



ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY BANJUL

JIM GREENWOOD **Peace on The Gambia**, 2019

Oil on canvas, 30 x 40 in. (76,2 x 101,6 cm). Courtesy of the artist, Acworth, Georgia

ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY BANJUL

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

We are delighted to highlight in our Art in Embassies exhibition works of American artists who have overcome tremendous personal adversity and risen above the expectations of others.

Art's effects are myriad: seeing art can heal and offer optimism, and, through making art, we can find opportunities to better those around us in profound, long-lasting ways. Jim Greenwood's eyesight has slowly declined over the years due to retinitis pigmentosa and, in turn, his paintings have changed. The result is an evolution of new impressionistic and hopeful works, some of which are on display in the Residence. Karen Margolis not only makes artwork that explores psychology, science, and patterns, but she has also spent time creating programming to teach art to blind and visually impaired students. Also included in our exhibitions are artists from the LAND Gallery in New York. LAND is a nonprofit day habitation program that teaches life skills through art to artists with developmental disabilities. The artists in this exhibition, which was installed in 2019, demonstrate strength and perseverance in their efforts to put goodness out into the world.

In The Gambia, we see the same persistence every day and want to acknowledge how extraordinary it is to be around others and experience their enthusiasm and kindness. We hope that you will find the expression of the indefatigable human spirit in this art and draw inspiration to persevere and produce goodness that impacts others.

Ambassador R. Carl Paschall

Banjul, The Gambia

NICOLE APPEL

(born 1990)

Nicole Appel's unique perspective is reflected in her highly saturated, vibrant compositions. With themes ranging from animals to travel and beyond, her meticulously detailed creations merge seemingly disparate subjects to create one of a kind works. Each drawing is an homage to an important individual in Appel's life—instead of portraits, she draws things that are of interest to her subjects. She has drawn Israeli flags and mussels for her Israeli neighbor, who is fond of shellfish, and animal eyes and Russian boxes for her mother, an ophthalmologist. Organized in dense rows, Appel illustrates her figures with a painterly stroke and in great detail, each a world of its own. She joined the LAND Studio & Gallery in January of 2016 and has gained an international audience through the Outsider Art Fair, an annual event that celebrates self-taught artists.

NYC Transit, 2013. Pencil on paper, 19 x 24 in. (48,3 x 61 cm)
Courtesy of the artist and LAND Studio & Gallery, Brooklyn, New York

>

RAQUEL ALBARRAN

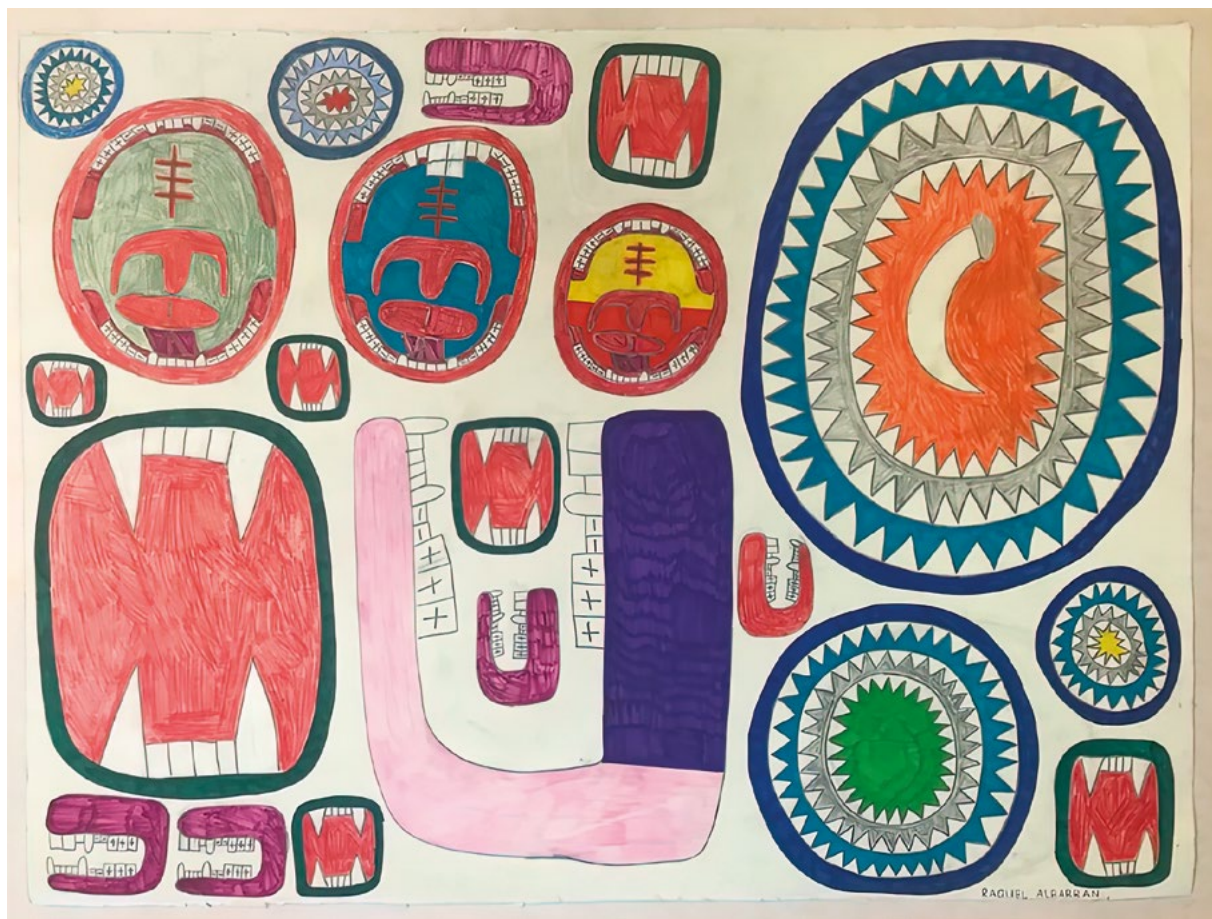
(born 1987)

Raquel Albarran's work celebrates the human form through a perceptive visual language interested in bodies and food. She describes the fantastical and sometimes bizarre pairings in her work as an endearing "mix of light and dark" and warns viewers that there will always be "a lot of amputations going on." Preoccupied with toes, noses, and encapsulated forms, her art is full of juxtapositions and playful explorations of life, illness, and objects begging to be squeezed. Prominent in her drawings and sculptures is a delightful sense of her mischief, humor, and energy. With the adorable and repulsive side by side, Albarran's works both charm and surprise. "I make something disgusting," she says, "and it ends up being cute."

Originally from Puerto Rico, Albarran relocated to Brooklyn, New York, when she was very young. She exhibited at J Hammond Projects, London; the National Arts Club, New York; and in 2018, her work was celebrated in two solo exhibitions at New York City's Fortnight Institute and the Albert B. Chandler Hospital in Lexington, Kentucky.

All Types of Mouths, 2016. Mixed media on paper, 22 x 30 in. (55,9 x 76,2 cm)
Courtesy of the artist and LAND Studio & Gallery, Brooklyn, New York

>



RUDY BANSRAJ

(born 1962)

Native New Yorker “Rudy” Bansraj is an artist and illustrator with a love of animals and family. His drawings evoke a sense of memory as his mark making conceals and reveals partial forms embedded in the work. The detailed swirling worlds form the shape of animals, people, and landscapes reflected in the stories Bansraj creates. Gestures of birds, animals, floral arrangements, and praying hands emerge from his drawings and elicit a familiar sense of mystery, contemplation, and reverie. Following an intuitive process, Bansraj describes the images as speaking to him, becoming what they need to be as he draws them, and knowing when the works are complete. The resulting drawings embody an energy that is exciting, rhythmic, and continually expanding.

Dogs and Cats, 2017. Pencil on paper, 14 x 17 in. (35,6 x 43,2 cm)
Courtesy of the artist and LAND Studio & Gallery, Brooklyn, New York

>



STEPHON BRYCE

(born 1987)

Stephon Bryce is a multi-dimensional artist who mostly works in abstraction. He finds inspiration in architecture, space, and the supernatural. Geometric forms and a strong interest in color meet in his full and detailed works. His electric line drawings have also been translated into delicate cardboard sculptural forms. Bryce's recent focus has been on color relationships and experimenting with new materials.

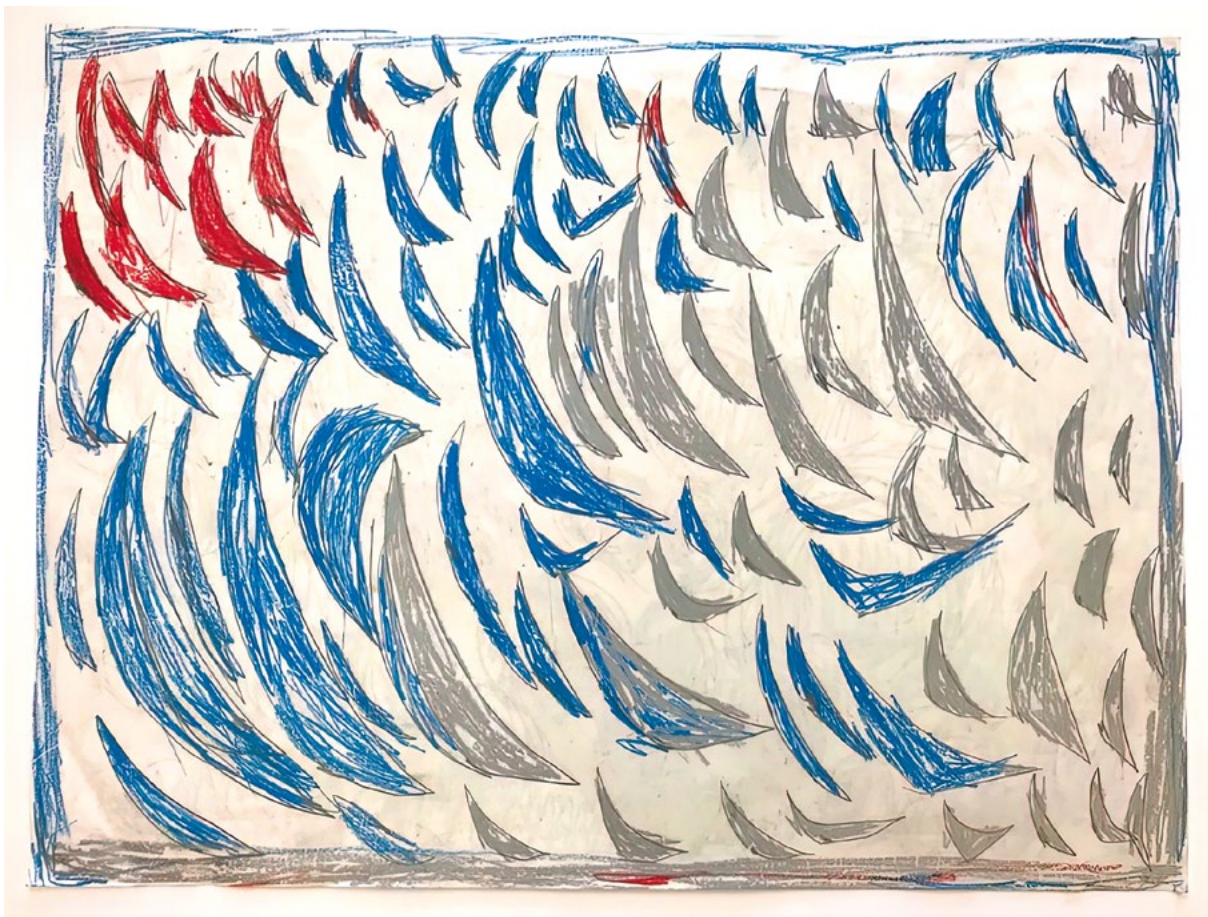
Dragon Airplane, 2019. Paint pens, Sharpie on cardboard, 16 x 8 in. (40,6 x 20,3 cm)
Courtesy of the artist and LAND Studio & Gallery, Brooklyn, New York

>





Peak, 2018. Mixed media on paper, 19 x 24 in. (48,3 x 61 cm)
Courtesy of the artist and LAND Studio & Gallery, Brooklyn, New York



Moon, 2018. Pencil on paper, 18 x 24 in. (45,7 x 61 cm)
Courtesy of the artist and LAND Studio & Gallery, Brooklyn, New York

MYASIA DOWDELL

(born 1989)

Myasia Dowdell's work is equal parts imagination and careful observation. Dowdell alternates between naturalistic portraits of her favorite celebrities and cartoonish renderings of fantastic creatures, including her "seasonal sheep"—characters she invented with features that change with the seasons. The cartoon-like figures have exaggerated ovals for eyes and simple lines and dots to represent noses and mouths, but their fur is made of foliage, flowers, and snow. Dowdell has also created dozens of hyper-realistic portraits of Michael Jackson and painted portraits of her other favorite celebrities, such as Diana Ross, Cher, Elton John, and Carmen Miranda.

Dowdell's work is widely featured in corporate and private collections, with many of her portraits acquired by film director Spike Lee. She has exhibited in New York's Outsider Art Fair, participated in the Ace Hotel's Artists in Residence Program, and was a recipient of the Wynn Newhouse Award.



Special Golden Fish, 2017

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

Courtesy of the artist and LAND Studio
& Gallery, Brooklyn, New York

Whoopi and Lauren Hill, 2018

Pencil on paper, 12 x 18 in. (30,5 x 45,7 cm)

Courtesy of the artist and LAND Studio
& Gallery, Brooklyn, New York



JOYCE FRIZELL

(born 1945)

Joyce Frizell's love of color, line, and rhythm is the heart of her artistic practice. Her abstract, high-energy drawings and paintings of owls are at once beautiful and haunting. Frizell uses a variety of materials in her work, such as watercolor, gauche, and colored pencils, but she develops her elaborate images using a restricted range of gestures. Movement and color are vital to her creative practice; each picture is developed using a carefully chosen palette.

Frizell has exhibited at Christian Berst Art Brut, the Ace Hotel, and the Cullman Education Building at the Museum of Modern Art, all in New York City.

Untitled, 2010. Watercolor on paper, 11 x 11 in. (27,9 x 27,9 cm)
Courtesy of the artist and LAND Studio & Gallery, Brooklyn, New York

>



GARROL GAYDEN

(born 1960)

Garrol Gayden uses text interlaced with figurative drawing as his signature style. Inspired by a childhood trip to New York's historic Coney Island, his saturated images often start with layers of figures, landscapes, and words related to the amusement park. The famed Spook-a-Rama haunted house ride is a favorite. Woven between these landmarks, the viewer will find phrases related to Gayden's life, family, and fellow artists. "I write the things I see," Gayden says. "It makes me feel a whole lot better." His unique line quality is bold and sculptural, alternating from simple hatch marks to a complicated orchestra of tangled, yet descriptive lines. This fusion results in highly detailed and deeply personal compositions that have been featured in numerous exhibitions, including the Outsider Art Fair, Paris and New York; Jennifer Lauren Gallery, London; the MADmusée, Belgium; and the Coney Island Museum, New York.

Home Group Home, 2017

Mixed media on paper, 14 x 19 ½ in. (35,6 x 49,5 cm)

Courtesy of the artist and LAND Studio & Gallery,
Brooklyn, New York



Untitled, 2017. Mixed media on paper, 23 x 15 in. (58,4 x 38,1 cm)

Courtesy of the artist and LAND Studio & Gallery, Brooklyn, New York

JIM GREENWOOD

(born 1946)

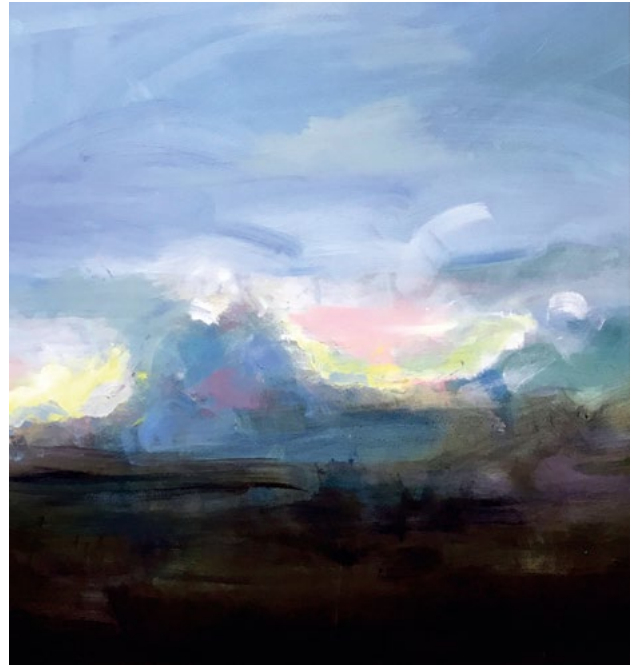
Jim Greenwood paints as if there's no tomorrow, racing against time and retinitis pigmentosa. The incurable eye disease leaves the retina, which controls the ability to read, recognize faces and colors, and see objects in detail, covered with pigments and then scarred. First comes the loss of night vision, then peripheral vision, and last central vision. He said, "Being color blind, I use only red, blue and yellow on my pallet and mix them to get the desired hue. It's the only way that works for me."

Forced to resign from his day job, Greenwood gradually returned to his passion for painting. At first, there were a few landscapes, then came the still lifes that reminded him of the art he created for his classes at Florida State University, Tallahassee. He worried about the future as his vision deteriorated, but something happened. Greenwood's paintings became different. Reality gave way to expressionism, and details gave way to vague, indistinct images. His work became conceptual. Greenwood realized that he was now painting as he saw the world: legally blind. Shapes are loosely defined, objects are at times unrecognizable, and there is a revelation in them that truth is not in the details—that it is shrouded in vagueness.

Earlier in his life, Greenwood served in the U.S. Marine Corps, including tours as a U.S. Embassy Marine Security Guard Detachment Watchstander.



Peace on The Gambia, 2019. Oil on canvas, 30 x 40 in. (76,2 x 101,6 cm). Courtesy of the artist, Acworth, Georgia
[This painting was created specifically for this exhibition]

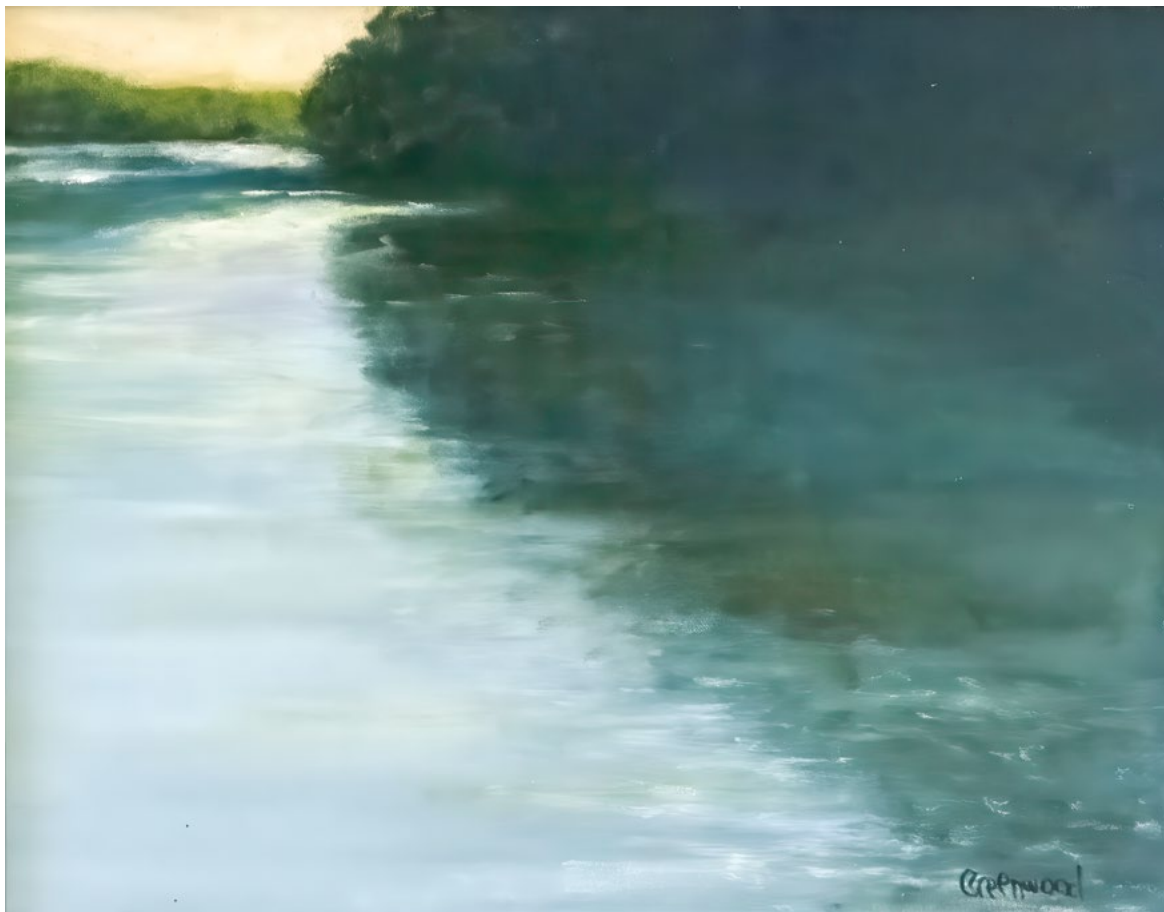


Hope Eternal, 2019
Oil on canvas, 36 x 36 in. (91,4 x 91,4 cm)
Courtesy of the artist, Acworth, Georgia

Home, 2018
Oil on canvas, 40 x 30 in. (101,6 x 76,2 cm)
Courtesy of the artist, Acworth, Georgia



New Day. New Hope, 2019. Oil on canvas, 11 x 14 in. (27,9 x 35,6 cm). Courtesy of the artist, Acworth, Georgia



River Bend, 2017. Oil on canvas, 16 x 20 in. (40,6 x 50,8cm). Courtesy of the artist, Acworth, Georgia



The Grass Covers All, 2019. Oil on canvas, 16 x 20 in. (40,6 x 50,8 cm). Courtesy of the artist, Acworth, Georgia

KAREN MARGOLIS

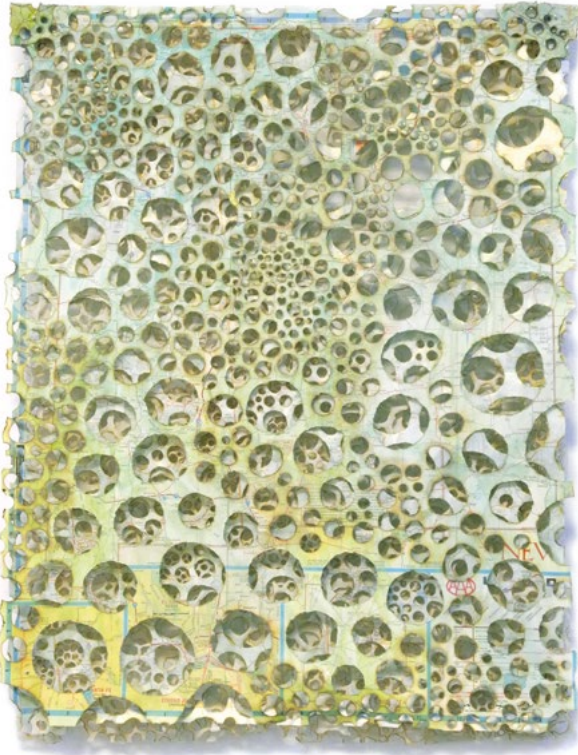
(born 1954)

"My map compositions are part of a continuing series of investigations into the ambiguous and uncomfortable boundaries between physical and emotional space. Working with outdated, worn-out maps, I enhance their colors to amplify the maps' beauty and trace over roadways to augment their intrinsic structure and utility. I then proceed to obliterate cities and other geographic data by burning holes into the maps with a soldering iron. Producing location displacements, the holes subvert [the] ability of any map to communicate coherent information, but as maps are layered on top of each other, passages emerge into new territories and interrupted routes find new connections."

Karen Margolis focuses her artistic vision on the workings of the mind—how it shapes action. Her process is guided by the physical qualities of the materials: their textures, forms, and colors and informed by concepts of identity, memory, and physical displacement. The Enso, Japanese for circle, serves as inspiration for her imagery—she sees it as a connection between the body and the mind. Her work has been exhibited internationally, including at the Paper Biennial at the Rijswijk Museum, the Netherlands; the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; and the Weatherspoon Art Museum, Greensboro, North Carolina. Margolis earned a bachelor's degree in psychology from Colorado State University, Fort Collins, and received a Pollock-Krasner Foundation Grant.

Albuquerque, 2019

6 layers of maps/ abaca paper, 27 x 21 in. (68,6 x 53,3 cm)
Courtesy of the artist, New York, New York



Inverted Lebanon, 2019

4 layers of maps, 27 x 21 in. (68,6 x 53,3 cm)
Courtesy of the artist, New York, New York



ACKNOWLEDGMENTS

Exhibition installed 2019

Washington, D.C.

Braden Malnic, Curator

Jamie Arbolino, Registrar

Tabitha Brackens, Managing Editor

Tori See, Editor

Megan Pannone, Editor

Amanda Brooks, Imaging Manager and Photographer

The Gambia

Isha Fofana, Mama Africa Art Gallery, Tanji, Art Handler and Installation

Adamandia "Mandy" Diamantopolous, Gaya Art Café, Kotu

U.S. Embassy Banjul

Sakura Bond, General Services Assistant

Kathryn Edwards, Public Affairs Officer

Christopher Mendy, Carpenter

Khiffa Samba, Carpenter

Vienna

Nathalie Mayer, Graphic Designer

Manila

Global Publishing Solutions, Printing

New York's **LAND** Studio & Gallery is a unique nonprofit program that teaches life skills through art. Founded in 2005 by the League Education and Treatment Center, **LAND** (League Artists Natural Design) is both gallery and studio for sixteen adult artists with developmental disabilities. The artists develop their skills in a supportive atmosphere, and **LAND** integrates them into the community as professional artists. Outside sculptors, fiber artists, animators, designers, and others often collaborate with **LAND** artists.

LAND members in this catalog include Nicole Appel, Raquel Albarran, Rudy Bansraj, Stephon Bryce, Myasia Dowdell, Joyce Frizell, and Garrol Gayden.

<https://landgallery.org>



Art in Embassies

U.S. DEPARTMENT *of* STATE

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