

An underwater photograph showing a rocky seabed with various colored pebbles and stones. The water above is turbulent, with white foam and bubbles, creating a distorted, wavy view of the scene. The lighting is bright, highlighting the textures of the rocks and the movement of the water.

*United States Embassy The Hague  
Art in Embassies Exhibition*

***Brad Reed*** **Superior**, 2014

Digital print mounted on Dibond

66 5/8 x 100 in. (169,2 x 254 cm)

Courtesy of Todd and Brad Reed

Photography & Gallery, Ludington, Michigan

# 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 United States 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

It is a tremendous opportunity to serve as the United States Ambassador to the Netherlands. Diane and I wanted to make sure the Residence felt like home. There are several photographs of our children and the Hoekstra farm where my dad grew up, along with a pair of "Hoekstra" ice skates and other personal mementos.

We also have exciting works of art. We are grateful for the generous individuals and organizations who loaned works to complete this exhibition.

Diane and I love and miss Lake Michigan. Walking along its shoreline is one of our favorite pastimes. It is why we enjoy the four spectacular photographs from local artists Brad and Todd Reed and Sheryl Budnik's *Night Sea* on loan from Grand Valley State University in Allendale. Home doesn't

seem so far away when we walk by these beautiful works of art.

Andrew Prokos's photograph of the Capitol Rotunda is a reminder of the eighteen special years I served in the U.S. House of Representatives. My first campaign started with a bicycle in West Michigan—a tradition I continued each year I was in Congress. Therefore, a bicycle work of art seemed fitting for the Netherlands. Larry Sybesma's *Macatawa Post Office Bike* shares a link with Wizard of Oz author L. Frank Baum, who had a summer home near Holland, Michigan.

The provinces of Groningen and Friesland are especially important to the Hoekstra family. Our roots run deep into Friesland, back to A.D. 850, and I was born in Groningen. We thank Frisian

artist Claudy Jongstra for the two beautiful textiles, the Groninger Museum for lending the Jan Wiegers work, and Max Ferguson for his *Groningen Landschap*.

We are honored to have works from former-U.S. Ambassador to the Netherlands J. William Middendorf and his daughter Frances featured in the Residence, as well as the beautiful Norwegian landscapes by William Henry Singer, Jr.

We extend a special thank you to Bert Kreuk and Theo Schols for loaning us the Piet Mondrian (né Mondriaan) and the Rotterdam White House painting by Johan Hendrik van Mastenbroek. Many Dutch citizens departed Rotterdam on their journey to America.

Bert and Theo are remarkable friends of the United States. In our home you will also see a replica of their American flag, which flew on a D-Day landing craft June 6, 1944. We are working closely with them to bring that original flag back to the United States.

While selecting these artworks, we met awesome individuals and organizations. They demonstrate the deep bonds between our two countries. The generosity has made this house feel more like home. We truly hope you enjoy the exhibition as much as we do.

Ambassador Pete Hoekstra  
and Diane Hoekstra

The Hague  
June 2019



*Sheryl  
Budnik  
(born 1942)*



Sheryl Budnik's contemporary, expressionistic oil paintings evoke land or sea. The thick surfaces are often scraped down and then built-up. She says of her process: "My painting is not random experimentation; I am trying to push color over the edge, create form out of paint and leave a fresh surface — the painting must be alive. It is an exhilarating, terrific ride ... each painting is like a

race, leaving me crumpled on the finish line. ... With passion and intuition — oil pigments, brush and knives — I paint this Water I love. Turner, Ryder, and Monet guide me — Soutine and the Expressionists infuse my artistic vision." Her travels to the sea and ocean in Belgium, British Isles, Crete, Guatemala, Ireland, Morocco, Thailand, the Netherlands, Vietnam, and others inspires much of her work.



Budnik holds a Bachelor of Fine Arts degree from the University of Michigan, Ann Arbor, and a Master of Fine Arts degree from the University of Wisconsin, Madison. She has participated in numerous solo and group exhibitions throughout the United States, and her work can be found in many private and public collections.

**Night Sea**, 2014  
Oil on canvas  
Diptych: 38 x 120 in. (96,5 x 304,8 cm)  
Courtesy of Grand Valley State University /  
Art Gallery, Allendale, Michigan



Max  
Ferguson  
(born 1959)

Max Ferguson is an American artist best known for his realistic paintings of vanishing urban scenes in and around New York City. Ferguson learned the discipline for his meticulously rendered oil paintings while doing hand-drawn animated films as a teenager, graduating from the New York University Tisch School of the Arts. But it was while spending a year at an art school in Amsterdam during his adolescence that his interest switched from film to painting. Influenced by Dutch seventeenth-century painting, he said: “My ideal artistic marriage would be Vermeer and Hopper.”

While in Amsterdam, after only painting a few months, the City of Amsterdam purchased one of his paintings. Back in New York a short time later, H. W. Janson, author of the classic text *History of Art*, also acquired one of his paintings. The Groningen landscape was done shortly upon his return. While he has concentrated on painting scenes of a changing New York for most of his career, he expanded his imagery to include Florida, Ireland, and Israel. “My work is essentially autobiographical,” says Ferguson, with his two most frequent models being his father and himself.

**Groningen Landschap, 1979**  
Oil paint on wood  
5 x 7 in. (12,7 x 17,8 cm)  
Courtesy of the artist, New York,  
New York, and Jerusalem, Israel





Claudy  
Jongstra  
(born 1963)

(left) **Untitled**, 2015  
Drenthe heath wool, silk, merino wool, and needle felt  
43  $\frac{7}{16}$  x 39  $\frac{3}{8}$  in. (110 x 100 cm)  
Courtesy of the artist, Spannum, the Netherlands

(right) **Landscape**, 2016  
Drenthe heath wool, silk, and merino wool  
98  $\frac{7}{16}$  x 68  $\frac{7}{8}$  in. (250 x 175 cm)  
Courtesy of the artist, Spannum, the Netherlands



World-renowned for artworks that reflect and interpret the qualities of the landscape through natural materials, colors, and textures, Claudy Jongstra is a contemporary textile designer who practices the ancient technique of felting. A graduate from the Academy of Art in Utrecht, the Netherlands, she established her own design studio, Nót Tom Dick & Harry. In 1994, after seeing

an exhibition on felt at the Textile Museum in Tilburg, she became fascinated with its fabrication process. Since then, she has worked exclusively in felt, garnering special recognition for her Drenthe Heath felts, which are characterized by their raw, primitive quality, with long locks of curly fleece still intact.



Since the mid-1990s, Jongstra has created extraordinary felted works and installations in collaboration with architects and designers from Steven Holl, Tod Williams + Billie Tsien, and Rem Koolhaas to Donna Karan, and Christian Lacroix. Each piece has a raw elegance that comes from her use of consciously-cultivated natural materials including dye plants from her

biodynamic botanical pigment research gardens and wool from her flock of 250 Drenthe Heath sheep. Her work is in many private and public collections around the world, including the Cooper Hewitt, Smithsonian Design Museum; the Museum of Modern Art; the Stedelijk Museum; the Victoria and Albert Museum.

Johan  
Hendrik van  
Mastenbroek  
(1875-1945)

**The 'White House' at  
the Geldersekaade, 1925**

Oil on canvas  
19  $\frac{5}{16}$  x 26  $\frac{3}{4}$  in. (49 x 68 cm)  
Courtesy of the Bert Kreuk Collection,  
South Holland, the Netherlands

The son of a dealer in paint and paintings and a native of Rotterdam, Johan Hendrik van Mastenbroek became familiar at an early age with art and artists such as The Hague School painters, Johan Jongkind, and the French Barbizon artists Jean-Baptiste-Camille Corot and Charles-Francois Daubigny. His father, conscious of the artistic profession's uncertainty, urged him to become a house painter and decorator, although he allowed him to attend evening classes at the Academy of Fine Arts and Technical Sciences in Rotterdam. By seventeen he had already produced hundreds of sketches and at eighteen an English art dealer offered him a one-year contract, which led to his paintings being displayed at major international exhibitions in London and New York.

During his career Van Mastenbroek participated in numerous exhibitions and became famous for his depictions of his hometown's harbor and surroundings, including *The 'White House' at the Geldersekaade*. Painted from the Wijnhaven, the work is one of the best examples of van Mastenbroek's impressionist style. Built in 1897-1898, the 'white house,' for a period, was the tallest office building in Europe. Held by many to be the first skyscraper, it is one of the few buildings to have survived the bombing raids by the Germans on Rotterdam in May 1940.









Frances  
Middendorf  
(born 1954)

**Selfie**, 2017

Pen and ink on Arches paper  
22 x 28 in. (55,9 x 71,1 cm)

Courtesy of the artist, Little Compton, Rhode Island

Following a fifteen-year commercial art career working for clients such as the *New York Times*, *Newsweek*, and the Vivian Beaumont Theater at Lincoln Center, Frances Middendorf now draws inspiration from observations in her environment in Rome, Italy and from researching Roman history to create her drawings and paintings. She divides her time between Rhode Island and Italy, where she teaches drawing at the Rome Art Program. Middendorf moved to Italy in 1997 to study with Nicolas Carone at the International School of Art in Umbria. Carone was an articulate describer of the teachings and tenants of Hans Hoffman and a friend to many Italian painters, particularly Giorgio Morandi. By emphasizing ‘plasticity’ or the link between surface tension and three dimensionality

(Hoffman’s push-pull), Carone guided Middendorf’s painting from the narrative to the poetic.

Born in New York City, Middendorf received her Bachelor of Fine Arts degree from the Rhode Island School of Design in Providence and Master of Fine Arts degree from the School of Visual Arts, New York City. She exhibits in France, New York, and Italy with solo shows at the Museum Casa Natale di Cesare Pavese in Piedmont, the National Arts Club, and the Downing Yudain Gallery, among others. She credits her knowledge of drawing to her artist and art collector father, J. William Middendorf, and to Bruce Gagnier, who illuminated Carone’s teachings with his love of art history, anatomy and pictorial movement.





**Ogunquit before 1900**, 2017

Mixed media

31 x 39 in. (78,7 x 99,1 cm)

Courtesy of the artist, Little Compton, Rhode Island

J. William "Bill" Middendorf II had a storied career of public service under various presidential administrations in high-level positions – as Ambassador to the Netherlands (President Nixon), Secretary of the Navy (President Ford), and representative to the Organization of American States (President Reagan). Throughout his career he documented presidents, heads of state, and other dignitaries with pen and ink drawings, amassing more than 700 sketchbooks. Over the years, he has expanded his subject matter to include personal acquaintances such as art historians.

A native of Baltimore, Maryland, Middendorf doesn't recall a time when he didn't draw. "My mother, in particular, encouraged me," he said. His

father, Harry, was a successful Wall Street banker. During his adolescence, Middendorf attended the Middlesex School in Concord, Connecticut, where he studied art under American impressionist painter and etcher Frank Benson. "He was very kind when I was a young kid," Middendorf said. "He got me all excited about watercolors."

He received a Bachelor of Naval Science degree from Holy Cross College in Worcester and a Bachelor of Arts degree from Harvard University in Cambridge, both in Massachusetts. He later earned his Master of Business Administration degree from the New York University Graduate School of Business Administration, New York City.





Piet  
Mondrian  
(1872–1944)

Piet Mondrian (born Mondriaan) is a pioneer of twentieth-century abstraction. He changed his artistic direction from figurative painting to an increasingly abstract style until he reached a point where his artistic vocabulary was reduced to simple geometric elements. Mondrian's art was highly utopian and was concerned with a search for universal values and aesthetics. He proclaimed in 1914: "Art is higher than reality and has no direct relation to reality. To approach the spiritual in art, one will make as little use as possible of reality, because reality is opposed to the spiritual."

Mondrian's art, however, always remained rooted in nature—incorporating successive influences of academic landscape and still-life painting, Dutch Impressionism, and symbolism. By 1905, his landscapes, mainly of the Gein River, showed a pronounced rhythmic framework and a penchant toward compositional structure through line and color.

**Geinrust Farm with Isolated Trees  
under a Gray Sky**, 1906–1907

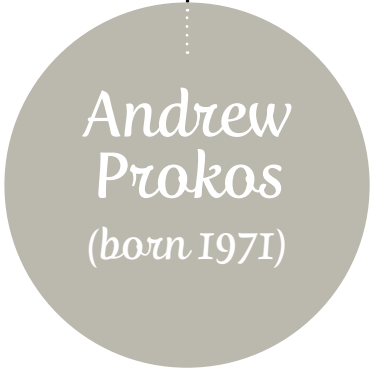
Charcoal, watercolor and pastel on paper  
16 <sup>15</sup>/<sub>16</sub> x 25 <sup>3</sup>/<sub>16</sub> in. (43 x 64 cm)  
Courtesy of the Bert Kreuk Collection,  
South Holland, the Netherlands

In 1917, Mondrian co-founded the De Stijl art movement with Theo van Doesburg, which promoted a non-representational style that evolved into what Mondrian termed neo-plasticism. To achieve 'universal beauty,' he limited his formal vocabulary to the three primary colors (red, blue, and yellow), the three primary values (black, white, and gray) and the two primary directions (horizontal and vertical).

World War II forced Mondrian to move to London in 1938 and then to settle in New York in October 1940 where he joined American Abstract Artists. His style later evolved significantly in response to the city, and buoyed by his hope for a better future. His influence extends beyond the realm of art and into the fields of design, architecture, and fashion.







*Andrew  
Prokos  
(born 1971)*

**U.S. Capitol Rotunda Interior**, 2006  
Pigment print  
34 ½ x 27 ½ in. (87,6 x 69,9 cm)  
Courtesy of the artist, New York, New York

Andrew Prokos's fine art photographs incorporate architectural elements and sweeping natural and urban views. His large-scale cityscapes of New York and other locations capture the city in intricate detail. He uses long exposure times to collect light, which imparts a sense of movement and suffuses his scenes with a subtle, emanating light. The resulting photographs are both highly detailed and lyrical in quality.

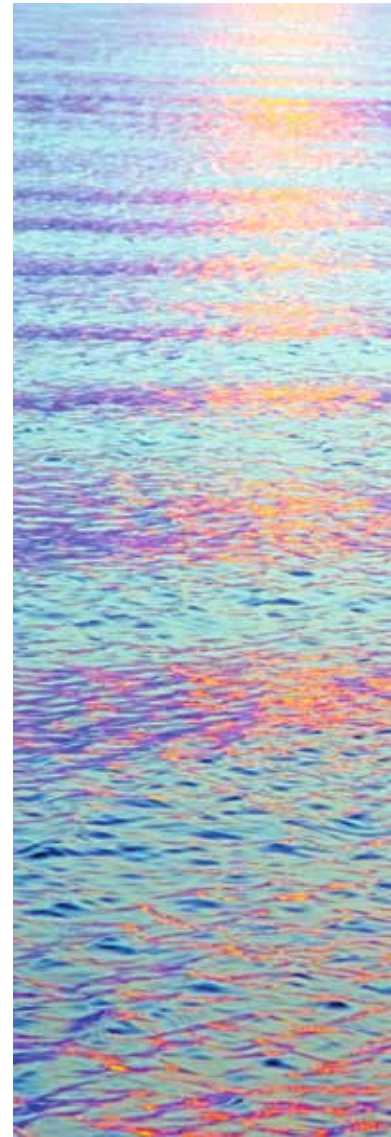
Prokos's photography has been awarded at the Prix de la Photographie, Paris; the International Photography Awards, American Photography; Latin American Fotografia; Neutral Density Awards; Epson International Pano Awards; and others. His work has been exhibited at the Museum of the City of New York, 21\_21 Design Sight museum in Tokyo, Banco do Brasil, and in galleries and corporate fine art collections in the United States and Europe.





*Brad  
Reed*  
(born 1977)

**Pere Marquette Palette**, 2014  
Digital print mounted on Dibond  
26 x 39 in. (66 x 99,1 cm)  
Courtesy of Todd and Brad Reed  
Photography & Gallery, Ludington, Michigan



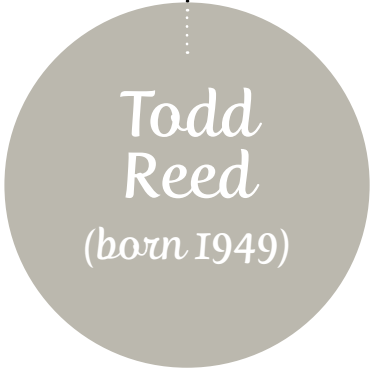


**The Fire Within, 2014**  
Digital print mounted on Dibond  
39 x 26 in. (99,1 x 66 cm)  
Courtesy of Todd and Brad Reed  
Photography & Gallery, Ludington, Michigan



**Superior, 2014**  
Digital print mounted on Dibond  
66 5/8 x 100 in. (169,2 x 254 cm)  
Courtesy of Todd and Brad Reed  
Photography & Gallery, Ludington, Michigan





Todd  
Reed  
(born 1949)

**Great Balls of Ice**, 2014  
Digital print mounted on Dibond  
66 5/8 x 100 in. (169,2 x 254 cm)  
Courtesy of Todd and Brad Reed  
Photography & Gallery, Ludington, Michigan

Todd and Brad Reed are a father-son outdoor photography team based in Ludington, Michigan. Todd has been recording Michigan scenes for over forty years. He spent twenty-three years as a photojournalist for the *Ludington Daily News*, where he won several industry awards for his photos portraying the beauty and telling the stories of everyday life in small towns and rural areas. His love of the Great Lakes was enriched by thirty-three years of service in the Coast Guard Reserve.

Brad's photography journey started when he was a boy accompanying his father on photo shoots throughout the region. Without a camera in his hand, he practiced seeing the world in photographs and learned that extraordinary photography requires chasing the light and capturing the defining moment. After graduating from Calvin College in Grand Rapids, Michigan, with a bachelor's degree

in elementary education and pursuing a master's degree in social work, Brad followed his heart and journeyed into the world of photography. He quickly became a national leader in his field, garnering several awards and media recognition. Many magazines, including *Traverse*, *Michigan Blue*, and *LAKE*, have featured the Reeds's photographs and galleries in their publications.

Todd and Brad have a simple approach to photography. They choose subjects that touch them in emotional ways and strive to convey their emotions through the photographs they make: "To see and appreciate a scene in the natural world is one thing; the artist's challenge is to capture visually the emotions of that scene and that moment. It is simply a matter of being present at those rare moments and letting the heart guide the composition."





*William  
Henry  
Singer, Jr.*  
(1868-1943)

William Henry Singer, Jr., founder of the Washington County Museum of Fine Arts in Hagerstown, Maryland, was born in what is now Pittsburgh, Pennsylvania. His father worked in the steel business of the Singer and Nimick Company in Pittsburgh, started by the artist's uncle, John Singer, in 1854. Singer had decided early on to pursue a career in art. His mother, Hester Harton Singer, encouraged his artistic pursuits, while his father was a Sunday painter and his grandfather, George Singer, had been a painter and gilder of chairs in Greensburg, Pennsylvania.

After his marriage to Hagerstown resident Anna Brugh, the couple moved to Paris, France, where Singer enrolled in the Académie Julian. His love for the outdoors drove him to leave the Académie to paint directly from nature. They moved to Laren, Holland, near Amsterdam, where a regional school of artists flourished. The couple spent summers on

the west coast of Norway and during World War I, settled near the village of Olden on the Nordfjord north of Bergen.

Singer's greatest artistic inspiration came from painting the Norwegian landscape. Although World War I closed the era of painting abroad for most artists, Singer remained, painting in the style of the post-impressionists long after it was fashionable. His work showed the influence of pointillism with its stippled coloration. By developing a special technique that involved painting directly onto an unprepared canvas, he achieved an almost pastel-like effect that became his trademark. He worked quickly and could produce a painting in a day or two. Glorifying the natural setting, Singer created beautiful landscapes throughout the 1920s and 1930s until his death in Norway during the Nazi occupation.



**Salmon River in Winter, Olden, 1918**  
Oil on canvas  
31 <sup>11</sup>/<sub>16</sub> x 33 <sup>7</sup>/<sub>16</sub> in. (80,5 x 85 cm)  
Courtesy of Museum Singer Laren,  
Laren, the Netherlands



**The Stir of Spring**, 1916  
Oil on canvas  
31 <sup>11</sup>/<sub>16</sub> x 33 <sup>7</sup>/<sub>16</sub> in. (80,5 x 85 cm)  
Courtesy of Museum Singer Laren,  
Laren, the Netherlands






**A June Morning**, 1924  
Oil on canvas  
31 <sup>11</sup>/<sub>16</sub> x 33 <sup>7</sup>/<sub>16</sub> in. (80,5 x 85 cm)  
Courtesy of Museum Singer Laren,  
Laren, the Netherlands



**Early Autumn Day**, undated  
Oil on canvas  
31 <sup>11</sup>/<sub>16</sub> x 33 <sup>7</sup>/<sub>16</sub> in. (80,5 x 85 cm)  
Courtesy of Museum Singer Laren,  
Laren, the Netherlands



Larry  
Sybesma  
(born 1949)

**Macatawa Post Office Bicycle**

Metal sculpture  
41 x 27 x 72 in. (104,1 x 68,6 x 182,9 cm)  
Courtesy of the artist, Holland, Michigan

Born to Dutch parents, Larry Sybesma built his first bicycle at ten years old using found parts and materials. His passion for design and function led him to a career in the auto industry after graduating from Illinois State University in Normal. Now retired, he has found the freedom to be creative, including competing in competitions like ArtPrize, which is an international art competition in Grand Rapids, Michigan, that attracts artists working in any medium from around the world. In 2013 he placed in the top one hundred, and in 2014, he placed twenty-sixth. Working with reclaimed metals, Sybesma builds objects that mimic the wonders of nature as well as re-creating forms of transportation that tell the history of years past.

The *Macatawa Post Office Bicycle* dates back to 1940. Sybesma added his touch to the bicycle in 2014. The bicycle speaks to the history of the Macatawa Post Office, which dates back prior to 1900 and is located near Holland, Michigan. The post office was an important link for author L. Frank Baum, the author of *The Wizard of Oz* series, who spent summers on West Michigan's lakeshore. Baum mailed letters to every child who wrote him about his many famous tales, and it is rumored that much of the Macatawa/Holland area served as a muse for his books.





Jan  
Wiegiers  
(1893-1959)

**Pond with Ducks Behind Wadden Dyke, 1928**

33 <sup>7</sup>/<sub>8</sub> x 35 <sup>7</sup>/<sub>16</sub> in. (86 x 90 cm)

Courtesy of the Groninger Museum,  
Groningen, the Netherlands

Jan Wiegiers was educated at the Minerva Art Academy in Groningen, the Netherlands, while also following courses in Rotterdam and The Hague. In the years before the First World War, he traveled extensively through Germany, where he became familiar with the avant-garde movements of that time.

Having finished his education, he co-founded the Groningen art circle 'De Ploeg' ('The Plough') with fellow artists Jan Altink, Toon Benes, Johan Dijkstra, and Willem Reinders. The group felt the need to 'plough through' the traditional artistic ideas prevailing in their hometown, and to generate more enthusiasm about modern art. The circle had no artistic manifesto, and had mostly practical aims: to share working space, organize collective exhibitions, and support each other financially when necessary.

In Switzerland he met German expressionist Ernst Ludwig Kirchner and as their friendship flourished, their respective artistic styles and methods influenced each other. On his return to Groningen, Wiegiers's enthusiasm for expressionist painting was the basis for a true avant-garde movement. The new style he created with his De Ploeg colleagues, which has been called 'Groningen expressionism', was most clearly characterized in the way it depicted the landscape of the Groningen countryside. Besides the landscape, portraiture and Groningen city life were beloved subjects.

Wiegiers's aesthetic shifted during the late 1920s. *Pond with Ducks Behind Wadden Dyke* is a work from this transitional period. During the 1930s and 1940s, his work tended more towards impressionism, only to return to a more experimental style after the Second World War.





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