



ART IN EMBASSIES EXHIBITION UNITED STATES EMBASSY GEORGETOWN

Josh Simpson

Megaplanet 5.1.18, 2018

Glass

8 ¼ in. diam., 26 lb. (21 cm, 11,8 kg)

Courtesy of the artist, Shelburne, Massachusetts

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/>



INTRODUCTION

My favorite class in college was art history. Having grown up in a family of artists and musicians, but not having those skills myself, I committed myself to learn more about the arts. In those college classes, I learned about art genre, design, format, and style. I studied famous artists, including influential American ones like Edward Hopper, Georgia O’Keeffe, and Jackson Pollock, but my biggest takeaway was the most meaningful art can be right in your backyard. Local artists across the globe struggle for recognition, but once known, their work often resonates with citizens because art reflects local culture and experiences.

When putting together this exhibition through the Art in Embassies, my husband, Kevin Healy, and I decided to showcase local artists from our neck of the woods—New England and the Mid-Atlantic states. When I learned that my arrival date for Georgetown, Guyana was scheduled for 2019, I immediately knew the theme I would select to weave the artwork together—the 50th anniversary of

the moon landing. What better way to honor that pivotal event in our nation’s history than by highlighting pieces from local American artists that speak of exploration, adventure, peace and possibility.

Apollo 11’s lunar landing was one of those events where everyone remembers where they were that day. I was vacationing with my family at the beach on Cape Cod, Massachusetts, and on the evening of July 20, 1969, we all huddled around a small black and white television to watch a dramatic event unfold. I’ll never forget the words of Neil Armstrong as he put his foot down on the moon—“One small step for man; one giant leap for mankind.” Even as a small child, I knew that this day was an important one, and one I would remember forever. NASA’s collective efforts would become a testament to American grit and determination. Generations to come were motivated by the event itself and the thousands of people who worked so hard to make it happen. The astronauts and others showed us that taking

risks, focusing on clear goals, and preparing for all possibilities will result in success.

The American artwork on loan to the Chief of Mission Residence in Georgetown, Guyana, represents an America that dreams of the journey, embraces the adventure, seeks the exhibit and achieves the impossible. Josh Simpson's awe-inspiring hand-blown works of glass challenge us to ponder the complexity of planets and oceans at the same time; Ken Girardini's intricate metal works remind us of a space program that opened doors for creative minds to think beyond the possible; Julie Girardini's magnificent boats bring to light the thrill of seeing new lands and engaging different cultures; Ann Brauer's stunning tapestries explode with colors that make the planets come alive; and Evelyn Lynch's striking works of art inspire us to seek not only adventurous journeys but peaceful ones.

Kevin and I are honored to have artwork from these five accomplished local American artists displayed in our home in Guyana. We thank Tiffany Williams, curator at AIE, who helped us create this stunning exhibit. We look forward to sharing this artwork with the Guyanese people whenever they visit America's home in Guyana.

Ambassador Sarah-Ann Lynch

Georgetown, Guyana
October 2019

ANN BRAUER 1949

“My quilts are about design, color, and the nature of quilts. Everyone, it seems, relates to quilts. We all know the feel of fabric, and we all are amazed at the intensity of labor that goes into a traditional quilt. I try to recapture these memories while making pieces that are contemporary... *Green Circle* is a quilt I made to celebrate the earth when seen from afar; *Pluto is a Planet* which again celebrates our near neighbors and the expanse of space.”

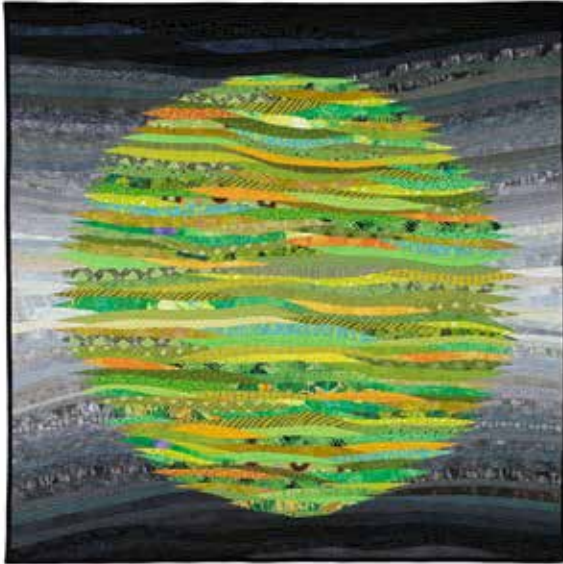
Ann Brauer has been using the traditions of quilt making and contemporary concepts of art to create her unique abstract landscapes for over three decades. Each quilt contains of commercial cotton pieces, transformed into blocks that are then sewn to create a quilt that allows the viewer to ponder the individual fabrics. It is this duality that allows her to create colors that sing with complexity and simple shapes that reflect the vistas of her imagination.

Growing up on a farm in Illinois, she was surrounded by the traditional quilts that her

grandmother and mother created. There she developed a lifelong passion for fiber and eventually taught herself to make quilts. Each work is a new adventure that starts with a name and concept. It can take years to complete as Brauer works out how to achieve the overall effect while retaining the same care and attention to detail that she learned from her grandmother. Her work constantly evolves with each quilt becoming a distinctive statement of time and place.

Her work is in numerous public and private collections including the Museum of Arts and Design, the Surdna Foundation and the Lodge at Turning Stone, all in New York and the Federal District Courthouse in Springfield, Massachusetts. Brauer received an Award of Excellence from the American Craft Council at the Baltimore Craft Show and has also received grants from the National Endowment for the Arts and the Massachusetts Artist Foundation.





ANN BRAUER

Green Circle, 2015

Quilt

40 × 40 in. (101,6 × 101,6 cm)

Courtesy of the artist, Shelburne Falls, Massachusetts



ANN BRAUER

Pluto is a Planet, 2015

Quilt

40 × 40 in. (101,6 × 101,6 cm)

Courtesy of the artist, Shelburne Falls, Massachusetts

JULIE AND KEN GIRARDINI

“We are self taught and pride ourselves on creating each piece by hand. We have deliberately chosen to make a living with our hands and minds and have done so for the past twenty-eight years. Our primary medium is cold rolled steel, but we add curiosities like glass, brass, copper, paper, and wood to keep it interesting.”

Julie and Ken Girardini are the principal designers at their small studio in rural Maryland. They specialize in designing metal objects for the home: furniture, lighting, clocks, candleholders, as well as sculpture and fine art.

They have participated in a number of the most prestigious juried art and craft shows in the United States, including the American Craft Council Shows, the Philadelphia Museum Craft Show, the Washington Craft Show, the Evanston Craft Show, and the St. Louis Craft Fair. Ken is also a current board member of the American Craft Council.





JULIE GIRARDINI

Celestial Navigation I, undated

Cold rolled steel with engraved celestial maps and black patina

56 × 6 × 10 in., 15 lb. (142,2 × 15,2 × 25,4 cm, 6,8 kg)

Courtesy of the artist, Sykesville, Maryland

JULIE GIRARDINI

Vessel of Knowledge, undated

Metal, books

56 × 10 × 6 in., 15 lb. (142,2 × 25,4 × 15,2 cm, 6,8 kg)

Courtesy of the artist, Sykesville, Maryland





KEN GIRARDINI

La Grange Point 2, undated

Imagery, painting and steel on aluminum and wood panel
78 × 36 × 3 in. (198,1 × 91,4 × 7,6 cm)

Courtesy of the artist, Sykesville, Maryland

KEN GIRARDINI

Science is the Doorway, undated

Image transfer and pigments on aluminum with steel structure and wax
37 × 25 × 3 in. (94 × 63,5 × 7,6 cm)

Courtesy of the artist, Sykesville, Maryland



EVELYN LYNCH 1924

Evelyn Lynch has been a painter for many years. She first enjoyed painting while residing in Germany in the 1950s, where she worked in oils while living in Augsburg and Stuttgart. She learned under the tutelage of Kurt Schmidt, a talented artist known for his abstract painting, until she returned to the United States and resumed her career as a registered nurse for many years.

After retiring from nursing, she worked in stained glass for several years, making window pieces as well as lamps, mirrors, and ornaments. One of her larger window pieces is

displayed at the Mashpee Historical Museum in Massachusetts. When she moved to Cape Cod, she resumed painting, and had her first gallery show at age 90 in 2014.

Lynch first painted in oils and now in acrylics under the supervision and instruction of artists William Ross Searle and Barry Jones-Henry. Her paintings have been exhibited on Cape Cod at the Mashpee Public Library, Three Fish & a Ram Art Gallery, and the Maser Gallery, all in Massachusetts.

Evelyn Lynch
Sailing Away, 2014
Acrylic on canvas
22 x 18 in. (55,9 x 45,7 cm)
Courtesy of a private collection



EVELYN LYNCH

Moored After a Short Journey, 2010

Acrylic on canvas

27 ¼ x 39 ½ in. (69,2 x 100,3 cm)

Courtesy of a private collection





EVELYN LYNCH

Preparing for a Voyage, 2012

Acrylic on canvas

18 x 24 in. (45,7 x 61 cm)

Courtesy of a private collection

JOSH SIMPSON 1949

“Glass looks and feels like a solid, but according to scientists, it’s actually a supercooled liquid with an atomic structure that forms a polymer lattice... but truly, I have always believed that glass is alchemy and magic...

Glass has held my attention for well over forty years now, which is pretty amazing because for better or worse, I have interests that scatter me in a hundred directions. I am moved by the beauty of the night sky and other astronomical phenomena. Physics, cosmology, and the workings of the universe fascinate me, as do high-temperature chemistry, powered flight, and all things mechanical. I can become mesmerized by color, form, contrast, iridescence, tessellating patterns, and complexity. Contradiction, paradox, and magic lead me to experiment and often push me far outside my comfort zone.”

Josh Simpson’s vision in glass is as vast as the universe, an unlimited landscape that stretches from the mysteries of the ocean to the far reaches of space. Over the last several decades, his art has evolved and grown as he has experimented, stumbled, and learned from many mistakes. Simpson has devoted himself to exploring all aspects of glass. Not satisfied with just learning ancient forming techniques, he also builds his furnaces and has mastered the alchemy of mixing and melting metallic oxides to create the vibrant colors that he is so well known for. His *Planet Series* works are small microcosmic worlds with oceans, continents, and glittering, teeming cities.

Simpson has had solo exhibitions at the Louisiana Art & Science Museum in Baton Rouge; Etienne Gallery in Oisterwijk, the Netherlands; and the Hsinchu International Glass Arts Festival in Taiwan; among others. He graduated with a bachelor’s degree from Hamilton College in Clinton, New York.



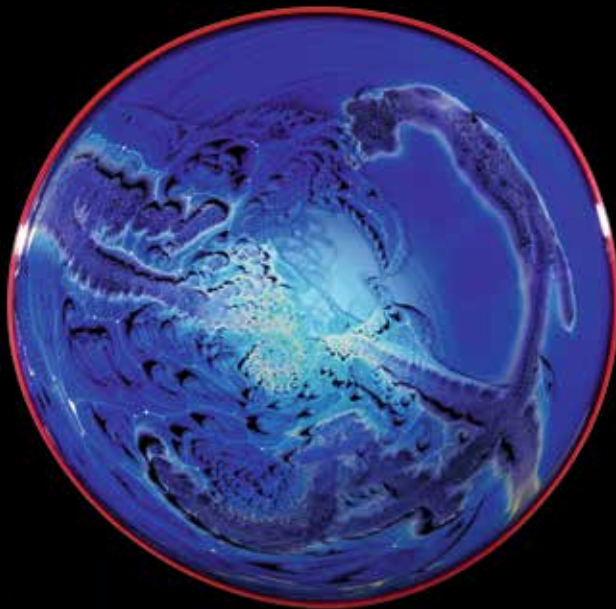
JOSH SIMPSON

New Mexico Disk 1.2.19, 2019

Glass

21 ½ in. diam., 8 lb. (54,6 cm, 3,6 kg)

Courtesy of the artist, Shelburne, Massachusetts



JOSH SIMPSON

Corona Disk 2.2.16, 2016

Glass

20 ½ in., 8 lb. (52,1 cm, 3,6 kg)

Courtesy of the artist, Shelburne, Massachusetts

On the cover:

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ACKNOWLEDGMENTS

Washington, D.C.

Tiffany Williams, Curator
Jamie Arbolino, Registrar
Tabitha Brackens, Managing Editor
Tori See, Editor
Amanda Brooks, Imaging Manager

Georgetown

Aretha Majeed
Amanda Cauldwell
Katelyn Warden
Violeta Talandis
Mark Edghill
Devon Cameron
Jason Clarke.
Mohamed Khan

Vienna

Nathalie Mayer, Graphic Designer

Manila

Global Publishing Solutions, Printing



<https://art.state.gov/>
Published by Art in Embassies
U.S. Department of State, Washington, D.C.
October 2019

