

ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY KOROR



STUART PETERMAN

Modern Shore Bird, 2018

Stainless steel, 26 x 6 x 22 in. (66 x 15,2 x 55,9 cm)

Courtesy of the artist, Odessa, Florida

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 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 our great pleasure to welcome you to the Residence of the United States Ambassador to Palau.

Art in Embassies is a wonderful program, and my wife Julie and I have been given the unique opportunity to select and showcase an exhibition of contemporary American artwork. Our hope in choosing these fantastic works is to share our appreciation for the exquisite talent of these artists with all of our visitors.

This type of people-to-people exchange of ideas, perspectives, and creativity is at the heart of the positive and vibrant relationship between our two nations. Our countries have shared so much together and enjoyed the closest of ties. Art in all its forms, be it traditional wood carving from Palau or abstract watercolors from the United States, is to be celebrated and enjoyed. It can provoke thought and discussion, and genuine excitement. We are pleased to be able to open our home to you and to host this exhibition.

Each piece of art you see is different; the works in the Residence represent great diversity in composition, texture, and color. One piece is stained glass, another fabric, while others are prints and paintings. Each represents a viewpoint of the artist, and collectively the pieces embody the depth, breadth, and beauty of American art today.

Our sincere thanks to the artists who have so kindly shared their creativity with our guests and us. Special thanks to Art in Embassies Curator Tiffany Williams for helping us assemble this remarkable exhibition. And thank you to Ritsuko Nagai for her photography and CTSI Palau for assisting with the installation.

Enjoy!

Ambassador John Hennessey-Niland

*Koror, Palau
March 2021*

ALII

Ngak a John Hennessey-Niland, Ambassador er a Merikel el me er a Belau.

Ngak me a bechik er a Julie Hennessey-Niland a kmal dmeu a rengmam e outkeu er kau el me oldingel er a blimam. Aki semeriar el ouchais a chisel a ta er a chelchad e lomekedong er ngii el kmo “Art in Embassies”. Tia el chelchad a ollecholt a kakerous el sunga er a dachelbai el chad er a Merikel. Ngokiu a klemiarreng er kemam er a tekoi er a sunga, e ngak me a bechik er a Julie, a ngililt a bebil el bedengel a sunga el mo sebechir a rechad e lomes sel be lodingel er a blimam.

Tia el techall er a ungil lomesuub me a uldasu, kakerous el duch me a keldachelbai a uchul a ungil deleuill er a delongelir a kakerous el chad me a beluu. Belau me a Merikel a kmes a delongel el oiak a ungil klausechelei. Kede dmak el mengideb er a rechad e olekes a deleuill el okiu a keldachelbai er a omelasch el itabori er a Belau me a kakerous el iro er a duch er a Merikel.

Aika el ngelitel el sunga a nga er ngii a kakerous el bedengel a klass, me a mamed, me a kuk di bebil er a ungil el ues el ultuil er a keldachelbai me a kakerous el roel a omeluches, omengaus, me a omeiob el sunga er a beluu er a Merikel er a elecha el beluulechad.

Aki oureng a sulel a chelchad er a “Art in Embassies”, tokubets a Tiffany Williams el ngii a uchul aika el sunga a mlo sebechel el me er a Belau. Aki dirrek el oureng a sulel a Ritsuko Nagai er a dechal er a omelai el siasing, me a CTSI el ulengeseu el melcherakl aika el sunga.

Mesulang.

Ambassador John Hennessey-Niland

*Koror, Palau
Ongedei el Buil, 2021*

ALICE BABER

[1928–1982]

Alice Baber was an abstract artist and lithographer who specialized in luminous paintings of ovals, circles, and free-form shapes that explored the radiance of color and color combinations. Baber began studying drawing at the age of eight and took academic courses by age twelve. She attended Lindenwood College, Missouri, for two years and then transferred to Indiana University, Bloomington. After receiving her master's degree in 1951, Baber studied at the Ecole des Beaux-Arts in Fontainebleau, France. She traveled extensively, lecturing and exhibiting in Japan, Iran, and Latin America throughout the sixties and seventies, supporting herself as an art editor of *McCall's* magazine. Baber also taught painting at the New School, New York; the University of California at Santa Barbara; and the University of California, Berkeley.

An active feminist, Baber was instrumental in organizing exhibitions of women artists when women were still struggling to gain recognition in the international art world. These included *Color Forum* at the University of Texas, Austin, in 1972, and *Color, Light, and Image* at the Women's Interart Center, New York, in 1975.

Baber died of cancer at age fifty-four. Her legacy is honored through the Alice Baber Collection of American Contemporary Art at the Art Museum of Greater Lafayette, Indiana, and the Alice Baber Memorial Art Library at the Guild Hall Museum East Hampton, Long Island, New York. Her work is represented in many public and private collections, including the Whitney Museum of American Art and the Museum of Modern Art, both in New York, and the San Francisco Museum of Modern Art.



*Golden Top of
the Mountain, 1977*
Watercolor,
36 ½ x 28 ¼ x in.
(92,7 x 71,8 cm)
Collection of Art in Embassies,
Washington, D.C.;
Gift of the Estate of Alice Baber

JULIAN JACKSON

(born 1953)

Julian Jackson consistently explores geometric motifs in his oeuvre. He equips his chamfered-edged wood panels with a hanging apparatus to give them the impression of floating in midair. After smoothing the wood's surface, he covers each panel with thin oil glazes to diminish the paint's substance. Jackson's artistic style aligns with abstract expressionism: the ranges of color represent changing moods, and the soft compositions transport the viewer to an ethereal world. According to Jackson, the main themes of his work are light, color, and layered space: "My paintings with their complex and shifting compositions and elusive light are intended to guide the viewer to an otherworldly place of formal uncertainty, which... shimmers before us and beguiles us forward to an unexpected place."

Born in Richmond, Virginia, Jackson took courses at the Massachusetts College of Art and Design in Boston and received his Bachelor of Arts degree from Virginia Commonwealth University in Richmond. Since 1995, Jackson has exhibited extensively in museums and galleries across the United States, Italy, Japan, Turkey, and Germany, where he served twice as a visiting artist at the Oberfalzer Kunstlerhaus. His works are exhibited at the Metropolitan Museum of Art, New York; the United States Embassy, Mongolia; the Phillips Collection, Washington, D.C.; and the city of Salzburg, Austria. A member of the American Abstract Artists, Jackson lives and works in Brooklyn, New York.



*April Study 7, 2012. Archival
inkjet print, 17 ¼ x 14 ¼ in.
(43,8 x 36,2 cm). Collection of Art
in Embassies, Washington, D.C.;
Gift of American Abstract Artists,
New York; American Abstract
Artists 75th Anniversary Print
Portfolio*

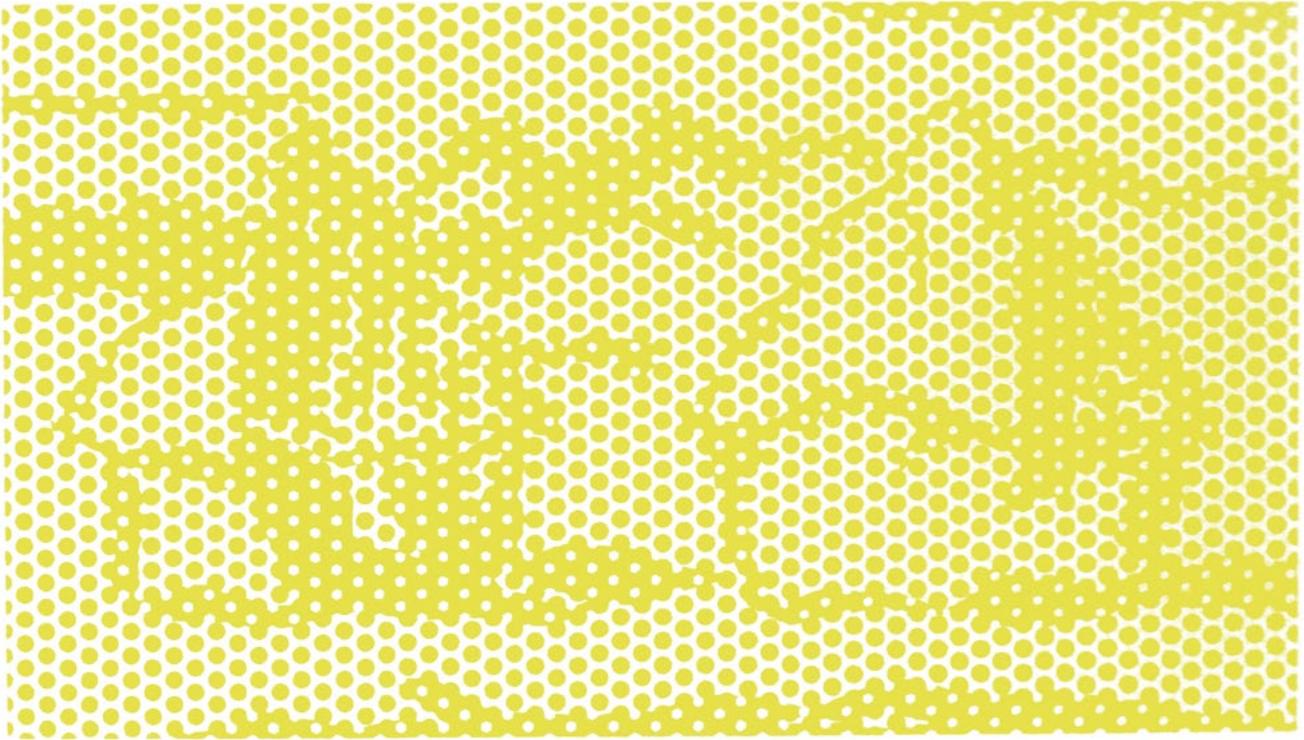
ROY LICHTENSTEIN

[1923–1997]

When American pop artist Roy Lichtenstein painted *Look Mickey* in 1961, it set the tone for his career. This primary-color portrait of Disney's cartoon mouse introduced Lichtenstein's detached and deadpan style at a time when introspective, abstract expressionism reigned. Mining material from advertisements, comics, and the everyday, Lichtenstein brought what was then a great taboo—commercial art—into the gallery. He stressed the artificiality of his images by painting them as though they'd come from a commercial press, with the flat, single-color Ben-Day dots of the newspaper meticulously rendered by hand using paint and stencils. Later in his career, Lichtenstein extended his source material to art history, including the work of Claude Monet and Pablo Picasso, and experimented with three-dimensional works.

Lichtenstein participated in the Venice Biennale in 1966 and was honored with solo exhibitions in 1967 and 1968 at the Pasadena Art Museum, California, and the Solomon R. Guggenheim Museum, New York, respectively. The artist was the subject of a major retrospective at the Guggenheim in 1994.





Haystack #1, 1969

Lithograph, 13 ¼ x 23 ½ in. (33,7 x 59,7 cm)

Collection of Art in Embassies, Washington, D.C.;

Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.

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Art Critic, 1996

Silkscreen, 28 ½ x 22 in. (72,4 x 55,9 x cm)

Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.

AJA NGO

[born 1966]

Aja Ngo is a mosaic artist who specializes in bringing community-based education, public art, and place-making projects to communities in the United States and around the world, leaving a lasting legacy of neighborhood beautification. She builds relationships with organizations, schools, neighborhood groups, and businesses to create community-specific, site-specific, and theme- and



material-specific participatory projects, involving the community in their design and implementation. Ngo has therefore seen a considerable degree of social engagement from people across spectrums of socio-economic status, race, and age. Her mosaics are comprised of glass, glass beads, metal, and precious stones and often contain a hidden message made from letter beads. She has exhibited at the University Club of Portland, and her work can be found in public art collections in Oregon and Washington states.

*Planets (Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, Pluto, Sun, Moon), 2018
Mosaic, 32 x 12 in. (81,3 x 30,5 cm) each, 11 panels. Courtesy of the artist, Portland, Oregon*



STUART PETERMAN

[born 1959]

“I have spent my life refining my own personal skills and style. My sculptures are created one at a time using a variety of metal forming techniques to produce a lifelike yet artistic quality. By designing and fashioning many of my own tools as well as hand hammering and hand cutting each piece, I achieve a look that cannot be attained by mass production. My goal when designing a sculpture is to simplify an object then add an unexpected shape or texture. My abstract paintings are free-flowing, organic shapes and textures, combined with very structured elements. Combinations of oil and acrylic paint on canvas, but almost anything goes. An interest and enthusiasm for experimenting with rhythmic lines and inventive patterns results in unique and distinctive creations. My work has found its way to homes, restaurants, and museums around the United States and as far away as Europe and Australia. I pride myself on quality craftsmanship and the use of quality materials. I hope you enjoy my original art.”

Stuart Peterman has exhibited at the Georgia Aquarium, Atlanta, and featured in shows throughout Florida, including the Tampa Museum of Art; Teco Art Gallery, Tampa; and the State Capitol in Tallahassee, among other venues.

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Modern Shore Bird, 2018
Stainless steel, 26 x 6 x 22 in. (66 x 15,2 x 55,9 cm)
Courtesy of the artist, Odessa, Florida



LINDA KAMILLE SCHMIDT

[born 1962]

Linda Kamille Schmidt creates fabric installations with layers of colorful transparent panels. Her work recalls celebrations, marches, banners, and fairs, while simultaneously functioning as an incubator for thought and contemplation. Inspired by generations of crafters, quilters, and seamstresses in her family, Schmidt works intuitively, piecing together a mix of transparent and opaque fabrics and other materials that interact with each other, creating space and capturing ambient light and air. The result is a geometric structure that facilitates beautiful color mixtures, lighting transitions, and gentle movement. There is a gestural and ephemeral quality, as many of the edges are unfinished and frayed.

Schmidt is from Kansas and received a Master of Arts degree in drawing and a Master of Fine Arts degree in painting from the University of Iowa, Iowa City. Solo and group shows have included Main Window Dumbo and AIR Gallery, both in New York, and State of the Arts Gallery, Hong Kong, among others. She is represented in public and private collections around the world.

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Rhyme, 2020
Fabric, metal rods, custom brackets, 51 x 36 x 5 in. (129,5 x 91,4 x 12,7 cm)
Courtesy of the artist, Brooklyn, New York



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