



## ART IN EMBASSIES EXHIBITION

*Embassy of the United States of America to the Republic of Fiji,  
the Republic of Kiribati, the Republic of Nauru, Tuvalu and the Kingdom of Tonga*

*DAVID J. ALLEN*

***The Carl D. Bradley, upbound, at the Blue Water International Bridge, 2020***

*Watercolor on Arches paper, 23 × 30 in. (58,4 × 76,2 cm)*

*Courtesy of the artist, Fort Gratiot, 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 in the 1950s and a decade later President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates exhibitions for the representational spaces of all U.S. Ambassadors' residences and new embassies 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 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>*

# INTRODUCTION

My wife Kristen and I are honored to welcome you to Somerset House, the Chief of Mission Residence for the Embassy of the United States of America in Suva, Fiji, to experience this special art exhibition! We would like to express our deep gratitude to the featured artists for generously lending their beautiful works to the Department of State's Art in Embassies program. These diverse artists hail from across the United States. Their works offer a taste of beautiful scenery and iconic locations our beloved home state of Michigan, the Great Lake State. And two are internationally themed works.

The first of these internationally themed works is Judith Pond Kudlow's work, Senegalese, a striking portrait of a beautiful, elegant, and confident Senegalese woman clothed in traditional attire, which speaks to our first time living overseas, our love of rich cultural tapestry, history, and tradition. The second of these works, which comes with a message for the world, is Warren Archer's Kadi. It presents a social justice statement against the evil underworld scourge of human trafficking. The subject of this lovely bronze was a victim of human trafficking, hailing from the Pacific Region. Until our dying day, we must always combat this crime that destroys families and individuals. We must always treat all people with dignity, worth, and respect, especially the most vulnerable among us.

Carolyn Damstra's paintings offer two bucolic landscapes and one tranquil maritime scene of the pleasant peninsulas in our home state, which we have visited many times over the years. Michigan's beauty attracts over 100 million people to visit its five breathtaking deep blue Great Lakes and sandy and breezy shores.

David J. Allen's ***The Carl D. Bradley, upbound, at the Blue Water International Bridge*** serves as a tribute to my maternal grandfather, who served as an engineer on the vessel and later lost friends on board the thirty-three-man crew ship that sank during a storm on Lake Michigan in 1958. In the watercolor, Allen included the Blue Water International Bridge, which I have crossed countless times as it is near my boyhood home. It links Port Huron, Michigan, and Sarnia, Ontario, Canada, and symbolizes the long-standing alliance between the United States and its northern neighbor. Jim Clary's ***Bradley Wreck View 4, 1998***, is also a tribute to the memory of my maternal grandfather and the ship's crew.

Jim Clary's *The Pointy Part and Bringing Spirit* and David J. Allen's *James L. Oberstar, upbound of Fort Gratiot Light, 2020*, reflect Michigan's rich maritime culture. The history of Michigan's maritime culture dates back to the Native Americans who traversed the waters with birch bark or dugout canoes, to the early explorers who sailed in very elegant vessels, then commercial freighters which helped fuel the growth of the United States through the transport of agricultural products and raw materials, and into modern times where, until recently, Michigan had the largest number of private boat registrations in the country.

*The Carl D. Bradley* and Vince Hanna's *Detroit from Ambassador Bridge* offer soft symbols of a diplomat's role as a bridge-builder. I first highlighted this idea in my remarks in my confirmation hearing before the Senate Foreign Relations Committee, and I regularly reference the important role of building bridges through my work as an Ambassador. Hanna's work connects the cities of Detroit, Michigan, and Windsor, Ontario. The painting is also a nod to my late paternal grandparents, who gave birth to and raised my late father, Robert F. Cella, and his three siblings, in the great city of Detroit.

The exceptional works in this exhibition make a beautiful home even more uplifting. We hope they will fuel reflections and conversations with, and among, the guests we are always honored and delighted to host.

Ambassador Joseph Cella and Mrs. Kristen Cella

*Suva, Fiji*  
*October 2020*



# DAVID J. ALLEN

(born 1957)

Watercolor artist David J. Allen has cultivated his own unique working method, using copious amounts of paint to achieve vibrant colors. Born and raised in St. Clair, Michigan, he has lived in the Blue Water Area of Michigan's Eastern Shores region his entire life. After retiring from a thirty-year career as a firefighter in 2010, Allen pursued his interest in art. He began taking painting classes with watercolor artist John Hartig, with whom he developed a friendship.



***The Carl D. Bradley, upbound, at the Blue Water International Bridge, 2020***  
*Watercolor on Arches paper, 23 × 30 in. (58,4 × 76,2 cm)*  
*Courtesy of the artist, Fort Gratiot, Michigan*



***James L. Oberstar, upbound of Fort Gratiot Light, 2020***  
*Watercolor on Arches paper, 23 × 30 in. (58,4 × 76,2 cm)*  
*Courtesy of the artist, Fort Gratiot, Michigan*

# WARREN ARCHER

*(born 1953)*

“I love the human form and its ability to touch our hearts with subtle as well as grand gesture. With my sculpture, I attempt to capture human emotions, from moments of inner reflection to explosive expressions of joy.”

Warren Archer primarily uses bronze to sculpt the essence of the human form. Much of his inspiration comes from his extensive world travels and his study of diverse cultures. Archer has lived in Belgium and Holland; traveled considerably through Europe; visited South America, Central America, and the Middle East; and continues to tour his home continent, North America. Traveling around the world has made it clearer to him that people are more alike than different. Before he found his passion in sculpture, Archer’s artistic pursuits included graphic design, film art direction, production design, painting, and illustration. His work has been exhibited in New York, Texas, California, Colorado, and Utah. He has a studio in Marysvale, Utah.





***Kadi, 2018***  
*Bronze, 21 × 12 × 12 in.*  
*(53,3 × 30,5 × 30,5 cm)*  
*Courtesy of the artist,*  
*Salt Lake City, Utah*

# JIM CLARY

(1939–2018)

Maritime artist Jim Clary began drawing at a young age, capturing passing vessels on the Detroit River near his home in Michigan. His interest in painting ships and collecting nautical memorabilia deepened, and Clary's natural talent as an artist evolved into his trademark style, one that is considered a profound union of historical accuracy and artistic detail.

Renowned among maritime museums and private collectors around the world, their patronage included the 1983 expedition that located the *Titanic*, for which he was the artist and historian; the 1994 expedition to the wreck of the *Edmund Fitzgerald*, for which he was commissioned to paint accurate depictions of the ship; and the 1997 *Carl D. Bradley* expedition, of which Clary was co-leader. The SS Carl D. Bradley sank in 1958, and Clary's series *Bradley Wreck Views* depicts the crew members' account that the ship broke in half and sank to the bottom of Northern Lake Michigan. He also authored many of his expeditions' findings in books like *Ladies of the Lakes I and II*, *Superstitions of the Sea*, and *The Last True Story of Titanic*, which have proven to be as captivating as his art.



***Bradley Wreck View 4, 1998***

*Acrylic on artist board*

*25 × 29 in. (63,5 × 73,7 cm)*

*Courtesy of Cap'n Jim's Gallery, St. Clair, Michigan*

JIM CLARY



***Bringing Spirit, 2012***

*Acrylic on artist board*

*16 × 18 in. (40,6 × 45,7 cm)*

*Courtesy of Cap'n Jim's Gallery, St. Clair, Michigan*



JIM CLARY



***The Pointy Part, 2008***  
*Acrylic on artist board*  
*17 × 21 in. (43,2 × 53,3 cm)*  
*Courtesy of Cap'n Jim's Gallery, St. Clair, Michigan*



# CAROLYN DAMSTRA

(born 1967)

Carolyn Damstra is a Michigan-based painter. In her twenties, she lived and worked in the Sierra Nevada mountains, hiking solo with her watercolor pad. Through this experience, she discovered the healing power of immersion in and quiet observation of nature. Her paintings evoke a connection to the natural world and foster peace and spiritual health.

Damstra continues to hike and paint—especially along Michigan’s west coast and the Leelanau Peninsula. Her appreciation for the natural beauty of Michigan and the Midwest is evident in her bold brushstrokes that capture the energy of familiar and rare landscapes. The region’s sparkling, crisp water, golden shores, and lush farmlands challenge its reputation as a center of industry.

Damstra received a Bachelor of Fine Arts degree in studio art and a Master of Fine Arts degree in art history, both from Michigan State University, East Lansing. Her work has been included in state exhibitions, including at the Denno Museum Center’s *Art of the Sleeping Bear Dunes: Transforming Nature into Art* in Traverse City, and she was selected as the Artist in Residence at Indiana Dunes National Park. She also does commercial work, such as illustrations, murals, and commissions.



*Sleeping Bear Point, Early November, 2019*

*Acrylic on canvas*

*17 × 21 in. (43,2 × 53,3 cm)*

*Courtesy of the artist, Okemos, Michigan*

CAROLYN DAMSTRA



*Along Center Road, Old Mission Peninsula, 2020*

*Acrylic on canvas*

*18 × 22 in. (45,7 × 55,9 cm)*

*Courtesy of the artist, Okemos, Michigan*



CAROLYN DAMSTRA



***Morning Light on the Mackinac Docks, 2019***

*Acrylic on canvas*

*20 ½ × 24 ½ in. (52,1 × 62,2 cm)*

*Courtesy of the artist, Okemos, Michigan*

# KENNETH VANCE HANNA

(born 1946)

“Simply stated: I like to create many things. Painting is a real pleasure because I can translate an image, in my view, the way I’d like to see it in oil onto a board. I’ve always painted.”

Kenneth Vance Hanna is a painter of landscapes, often featuring architectural subjects. *Detroit from Ambassador Bridge* is a cityscape of Michigan’s largest city, and the city in which Hanna was born, rendered in vibrant blues and greens. In addition to painting, he works in three-dimensional forms, preferring bronze and precious metal as his medium. His work is featured in California State University’s permanent collection, and he has exhibited extensively throughout Michigan. He received a Bachelor of Fine Arts degree from California State University and a Master of Fine Arts degree from Stanford University.





***Detroit from Ambassador Bridge, 2006***

*Oil on canvas*

*15 ½ × 18 ½ in. (39,4 × 47 cm)*

*Courtesy of the artist, Merced, California*

# JUDITH POND KUDLOW

(born 1947)

Judith Pond Kudlow creates contemporary paintings based on precise drawing and careful modeling that produce three-dimensional illusions featuring harmonious colors and values. Her classic realist paintings include portraiture, still life, and landscape.

*Senegalese* was part of an exhibition at Oakham Contemporary Gallery in London to benefit the Friends of Africa Foundation. Kudlow said, “My studio was located in Harlem, and I was attracted by the sight of many African Americans wearing traditional African clothing in my neighborhood. This was the inspiration for the painting, originally titled *African Queen*. I wanted to capture the beauty and dignity of the young African woman who posed for me. Originally it was a larger painting, showing her seated. But later, I realized that what had moved me originally about her appearance was the nobility of her face and bearing. So, I cropped, re-stretched, and re-framed the painting. Upon learning that the costume she was wearing is very typical of Senegal, I renamed the new painting *Senegalese*.”

Kudlow lives and works in New York. In 2002, she founded the NYK Academy, formerly known as the Harlem Studio of Art, with Andrea J. Smith.



*Senegalese, 2018*  
*Oil on canvas*  
*20 × 22 in. (50,8 × 55,9 cm)*  
*Courtesy of the artist, Washington, D.C.*

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