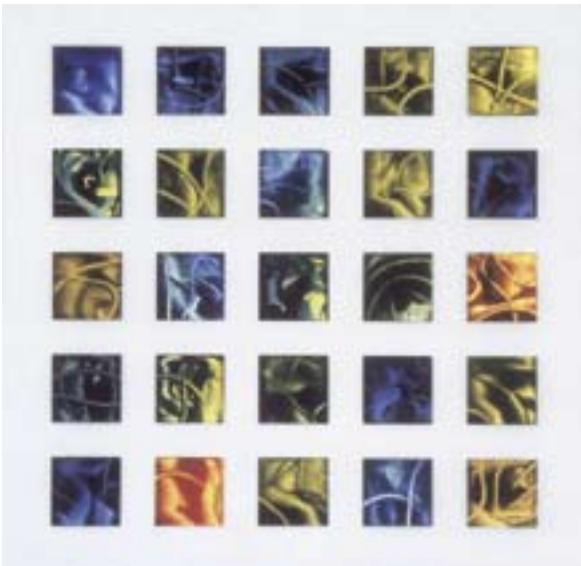
Colin Treado is fueled by an interest in the "stuff" of science, its discoveries, its paradoxes, its potentials, and its methods. As a process painter, he uses methods that tend to resemble a series of trial and error experiments, and that carry with them the hope that some new technique will result in something fresh and unexpected. By compositionally juxtaposing elements of "order" and "chaos," Treado isolates certain painterly events and builds a visual metaphor.

Treado received his Bachelor of Arts and Sciences degree from Georgetown University, Washington, D.C., in 1994.



Reactor, 2000

Oil on Mylar, 20 x 20 x 2 in. (50,8 x 50,8 x 5,1 cm)
Courtesy of the artist, Takoma Park, Maryland



Nine Hundred Degrees, 1999

Oil on Mylar, 26 x 26 x 2 in. (66 x 66 x 5,1 cm)
Courtesy of the artist, Takoma Park, Maryland



Untitled, 2000

Oil on wood panel, 24 x 24 x 2 in. (61 x 61 x 5,1 cm)
Courtesy of the artist, Takoma Park, Maryland



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