



ART IN
EMBASSIES
EXHIBITION

*U.S. Delegation to
the Organization for
the Prohibition of
Chemical Weapons
The Hague*

REINA RAMAKERS **Amazona**, 2010
Parian marble, 25 $\frac{3}{16}$ x 11 $\frac{13}{16}$ x 7 $\frac{7}{8}$ in. (64 x 30 x 20 cm)
Courtesy of the artist, Krommenie, the Netherlands

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

My wife Patricia and I are delighted to welcome you to the exhibition *From Coast to Coast: Seattle to Scheveningen*.

Patricia is from the West Coast of the United States, and I am from the East Coast; from the very beginning, we have been both personally and professionally committed to bridging distances. As diplomats, we appreciate the importance of making connections between the United States and the places we have served, so we conceived this exhibition to showcase both American and Dutch artists.

Coasts are often where cultures meet, and exchanges are made. *From Coast to Coast: Seattle to Scheveningen* draws on that energy and excitement. We have included a range of styles, from abstract to representational, each artist speaking his or her own language in color and form.

We would like to thank Art in Embassies Curator Claire D'Alba and Dutch Curator Kiek Bangert for their professionalism and skill. Their expertise was essential to the success of this exhibition. Many thanks also to our Public Affairs and Management colleagues at U.S. Embassy The Hague for their support.

Representing the United States at a multilateral institution like the Organization for the Prohibition of Chemical Weapons (OPCW) is an honor. The work of the OPCW and its goal of a world free of chemical weapons represent important components of our shared security. It is a privilege to work with dedicated colleagues from around the world whose commitment and diverse points of view enrich and strengthen the OPCW.

Diversity is also reflected in the wide range of artists participating in this exhibition. One thing they have in common is that their work has moved us. We thank them all for their talent and for lending their works. We are energized by their creativity. We hope you are too.

Ambassador Joseph Manso

United States Permanent Representative to the Organization
for the Prohibition of Chemical Weapons

*The Hague, the Netherlands
May 2022*

FRITS BANGERT (born 1939)

Self-taught artist Frits Bangert dedicated himself to semi-abstract painting before venturing into three-dimensional, large-scale works. Bangert creates stone, wood, and bronze sculptures rendered in simplistic yet powerful shapes. Inspired by twentieth-century Romanian modernist sculptor Constantin Brancusi, Bangert's organically shaped works are first created using "wooden and stone molds before they are cast in bronze and then polished."¹ All four of his sculptures (*Ring*, *Stone Henge*, *Small Loop*, and *Big Loop*) evoke the same simplicity found in African, Inuit, and Celtic art.²

From 1985 until 2005, Bangert frequently displayed his works at Akermare, a gallery and sculpture garden located on his property near Alkmaardermeer park in De Woude, the Netherlands. Exhibitions include the Kranenburgh Museum, Bergen, and Studio 26 Galerie & Atelier, The Hague, both in the Netherlands.

Stone Henge, 2001
Bronze, ca. 4 x 5 in. (11 x 13 cm)
Courtesy of the artist, Bergen, the Netherlands







Ring, 1999
Bronze, ca. 5 x 8 in. (13 x 20 cm)
Courtesy of the artist, Bergen, the Netherlands

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(left) **Small Loop**, 2004
Bronze, ca. 20 x 5 in. (150 x 13 cm)
Courtesy of the artist, Bergen, the Netherlands

(right) **Big Loop**, 2005
Bronze, ca. 55 x 18 in. (140 x 45 cm)
Courtesy of the artist, Bergen, the Netherlands

KIEK BANGERT (born 1966)

At twenty-five years old, sculptor Kiek Bangert worked at the bronze foundry Kameleon in Haarlem, where she learned how to cast sculpture using the *cire perdue*, or lost wax method. This technique involves pouring molten metal into a mold after the model is sketched in wax. Bangert's bronze sculptures are informed by the female figure—a recurring theme in her works. Composing the molds directly with her hands, Bangert has said, "I think it is important that my images and shapes radiate strength, freedom and openness, whatever the theme."³

Bangert studied art history at Leiden University, the Netherlands. Her works have been exhibited at Gallery Laerken, Nykobing Falster, Denmark; Jardin des Sculptures, Fayence, France; and Kunst Zij Ons Doel (KZOD), Haarlem, the Netherlands. Wassily Kandinsky's illustrated book *Über das Geistige in der Kunst*, Johann Wolfgang von Goethe's color theories, and her father, sculptor Frits Bangert, have been influential to her work. In addition to sculpting, her artistic practice includes poetry, painting, architecture, and photography. She is also co-owner of Studio 26 Galerie & Atelier, The Hague, the Netherlands.



Running Horses, 2014
Bronze, ca. 8 x 28 in. (21 x 70 cm)
Courtesy of the artist, The Hague, the Netherlands



Light Bearer, 2021
Bronze, ca. 9 x 4 in. (23 x 9 cm)
Courtesy of the artist, The Hague, the Netherlands



Tulip, 2020
Bronze and epoxy, ca. 10 x 14 in. (26 x 35 cm)
Courtesy of the artist, The Hague, the Netherlands

Couple, 2005
Bronze, ca. 28 x 10 in.
(70 x 25 cm)
Courtesy of the artist,
The Hague, the
Netherlands





Floating Form I, 2019
Polished bronze, ca. 4 x 6 in. (10 x 14 cm)
Courtesy of the artist, The Hague, the Netherlands



Large Floating Form I, 2021
Marblecast, ca. 10 x 14 in. (26 x 35 cm)
Courtesy of the artist, The Hague, the Netherlands



Tibetan Monk, 2010
Bronze, ca. 7 x 12 in. (17 x 30 cm)
Courtesy of the artist, The Hague, the Netherlands



Torso, 2007

Bronze, ca. 9 x 6 in. (22 x 14 cm)

Courtesy of the artist, The Hague, the Netherlands

JACOB TODD BROUSSARD

(born 1992)

Artist, educator, and writer Jacob Todd Broussard produces imaginative paintings that highlight the landscape's geological and psychological formations. When crafting his works, Broussard “mines vernacular narratives, fantasy, folkloric geographies, and a discourse on representation.”⁴ The cavalike impressions and dark entrance in *Proof* represent “a constant interstitial dance between myth and reality, all fleshed-out against a backdrop of a dangerously alluring landscape on its last leg.”⁵

Broussard earned a Bachelor of Fine Arts degree from the University of Louisiana, Lafayette, and a Master of Fine Arts degree from the Yale University School of Art, New Haven, Connecticut. Previously a resident at the Vermont Studio Center, Johnson, and the Atlantic Center for the Arts, New Smyrna Beach, Florida, he has taught at the University of Rochester, New York; Yale Norfolk School of Art, New Haven, Connecticut; and the Virginia Commonwealth University, Richmond. Broussard and his partner, architect Adam Thibodeaux, operate the independent project space KINGFISH in Buffalo, New York.⁶



Proof, 2019
Oil and flashe on
canvas over panel,
24 x 18 in. (61 x 45,7 cm)
Courtesy of the artist,
Buffalo, New York

ELS HOOGEVEEN (born 1955)

Els Hoogeveen paints traditional Dutch landscapes and seascapes. In her works, Hoogeveen conveys her own interpretation of nature through various details. Her recent paintings—specifically *White Island III, New Zealand* and all three versions of *Duingebied Meijendel*—were created during her travels to Scandinavia and New Zealand. “Just being there in breathtaking environments of light, colors, and skies gives me an enormous [amount] of energy and an irresistible urge to express myself,” says Hoogeveen.⁷

Based in The Hague, the Netherlands, Hoogeveen studied graphics and illustration at the Royal Academy of Art and regularly exhibits her paintings at Studio 26 Galerie & Atelier, both in The Hague.



White Island III, New Zealand, 2020
Acrylic on canvas, 39 ³/₈ x 39 ³/₈ in. (100 x 100 cm)
Courtesy of the artist, The Hague, the Netherlands



Duingebied Meijndel I, 2021

Acrylic on canvas

19 11/16 x 19 11/16 in. (50 x 50 cm)

Courtesy of the artist, The Hague, the Netherlands



Duingebied Meijndel III, 2021

Acrylic on canvas

19 11/16 x 19 11/16 in. (50 x 50 cm)

Courtesy of the artist, The Hague, the Netherlands



Duingebied Meijendel IV, 2021

Acrylic on canvas

19 11/16 x 19 11/16 in. (50 x 50 cm)

Courtesy of the artist, The Hague, the Netherlands

PATRICIA PALUDANUS

(born 1974)

Patricia Paludanus rediscovered her childhood passion for colored pencil drawing after specializing in several media such as photography, light sculpture, and kinetic art for many years. In all six of her exhibited works, Paludanus applies the pencil pigments in dense, thick layers that leave no visible strokes. She then burnishes the surface to create a textured, leatherlike appearance. Comprised of hard edges and stark shapes, Paludanus' drawings arise from the "mindscapes" of her own imagination,⁸ representing surrealist and bizarrely abstract landscapes of supernatural realms. She encourages the viewer to explore these enchanting worlds, varying "from the faintest corner of heaven to the darkest caverns of the soul."⁹

Before turning to drawing as a medium, Paludanus received a Bachelor of Arts degree in media art and photography from the AKI Academy of Art and Design, Enschede, the Netherlands, and worked in video, animation, and sound. She graduated from the AKI Academy of Art & Design, Enschede, the Netherlands, and her work has been exhibited at the BDDW Annex Gallery, New York; Amphora Art, Amsterdam; and PULSE Art Fair, Miami. Paludanus lives and works in Amsterdam.



Sanctuary, 2016

Colored pencil on watercolor paper

16 ¹⁵/₁₆ x 24 ¹³/₁₆ in. (43 x 63 cm)

Courtesy of the artist, Amsterdam, the Netherlands



Eclipse II, 2018

Colored pencil on watercolor paper

20 $\frac{7}{8}$ x 30 $\frac{1}{16}$ in. (53 x 78 cm)

Courtesy of the artist, Amsterdam, the Netherlands



Waiting Room, 2020

Colored pencil on watercolor paper

20 $\frac{7}{8}$ x 24 $\frac{13}{16}$ in. (53 x 63 cm)

Courtesy of the artist, Amsterdam, the Netherlands



Over the Hill III, 2016

Colored pencil on watercolor paper
24 $1\frac{3}{16}$ x 20 $\frac{7}{8}$ in. (63 x 53 cm)

Courtesy of the artist, Amsterdam,
the Netherlands

Do Not Go Gentle, 2019
Colored pencil on watercolor paper
24 $\frac{13}{16}$ x 20 $\frac{7}{8}$ in. (63 x 53 cm)
Courtesy of the artist, Amsterdam, the Netherlands



Portal II, 2018
Colored pencil on watercolor paper
20 $\frac{7}{8}$ x 16 $\frac{15}{16}$ in. (53 x 43 cm)
Courtesy of the artist, Amsterdam, the Netherlands



REINA RAMAKERS (born 1950)

Reina Ramakers' sculptures have been described as a "female world born out of stone."¹⁰ Ramakers utilizes strong and durable material to communicate deep and powerful emotions, interacting with the "lines and structures that have manifested themselves in the stone through time" and "empowering the stone with its own language."¹¹ In addition to Belgian bluestone, alabaster, and serpentine, she also works with Lynchnitis marble from the ancient quarries of Paros, Greece. While *Feniks* and *Klio* are made of a transparent marble from the island of Naxos, Greece, the feminized sculpture of *Amazon*e is formed from the Parian quarry; it is incredibly white and rare, and today "only small pieces of this exceptionally beautiful marble can be found."¹²

Ramaker's art career began in the 1970s, when she learned textile working methods at the Pedagogical Academy, Haarlem, the Netherlands, and created abstract expressionist tapestries out of strips of cotton, rope, metal, and stone.¹³ Once she moved towards sculpture as a medium twenty years later, she studied art and cultural history at the Open University, Heerlen, the Netherlands, and sculpted consecutively in Greece and the Netherlands. Ramakers has showcased her works in the Netherlands, namely at Heemskerk Town Hall; Galerie Boot & Steyn, Maartensburg; the Brabant Art Fair, Breda; and Studio 26 Galerie & Atelier, The Hague.¹⁴



Amazone, 2010

Parian marble, 25 $\frac{3}{16}$ x 11 $\frac{13}{16}$ x 7 $\frac{7}{8}$ in. (64 x 30 x 20 cm)

Courtesy of the artist, Krommenie, the Netherlands



Klio, 2015

Marble from Naxos, 27 ⁹/₁₆ x 17 ¹¹/₁₆ x 1 ¹⁵/₁₆ in. (70 x 45 x 5 cm)

Courtesy of the artist, Krommenie, the Netherlands



Feniks, 2018

Marble from Naxos, 26 $\frac{3}{4}$ x 13 x 1 $\frac{9}{16}$ in. (68 x 33 x 4 cm)

Courtesy of the artist, Krommenie, the Netherlands

KURT SOLMSSSEN (born 1958)

Kurt Solmssen creates large-scale and semi-narrative oil paintings directly from life in and around his family home on Puget Sound in Seattle.¹⁵ Saturated with luminous primary colors, his intimate works convey a deeply felt sense of place that incorporates elements of architecture and domesticity: “the emotion of the place is more important than the geography.”¹⁶

Solmssen earned a Bachelor of Fine Arts degree from the University of Pennsylvania, Philadelphia, with a certificate from the Pennsylvania Academy of Fine Arts, Philadelphia. His works were exhibited at the Tacoma Art Museum, Washington; the LewAllen Contemporary, Santa Fe, New Mexico; and the Philadelphia Museum of Art.



Red Roof at Minter, 2020

Oil on linen

20 x 25 in. (50,8 x 63,5 cm)

Courtesy of the artist and
Linda Hodges Gallery, Seattle, Washington



Yellow Boat, 7 a.m., 2020

Oil on linen

26 x 28 in. (66 x 71,1 cm)

Courtesy of the artist and Linda
Hodges Gallery, Seattle, Washington

RUBEN VAN VEEN (born 1960)

Ruben van Veen primarily focuses on figurative painting, drawing, and works on straw cardboard. Latently concentrated and without a predetermined plan in mind, van Veen draws with “circumferential movements to create an impression”¹⁷ and see where it takes him until a picture is formed—whether it be a reclining human nude in *Heat Source*, a pair of collaged soldiers in *My Beloved Warrior*, a vibrant floral still life in *Lifted by Flowers*, or everyday Dutch objects and symbols placed in individual squares in *Souvenir de Gouda*. Painted with smooth textures and an exuberant color palette, his works address the paradoxes between “seduction and repulsion, harmony and conflict, tenderness and combat.” The artist aims to personify the “enigmatic nature of life” and constantly searches for a “changing ideal of beauty.”¹⁸

After studying economics at Erasmus University Rotterdam, van Veen took drawing and painting classes at the Volksuniversiteit, Gouda, and the Royal Academy of Art, The Hague, all in the Netherlands. He has exhibited his works throughout the Netherlands, specifically at the Museum Gouda and De Jong & Gortemaker Architects, Rotterdam. The art book *Ruben van Veen / Drawings Paintings Cardboard* contains a selection of his artwork.¹⁹



Lifted by Flowers, 2015
Oil on canvas, 31 ½ x 27 ⅞ in. (80 x 70 cm)
Courtesy of the artist, Gouda, the Netherlands



My Beloved Warrior, 2021
Acrylic on cardboard, 49 5/8 x 49 5/8 in. (126 x 126 cm)
Courtesy of the artist, Gouda, the Netherlands

Souvenir de Gouda, 2014

Acrylic on cardboard, 3 15/16 x 17 11/16 in. (10 x 45 cm). Courtesy of the artist, Gouda, the Netherlands



Heat Source, 2007

Acrylic on cardboard, 22 7/16 x 43 11/16 in. (57 x 111 cm). Courtesy of the artist, Gouda, the Netherlands

YE QIN ZHU (born 1986)

Interdisciplinary artist Ye Qin Zhu uses painting, public art, and social practice to address his personal experiences. Filled with image making and storytelling, Zhu's works—including *As the Universe Grew* and *Where Constellations Meet*—seek to connect the spiritual and material. He claims that “matter, in its manipulation, has an alchemical relation to moods, or states-of-mind, and vice versa.”²⁰ While searching for “pathways towards personal, ancestral, and social healing,” his works express how beliefs travel: they “become embodied or projected, through internalizing and externalizing, from one body to another—the exchange of mood and matter, and matter and mood.”²¹

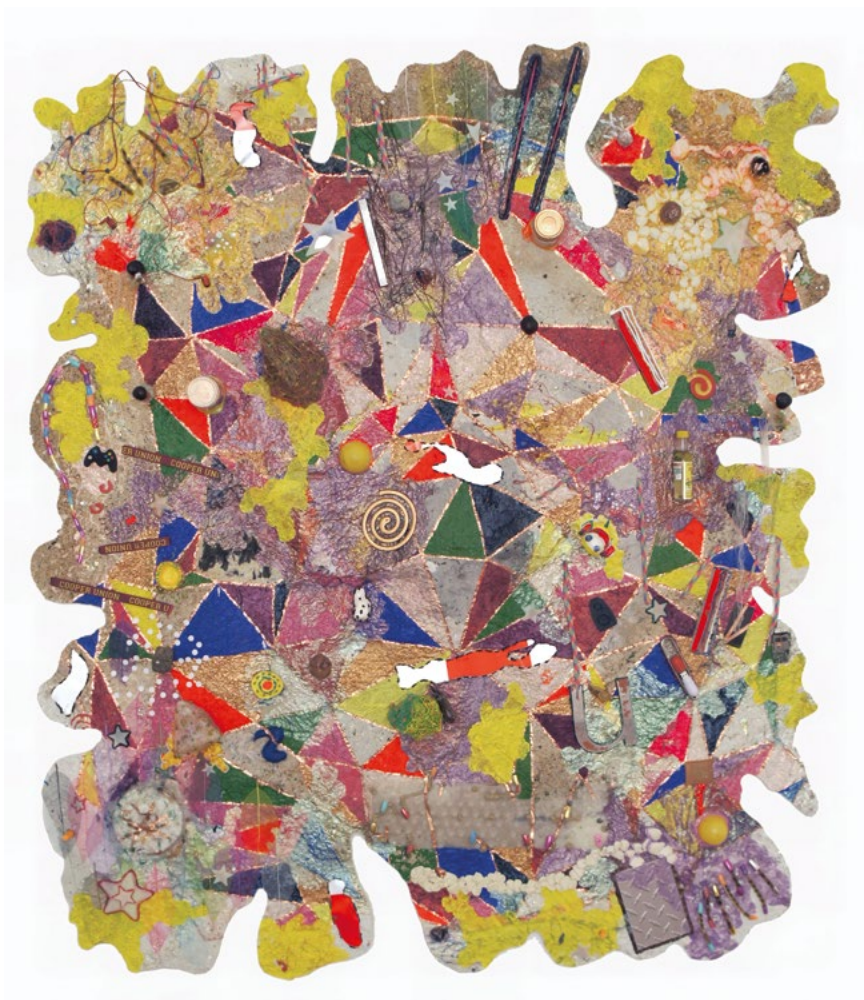
Born in Taishan, China, Zhu immigrated to the United States in 1990. He earned a Bachelor of Fine Arts degree from the Cooper Union for the Advancement of Science and Art, New York, and a Master of Fine Arts degree from the Yale School of Art, New Haven, Connecticut. Zhu's works have been shown at the Tree Art Museum, Beijing; Moskowitz Bayse, Los Angeles; and Harper's Gallery, New York.



Where Constellations Meet, 2018

Mixed media on panel, Diptych: 54 ½ x 26 in. (138,4 x 66 cm) and 41 x 26 in. (104,1 x 66 cm)

Courtesy of the artist, New Haven, Connecticut



As the Universe Grew, 2018

Mixed media on burlap and handmade paper, 72 x 60 in. (182,9 x 152,4 cm)

Courtesy of the artist, New Haven, Connecticut

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ENDNOTES

- ¹ Frits Bangert, email to the author, December 8, 2021.
- ² Frits Bangert.
- ³ “Kiek and Frits Bangert Sculptures in bronze and wood,” Studio 26, accessed February 10, 2022, <https://www.studio-26.eu/exposities-1>.
- ⁴ Jacob Todd Broussard, email to the author, December 17, 2021.
- ⁵ Jacob Todd Broussard.
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- ⁸ Patricia Paludanus, email to the author, November 17, 2021.
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