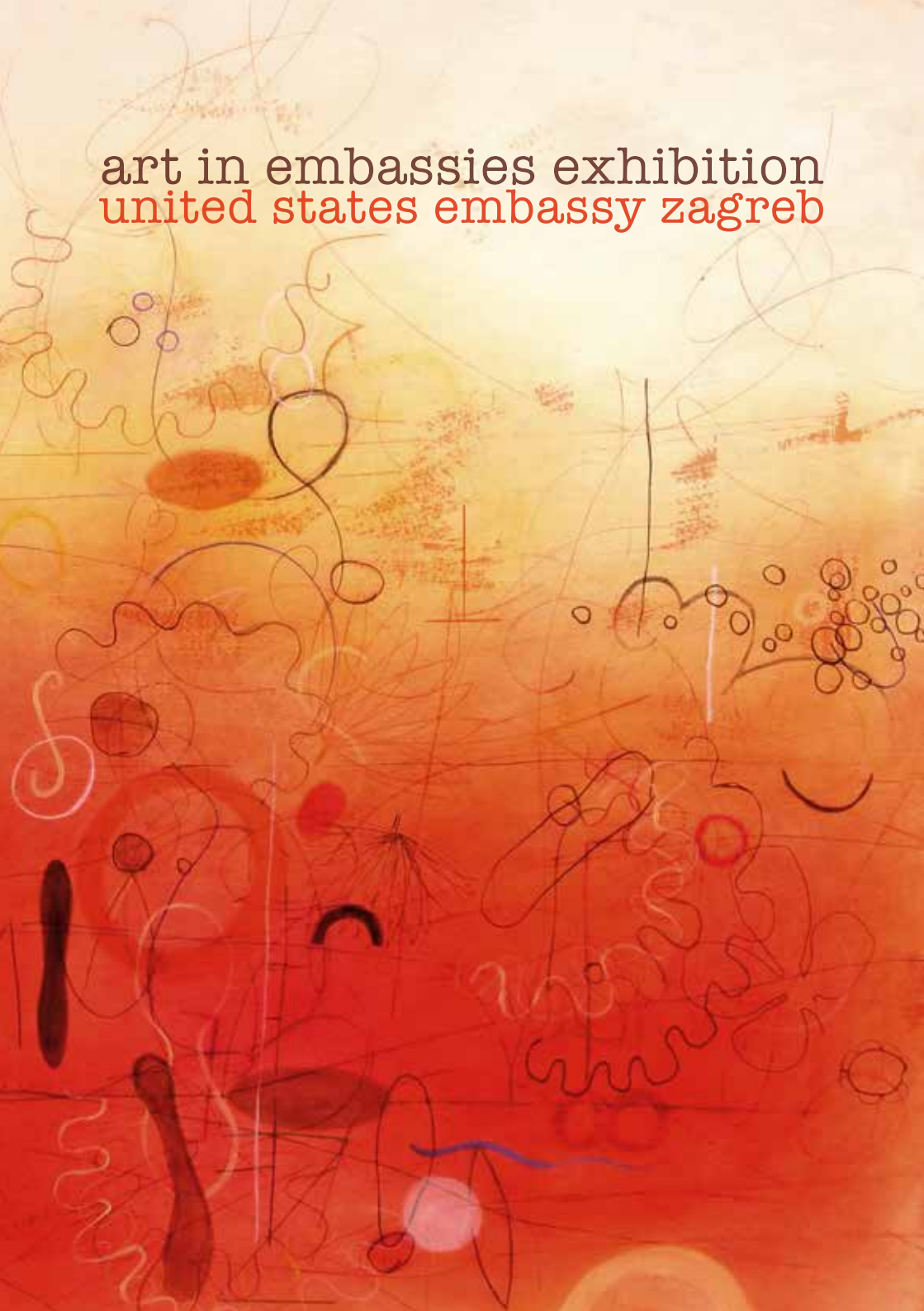


art in embassies exhibition
united states embassy zagreb



Emmi Whitehorse

Crown Stems, 2008

Oil and chalk on paper mounted on canvas

36 x 51 in. (91.4 x 129.5 cm)

Courtesy of Chiaroscuro and the artist, Santa Fe, New Mexico

art in embassies



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

AIE'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 over 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

<http://art.state.gov>

introduction

It is a pleasure to introduce this exhibition of works by American artists which will hang in the residence during my tenure as U.S. Ambassador to Croatia. I wanted the art to be not only beautiful but meaningful, and to reflect values that are important to Americans. I selected "E pluribus unum" or "Out of many, one" — the motto which appears on our national seal — as the subject of the show. As the first woman ambassador in Croatia, and as a first-generation American, I am delighted that this exhibition highlights the variety of American artists and the richness of the works they create.

These artists are living proof of how diversity has enriched our nation. Three of them are Cuban-Americans, like me. In addition, this exhibition includes works by artists of European, African, and Asian descent, as well as a Navajo painter. They are men and women, young and young-at-heart, and they come from all over the United States.

I did not select these pieces because of the identity of the artists, however, but because they are beautiful, powerful, and evocative. In addition to sharing these works with our Croatian friends and the diplomatic community here, my husband Nick and I look forward to seeing them in the morning and watching how they change as the sun moves through the sky. We are delighted with the light and life they have brought into our home and we feel privileged to showcase these pieces and artists for our visitors during our time in Croatia.

I would like to thank all the people who made this exhibition possible:

- Profound thanks are due to all the artists for generously loaning their works for this exhibition, and for sharing their talents not only with us, but with the people of Croatia.
- The U.S. State Department's Art in Embassies program promotes cultural exchange through the visual arts, sponsoring exhibitions like this one in U.S. embassies around the world. We are especially grateful to our curator, Camille Benton, for helping to identify artists for this exhibition and for handling the complex logistics to bring the works to Zagreb.
- On a personal note, my mother, Julieta Valls, an art lover and expert in her own right, also devoted a great deal of time and energy to helping research artists for this exhibition. For her help with this project, and for her love and inspiration through the years, this exhibition is dedicated to her.

Julieta Valls Noyes
U.S. Ambassador to Croatia

Zagreb
January 2016

alice beasley

“Fabric is my chosen medium of expression through which I create realistic portraits of people and objects. I find color, light, shadow, line, and value in the pattern of ordinary household fabrics. From these I snip small pieces which I arrange and fuse into a figurative composition. As such the work grows from within rather than being applied to the surface of a canvas by paint, pencil, or similar drawing tools. When the image is complete, I sew it together with the stitch line constituting the final ‘drawn’ line.

My work has been exhibited in many venues throughout the United States including the American Folk Art Museum in New York City, and the Smithsonian Anacostia Museum [Washington, D.C.], as well as abroad in Spain, France, Japan, and Namibia.”

www.alicebeasley.com



R. Bandy

humberto calzada 1944

Humberto Calzada is a Cuban-American artist whose career has spanned over forty years. His works have been exhibited across the United States and Latin America, most notably in the Museum of Contemporary Art of Chicago, the National Museum of Chile, the Contemporary Art Museums of Panama and Puerto Rico (Ponce), as well as the Museo del Barrio in New York City. In 2006, the Lowe Museum of Miami, Florida, honored Calzada's career with a thirty-year retrospective entitled *In Dreams Awake*. Previously, the Bass Museum of Miami Beach held his fifteen-year retrospective.

Born in Havana, Calzada creates work that is strongly influenced by his native city's colonial and neo-classical architecture. He is renowned for placing its architectural imagery into surreal, dreamlike settings to explore themes of loss, decay, and rebirth. Calzada resides in Miami with his wife of forty years.

www.calzadastudio.com



Muriel Hasbun's expertise as an artist and as an educator focuses on issues of cultural identity and memory. Through an intergenerational, transnational, and transcultural lens, Hasbun constructs contemporary narratives and establishes a space for dialogue in which individual and collective memory spark new questions about identity and place.

Hasbun, a 2014 Smithsonian Artist Research Fellow, is the recipient of numerous distinctions, including: the Howard Chapnick Grant of the W. Eugene Smith Memorial Fund for laborinto projects (2014); a Museums Connect grant for a transnational project funded by the U.S. Department of State, and the American Association of Museums (2011-2012); the Corcoran's Outstanding Creative Research Faculty Award (2007), and a Fulbright Scholar Grant (2006-2008).

Muriel Hasbun is Professor and Program Head of Photography at the Corcoran School of Arts and Design at George Washington University, in Washington, D.C. She received a Master of Fine Arts degree in photography (1989) from George Washington University and an Artium Baccalaureus degree in French literature (1983), cum laude, from Georgetown University, also in Washington, D.C.

www.murielhasbun.com



a.



b.



c.

Paris le 3-11-1942
Mes enfants
J'ai écrit des lettres à vos parents
et la femme pour vos fils. Les
gros espions (comme la que)
ont vos parents encore.
Si jamais le mariage de Jeanne
est et chose d'aujourd'hui, on
arrangerait ça le jour même.
J'aurais bien voulu des photos de mes
deux enfants, évidemment dans leurs
têtes d'hiver, est tout si possible
autour de la maison.
Dites et ses sœurs demandent à être
auprès Vous, ils ont été très du
de l'école.
Je te rassure, que un
collis contenant un bon du feu
et femme ne sera pas consid
comme inflexible, par contre
compte tenu de l'importance

daru jung hyang kim

Daru Jung Hyang Kim studied at Seoul National University (South Korea), receiving her Bachelor's degree in 1977. She moved to New York the same year to study at the Pratt Institute, where she received her Master's degree in 1980. Since then, Daru has been widely exhibited in the United States and South Korea, including in venues such as the Bronx Museum of the Arts in New York City; Hallwalls Contemporary Arts in Buffalo, New York; the Phillips Museum of Art in Lancaster, Pennsylvania; and the Kumho Museum of Art in Seoul.

Daru believes that art should first and foremost bring joy to the viewer. She uses a process of layering and accumulation that intends to represent a world in which nature and human presence overlap. She may work on one painting for years at a time, slowly evolving, and one painting may have thirteen to fifteen different painting sequences. While some of the elements are created with geometric precision using a compass, others are made with a freer hand. Together these elements represent the tug-of-war between human desire for order and control, and the chaos of nature, passage of time, and memory.







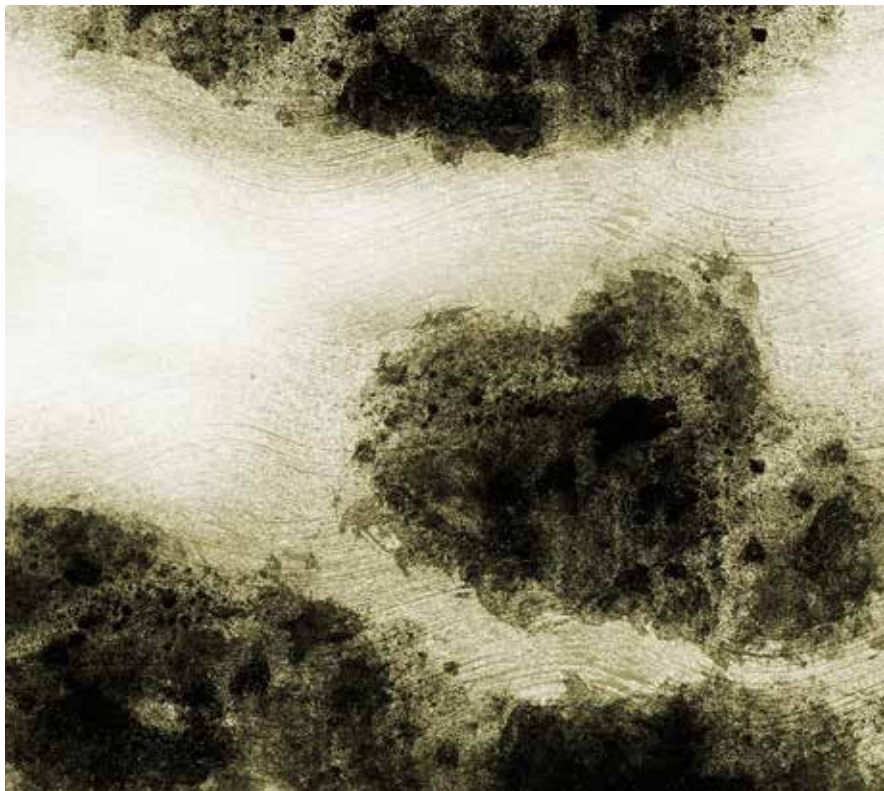


Julio Larraz was born in Havana, Cuba. The son of a newspaper editor, he began drawing at a very early age. After moving to the United States in 1961, Larraz began to draw political caricatures that were published by *The New York Times*, *The Washington Post*, and *Vogue* magazine, among others. In 1967, he turned his attention solely to painting. His work references surrealism, European modernism, and seventeenth century Spanish painting.

Imaginative yet realistic snapshots of Caribbean life are frequently Larraz's subjects. His interpretations are characterized by a unique subtlety and precise, detailed technique. Containing many biographical clues, Larraz's paintings make an allegory out of his life, showing the progression from his childhood in Cuba, through a move to the U.S., and the travels and studies that continue to inform his work. Julio Larraz lives and works in Miami, Florida.

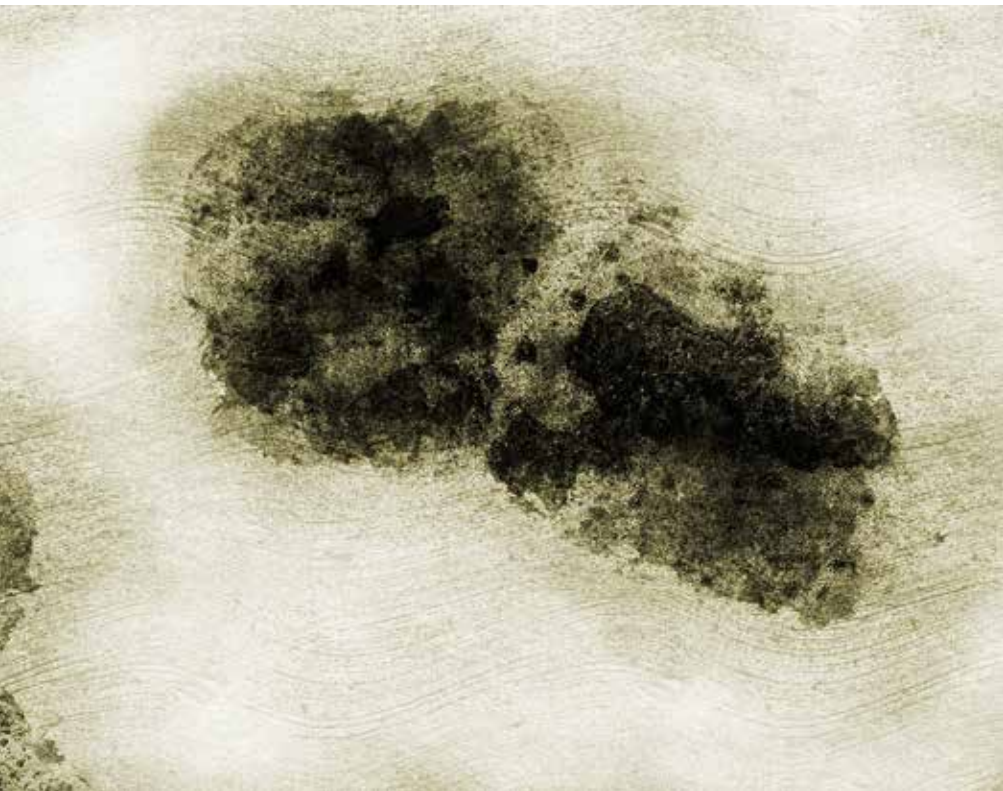
<http://juliolarraz.com>
www.artsy.net/artist/julio-larraz

sebastian spreng 1956



Born in Esperanza, Santa Fe, Argentina, Sebastian Spreng is a self-taught artist and music journalist. He grew up between the Argentinian countryside and the Atlantic Coast, before moving to Buenos Aires in 1973. His professional painting career started at the age of sixteen in Buenos Aires with a group exhibition, *Artists from Esperanza*, at the Fundación Lowe. The next year he had his first solo exhibition at Martina Cespedes Gallery in Buenos Aires. He moved to Miami, Florida, in 1987 and has been a strong presence in the Florida art scene ever since.

Music is usually present in Spreng's work and whole series are based on musical structures. Since 1988 he has written about classical music for



magazines, newspapers, and in his blog *Miami Clasica*. He is a member of the Music Critics Association of North America.

Dr. Carol Damian, director of the Frost Art Museum at the Florida International University, in Miami wrote: "Sebastian Spreng's paintings demonstrate the essence of simplicity, visual abstractions of form and color; however, upon close examination it is quite evident that technically they are anything but simple. As Sebastian Spreng searches for the means to create haunting accolades to the memory of time and place, his paintings have become more luminous. On the brink of total abstraction, they are saturated with a pervasive ambience that glows with mystery. They allow the viewer moments of introspection and a glimpse into the past."

www.sebastianspreng.net

emmi whitehorse 1957





The abstract canvases of Emmi Whitehorse (Navajo) depict layers of markings, lines, and shapes interwoven in fields of blended color. Not purely abstract, her paintings suggest landscapes with firmaments, the lines between them softly blurred.

“As an artist I have intentionally avoided politically-oriented subject matter and angst-ridden or physical wrestling with the act of painting itself. To make art, the act of making art must stay true to a harmonious balance of beauty, nature, humanity, and the whole universe. This is in accordance with Navajo philosophy. I have chosen to focus on nature, on landscape. My paintings tell the story of knowing land over time — of being completely, micro-cosmically within a place. I am defining a particular space, describing a particular place. They are purposefully meditative and mean to be seen slowly. The intricate language of symbols refers to specific plants, people, and experiences.”

<http://chiaroscurosantafe.com/artists/21>

john wood

"I search for a way to visualize rapture. My interests are in the sensual, seductive qualities in life and I attempt to convey them through my art. I seek the sublime — those moments when images, sounds, or emotions transport me — and I strive to create similar sensations in my art. I love the tactile feel of drawing on paper. It has a rich, skin-like quality that yields to my marks in a way that canvas or a harder surface cannot. Typically, I begin by working directly with a model, looking to find a connection between the figure, the drawing, and my own esthetic. Successive layers of graphite, crayon, oil pastel, pigment stick, and/or enamel combine to build each work of art. The back-and-forth 'dialog' between the image and me often feels like a performance. Finally, I mount the drawing to a panel and apply several layers of wax to seal and protect the surface. In this way, I try to minimize the feeling of separation between the art and the viewer that often occurs when the drawings are behind glass. I want the viewer to be a part of the total experience."

John Wood followed his passion for art through high school and undergraduate studies in Utah, and went on to earn his Master of Fine Arts degree from Cranbrook Academy of Art in Detroit, Michigan. He has since lived and worked in New York City, Utah, Florida, Michigan, and California.

In addition to producing his own art, he has inspired many [people] through independent mural projects with children of all ages in Utah, New York, and California. He has taught at Cranbrook Academy Museum, through the National Endowment for the Arts (NEA) Artist-in-Education Program, and as head of the fine arts department at Judge Memorial Catholic High School in Salt Lake City. The San Francisco Bay Area has been Wood's home for over ten years, and making art continues to be the central focus of his life. He regularly exhibits his work throughout Northern California, among other locales.

<http://johnwoodart.com>





For Victoria Montoro Zamorano, the art of seeing consists not in actively looking for the striking or unusual but in being ever open and receptive to seeing the world with new eyes. An avid world traveler, the Cuban-born photographer has a special sensibility for people and places off the beaten path. Her instinctual approach has led her to the poignant remains of the Jewish synagogues of Romania, the faded splendor of Havana, Cuba, and the endless panoramas of Africa and the Namib Desert.

Zamorano left Havana in 1961, when she was twelve years old. In May 2008, she returned for the first time and was able to reconcile her own memories with those invented or imagined ones acquired from her parents and family members. Zamorano currently lives and works in Miami, Florida.

These photos are from “a series that, while [it] is a still life, represents friendship, rejection and solitude. I took the images in a home for unwed mothers, most of them under fifteen years old. They were sitting in one side of the room and these chairs were positioned just as I photographed them. They were very representative of the circumstances of life.”

[www.octaviaartgallery.com/
artists/victoria-montoro-zamorano](http://www.octaviaartgallery.com/artists/victoria-montoro-zamorano)
www.victoriamentoro.com





a



c

- 5 Alice Beasley
A Meditation on Time, 2013
Fiber
28 x 22 in. (71.1 x 55.9 cm)
Courtesy of the artist, Oakland, California
- 7 Humberto Calzada
The Jewel Box - El Joyero, undated
Acrylic on photo (photographer: Victoria Montoro Zamorano)
60 x 40 in. (152.4 x 101.6 cm)
Courtesy of the artist, Miami, Florida
- 9 Muriel Hasbun
a. **Protegida / Watched Over Series: Hélène B. / Hendla F., undated**
Gelatin silver print
20 x 15 in. (50.8 x 38.1 cm)
Courtesy of the artist, Silver Spring, Maryland
- 9 Muriel Hasbun
b. **Protegida / Watched Over Series: Mes Enfants (Sanita's Photographer, c. 1942), undated**
Gelatin silver print
20 x 15 in. (50.8 x 38.1 cm)
Courtesy of the artist, Silver Spring, Maryland
- 9 Muriel Hasbun
c. **Protegida / Watched Over Series: Hélène's Eye, undated**
Gelatin silver print
15 x 20 in. (38.1 x 50.8 cm)
Courtesy of the artist, Silver Spring, Maryland
- 11 Daru Jung Hyang Kim
Autumn Colors, 2014
Oil on canvas
46 x 52 in. (116.8 x 132.1 cm)
Courtesy of the artist, New York, New York
- 13 Julio Larraz
The Bugambilea Trade, 2009
Oil on canvas
30 x 40 in. (76.2 x 101.6 cm)
Courtesy of Ariel Larraz, Denver, Colorado

- 15 Sebastian Spreng
Garden of Sand (On Youth From the Song of the Earth series), 2015
iPad drawing, 2/6 edition, museum paper
20 x 48 in. (50.8 x 121.9 cm)
Courtesy of the artist, Miami, Florida
- 17 Emmi Whitehorse
Crown Stems, 2008
Oil and chalk on paper mounted on canvas
36 x 51 in. (91.4 x 129.5 cm)
Courtesy of Chiaroscuro and the artist, Santa Fe, New Mexico
- 19 John Wood
Reflecting Ones Thoughts, 2015
Mixed media on paper, mounted on panel, finished with cold wax varnish
(Pigment stick, oil pastel, graphite, crayon, alkyd enamel)
51 x 51 in. (129.5 x 129.5 cm)
Courtesy of the artist, Oakland, California; (c) 2015 John W. Wood
- 21 Victoria Montoro Zamorano
a. Amigas (Friendship)
Cold press bright (340 GM/M2)
16 x 21 in. (40.6 x 53.3 cm)
Courtesy of the artist, Miami, Florida
- 21 Victoria Montoro Zamorano
b. Rechazo (Rejection)
Cold press bright (340 GM/M2)
16 x 27 in. (40.6 x 68.6 cm)
Courtesy of the artist, Miami, Florida
- 21 Victoria Montoro Zamorano
c. Soledad (Solitude)
Cold press bright (340 GM/M2)
16 x 21 in. (40.6 x 53.3 cm)
Courtesy of the artist, Miami, Florida

acknowledgments

Washington

Camille Benton, Curator
Jamie Arbolino, Registrar
Marcia Mayo, Senior Editor
Sally Mansfield, Editor
Tabitha Brackens, Publications Project Coordinator
Amanda Brooks, Imaging Manager

Zagreb

Christian Wright, Public Affairs Officer
Elizabeth Blumenthal, Cultural Affairs Officer
Nikolina Paić, Cultural Assistant
Vanja Ratković, Outreach Assistant
Željko Straga, Audio-Visual Technician
Robert Doyle, General Service Officer
Srđan Babić, Shipping Assistant
Patty Birdsall, Executive Office

Vienna

Nathalie Mayer, Graphic Design



<http://art.state.gov>

Published by Art in Embassies | U.S. Department of State, Washington, D.C. | June 2016

