



United States Embassy Kathmandu

ART in Embassies Exhibition

Welcome to the residence of the United States Ambassador to Nepal. My wife Leija and I hope you will enjoy the magnificent exhibition of work by American artists that we are privileged to display here. This selection of artwork captures different dimensions of the natural world, but many visitors have told us that what predominates and lingers in their memories are images of the sky. From the dynamic and brilliant red of the sky in Mark Bowles' *Summer Heat #8*, to the haunting magic of the deepening blues of a sky at dusk in G.C. Myers' *The Dark Blue Above*, we are reminded of the power of nature.

To focus on the natural world – river and sky, rain storms and striking landscapes – seems the perfect complement to the natural beauty of Nepal. The exhibition provides us an opportunity to share with Nepali friends the beauty of our own country as seen through the eyes of American artists. But we realize that this natural beauty knows no borders. Whether gazing at the Himalayan sky at sunrise or the sun setting over the American plains, it is a shared sky, and a shared experience. Equally, whether watching the buntings in New Mexico, captured so well in Matt Lee Mitchell's monotype, or viewing a Flameback Woodpecker in a Sal forest in Nepal's Terai, both encounters have a quiet joy.

In art we find a bridge that transcends cultures and that links them together. The artwork displayed in our home becomes a starting point for dialogue that leads us into enriching discussions with our guests about our lives, our cultures, and ourselves. These works engage us all, no matter our age, our gender, or our national or ethnic identities.

"Beauty speaks," it is said, and if so, our home is awash in sound, thanks to these wonderful works and the artists who shared them with us. As they blend seamlessly with our own pieces collected from across Asia and Africa, we realize that, no matter its origins, art creates an environment alive with its own energy, waiting for you to discover how it will touch you.

Thank you to our wonderful curator, Sarah Tanguy, and all the staff of the ART in Embassies program of the Department of State for making this possible. Thanks to you as well for visiting. We hope you will enjoy this exhibition as much as we do.

Scott and Leija DeLisi

Kathmandu, January 2012

नेपालका लागि अमेरिकी राजदूतको निवासमा म र मेरी श्रीमती लेयाका तर्फबाट तपाईंलाई स्वागत छ। आशा छ यहाँ प्रदर्शित अमेरिकी कलाकारहरूको कलाकृतिको तपाईंले आनन्द लिनुहुनेछ। यहाँ सङ्ग्रहित कलात्मक प्रस्तुतिहरूले प्राकृतिक संसारका विभिन्न आयामहरूको चित्रण गर्छन्। यद्यपि धेरैजसो हाम्रा पाहुनाहरूले भने यी चित्रकलाहरूको अवलोकन पश्चात् आफूलाई आकाशीय चित्रहरूको बढी स्मरण हुने बताउँछन्। मार्क बावल्सको *समर हीट #८* को प्रज्वल र कान्तिमय लालरङ्गी आकाशदेखि जी.सी. मायर्सको *द डार्क ब्लू* अबभको गोधूली साँझको जादूमय गहिरा नीला आकाशले हामीलाई प्रकृतिको शक्तिको स्मरण गराउँदछन्।

नदी र आकाश, आँधीवेहरी र गर्हकला भूदृश्यजस्ता प्राकृतिक जगतका विभिन्न पक्षमा केन्द्रित यी कलाकृति नेपालको प्राकृतिक सुन्दरताका पूरक बनेका छन्। यो प्रदर्शनीले हामीलाई हाम्रा नेपाली पाहुनाहरूसमक्ष अमेरिकी कलाकारहरूद्वारा आफ्नो दृष्टिकोणमा चित्रण गरिएका हाम्रो आफ्नो देशको सौन्दर्यता बाँड्ने अवसर प्रदान गर्दछ। यद्यपि यस्तो प्राकृतिक सुन्दरताको कुनै सीमाना हुँदैन भन्ने कुराको अनुभूति हुन्छ। सूर्योदयको बेला हेर्ने हिमाली आकाश होस् वा अमेरिकाको फाँटमा घाम डुब्दै गर्दा हेर्ने आकाश होस्, हामीले अवलोकन गर्ने आकाश एउटै हो, र यस्ता अवलोकनका क्षण साझा अनुभव हुन्। त्यसैगरी चाहे म्याट ली मिचेलको मोनोटाइप पद्धतिद्वारा चित्रित न्यु मेक्सिकोका तुलहरू हेर्दाको समयमा होस् वा नेपालको तराईमा सालको जङ्गलमा फ्लेमब्याक वुडपेकर चराको अवलोकन गर्दाको समयमा होस्, यी दुवै क्षणमा एक किसिमको शान्तिपूर्ण आनन्दको अनुभूति हुन्छ।

कला संस्कृतिका सीमालाई पार गरी एक आपसलाई जोड्ने एउटा सेतु हो। हाम्रो घरमा राखिएका चित्रकलाहरू हाम्रा पाहुनाहरूसँगको भलाकुसारीका लागि आरम्भिक बिन्दु बन्ने गर्छन् जसको फलस्वरूप हाम्रा पाहुना र हामीबीच हाम्रा जीवन र हाम्रा संस्कृति लगायतका विषयमा गहन संवाद आदानप्रदान हुने गर्छन्। हामी जुनसुकै उमेर, लिङ्ग, वा राष्ट्रिय र जातीय पहिचानका भएता पनि यी चित्रकलाहरूले हामी सबैलाई कलात्मक संसारमा सहभागी गराउँछन्।

भनिन्छ, "सुन्दरता आफै बोल्छ" र यदि त्यसो हो भने हाम्रो घर ध्वनीले गुञ्जायमान छ, र यसको श्रेय यी अद्भुत चित्रकला र तिनका कलाकारहरूलाई जान्छ। यहाँ प्रदर्शित चित्रहरू हामीले एसिया र अफ्रिकाभरिबाट व्यक्तिगत रूपमा सङ्कलन गरेका चित्रहरूसँग यति सजिलै मिसिएका छन् कि हामीलाई के महसूस हुन्छ भने चित्रकला चाहे जहाँसुकैको भएता पनि त्यसमा निहित एक किमिमको उर्जाशक्तिले एक जीवन्त वातावरणको सिर्जना गर्दछ, जसले हामीलाई त्यसप्रति आकर्षित गर्छ र विभिन्न तरिकाले हाम्रो मनलाई छुन्छ।

हाम्रा क्युरेटर सेरा ट्याङ्गे र अमेरिकी विदेश मन्त्रालयको आर्ट इन् एम्बेसिज् कार्यक्रमका सम्पूर्ण कर्मचारीलाई यो सबै सम्भव पार्नुभएकोमा धन्यवाद दिन चाहन्छौं। यहाँ पाल्नुभएकोमा तपाईंलाई पनि धन्यवाद दिन चाहन्छौं। आशा छ यो प्रदर्शनीबाट तपाईंले पनि हामीले जतिकै नै आनन्द लिनुहुनेछ।

स्कट तथा लेया डिलिसी

काठमाडौं
सन् २०१२ जनवरी

Mark Bowles 1953
www.markbowles.com

“Whether I am working with a still life, the human figure, or landscape, I am always fascinated by texture, form and color, which I use in expressing how I feel about what I am seeing. I do not limit myself in what I paint or how I might interpret what I see. This freedom allows my work to move from representational to minimalist to abstraction. My work is ever changing, ever challenging and always a passionate delight. It is always my intention to address the canvas directly, honestly, and boldly. My heart is always pushing my work to find new language in expressing what I see and how I feel about it. The result therefore is not just an intellectual exercise for me, it is being involved in the ‘Now’ ... always open for change and challenge ... always evolving.

The ultimate reward for me is to communicate something new to the viewer even if for just a moment in time.”

– *Mark Bowles*

Mark Bowles is a native California artist whose large-scale canvases capture both the sense and scene of the western landscape. Although he finds time in the field crucial to his artistic sensibility, he prefers the solitude of the studio to address painting infrastructure and color interplay, which eventually find placement in a finished work. He studied at the California College of Arts and Crafts in Oakland, California, and the Instituto Allende in San Miguel de Allende, Mexico. His work has been shown and collected throughout the United States.

Sharon Craft 1933
<http://sharoncraftart.blogspot.com>

“My latest series of work is a search for ‘spirit,’ the innate yearning for understanding the ‘great mystery.’ I use the rock form to represent basic primal manifested energy within our world. To me, these forms embody the experiences we all have in the unfolding of our lives. We create secrets – deep crevasses – or we open our consciousness to become more of who we truly are, layer upon layer. Each painting is meant to be a small universe that represents the microcosm within the macrocosm – the emergence of form, the syntheses of the concrete and spirit. These paintings are journeys of my heart. My intention is for the paintings to become metaphors that reveal the truth we have within us but have forgotten.”

– *Sharon Craft*

Originally from Iowa, Sharon Craft lived in the Denver, Colorado area from 1975 to 2005, when she moved to Albuquerque, New Mexico. She holds a Bachelor of Fine Arts degree from Colorado Women’s College (now The Women’s College of the University of Denver), and has studied at Iowa State University, Ames; Des Moines Art Center, Iowa; Arapahoe Community College, Littleton, Colorado; and the Foothills Art Center, Golden, Colorado. Her work has been shown and collected throughout the United States.

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 chief-of-mission 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.

Kevin Fitzgerald 1953

www.principlegallery.com

“To gain the particular is to lose the infinite. Painting is at its best when functioning without verbal support. Communication with words as often as not shuts us out from that which we ought most to know. Painting is a solitary communication and strives to go beyond words.

The key is the imagination and its vocabulary (remembrance, hope, beauty, and longing). Color, lines, forms, and composition can be created so that they may suggest the existence of an ideal, more perfect realm of which this temporal world is only a dim reflection.”

– Kevin Fitzgerald

Kevin Fitzgerald was born in 1953 in Washington, D.C. He studied at the Corcoran School of Art, Washington, D.C., then earned a Bachelor of Fine Arts degree from Maryland Institute College of Art, Baltimore, and a Master of Fine Arts degree from George Washington University, also in Washington. He has had several solo exhibitions at Principle Gallery, Alexandria, Virginia, as well as at Georgetown University, Washington, D.C., and Fulton Gallery, Salisbury State University, Maryland. His work can be found in many corporate and private collections.

Barry Masteller 1945

www.barrymasteller.com

“When I begin a painting I am rarely sure how it will resolve. It is in itself a part of a greater whole. That is, it has something in it of the work before it. In this I believe painting is like language and paintings like words, each making-up a kind of vocabulary whose meaning becomes clearer or at least more complete with each subsequent work.

My images are not of real places but of the imagined, felt or memorized-places of the mind. I like to think of them as magical and dream-like aspects of the deeper mind and subconscious. However, my work is not limited to making interesting or even thought provoking pictures, though I certainly hope they are. I am after all a painter, which means that paint itself is my medium of choice as opposed to other crafts. I find power and excitement in the medium and application; in the fluid to solid quality; in glazing, scumbling, scratching, scraping and wiping away; in the laying down of veils of color; and in the pure physical interplay between the canvas and myself.

Painting for me is like magic, what you see is not what you see. Paint is mere paint until the mind of the painter sets it free and uses it to create something magical and visual – something that has the power to stir emotion, memory and feeling and transport the viewer to another place in time.”

– Barry Masteller

Barry Masteller was born in Echo Park District, Los Angeles, California. His work has been collected and shown throughout the United States.

आर्ट इन् एम्बसीज्



सन् १९६३ मा स्थापित अमेरिकी विदेश मन्त्रालयको आर्ट इन् एम्बसीज् (एआइई) को कार्यालयले अस्थायी तथा स्थायी कला प्रदर्शनी, कलाकारसम्बद्ध कार्यक्रम तथा प्रकाशनहरूको एक वृहत सांस्कृतिक अभियानको माध्यमबाट हाम्रो राष्ट्रको कूटनीतिक जनसम्पर्कको क्षेत्रमा एक महत्वपूर्ण भूमिका खेल्दै आएको छ। स्थापनाको एक दशक अगाडि नै म्युजियम अफ मोडर्न आर्टले यस्तो विश्वव्यापी भिजुवल आर्ट कार्यक्रमको कल्पना गरेको थियो। सन् १९६० को दशकको पूर्वार्द्धमा राष्ट्रपति जन एफ केनेडीले कार्यक्रमको लागि पहिलो निर्देशकको नाम घोषणा गरे लगत्तै कार्यक्रमले औपचारिक रूप लिएको हो। एआइईले अमेरिका तथा आतिथ्य राष्ट्रका समकालीन कलाहरूको छनौट गरी तथा समकालीन कला सिर्जनाका लागि आर्थिक सहयोग जुटाई अमेरिकी दूतावास, कन्सुलेट र दूतावास गृहहरूमा रहेका २०० भन्दा बढी प्रदर्शनी कक्षमा अस्थायी तथा स्थायी प्रदर्शनीहरू सञ्चालन गर्दछ। यस्ता प्रदर्शनीले अन्तर्राष्ट्रिय दर्शकसमक्ष दुवै राष्ट्रका कला र संस्कृतिमा रहेका महत्ता, सम्भाव्यता र विविधताको बोध दिलाउने गर्छन्। अन्य कुनै पनि अमेरिकी संस्था वा कला प्रतिष्ठानको भन्दा एआइईको उपस्थिति धेरै राष्ट्रमा रहेका छन्।

Matt Lee Mitchell 1964

“As a nature lover, I have long been fascinated with the image of birds. Since my childhood, I’ve observed birds observing us. Even now, looking in a cage at my parakeets, I encounter dark eyes watching me.

My family moved around a lot when I was young – allowing me to experience nature in many different locales. In West Texas, for example, the flatness and low desert colors offered an uncluttered backdrop where I could find the vivid and rich colors of the living things around me.

Early on, I found myself repeatedly drawing birds – breaking down their forms in simplified shapes. Perhaps this approach is related to my young art training. Arriving in a new ‘hometown,’ my mother always enrolled me in art classes where I would, each time, start again at the beginning drawing rods, cones and spheres. It is curious that today in my current work, I am continuing to create variations of the same rods, cones and spheres.

The process I use in transferring light and texture to these monotypes is achieved, in part, by applying layer upon layer of color as the piece repeatedly goes through the press (up to 15 times). Hopefully, upon viewing my work, one will experience the pleasure and excitement I first felt when I encountered the birds in nature. In these pieces, I have tried to recapture that initial thrill of discovery and the feelings of freedom, spirited flight and bold energy.”

– *Matt Lee Mitchell*

Matt Lee Mitchell holds a Bachelor of Fine Arts degree in printmaking and drawing from Texas Tech University in Lubbock. He has had numerous exhibitions in California, New Mexico, and Texas.

G.C. Myers 1959

www.principlegallery.com

“I was born in the Finger Lakes region of New York State. Throughout my life, I have searched for a way to express the images that I’ve always had in my mind – various visions of color and shape, rhythm and emotion. For years this vision has led me down many different avenues, different artistic pursuits, different careers, different lifestyles – all seemingly away from my intended destination, leaving me frustrated and fearful that my mind’s images would wither on the vine. I was ready to give up my vision. Fate then intervened: I fell off the roof of the home I was building for myself.

The injuries sustained gave me the time and clarity of focus to make the decision to pursue my vision one more time. I taught myself to paint and unlike other earlier attempts, felt the sparks immediately. A style and vocabulary soon evolved that meshed with the images in my mind and from this came pieces that contained the rhythm and feeling that I had sought for so long.

I was soon exhibiting publicly. When people began to respond to the form and emotion of the pieces, I realized for the first time that all of the many things that I had experienced over the years were not the detours and diversions that they once seemed but were, in fact, signposts along the way to guide me forward as a painter and as a human. It gave me new perspective because I suddenly knew that without each and every experience I would be a different person and would have a different range of knowledge to draw from. Because each moment shaped this ‘voice,’ I found that even the hardest of times became precious.

... I know a piece is successful when a person tells me they feel the same emotion that I felt when I painted a particular landscape, be that feeling alienation, solitude or joy.”

– *G.C. Myers*

G.C. Myers’ work has been exhibited throughout the Mid-Atlantic States, as well as in New York, and is in several public and private collections.

Michael Schlicting 1954

www.michaelschlicting.com

“As an artist, one needs to look deep within oneself to get past the easy answers. Creativity comes from probing the edge of your response to your environment, actual and metaphorical.”

– Michael Schlicting

In retrospect, it seems obvious that Michael Schlicting would grow up to be an artist. With an accomplished artist as a mother and older siblings all making art, the Schlicting home was filled with art projects, books, and art magazines. But for Michael, it was in a required art class at Principia College in Elsah, Illinois (where he earned a Bachelor of Arts degree), that he saw his latent abilities come to light and give rise to the passion and direction that would be his life’s work. In his art, he intuitively explores the mood, feeling, and universal longing a scene evokes, not a literal realistic representation.

Much of the stimulus for Schlicting’s art comes from his travels. An opportunity to teach a painting workshop in Tuscany led to his love of Italy, particularly the Tuscan landscape. A good portion of Schlicting’s paintings comes from imagery gleaned from his frequent trips there. In addition, he has traveled to South America, with Chile another fertile source of inspiration.

Over the years, Schlicting has won major awards in many painting competitions, both nationally and internationally, as well as being one of the finalists for the prestigious Grumbacher Artist of the Year award. His paintings hang in over 2,500 public, corporate, and private collections around the world. He makes his home in Portland, Oregon, and spends his summers at his studio/gallery, the Hawk Creek Gallery, on the Oregon coast.

Robert Livsey Wells 1928

www.robertlivseywells.com
www.inartsantafe.com

“My non-objective abstract work depicts the colors, textures and motion that occur in the natural world. Surface and textural variations, spherical and organic forms represent my interest in the universal paradox: change over time, and seemingly simultaneous permanence. Light seems to pass through structures, planes intersect and shift creating kinetic effects. Dramatic contrast is an important component in all my work. Light spaces invite the viewer to pass into the painting, to ‘see’ new forms and shapes in an attempt to discard habitual or conditioned ways of seeing the world.

I listen to varied classical musical scores while I paint, visually painting the emotions I am experiencing ... *Rainspell* was inspired by Toru Takemitsu’s *Riverrun*, in which viola and flute and other solo parts are counterpoint to silence – the silence of a rainspell ... I am not at any time painting or illustrating any composer’s ideas or concepts. Perceptually, for me, color and light, along with organic forms and vertical structures, embody certain moods or tonalities of music.”

– Robert Livsey Wells

Robert Livsey Wells holds a Bachelor of Science degree in art education from Tufts University, Boston, Massachusetts, and a Master’s of Art degree in art history from Boston University, as well as being a graduate of the Boston Museum School of Fine Arts. Over the years, he has been the recipient of numerous awards and the subject of several publications. His work has been shown throughout the United States and Chile and can be found in many public and private collections.

Acknowledgments Washington Sarah Tanguy, Curator • Theresa Beall, Registrar • Marcia Mayo, Senior Editor • Sally Mansfield, Editor • Amanda Brooks, Imaging Manager Kathmandu Cain Harrelson, Cultural Affairs Officer • Amod Bhattarai, Cultural Affairs Specialist • Shishir Rana, Translator • Amy Rembold, ACS Assistant • Kamal Kunj House Staff • General Services Office Vienna Nathalie Mayer, Graphic Designer • Designed by Global Publishing Solutions • Printed in Nepal

Published by ART in Embassies • U.S. Department of State, Washington, D.C. • February 2012



Craft **Moonrise**, 2005
Acrylic on canvas, 48 x 48 in. (121.9 x 121.9 cm)
Courtesy of the artist, Albuquerque, New Mexico



Wells **Rainspell**, 2009
Oil on linen, 58 x 44 in. (147.3 x 111.8 cm)
Courtesy of the artist and InArt Santa Fe
Gallery of Fine Art, New Mexico



Schlicting **Road to Assisi**, 2008
Acrylic on canvas, 14 x 19 in. (35.6 x 48.3 cm)
Courtesy of the artist, Portland, Oregon



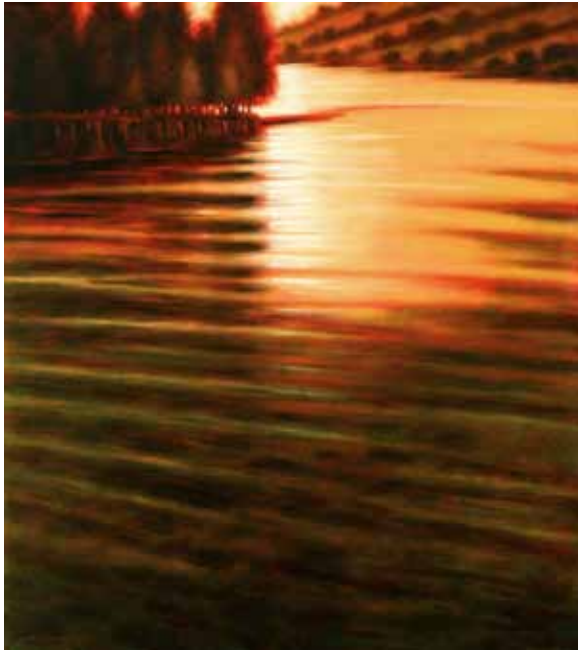
Myers **The Dark Blue Above**, 2009
Mixed media on canvas, 12 x 24 in. (30.5 x 61cm)
Courtesy of the artist and Principle Gallery,
Alexandria, Virginia



Fitzgerald **Horizon Blue**, 2009
Oil on canvas, 30 x 40 in. (76.2 x 101.6 cm)
Courtesy of the artist and Principle Gallery,
Alexandria, Virginia



Bowles **Summer Heat # 8**, 2010
Acrylic on canvas, 48 x 48 in. (121.9 x 121.9 cm)
Courtesy of the artist, Orangevale, California



Masteller **River**, 2010
Oil on canvas, 54 x 48 in. (137.2 x 121.9 cm)
Courtesy of the artist, San Juan Bautista, California



Mitchell **Buntings**
Monotype and mixed media, 40 x 50 in. (101.6 x 127 cm)
Courtesy of the artist, Santa Fe, New Mexico