United States Embassy Phnom Penh
ART IN EMBASSIES EXHIBITION
Julia Jensen

On Days Like These. Oil on panel, 20 x 20 in. Courtesy of the artist, Putney, Vermont

ទូរស័ព្ទមូយៗថ្ងៃនេះ: ស្មោះឈើតោះ 50.8 x 50.8 cm បញ្ជាក់នូវនាក់ ឈឺបណ្តាល Putney តុន Vermont
Welcome

Rural landscapes, natural beauty, and life on family farms and in small towns—these familiar yet eternal scenes are all on display at the U.S. Ambassador’s Residence in Phnom Penh. When guests, friends, and dignitaries visit this historic home in the heart of the Pearl of Asia, a symbol of the Mission of the United States and an enduring American commitment to the Kingdom of Cambodia, they will enjoy beautiful pieces of art that my wife Kathleen and I selected from artists who have captured my home state of Vermont and our shared New England heritage. We hope the exhibition speaks to the Cambodian people, as the Kingdom’s agrarian traditions and emerald landscapes bear many resemblances to Vermont’s farming traditions and famous green mountains.

Since we arrived in Cambodia, we have witnessed the power of culture and the arts, which foster creativity, imagination, and understanding. The works at the Residence remind us that art transcends geographical borders and connects us to our origins and roots.

We proudly showcase paintings and textiles, small and large, modern and traditional. In one of our favorite pieces, *Magenta Morning* by Paul Stone, you can feel the rising morning sun heating the barns of the bucolic farm. Another is a rare lithograph by the celebrated American folk artist known as “Grandma Moses.” She captured the rural countryside of the northeastern United States with simple but stunning realism; the largest public collection of her paintings is in the Bennington Museum in Vermont, which seized my attention during school visits as a young boy.

These precious works came to Cambodia through the U.S. Department of State’s Art in Embassies program and its curators, who help showcase America’s art to audiences around the world. We cannot overstate the generosity of the participating Vermont artists—packing up their precious works and sending them off to a distant land is a leap of faith and a most welcome support to American diplomacy and international understanding.

We greatly appreciate the hard work and careful maintenance of the exhibition by the talented U.S. Embassy in Phnom Penh staff, who labored to deliver and install the artwork around the Residence, including our general services and facilities management sections.

We hope that many Cambodians will have a chance to enjoy this exhibition at the U.S. Ambassador’s Residence during our tenure in the Kingdom and experience inspiring art that brings people together across countries and cultures.

W. Patrick Murphy and Kathleen M. Norman
U.S. Ambassador to Cambodia

Phnom Penh
November 2020
ប្រសិនបើអ្នកចង់ប្រាប់ឆ្លាស់ប្រឹង ឬប្រាប់ថ្នាំប្រការ ប្រការពីរឿងរះក្រះ។ ប្រការរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។

ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។

ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។

W. Patrick Murphy and Kathleen M. Norman
ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។ ប្រការពីរឿងរះក្រះ។

ព័ត៌មាន
ព្រៀប 2020
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.”
Kate Emlen paints landscapes and still lifes in her Maine studio in the summer and her Vermont studio in the winter. In her earlier career as a graphic designer, her silkscreen posters won many awards from, among others, the American Institute of Graphic Arts, American Museum Association, New York’s and Boston’s Art Director’s Clubs, the Colorado International Invitational Poster Exhibition, and the Warsaw Poster Biennial. As part of an invitational, her poster commemorating the fortieth anniversary of the bombing of Hiroshima was exhibited in Hiroshima in 1985.

Emlen received her Bachelor of Arts degree in literature and art from Kirkland College in Clinton, New York, and her Master of Fine Arts degree from the Yale University School of Art in New Haven, Connecticut.
Kate Emlen ศูนย์กลาง ฮิปเปี้ยน ประเทศメイン หรือเวอริมอนด์ หรือเวอร์จิเนีย หรือเวอร์ชั่น หรือเวอร์นิชัน
หรือเวอร์นิสชั่น (graphic designer) ตัวอย่างงานแสดงถึงงานที่ลูกค้าต้องการ หรือถึงกระทั่งการเตรียมงานพิมพ์:
ต้นแบบของงานกราฟิก หรืองานพิมพ์: หรือ New York หรือ Boston หรือ Colorado International Invitational Poster Exhibition
หรือ Hiroshima หรือ Tōkyō หรือ Hiroshima หรือ Hiroshima

Emlen ศูนย์กลาง ฮิปเปี้ยน หรือเวอร์จิเนีย หรือเวอร์ชั่น: ศูนย์กลางวิทยาลัย Kirkland College หรือชิลตัน หรือ New York หรือเดนเวอร์
หรือเดนเวอร์ (สหรัฐอเมริกา) หรือ New Haven หรือ Connecticut
Elizabeth Fram

Elizabeth Fram is a multi-disciplinary artist for whom a sense of place holds strong sway. Born and raised on the coast of Maine, she earned a Bachelor of Arts degree with honors in art from Middlebury College in Vermont. Focusing on the beauty to be found in the quotidian, her aesthetic reflects the influence of the varied places she has traveled and lived. Each piece examines universal ideas and narratives grounded in everyday observations, impressions that serve as a portal to our shared humanity.

Her process is layered and slow, echoing the same appreciation of time and presence that is necessary for recognizing the value of her seemingly humble subjects. She combines hand-dyeing with embroidery, relying on color, pattern, and fields of stitches to create an environment that capitalizes on the unique textural and visual qualities fundamental to textiles, attributes that encourage one to shift focus between the surface of the work and the imagery portrayed.
Julia Jensen

Julia Jensen is an artist who has been living and working in southern Vermont since 1996. Perhaps best known for her landscape paintings, she has recently begun working and teaching encaustic. In both her landscape paintings and encaustic works, she is concerned with the dialogue of internal and external, conscious and unconscious. In both mediums it is the development of layers that give the surface depth and illumination.

“As a landscape painter I am caught up in the moment, but that is constantly changing. One of my great challenges is coping with this reality of change. I chase the impression. As soon as I set up everything has changed, as soon as I lift my brush the moment has passed. In reality, I am always painting from memory, working with backstory. I have resigned myself to this fact. These fragile fragments and impressions themselves are changed by the act of trying to represent them in paint. I have very distinct moments that are constantly asserting themselves in my work. It is not so much an exact place or time that I am trying to evoke, but my story about that moment,” she says.
Lost Light. Oil on panel, 30 x 30 in. each. Courtesy of the artist, Putney, Vermont

Lost Light. អំពីទឹកដី 30 x 30 អ៊ុត. ជួរសំណាកនឹងលេខ្ងុះក្នុង Putney, Vermont.
On Days Like These. Oil on panel, 20 x 20 in. Courtesy of the artist, Putney, Vermont

On Days Like These: นูเมียนที่มีควัน 50.8 x 50.8 cm ที่มีศิลปิน _PUTNEY รัง แมร์ แมร์
Reverie. Oil on panel, 30 x 30 in. Courtesy of the artist, Putney, Vermont

皆さんに感謝 บุญไม่เบื่อ 6.2 x 6.2 cm Oil on canvas 感謝 Putney รูป Vermont
"My paintings are of real objects and real places and real people. My current work grew out of a desire to create images that include local themes. I paint landscapes of places that are within a few miles of my home, and my still-life paintings include objects that have been created or grown locally. I marvel at the beauty of my southern Vermont landscape."

Deborah Lazar paints in an impressionist realist style known as alla prima, a direct painting approach where the paint is applied wet on wet without allowing the earlier layers to dry. In Italian, the term alla prima means "at first attempt."
Wildflowers, Putney, Vermont
Oil on linen, 27 x 33 in. Courtesy of the artist, Putney, Vermont

វៀត្ថ្មជាពីអ្នកលក់៖ Putney, Vermont
ប្រភេទនេះជាការគេហទំព័រ៖ ២៧ x ៣៣ អូនហើយមានការប្រឈមពីអ្នកលក់៖ Putney, Vermont
Corner of Main and High Street, Brattleboro, Vermont
Oil on canvas, 27 x 39 in. Courtesy of the artist, Putney, Vermont

-corner of main and high street, Brattleboro, Vermont
-oil on canvas, 27 x 39 in. courtesy of the artist, putney, Vermont
Grandma (Anna Mary Robertson) Moses
(1860–1961)

Paintings by Grandma Moses provide nostalgic glimpses of daily life in rural New York and Virginia. She was a self-taught artist and did not begin painting until her late seventies. Born Anna Mary Robertson, she gained the nickname Grandma Moses from a reviewer at New York’s Herald Tribune.

Moses entertained herself and friends by making needlework pictures and quilts portraying colorful scenes of farm life, but when arthritis rendered her unable to embroider, friends suggested she try painting. Moses’s first paintings used readily accessible materials, such as house paint and leftover canvas or fireboard. She painted by intuition with little concern for perspective or proportion.

Although familiar with the hardships and sorrow of farm life, she illustrated happy childhood memories of fields and storms, barn dances, and holidays. She deliberately omitted telephone poles, tractors, and other elements of the effects of industrialization. Her paintings became immensely popular and were appreciated for their nostalgic charm. She exhibited her work internationally into her nineties and painted until a few months before her death at age 101.
**Hoosick Valley.** Archival print, 34 x 33 in. Collection of Art in Embassies, Washington, D.C.

**រឿង Hoosick Valley** ស្អាតតន្ត្រី ប្រាក់ 86.4 x 83.8 cm ក្នុងមន់អាទិត្យឯកសារសាលាប្រទេស Washington D.C.
“One learns from a [landscape’s] earth, trees, water, hills, and structures how its people have shaped it all with their striving. Subsequently, one senses what has befallen those living earlier on the same land the artist experiences. A fundamental sense of place, therefore, undergirds my sense of being and hence my art. So much of human history and experience is embedded in one’s surroundings. Indeed, what memories do our landscapes hold? One cannot know them all. I feel I cannot paint what I see without being affected by what I cannot see—the history of the place, human experience over time, and the weight and meaning such experience imposes upon that place, upon the land and its people. It is an incompleteness that is transfixed, and what I attempt is an expressive explication of that conundrum, and that, then, becomes the defining element in my art.”

Paul Stone grew up on a farm in southern Vermont and studied art at Dartmouth College in Hanover, New Hampshire, and graduated with a doctorate from Tufts University in Medford, Massachusetts. He started exhibiting in galleries in 1976, and his paintings are now in collections all over the world.
Magenta Morning
Oil on canvas, 36 x 48 in.
Courtesy of the artist, East Dummerston, Vermont

ប្រព័ន្ធរឿងក្តីក្នុងអំពីអ្នកជាតិ
មានមុខងាររឿងក្តីក្នុងអំពីមុខងារគឺ 91.4 x 121.9 cm
គ្រឿងដូចគ្នា East Dummerston រដ្ឋ Vermont
Rising Valley Fog
Oil on canvas, 20 x 30 in.
Courtesy of the artist, East Dummerston, Vermont

هلหนุ่มรัตน์เขียน蹙นิยม
ภาพเนื้อเยื่อ_xyลิตร 50.8 x 76.2 cm
วิจารณ์งนกุล East Dummerston 19, Vermont
Warming up
Oil on canvas, 34 x 44 in.
Courtesy of the artist, East Dummerston, Vermont

គ្រូស្តីប្រែ
ប្រៀបធាតុរបស់អត្ថបទ 86,4 x 111,8 cm
គ្រូស្តីប្រែ East Dummerston ឆ្នាំ 19 រដ្ឋ Vermont
Bhakti Ziek

Bhakti Ziek is known for narrative weavings incorporating contemporary jacquard technology. She has been active in the contemporary fiber field for over four decades as an artist, author, teacher, and lecturer. Ziek learned to weave at the Crafts Students League in New York. In 1971 Ziek went to San Miguel de Allende, Mexico, to study crafts, and in 1972 moved to Guatemala, where she resided until 1976. She studied backstrap weaving with Mayan women and later co-authored the book *Weaving on a Backstrap Loom* with her mother, Nona Ziek.

She earned her Bachelor of Fine Arts degree from the University of Kansas, Lawrence, and later received her Master of Fine Arts degree from the Fibers Department of Cranbrook Academy of Art in Bloomfield Hills, Michigan. A former college professor, Ziek helped to establish the graduate program in the textile design program at the Philadelphia College of Textiles and Science, Pennsylvania. She continues to teach and lecture throughout the United States and abroad.

---

**Sisyphus: Mosaic** (left)

Cotton, silk, metallic yarns, handwoven satin damask jacquard weaving, 88 ½ x 28 in. Courtesy of the artist, Randolph, Vermont

**Sisyphus: Quatrefoil** (middle)

Cotton, silk, metallic yarns, handwoven satin damask jacquard weaving, 88 ½ x 28 in. Courtesy of the artist, Randolph, Vermont

**Sisyphus: Solstice** (right)

Cotton, silk, metallic yarns, handwoven satin damask jacquard weaving, 88 ½ x 28 in. Courtesy of the artist, Randolph, Vermont
Wolf Kahn
(1927-2020)

German-American painter Wolf Kahn split his time between New York City and a hillside farm in Brattleboro, Vermont. He blended Realism and formal discipline of Color Field painting. Through his fusion of color and representation he produced a rich and expressive body of work.

His striking depictions of barns, rivers, meadows, and woods appear representational yet abstract and his signature palette still prevails—alizarin crimson, thalo green, and dioxazine purple. Though, black, white, and yellow found a bigger presence as Kahn used these colors to explore density and texture in each work. Color, containing its own emotive language, is a tool he used to achieve a poetic harmony within each canvas.

 Wolf Kahn ស្នាត់ជាអាត់ាចំុងកាលបើកដល់ហ្វីលដែលរួមមានការប្រើប្រាស់ Color Field ក្នុងខែមីនក្មេង។ ការប្រើប្រាស់៖ New York ។ ហ្វីលដែលអាចប្រើប្រាស់ជាទូរស័ព្ទក្នុងការប្រើប្រាស់។ អាយុ៖ Brattleboro, Vermont ។ ប្រាស់៖ ការប្រើប្រាស់ស្ថិតនៅក្នុងការប្រើប្រាស់៖ ទូរស័ព្ទ Color Field ក្នុងការប្រើប្រាស់។ ការប្រើប្រាស់៖ ការប្រើប្រាស់ស្ថិតនៅក្នុងការប្រើប្រាស់ Color Field ក្នុងការប្រើប្រាស់។ ការប្រើប្រាស់៖ ការប្រើប្រាស់ Color Field ក្នុងការប្រើប្រាស់។
Aura, 2014
Silkscreen
Courtesy of the U.S. Department of State Office of Cultural Heritage
Acknowledgments
ដាក់ទិញផលិតការសរសេរ

Phnom Penh, Cambodia
ភ្នំពេញ, កម្ពុជា

Brendan Harley, Alex Thurn, Garrett Strong, Sophy Sam, Sarin Sok,
Chanthou Phin, Sovannarith Om, Kleing Veng, Sophal Cheng, Chanthan Sin
Phat Keo, Sakhorn Kum, Sarath Som, Chiyong Ung, Pak Kin, Soksal Tong, Channorath Khvan.
Linnette Franco, Tamilla Magarian, Samphos Pin, Theosrun Keo, and Chhavirak Chan.
Skor Label, Printing

Washington, D.C.
ដីលេខីនយោង

Imtiaz Hafiz, Curator អេម្ងេីច ហេកីះ
Jamie Arbolino, Registrar មេជាតិសេរីបាលសារ យាយចេញស្នាដៃ
Tabitha Brackens, Managing Editor បង្កើតប្រការ
Tori See, Editor ប្រការប្រព័ន្ធដៃ។
Amanda Brooks, Imaging Manager and Photographer អាសយដ្ឋានមូលដ្ឋានសំរួរ និងអាសយដ្ឋាន