



Art in Embassies Exhibition
United States Embassy Monrovia

Jacque Gouveia

A New England Pond, 2013

Acrylic on canvas

36 x 36 in. (91,4 x 91,4 cm)

Courtesy of the artist, Southampton, Massachusetts

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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."

<https://art.state.gov>

Welcome

The Liberian coat of arms is a ship approaching the country's coast, featuring the motto "The love of liberty brought us here." As I was considering artwork for the Ambassador's residence in Monrovia, I reflected on the shared history between the United States and Liberia. The image of that ship on a deep blue ocean came to mind and to me represents the beginning of many rich cultural traditions that have traversed the ocean in both directions.


That is how I settled on Land and Sea as a theme for this exhibition. The residence, built on a rocky outcropping in the historic Mamba Point district, enjoys some of the most spectacular ocean views in West Africa. Floor to ceiling windows across the span of the house offer a beautiful light-filled gallery to display these diverse works.

You will see ocean hues in oil and watercolors repeated in many of the pieces in the exhibition, as well as common animals or objects brought to life by artists' interpretation and imagination through diverse media. The artists represent a broad spectrum of American society, including my home states of Kentucky and Washington, as well as Colorado, New Mexico, New York, the District of Columbia, and West Virginia.

I hope this exhibition inspires guests and artists to recall the many values the United States and Liberia share and our historical roots shaped by the path and promise of the ocean.

Ambassador Christine Elder

Monrovia, Liberia
January 2018



Tony Abeyta

(born 1965)

Contemporary Navajo artist Tony Abeyta is a graduate of New York University with an honorary doctorate from the Institute of American Indian Arts, Santa Fe, New Mexico. The 2012 recipient of the New Mexico Governor's Excellence in the Arts award, he was recognized as a Native Treasure by the Museum of Indian Arts and Culture. His work is included in the Smithsonian's National Museum of the American Indian, Washington, D.C.; Boston Museum of Fine Arts, Massachusetts; the Heard Museum, Phoenix, Arizona; and the New Mexico Fine Arts Museum, Albuquerque, as well as in many other public and private collections. He currently works in both Santa Fe, and Berkeley, California.

Abeyta's primary focus has been on painting the emotional experience offered by the New Mexico landscape: "There exists a rhythm in the land where I was born. I spend a lot of time deciphering the light, the cascades of mesas into canyons, the marriage between earth and sky and the light as it constantly changes at whim, the intensity of rock formations, and the sage and chamisa that accent this poetic experience, unlike anywhere else I have seen. I am beckoned to remember it and then to paint it."

www.tonyabeyta.com



Infinite Wisdom, 2015
Hand painted multi
photo plate lithograph
36 $\frac{3}{4}$ x 29 in.
(93,3 x 73,7 cm)
Collection of Art in
Embassies, Washington,
D.C., in collaboration with
the Institute of American
Indian Arts, Santa Fe,
New Mexico



Deidre Adams

(born 1961)

“In my *Façade* series, I explore ideas of time and transformation, inspired by the structural elements and seductive surfaces of old buildings and walls. An old wall tells a story, like a canvas upon which both nature and human beings play and leave their marks. Over the course of many years, layers of paint and graffiti are applied, only to be eroded by sun, rain, and wind. The result is a surface rich with texture and color.

Patterning and design from the base fabrics interact with the stitching and my personal system of painting and mark-making to create a richly layered surface that captures the essence of my original inspiration.”

Born and raised in Albuquerque, New Mexico, Deidre Adams is influenced by the light and color of the southwestern landscape and its beautiful but unforgiving environment. She holds a Bachelor of Fine Arts degree from the Metropolitan State University of Denver, Colorado, as well as a Bachelor of Science degree in computer information systems and management science, and an Associate of Science degree in graphic design. After years of working in administration and graphic design, she decided to focus full time on her artwork in 2008. Adams has participated in many exhibitions, and her work can be found in public and private collections as well as numerous corporate offices, libraries, and health care facilities.

www.deidreadams.com



Façade No. V, 2008
Acrylic on stitched textile
39 x 66 in. (99,1 x 167,6 cm)
Courtesy of the artist, Highlands Ranch, Colorado



Gifford Beal

(1879-1956)

Spending most of his life in New York, Gifford Beal took art classes as a teenager and later studied for many summers with William Merritt Chase (1849-1916), who had founded the nation's first summer art school in Shinnecock Hills, Long Island, New York. After graduation from college, Beal studied at the Art Students League in Manhattan, New York. Early in his career, he was recognized as an up-and-coming artist, and in 1908 he was invited to be an associate of the National Academy of Design.

Beal's early work was popular in subject matter—leisure activities in idyllic settings—and in method—color and light indicated by quick, impressionist brushstrokes. Gradually, he adopted a broadly realistic style of muted tones, strong, thick brushstrokes, and simplified compositions to depict the rugged life on the New England coast. By 1940 Beal shifted to theater and circus scenes, and again used radiant color and light.

Late in his career, Beal adopted a more forceful and expressive style. His subjects were drawn from life in New York and his travels. In 1950, Beal wrote, "I am too old to do modern work. But I think I can at least keep it fresh and young looking..."

www.phillipscollection.org



Figures and Waterfall, undated
Oil on canvas
38½ x 50¼ in. (97,8 x 127,6 cm)
Collection of Art in Embassies,
Washington, D.C.; Gift of Kraushaar
Galleries, Inc., New York, New York



Pier and Bathing Figures, undated
Oil on canvas
35 x 42¾ in. (88,9 x 108,6 cm)
Collection of Art in Embassies,
Washington, D.C.; Gift of Kraushaar
Galleries, Inc., New York, New York

Gene Davis

(1920-1985)



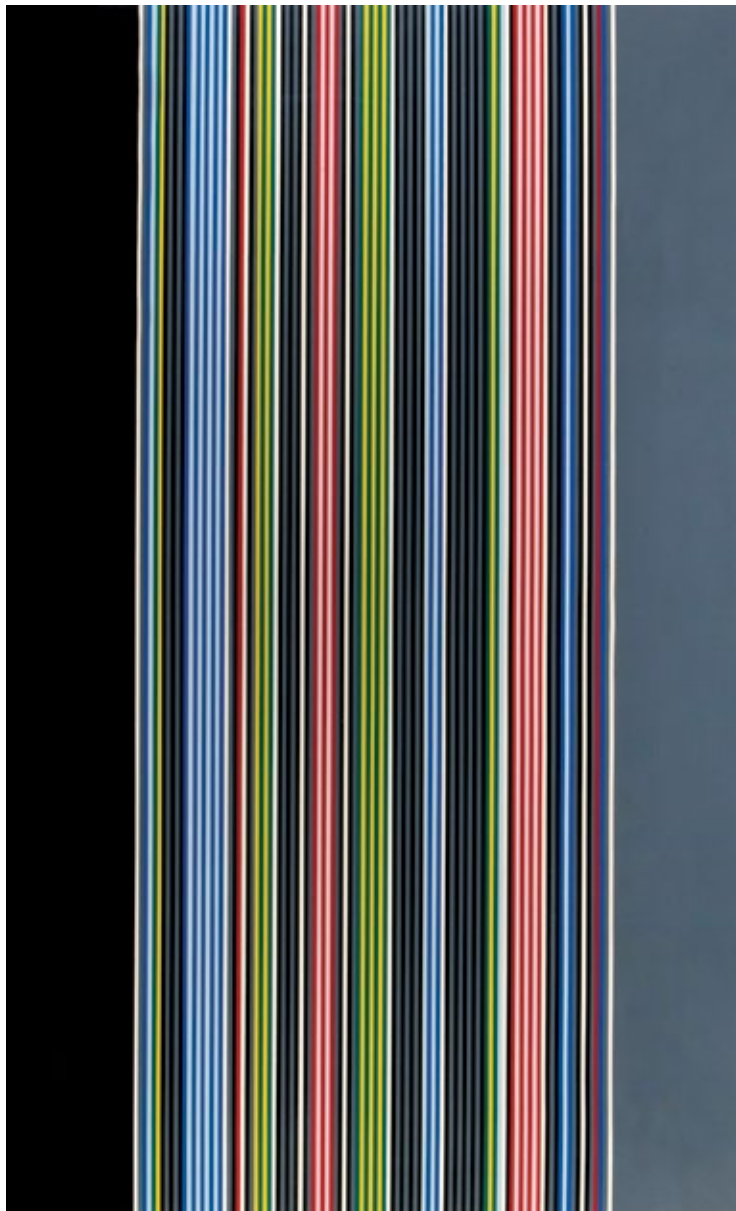
Born in Washington, D.C., Gene Davis attended local schools and later worked as a sportswriter and White House correspondent before pursuing a career in art. Although never formally trained, Davis educated himself through assiduous visits to New York's museums and galleries as well as to Washington's art institutions, especially the Phillips Collection. He also benefited from the guidance of his friend Jacob Kainen (1909-2001), an artist and art curator.

Davis considered his nonacademic background a blessing. His early paintings and drawings—though they reflect the work of Swiss painter Paul Klee (1879-1940) and American abstractionist Arshile Gorky (1904-1948)—display a distinct improvisational quality. This same preference for spontaneity characterizes Davis's color selection in his later stripe paintings. Often comparing himself to a jazz musician who plays by ear, he described his approach to painting as 'playing by eye.'

In the 1960s, art critics identified Davis as a leader of the Washington color school, a loosely connected group of Washington painters who created abstract compositions in acrylic colors on unprimed canvas. In discussing his stripe work, Davis suggested that "instead of simply glancing at the work, select a specific color—and take the time to see how it operates across the painting.—Enter the painting through the door of a single color, and then you can understand what my painting is all about," and he noted the importance of color interval: the rhythmic, almost musical, effects caused by the irregular appearance of colors or shades within a composition.

<http://americanart.si.edu>

Black Watch Series II, 1974
Silkscreen
79¼ x 52½ in. (201 x 133,3 cm)
Collection of Art in Embassies, Washington, D.C.





Jacque Gouveia

(born 1966)

Born in Taunton, Massachusetts, Jacquie Gouveia earned a Bachelor of Science degree from Bryant College in business administration and accounting. Gouveia always considered herself an artist—she taught herself painting, and spent several years on her own, creating small, plein-air landscapes. This process and self-discipline taught her about light and color. She built upon this knowledge and began creating abstract landscape paintings in which she simplified the landscape while retaining her love for color.

In 2012 she was selected as one of the Top 50 Emerging Artists by the editorial staff of the New York-based magazine, *Art Business News*. In 2013 she was invited to display her work at 1stdibs in the New York Design Center in New York City. She was the first non-New York artist approached to sell her paintings through this venue.

Her paintings are collected throughout the United States, Canada, and Europe.

www.jgouveia.com

A New England Pond, 2013

Acrylic on canvas

36 x 36 in. (91,4 x 91,4 cm)

Courtesy of the artist, Southampton, Massachusetts



J. G. Johnson
1975



Nancy Graves

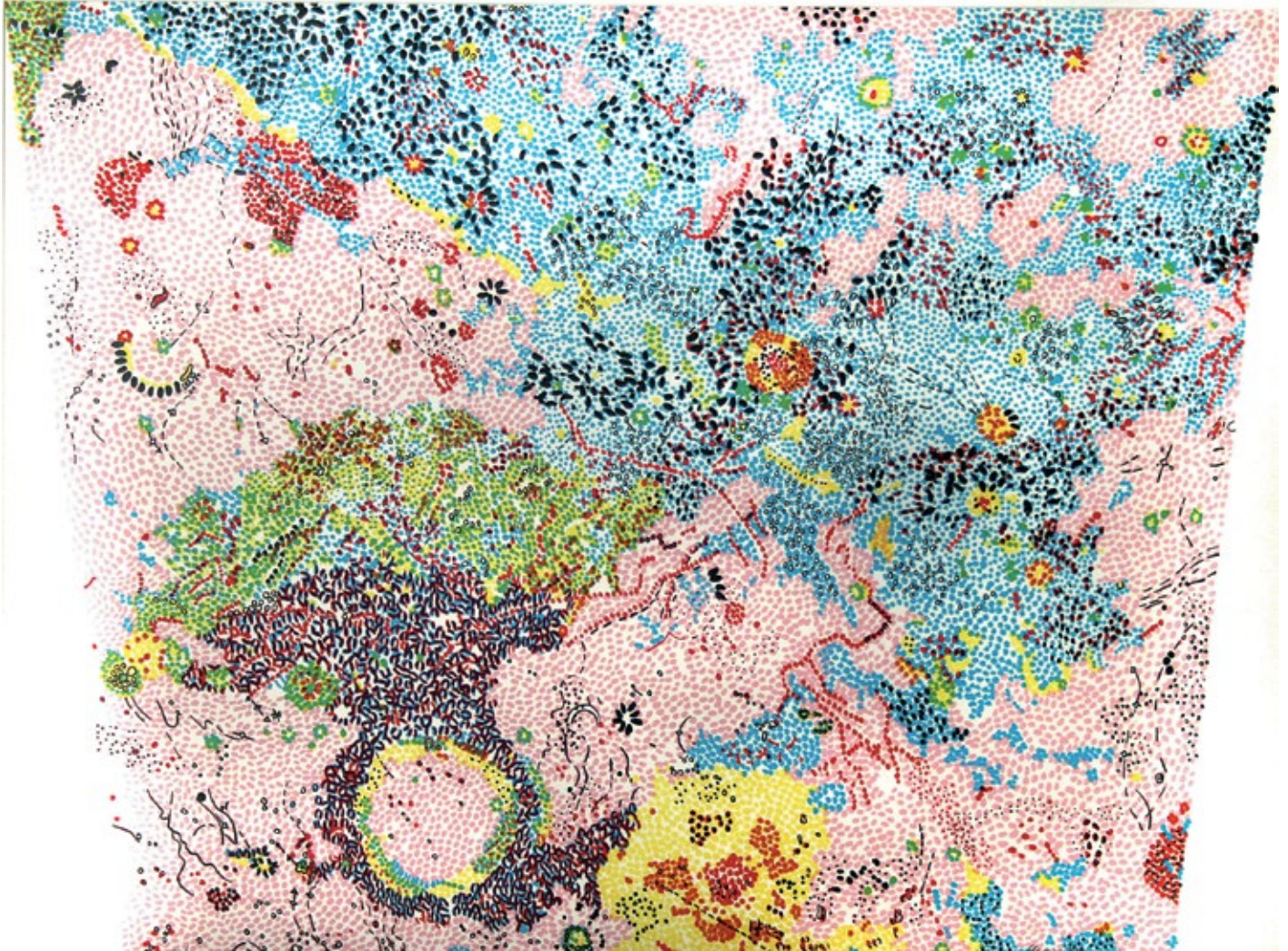
(born 1940)

Nancy Graves's aesthetic emerged in the late 1960s in the form of realistic, life-sized sculptures of camels. These works were rooted in her childhood memories of taxidermied animals in the Natural History section of the Berkshire Museum in Pittsfield, Massachusetts, and in the idioms of abstract expressionism taught at the Yale University School of Art, in New Haven, Connecticut, where she was a student in the early 1960s. The interplay between the replication of nature and the formal values of abstract art informed her work throughout her life.

Transposing concepts from one medium to another, Graves continuously infused her work with new and innovative ideas. The interrelationships of line and form produced by the movements of a caravan of closely grouped camels in Graves's film *Izy Boukir*, made in Morocco in 1970, informed her sculpture of the period. Visual representations of natural phenomena like weather and moon maps inspired her paintings, drawings, and prints of the early 1970s. The abstracted outlines of her maps were translated into three-dimensional drawings of the 1980s. These abstract and colorful structures were linked with the real world by found objects and casts of natural and handmade forms.

Graves ultimately expanded the boundaries of her world to include quotations appropriated from the art of Egypt, classical antiquity, the Renaissance, and Asian cultures. In order to simulate the layers of human history implied by her subject matter, she broke the traditional formal boundaries between painting and sculptural space and added sculptural elements to her paintings.

—Linda Konheim Kramer, Executive Director
Nancy Graves Foundation



Montes Apenninus Region of the Moon, undated

Serigraph

22 x 30 in. (55,9 x 76,2 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of an anonymous donor



Lloyd Kelly

(born 1946)

Lloyd Kelly was born in New Orleans, Louisiana. He began his art studies at the University of Nebraska, Lincoln, where, in 1973 he obtained a Bachelor of Fine Arts degree in drawing, and then a Master of Fine Arts degree in printmaking from the University of Guanajuato, Mexico, in 1975. Soon after, he attended the Art Students League in New York City, and traveled to Europe for museum studies at the Louvre in Paris, France, and Tate Gallery in London, United Kingdom.

Subjects of Kelly's paintings include lush, verdant gardens, singular flowers, equestrian subjects, brilliant landscapes, and still lifes. He uses strong, bold colors that vibrate and create depth by painting the entire canvas with colors on the opposite side of the color wheel. For example, the brilliant blue of the summer sky is underpainted with bright orange. At first glance, the underpainting is not obvious because the viewer's eye mixes the color, thus participating with the artist in his creation. Kelly balances and harmonizes these colors so that the overall effect is surprisingly delicate.

Kelly has exhibited extensively in galleries and museums in the United States, Europe, Mexico, Russia, and Asia, and his paintings can be found in many corporate and private collections around the world. He is a member of the National Arts Club in New York City; the Arts Club in Washington, D.C.; and the American Academy of Equine Art in Lexington, Kentucky.

www.christina.com



View of Grandstand, Saratoga, 1984
Oil on canvas
43½ x 31½ in. (110,5 x 80 cm)
Courtesy of the artist,
Louisville, Kentucky



Flag, undated
Oil on canvas
28 x 42 in. (71,1 x 1067 cm)
Courtesy of the artist,
Louisville, Kentucky



Reginald Marsh

(1898-1954)

Reginald Marsh was born in Paris, France, the second son of artists Frederick Dana Marsh and Alice Randall. Two years later the family moved to New Jersey, just outside New York City. After graduating from Yale University (New Haven, Connecticut) in 1920, Marsh moved into New York and began a love affair with the city. He worked as an illustrator for the *New York Daily News*, the *New York Herald, Esquire*, and *Harper's Bazaar*; and was one of the original staff members of *The New Yorker*. Throughout the 1920s, Marsh studied off and on at the Art Students League in New York City and traveled to Paris to study from 1925 to 1926.

It was not until the 1930s that Marsh turned his full attention to painting, becoming one of the 'new' American artists striving to create art that was distinctly and uniquely American, without reliance on European tradition. Marsh's works convey the energy of city life, its vitality, and sometimes its irony. He painted Coney Island, subways, nightclubs, the burlesque, street scenes, and the hustle and bustle of ships in the harbor. He explained: "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



Two Couples on a Ferry Boat, undated

Watercolor

23¼ x 29½ in. (59,1 x 74,9 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the Honorable William Benton

Acknowledgments

Washington, D.C.

Sarah Tanguy, Curator
Jamie Arbolino, Registrar
Sally Mansfield, Editor
Victoria See, Assistant Editor
Tabitha Brackens, Publication Coordinator
Amanda Brooks, Imaging Manager

Monrovia

Paul Hinshaw, Public Affairs Officer
Chris Carlisle, General Services Officer
Shipping, Warehouse, and Carpentry Teams

Vienna

Nathalie Mayer, Graphic Designer

Designed, printed, and produced by Global Publishing Solutions



<https://art.state.gov>

Published by Art in Embassies
U.S. Department of State, Washington, D.C.
January 2018