



**ART IN
EMBASSIES
EXHIBITION**
United States
Embassy Malabo

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/>

Kevin H. Adams

"... the reason I paint is to share, and by sharing my experiences, I share a part of who I am. I can't always articulate when I begin a painting, what it is that I need to communicate, but in finishing a painting, I learn something about myself," states Kevin Adams. His work has been seen in exhibitions across the United States and around the world. Adams paints in plein air, as he states that being on location allows him to observe changing light and shadow to define the colors, edges, and details in his work. The U.S. Department of the Interior commissioned significant collections of Adams's work for the 75th Anniversary of the Grand Canyon National Park and the 85th Anniversary of Glacier National Park, as well as a limited edition print for the 75th Anniversary of Shenandoah National Park in 2012. In 1989, at the invitation of the Soviet government, Adams accompanied a traveling solo exhibition of his work throughout the Soviet Union.

Adams grew up in Oxford, Maryland, and studied painting at the American Institute in Aix-en-Provence, France, and the Minneapolis College of Art & Design in Minnesota. As an officer in the U.S. Marine Corps, he was recognized for his artistic ability and was awarded the title of Combat Artist.



Pitch Pines and Dunes, undated
Oil on canvas
18 x 24 in. (45,7 x 61 cm)
Courtesy of the artist, Washington, Virginia



Rudasill Mill Barn, undated
Oil on canvas
24 x 24 in. (61 x 61 cm)
Courtesy of the artist,
Washington, Virginia

Morning After the Storm, undated
Oil on canvas
30 x 40 in. (76,2 x 101,6 cm)
Courtesy of the artist,
Washington, Virginia



Kevin H. Adams



Blue Farm House, undated
Oil on canvas
14 x 18 in. (35,6 x 45,7 cm)
Courtesy of the artist, Washington, Virginia

R. Gordon Arneson (1916-1992)

A retired State Department official and authority on the atomic bomb, R. Gordon Arneson worked as a writer and an artist. Born in North Dakota, he earned a Bachelor of Science degree from North Dakota State College and a master's degree in public administration from the University of Minnesota.

While a lieutenant in the U.S. Army, Arneson served as secretary to the Interim Committee on Atomic Energy, a special body appointed by Secretary of War Henry Stimson to provide advice on the use of the atomic bomb and the future development of atomic energy. He later served in the State Department as a special assistant for atomic energy affairs to the Secretary of State. In this position, he worked during the Truman and Eisenhower administrations with Secretary of State Dean Acheson and Acheson's successor, John Foster Dulles. Later, Arneson served as Deputy Science Advisor to the State Department. Arneson's oral history, along with his papers related to the U.S. energy program, are housed at the Truman Library.

After retiring from the State Department, Arneson worked as a writer, contributing book reviews to the *Washington Post*, and was managing editor of Potomac Books in Washington. He also painted in acrylics, holding a dozen solo shows, at the Foreign Service Club and the National Arboretum among other venues. His paintings also hang at the State Department and at several U.S. embassies around the world.



Hardanger Glacier Harland Norway, undated
Oil on masonite, 30 ¾ x 48 ¾ in. (78,1 x 123,8 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of the Estate of Nancy Long Arneson



Amy Bernays

"A few years ago, I drove south of London to the astounding South Downs along the English Coast where these paintings are set. These large and simple paintings are part of that seascape series; they are a respite from the hustle of daily life, a calm mediation on happy colors. The juxtaposition of the rough surface of the canvas to the smooth reflection of the ebbing tide creates an awareness of the uniqueness of nature."

Amy Bernays lives with her family on a ranch in Los Angeles, California. Originally from London, England, she studied at Central St. Martins in London, where she received a Bachelor of Arts degree with honors and has been supplying art collections throughout the world with her unique paintings for twenty years. She has been shortlisted for the Mercury Prize and exhibits frequently in Los Angeles.



Yellow Boat Three, 2019

Acrylic on canvas

36 x 48 in. (91,4 x 121,9 cm)

Courtesy of the artist, Glendale, California



Pink and Yellow Boat, 2019
Acrylic on canvas
36 x 48 in. (91,4 x 121,9 cm)
Courtesy of the artist, Glendale, California

Jane Freilicher (1924–2014)

Jane Freilicher pursued a distinctive painterly realism for over sixty years. The artist's work has gained increasing recognition for her unique vision from critics, collectors, and generations of younger painters. Freilicher is most noted for her sweeping Long Island landscapes seen from her Water Mill studio window, and her dazzling views of downtown Manhattan, often juxtaposed with still life objects in the foreground. Critics have called her work, "the essence of serious painting, deceptively modest, steadfast and fluent."

Freilicher came of age in the era of abstract expressionism at the center of a group of influential artists and poets. A Brooklyn native, Freilicher graduated from Brooklyn College and received a master's degree from Columbia University. She went on to study with the legendary teacher and painter Hans Hofmann, both in New York and Provincetown, Massachusetts. In 1952 she had her first one-person exhibition at the Tibor de Nagy Gallery.

The artist's work is in the collections of major museums, including the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Museum of Modern Art, all in New York. Her paintings were selected for inclusion in the 1995 Whitney Biennial.

Goldenrod, 2012
Lithograph, 32 x 31 in. (81,3 x 78,7 cm)
Courtesy of Art in Embassies, Washington, D.C.



Robert LaHotan (1927-2002)

Robert LaHotan was a painter known for landscapes and still lifes of lyrical color and subtle force. Whether he was painting the Maine forest at dusk or a bouquet of wild flowers in morning light, LaHotan brought to his work an abiding sense of mystery, a personal way of distilling a poetic moment from the canvases' ethereal depths. LaHotan's work is represented by the Kraushaar Galleries in New York; his paintings are in private and public collections across the United States. He was a member of the National Academy of Art, and a recipient of a Fulbright Grant in 1951. LaHotan lived in New York City and Cranberry Island, Maine.

Blooming Apple Tree, 1956
Oil on canvas, 40 ¾ x 40 ¾ in. (103,5 x 103,5 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of Mr. James T. McCartin



Mario Robinson

Born in Altus, Oklahoma, Mario Andres Robinson relocated with his family to New Jersey at the age of twelve. He studied at Pratt Institute in Brooklyn, New York, and was chosen to be a Brand Ambassador for Winsor and Newton art materials in 2014. His work fits squarely within the tradition of American painting, sharing a close affinity to the masters of the realist tradition, Andrew Wyeth and Thomas Eakins. Containing few references to modern life, Robinson's work has a timeless and universal quality, and exhibits a distinct turn-of-the-century stylistic aesthetic. The images he chooses, which refer to a bygone era where solitude and reflection were abundant, also provoke frequent allusions to the paintings of Winslow Homer and Edward Hopper.

Robinson is an Exhibiting Artist Member of the National Arts Club, an Artist Member of the Salmagundi Club, and a Signature Member of the Pastel Society of America. His work has been featured several times in the *Artist's Magazine*, *American Art Collector*, and *Fine Art Connoisseur*, among others, and on the cover of *American Artist* magazine. In the February, 2006 issue of the *Artist's Magazine*, Robinson was selected as one of the top 20 realist artists under the age of 40.

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(top) **Sixteen Broad Street**, undated
Watercolor on paper, 18 x 24 in. (45,7 x 61 cm)
Courtesy of the artist, Point Pleasant, New Jersey

(bottom) **St. Kitts Masquerade Dancer**, undated
Watercolor on paper, 14 x 20 in. (35,6 x 50,8 cm)
Courtesy of the artist, Pt. Pleasant, New Jersey



Valentine Nazarian Wolly

"My work centers on connections, interactions, and relationships between figures, objects and environments. My figurative themes are often based in public spaces—city streets, office/studio spaces, museums, airports, train stations and rail facilities. Reflection, repetition, and pattern are recurring elements in a large body of my work. Whatever the subject matter, my primary objective is to capture the essence of a moment in time, rather than every detail. The 'subject' may or may not be recognizable; the true subject is the beauty of the combination of movement, color, shape and form."

Valentine Nazarian Wolly was born in Tehran, Iran, and raised in New York City. She received her undergraduate degree from Queens College before moving to the Washington, D.C., area, where she later received her Master of Fine Arts degree in painting from the George Washington University. Her works encompass all mediums and have been displayed in galleries in Michigan, Colorado, and Washington, D.C., and hang in the permanent collections of the Holocaust Memorial and Tolerance Center of Nassau County, New York; the Kalamazoo International Airport, Michigan; the Montgomery County Department of Recreation, Maryland, and in numerous private collections.



High Ball, 2012

Oil on paper

19 x 22 ½ in. (48,3 x 57,2 cm)

Courtesy of the artist, Rockville, Maryland



Rainy Streets, 2007

Oil on canvas

52 x 46 in. (132,1 x 116,8 cm)

Courtesy of the artist, Rockville, Maryland



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