



ART IN EMBASSIES EXHIBITION  
*United States Embassy Paramaribo*

**JONATHAN MCPHILLIPS**

*Lasting Effects, 2015*

*Oil on canvas, 12 x 16 in. (30,5 x 40,6 cm)*

*Courtesy of the artist, Saunderstown, Rhode Island*

ART IN EMBASSIES EXHIBITION

---

*United States Embassy Paramaribo*

## 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."

*<http://art.state.gov/>*

For more than fifty years the U.S. Department of State's Art in Embassies program has played a vital role in using the visual arts to bring about cross-cultural dialogue and to promote mutual respect and understanding between diverse cultures.

In selecting the artwork for our residence we specifically chose works representative of a nautical theme. We both grew up along the East Coast of the United States in the state of Massachusetts, home to seaports dating back to the first colonial settlers. These seaports opened up new and vibrant trade routes for our young nation which, in turn, had the positive affect of bringing us into contact with many new cultures and peoples, including those of Suriname.

Today, as our seafaring forefathers used trade routes as a means of communication, we use art to spur discussions and to create dialogues about culture and new ideas. The United States and Suriname remain tied to the sea for trade and commerce, and this exhibition is a wonderful starting point for conversations about the similarities between our two nations.

We would like to note our appreciation for the various artists, galleries, and private collectors who graciously offered these fine works for display in our residence. A special debt is owed to Art in Embassies Curator Sarah Tanguy who helped us select the art and without whom this exhibition would not have been possible.

The residence is our home but it is also a place where Surinamers and Americans gather to discuss serious matters, exchange ideas, and experience one another's cultures. We enjoy the art featured in this catalog and we welcome you to share in that enjoyment.

**Ambassador Ned Nolan and Tricia Nolan**

*Paramaribo  
February 2017*

## PAUL ARSENAULT (born 1952)

---

Born in Montreal, Canada, Paul Arsenaault grew up in Hingham, Massachusetts, where his love for the sea and travel emerged. Following his graduation from the Art Institute of Boston (Massachusetts) in 1973, he embarked on a six-month stint as a deckhand on a research vessel. He returned to shore in Florida in 1974 and committed himself to developing his painting skills. With Naples, Florida, as his base, Arsenaault began to explore and paint the Caribbean and Central and South America. Over the forty-two years of his professional painting career, his travels and commissions have taken him to Asia, the South Pacific, Indonesia, Australia, Hawaii, the Middle East, and Europe.

Arsenaault strives to honor the essence of each place he paints, with a deep interest in chronicling and preserving the natural and architectural gems of the rapidly changing communities he encounters. This talent, combined with an early exposure to and knowledge of working ports and exotic harbors, his passion for history, and his natural storytelling ability, has earned him numerous commissions and exhibitions. His work is also included in annual fundraising shows for various non-profit organizations devoted to health, environmental protection, and historic preservation.

*[www.arsenaultgallery.com](http://www.arsenaultgallery.com)*



*Schooners on Labor Day, Gloucester Harbor, 2005*  
Oil on canvas, 30 x 40 in. (76,2 x 101,6 cm)  
Courtesy of the artist, Naples, Florida

## TERRENCE MALEY (born 1942)

---

Born in the Bronx, New York, Terrence Maley paints “moments in time.” He is a retired seaman who spent six years in the Navy. He went on to attend the School of Visual Arts and the New York Institute of Technology, both in Manhattan. He later returned to sea for twenty-five years as a merchant marine. The award-winning artist has been painting his whole life and tries to combine his two interests—painting and the sea. The majority of his works are done in mixed media with a technique he created, blending acrylic paint with watercolor. Other pieces are solely watercolor and pen and ink. Maley has exhibited throughout the country and his work is held in public and private collections.

*[www.ArtByMaley.com](http://www.ArtByMaley.com)*





**Op Sail, 2000**

*Mixed media, 30 x 42 in. (76,2 x 106,7 cm)*

*Courtesy of the U.S. Coast Guard Art Collection, Washington, D.C.*

## REGINALD MARSH (1898-1954)

---

The son of artists Fred Dana Marsh and Alice Randall, Reginald Marsh was born in Paris, France, but the family settled in New Jersey when he was two. After graduating from Yale University, New Haven, Connecticut, in 1920, he studied at the Art Students League in New York City during the 1920s, and worked as an illustrator for the *New York Daily News*, the *New York Herald*, *Esquire*, *Harper's Bazaar*, and the *New Yorker*. From 1925 to 1926 he studied in Paris and, after his return to New York City, resumed classes at the Art Students League.

From happy crowds at amusement parks like Coney Island and derelicts in the Bowery to maritime scenes of harbors and shorelines, Marsh's drawings, prints, and paintings capture the flavor of life in New York City in the 1920s and 1930s. Regarded as an American scene painter, Marsh employed a realistic style that reflected his admiration for European old masters such as Peter Paul Rubens (1577-1640). Unlike the vigorous protest of social realists, Marsh cast a knowing eye on urban life, which he depicted with gentle satire. Because of his strong predilection for line, Marsh preferred egg tempura and watercolor. He produced few oil paintings, but enjoyed several mural commissions.

[www.nga.gov](http://www.nga.gov)



**Weymouth**

Watercolor, 27½ x 33¾ in. (69,9 x 85,7 cm)  
Courtesy of Art in Embassies, Washington, D.C.;  
Gift of William Benton

## JONATHAN MCPHILLIPS (born 1971)

---

“One can fall into the trap of believing there [are] a large chasm between abstract painting concepts and the goals of traditional realism. I feel that paint and its application are just as important as the subject matter. Hopefully the viewer will enjoy the surface quality and brush marks as much as the image depicted, because it is the paint itself that holds the toil, and the triumph, of the artist.”

Born in Attleboro, Massachusetts, Jonathan McPhillips has spent most of his life in southern New England. He studied at Connecticut College, New London, where he received a Bachelor of Fine Arts degree, cum laude in fine art. He currently resides in Saunderstown, Rhode Island, and his artwork reflects the varying scenery of New England.

From the coast to the urban centers to the studio, his paintings can be spacious and dramatic, or intimate and subtle, and are all rendered with lively brushstrokes. An artist member and former vice president of the Art League of Rhode Island, he has garnered numerous awards. His work has been displayed in many southern New England galleries and is represented in private and public collections in the United States.

*[www.jonathanmcpillips.com](http://www.jonathanmcpillips.com)*

***Lasting Effects, 2015***

*Oil on canvas, 12 x 16 in. (30,5 x 40,6 cm)*

*Courtesy of the artist, Saunderstown, Rhode Island*

*(see cover)*



*A Great Finish, 2015*  
Oil on canvas, 16 x 20 in. (40,6 x 50,8 cm)  
Courtesy of the artist, Saunderstown, Rhode Island

## LISA NEHER (born 1951)

---

“I want to paint images that move, that live, that reach beyond the moment fixed to the canvas. When I began to paint, after not having touched a piece of artwork for years, I came to art with little formal training, and thirty years of making my way through the world. I had been working at the Embassy of France’s office of the National Center for Scientific Research, where I translated two books dealing with Chance and Time. This introduction to systems theory made me question the nature of matter, the ambiguity of edges, and the role of perception in defining reality. Heady ideas! One day, a studio guest asked me how I produced my work. While explaining that I often painted over old paintings that didn’t satisfy me, I realized that each previous painting had left parts of itself to participate in the newer painting. The new painting became an unexpected and unpredictable image incorporating elements of everything that came before. That, and the absence of discrete edges, work to convey the fluidity of nature and the ambiguity of form that systems theory proposes. Eureka!”

Born into a United States Foreign Service family, Lisa Neher grew up in Turkey, Morocco, Vietnam, and Syria. She holds a Bachelor of Arts degree from Coe College, Cedar Rapids, Iowa, and spent her sophomore year studying in Paris, France. The recipient of several awards, she has participated in numerous national and international exhibitions.

***[www.studio18b.com](http://www.studio18b.com)***



*Salt and Sweet, All at Once, 2015*  
Acrylic on canvas, 36 x 36 in. (91,4 x 91,4 cm)  
Courtesy of the artist, Falls Church, Virginia

## BARBARA ERNST PREY (born 1957)

---

Born in New York, Barbara Ernst Prey grew up in Manhasset on Long Island. She earned a Bachelor of Arts degree from Williams College (Williamstown) and a Master of Arts degree from Harvard University (Cambridge), both in Massachusetts. She was awarded a Fulbright Scholarship and a grant from the Henry Luce Foundation, enabling her to travel, study, work, and exhibit extensively in Europe and Asia. While she absorbed many influences during her travels, she remains an American artist rooted in the traditions of Winslow Homer (1836-1910) and Edward Hopper (1882-1967). She currently lives in Oyster Bay, New York, and claims Maine as a second home and source of inspiration, having worked and exhibited there for several decades.

Prey has received several painting commissions from the White House and NASA. She was also honored by the New York State Senate with the “Women of Distinction Award,” joining previous honorees Susan B. Anthony, Harriet Tubman, and Eleanor Roosevelt. Prey’s works have been included in numerous private, corporate, and museum collections throughout the world, including the Taiwan Museum of Art, Taipei; the White House, Washington, D.C.; the Williams College Museum of Art, Williamstown, Massachusetts; and the Reader’s Digest Collection. She has participated in numerous exhibitions both in the United States and overseas.

*[www.barbaraprey.com](http://www.barbaraprey.com)*





*Pile Up, 2015*

*Digital print on watercolor paper, 30 x 40 in. (76,2 x 101,6 cm)*

*Courtesy of the artist, Oyster Bay, New York*

## PAULA REYNOLDS (born 1954)

---

“The Sea has held my fascination since childhood, and has never left me. It became my primary subject for documentation in 2003. I portray and isolate the form and structure of a wave, in its environment of constant motion. Capturing the unpredictable movements of waves as they unfold, these fleeting portraits reveal light, form, color, and texture. Energy in motion as defined by wind, tide, and current. My photographs allow the viewer to enter in and experience the stilled movement for a closer look.”

Born in Plainfield, New Jersey, Paula Reynolds is a 1976 graduate of the Maryland Institute, College of Art in Baltimore, with a Bachelor of Fine Arts degree in printmaking. She was a participant in the 1983 *Maryland Biennial, Works on Paper*, at the Baltimore Museum of Art. Her work is displayed in several private and corporate collections throughout the mid-Atlantic and the West Coast.



*Water's Edge, 2010*

*Archival pigment print, 25 ½ x 40 in. (64,8 x 101,6 cm)*

*Courtesy of the artist, Stevenson, Maryland*

## W. ELMER SCHOFIELD (1867-1944)

---

Born in Philadelphia, Walter Elmer Schofield studied at the Pennsylvania Academy of the Fine Arts. In late 1892, he enrolled at the Académie Julian, Paris, France, and, while studying for three years under William-Adolphe Bouguereau (1825-1905), Gabriel Ferrier (1847-1914), Edmond François Aman Jean (1858-1936), and Henri Lucien Doucet (1856-1895), he travelled to Fontainebleau and Brittany and developed an enthusiasm for impressionism.

In 1894, he returned to the United States and tried to work in the family business but it did not suit him. He returned to Europe in 1895 with his charismatic and influential friend, Robert Henri (1865-1929), and fellow art student, William Glackens (1870-1938), and, from Paris, they cycled through Holland and Belgium to view the Dutch masters.

Primarily a landscape painter, Schofield was influenced by the plein air approach of the late nineteenth century painters and adopted a broader view and lighter palette. Commenting to his friend, C. Lewis Hind Schofield (1862-1927) he stated, “[z]ero weather, rain, falling snow, wind—all of these things to contend with only make the open air painter love the fight... He is an open air man, wholesome, healthy, hearty, and his art, sane and straightforward, reflects his temperament.”

Schofield always favored the American exhibition circuit and patrons and, as a result, during the first three decades of the twentieth century, he became regarded as one of America’s leading landscape painters and is now lauded as one of the most important of the American impressionists.

*[www.askart.com](http://www.askart.com)*



*Inlet with Tree and Yellow Grass*

Oil on canvas, 30 x 36 in. (76,2 x 91,4 cm)

Gift of Mr. and Mrs. Philip Berman to Art in Embassies, Washington, D.C.

## ACKNOWLEDGMENTS

---

### **Washington, D.C.**

*Sarah Tanguy, Curator*

*Jamie Arbolino, Registrar*

*Sally Mansfield, Editor*

*Victoria See, Assistant Editor*

*Tabitha Brackens, Publications Project Manager*

*Amanda Brooks, Manager and Photographer*

### **Paramaribo**

*Patrick C. Geraghty, PAO*

*Ingrid K. Hill, Public Diplomacy Assistant*

*Daniel L. Angermiller, General Services Officer*

*Kye I. Ko, Facilities Manager*

### **Vienna**

*Nathalie Mayer, Graphic Designer*

*Designed, produced, and printed by Global Publishing Solutions*



<http://art.state.gov>

Published by Art in Embassies | U.S. Department of State, Washington, D.C. | March 2017