Art in Embassies Exhibition

United States Embassy to the Organization for Economic Cooperation and Development

[Jamie Wyeth] **Final Curtain Call – The Phyllis M. Wyeth "Nureyev Suite,"** 1977/2020
Acrylic, gesso, and charcoal on toned paper board, 21 x 29 in. (53,3 x 73,7 cm)
Courtesy of the Phyllis and Jamie Wyeth Collection, Wilmington, Delaware

Art in Embassies

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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/

Introduction

* * *

Welcome to this home of the American people in Paris, France. We are privileged to live here during my tenure as the U.S. Ambassador to the Organization for Economic Cooperation and Development.

We have chosen two themes for the art in the Residence: Connecting Between Generations and The Brandywine Valley. We grew up in Wilmington, Delaware, and raised our children in the beautiful Brandywine Valley. We wanted to bring "home" to Paris.

We asked Vickie Manning and Rebecca Moore of the Somerville Manning Gallery in Wilmington to help us select and coordinate with artists. Aided by Rebecca's tech skills, they helped determine the quantity and placement of the artworks throughout specific areas in the Residence. Vickie ventured to Paris to help with the installation and the rearranging of works onsite.

The name Wyeth does not reference a single artist, but rather a dynasty of skilled American painters who have collectively set the standard for American realism. N.C., Andrew, and Jamie Wyeth represent the Brandywine Valley like no one else. We reached out to Jamie Wyeth about our move to Paris, and he generously offered to help us tell the story of his family. He lent us paintings from his personal collection and inspired our concept of generational stories. Jamie shared that a "Three Generations of Wyeth" story had been exhibited in Paris in 2012, and we are proud to repeat this amazing story on a smaller scale.

Edward L. Loper Sr. and Edward L. Loper Jr., like the Wyeths, were influenced by another wonderful Delaware artist, Howard Pyle, an important illustrator from the Golden Age of Illustration. We are privileged to have paintings from both Lopers, thanks to their grandson Jamie. Both father and son have a distinct style with a vibrant palette and juxtaposition of colors. Loper Jr. spent time in Paris, and we feel fortunate to be able to display his *Pont Neuf*, painted along the river Seine. Carla, coincidentally, has spent time with Loper Sr. and watched him paint along the Brandywine River and other locations.

Ola Rondiak, an artist and a friend from Delaware, was inspired by the story of her grandmother who was left behind in Ukraine and later served twenty-five years of hard labor in a Russian prison for assisting the Ukrainian Partisan Army. There was no trial, court, or judge. Rondiak and her family moved back to Ukraine from Delaware in the early 2000s. Her art is largely based on embroidery her grandmother did surreptitiously while in a Russian prison.

Emma Amos, Mary Page Evans, Sarah Lamb, Sarah McRae Morton, Vicki Vinton, and George Alexis Weymouth round out the artists in our exhibition. Works by Lisa Ashley, Mary Lee Bendolph, Christo, Francoise Beck Djevaguiroff, Roy Lichtenstein, Beatrice Lintner, Christine Livadas, Monique Rollins, James Rosenquist, Alex Rudin, Carol Spiker, and Judy Weinstein are also featured in the Residence. We are grateful to these artists and the collectors who have lent us their work, which adds so much beauty to this American home.

A very special thank you to the curators of this exhibition and to Art in Embassies for arranging the shipping and installation!

Ambassador Jack Markell and Carla Markell

Paris, France
October 2022

Emma Amos (1937—2020)

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Emma Amos utilized various media throughout her career, including collage, painting, photo transfer, and traditional printmaking. As a Black woman from the South, Amos created politicized, imagist, and figural works to challenge racism and sexism in America.[1] Her art invites commentary on color, investigating "the otherness often seen by white male artists, along with the notion of desire, the dark body versus the white body, and [her] wish to provoke more thoughtful ways of thinking and seeing."[2]

Born in Atlanta, Amos attended Antioch University, Yellow Springs, Ohio, and studied abroad at the London Central School, where she earned a diploma in etching. After moving to New York, she earned a Master of Arts degree in art education at New York University and made a living by weaving and printmaking. Amos taught at the Newark School of Fine and Industrial Arts and Rutgers University, both in New Jersey, and was a member of Spiral, a collective of Black artists; the *Heresies* magazine collective, a feminist publication on art and politics; and Guerilla Girls, an anonymous group of feminist artists devoted to fighting sexism and racism in the art world.

[Emma Amos] **Tribal Headdresses 20th Century**, 2000
Oil on canvas with African fabric borders, 34 x 42 in. (86,4 x 106,7 cm). Courtesy of a private collection, Delaware

Mary Page Evans (born 1937)

* * *

Mary Page Evans paints vibrant, impressionistic landscapes and gardens described as "hymns of unadulterated joy."[3] Working *en plein air*, or outdoors, she notes the landscape's location, the time of day, and the lighting, and then paints it with fluid brushstrokes. "Becoming involved with its particularities, I get to know it as if I were painting a figure or a still life."[4] The work develops into a "visual back and forth in the space resulting from forms and colors reacting to each other—like music."[5]

Intending to major in music at Hollins University, Roanoke, Virginia, Evans pursued art history after discovering the work of French post-Impressionist Paul Cézanne.[6] An alumna of the Art Students League of New York, and the Corcoran School of Art, Washington, D.C., she studied painting under West Virginia landscape artist Charles Sibley and took art classes with famed Delaware painter Edward L. Loper Sr. Her work is in the public collections of the National Museum of Women in the Arts, Washington, D.C.; the Delaware Art Museum, Wilmington; and the State Museum of Pennsylvania, Harrisburg.

[Mary Page Evans] **L'Etang III**, 1987
Oil on paper, 47 x 31 ¼ in. (119,4 x 79,4 cm). Courtesy of Somerville Manning Gallery, Wilmington, Delaware

Sarah Lamb (born 1970)

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Sarah Lamb is known for her still life, landscape, and *trompe l'œil* paintings—paintings meant to trick the viewer into thinking the subject is real. Highlighting the intricate beauty of everyday life, she adeptly conveys minute detail in her works.[7] Said one critic, "Sarah Lamb brings to her work a robustly sensual grasp of the world. Her keenness of eye and joyful brush make the whole enterprise feel freshly alive as she reminds us what the really wonderful things in life are."[8]

Lamb graduated with a Bachelor of Science degree in studio art from the Women's College of Brenau University, Gainesville, Georgia, and studied abroad at the Studio Arts College International, Florence, Italy. After studying at the Ecole Albert Defois, Villiers, France, she moved to New York and spent six years painting at the Water Street Atelier. Exhibitions include the New Britain Museum of American Art, Connecticut; Pelham Art Center, New York; and the Museum of Fine Arts, Houston.

[Sarah Lamb] **Radishes and Amish Rolled Butter**, 2019
Oil on canvas, 16 x 25 in. (40,6 x 63,5 cm). Courtesy of a private collection, Delaware

Edward L. Loper Jr. (born 1934)

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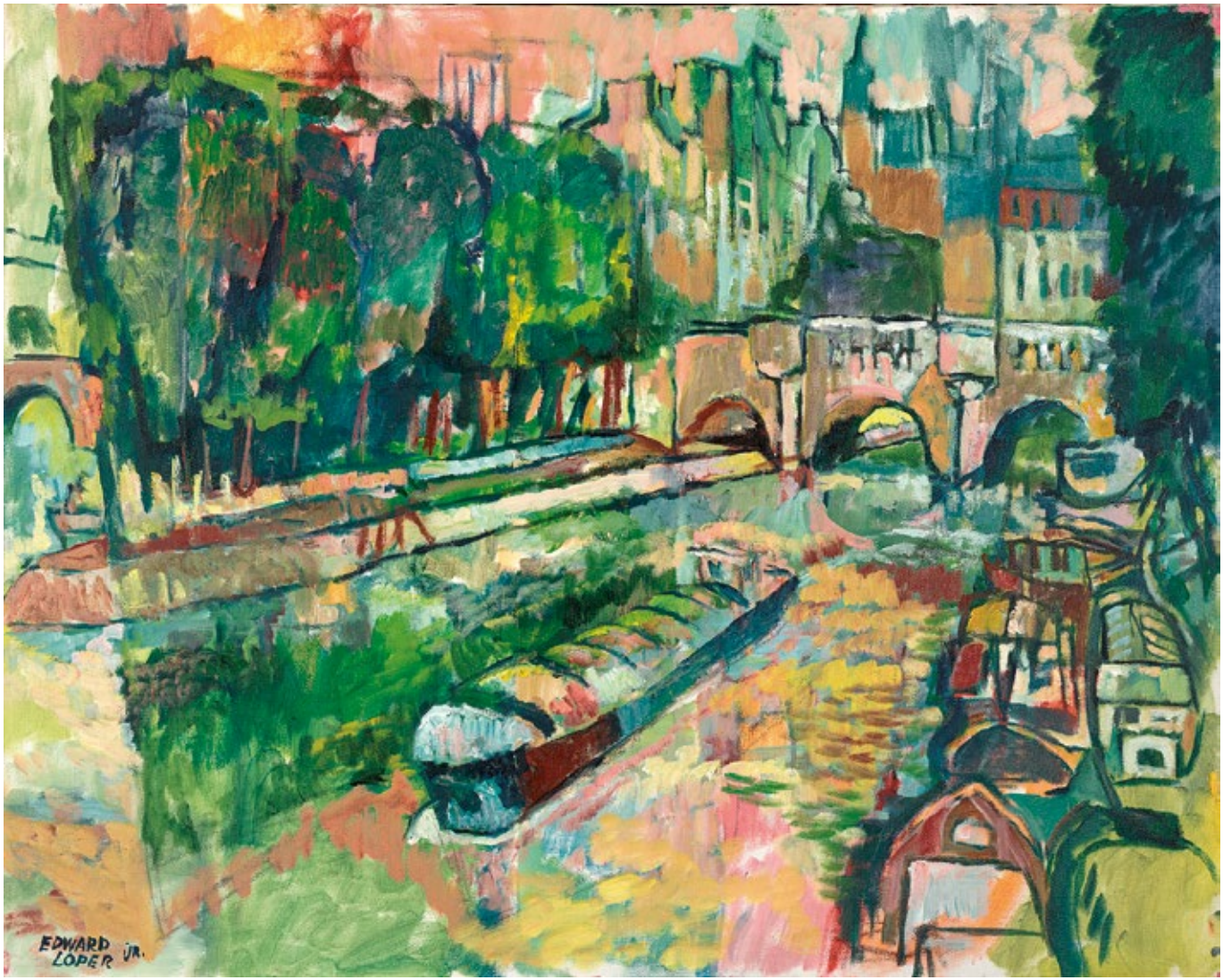
Self-taught artist Edward L. Loper Jr. produces effervescent figurative and landscape paintings of daily life in Delaware. Described as "a way to see,"[9] Loper Jr.'s technique of altering color spaces is similar to that of his artist father, Edward L. Loper Sr. Both painters "share an approach to form and color and acknowledge modernist traditions from the turn of the 20th century."[10] Loper Jr.'s paintings appear to combine elements of Fauvism, such as vivid color and distinctive, bold brushwork with "luminous color masses and compelling spatial intricacies."[11]

After studying at the Barnes Foundation, Philadelpahia, Loper Jr. headed the Visual Arts departments at Wilmington High School and the Christina Cultural Arts Center, Wilmington, Delaware. He and his work were featured in *Delaware Today Magazine* and the Barnes Foundation's *Vistas*. Loper Jr.'s paintings have been exhibited throughout the mid-Atlantic region and are part of the permanent collections of the Brandywine River Museum of Art, Chadds Ford, Pennsylvania, and the Christina Cultural Arts Center.[12]

[Edward L. Loper, Jr.] **Montchanin Post**, 2002
Oil on canvas, 24 x 36 in. (61 x 91,4 cm). Courtesy of Jamie Loper, Wilmington, Delaware

[Edward L. Loper, Jr.] **Kalmar Nyckel**, 1996
Oil on canvas, 30 x 40 in. (76,2 x 101,6 cm). Courtesy of Jamie Loper, Wilmington, Delaware



[Edward L. Loper, Jr.] **Pont Neuf**, 2001
Oil on canvas, 22 x 28 in. (55,9 x 71,1 cm). Courtesy of Jamie Loper, Wilmington, Delaware

Edward L. Loper, Sr. (1916—2011)

* * *

Edward L. Loper Sr. painted landscapes and cityscapes of Delaware in a sparkling palette of contrasting colors. By the 1960s, he had transitioned away from somber, dark paintings and focused on polychrome shapes, "refracting his subjects into planes as if seen through shards of glass."[13] During his studies at the Barnes Foundation in Philadelphia, he observed the works of Paul Cézanne and Henri Matisse, which "brightened his palette and changed the structure of his canvasses."[14] Among his artistic influences were American designer Frank Lloyd Wright and Japanese architectural motifs.[15]

A Wilmington, Delaware, native, Loper Sr. exhibited regularly at the Delaware Art Museum; one painting, *After a Shower* (1937), was the first by an African American artist to be part of its collection.[16] His artistic career began at the Works Projects Administration, where he illustrated 113 objects for the Index of American Design, a folk art image archive in Washington, D.C. Loper Sr. taught at institutions like the Delaware College of Art and Design, Wilmington, and Lincoln University, Pennsylvania. Public collections include the Pennsylvania Museum of Art, Philadelphia, and the Museum of African American Art, Tampa, Florida.

[Edward L. Loper, Sr.] **Fall Color in Wawaset**, c. 2010
Oil on canvas, 30 x 36 in. (76,2 x 91,4 cm). Courtesy of the Kniaz Family, Wilmington, Delaware

[Edward L. Loper, Sr.] **Sunday on the Brandywine**, 2008
Oil on canvas, 30 x 36 in. (76,2 x 91,4 cm). Courtesy of Jamie Loper, Wilmington, Delaware

Sarah McRae Morton (born 1984)

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Sarah McRae Morton's real and imagined portraits of ancestors and historical figures are inspired by "people from her own life, from books and paintings, and from her travels and stories learned."[17] She aims to "tell stories of people who appear, from the view of a passer-by, to belong to another time, but whose lives and hardships are a testament to modern America."[18] Morton's earth-toned color palette and swift brushstroke technique convey blurred, energetic movement throughout the composition, yet they focus on details—whether it be the white roses on a woman's hat, a red ribbon tied to a girl's waist, a bull's dark beady eyes, or a fox's bushy tail.[19]

After graduating from the Pennsylvania Academy of Fine Arts, Philadelphia, Morton took courses at the University of Pennsylvania, Philadelphia, and participated in fellowships in Norway and Italy, where she learned "the chemical composition or decomposition of specimens from art history" in Rome.[20] Additionally, she was a fellow at the Skowhegan School of Painting and Sculpture, Madison, Maine, and the Vermont Studio Center, Johnson. The artist divides her time between Cologne, Germany, and Pennsylvania.

[Sarah McRae Morton] **A Jacket Fastened with Crow's Eyes**, 2015
Oil on canvas, 24 x 24 in. (61 x 61 cm). Courtesy of a private collection, Delaware

[Sarah McRae Morton] **American Gothic**, 2018
Oil on linen, 33 x 33 in. (83,8 x 83,8 cm). Courtesy of a private collection, Delaware

[Sarah McRae Morton] **County Seat**, 2018
Oil on linen, 33 x 33 in. (83,8 x 83,8 cm). Courtesy of a private collection, Delaware

[Sarah McRae Morton]
Fox in the Hen House, 2020
Oil on wood, 39 ¼ x 31 ½ in.
(99,7 x 80 cm). Courtesy of a
private collection, Delaware

Vicki Vinton (born 1959)

* * *

Using her knowledge of art history and the applied arts, in addition to her experience as master faux painter, Vicki Vinton creates mixed media works that "manifest energetic surfaces, a skillful use of color, and an earthy curiosity."[21] Vinton's process involves foraging for organic materials and strategizing their placement in her works at her studio. When finished, her textured compositions reflect the artist's ever-changing mood and impressions of the natural world around her—according to Vinton, making art "is the tactile way of communicating that liberates a relentless curiosity, and a restless mind."[22]

Vinton earned a degree in art and philosophy at the University of Denver, later continuing her art education at the Pennsylvania Academy of Fine Arts, Philadelphia. She studied ornamental horticulture and design at Longwood Gardens, Kennett Square, Pennsylvania. Before turning to fine art full-time, she co-owned her company, Pan's Landscaping, for seven years and worked in the faux finishing industry for twenty years, specifically on mural and decorative commissions for homes and businesses. Her works have been exhibited at the Delaware Contemporary and the Chris White Gallery, both in Wilmington, Delaware.

[Vicki Vinton] **Landing**, 2020
Mixed material collage on canvas, 24 x 24 in. (61 x 61 cm). Courtesy of Somerville Manning Gallery, Wilmington, Delaware

George Alexis Weymouth (1936—2016)

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George Alexis Weymouth was a prominent realist painter, environmentalist, and philanthropist with a "genuine appreciation for beauty and nature." After painting in *peinture à l'essence*—a technique in which oil paints are thinned with turpentine for a pastel-like effect, Weymouth switched to watercolor and egg tempera for his portraits and landscapes of the Brandywine River Valley, an area in the southeast of Pennsylvania and the northwest of Delaware. Once he finished a tempera painting, he would proceed to create a large watercolor of the rolling hills in front of his property, called Big Bend. *Landscape of Big Bend, Chadds Ford, Pennsylvania* is one of the many scenes of his eighteenth-century stone farmhouse that sits on an "oxbow bend near the Brandywine River."[23]

While earning a Bachelor of Arts degree in American Studies, Weymouth took life-drawing classes at Yale University, New Haven, Connecticut. He later founded the Brandywine Conservancy, an organization dedicated to environmental conservation, cultural preservation, and the arts in the Brandywine River Valley.[24] A member of the visual arts panel of the Pennsylvania Council on the Arts and previously appointed to the U.S. Commission of Fine Arts, he was also chairman of the Brandywine River Museum of Art, Chadds Ford, Pennsylvania, upon its grand opening.

[George Alexis Weymouth] **Landscape of Big Bend, Chadds Ford, Pennsylvania**, c. 1976
Tempera and watercolor on paper, 22 x 28 in. (55,9 x 71,1 cm). Courtesy of a private collection, Delaware

Andrew Wyeth (1917—2009)

* * *

Considered a renowned realist painter of twentieth-century America, Andrew Wyeth was the second generation of the Wyeth artist lineage.[25] Using the drybrush technique—in which a paintbrush is relatively dry but still holds paint—Wyeth incorporated abstract yet incredibly detailed elements in his watercolor and tempera works. His compositions of isolated rural life are unusually angled and juxtaposed "for emotional effect."[26] Modern objects and references are absent in each painting. Symbolic and enigmatic, Wyeth's works communicate that "meaning is hiding behind the mask of truth," transforming and manipulating his subjects to express memories, ideas, and emotions.[27]

One of five siblings, Wyeth received a formal art education from his father, painter and illustrator N.C. Wyeth, who professed "the tying of painting to life—to mood and to essences and to capturing the subtleties of changing light and shadows."[28] He received numerous accolades throughout his career, becoming the first visual artist to be awarded the Presidential Medal of Freedom as well as the Congressional Gold Medal. The Brandywine River Museum of Art, Chadds Ford, Pennsylvania; the Art Institute of Chicago; and the Los Angeles County Museum of Art are among the many public institutions that hold his work.

[Andrew Wyeth] **Hill Orchard**, 1980
Watercolor on paper, 19 x 26 ⅜ in. (48,3 x 67 cm). Courtesy of a private collection, Delaware

Jamie Wyeth (born 1946)

* * *

Contemporary realist painter Jamie Wyeth is part of the artistic dynasty ushered in by his grandfather, N.C. Wyeth, and father, Andrew Wyeth. His body of work—portraiture and landscapes with domestic animals and livestock—is known "for its distinctive subject matter and its remarkable technical expertise."[29] Unlike his father, Wyeth paints in a traditional, realist style but with a diverse and vivid color palette, mixing media to apply and create "complex effects of surface and texture."[30] While his portraits show an "eye for detail and desire to evoke the individual spirit of his subject," Wyeth's renderings of animals display the "physiognomy of his subjects as well as diverse textures such as fur and feathers."[31]

After leaving the sixth grade, Wyeth painted alongside his father and visited his Aunt Carolyn in her studio. He refined his anatomical drawing skills by sketching human corpses at a Harlem hospital morgue. By his early twenties, he received national attention for his oil portraits, including those of United States President John F. Kennedy and pop artist Andy Warhol. Wyeth is a member of several arts organizations such as the National Academy of Design and the American Watercolor Society. His works are in the permanent collections of the National Portrait Gallery, Washington, D.C.; the Museum of Modern Art, New York; and the Terra Foundation for American Art, Chicago.

[Jamie Wyeth] **Angry Gander**, 1987
Mixed media on paper mounted on board,
17 x 20 in. (43,2 x 50,8 cm)
Courtesy of a private collection, Delaware

[Jamie Wyeth]
Final Curtain Call –
The Phyllis M. Wyeth
"Nureyev Suite," 1977/2020
Acrylic, gesso, and charcoal
on toned paper board,
21 x 29 in. (53,3 x 73,7 cm)
Courtesy of the Phyllis and
Jamie Wyeth Collection,
Wilmington, Delaware

N.C. Wyeth (1882—1945)

* * *

Newell Convers ("N.C.") Wyeth was one of the foremost twentieth-century American draughtsmen and painters, who "skillfully blended romance and realism into his pictures"—whether they be literary heroes, still lifes, or landscapes of Chadds Ford, Pennsylvania, and Port Clyde, Maine.[32] An expert illustrator and colorist, Wyeth "explored various styles and mastered techniques which range from the broadly brushed to the near photographic."[33] With meticulously detailed and colorful brushstrokes, his figures and landscape settings in each painting generate a "veritable tapestry of vibrant patterning."[34]

As the patriarch of the family, Wyeth attended the Howard Pyle School of Art, Wilmington, Delaware. The young artist often traveled the American West searching for inspiration and subjects, working as a ranch hand and visiting Native American reservations. As a magazine illustrator, the artist was sought after for commissions from publishers like *Harper's Monthly* and *McClure's*, and from advertising clients like Coca-Cola and Kellogg's. Wyeth produced over 3,000 paintings and illustrations for 100 books during his lifetime.[35] Public collections that hold his work include the Farnsworth Art Museum, Rockland, Maine; the New York Public Library; and the Brandywine River Museum of Art, Chadds Ford, Pennsylvania.

[N.C. Wyeth] **Portrait of a Farmer**, 1943
Tempera on hardboard (Renaissance panel), 40 x 60 in. (101,6 x 152,4 cm)
Courtesy of the Phyllis and Jamie Wyeth Collection, Wilmington, Delaware

[N.C. Wyeth] **Untitled (Phantom Female Figures Gliding over Lake)**, undated
Oil on canvas adhered hardboard; addition on right side painted directly on hardboard, 37 ⅜ x 57 in. (94,9 x 144,8 cm)
Courtesy of the Phyllis and Jamie Wyeth Collection, Wilmington, Delaware

Endnotes

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Acknowledgments

Washington, D.C.
Camille Benton, Curator
Morgan Fox, Assistant Curator
Jamie Arbolino, Registrar
Tabitha Brackens, Managing Editor
Tori See, Editor
Megan Pannone, Editor
Amanda Brooks, Imaging Manager

Special thanks to Vickie Manning and Rebecca Moore from
Somerville Manning Gallery in Wilmington, Delaware

Paris OECD
General Services
Marc Piffeteau and Cathy Thibaut, Shipping
Candice Nancel, Cultural Heritage Section
Stéphanie Renard, Admin Agent
Gaël Bourson, Abdoulaye Traore, Ricardo Ramirez, Bertrand Rigaux,
and Eric Hamadouche, Installers
Delivery to CMR was handled by contractor Chenue

Vienna
Nathalie Mayer, Graphic Designer

Manila
Global Publishing Solutions, Printing

Art in Embassies

U.S. DEPARTMENT *of* STATE

Published by Art in Embassies | U.S. Department of State, Washington, D.C. | October 2022
https://art.state.gov/