



SIMPLICITY IN AMERICAN ART

United States Embassy Canberra, Australia

ART IN EMBASSIES EXHIBITION

Cover: (detail)

ANONYMOUS

Trapunto Whitework Quilt, First quarter 19th Century

Quilted cotton, 72 x 75 in. (182,9 x 190,5 cm)

Courtesy of Laura Fisher at Fisher Heritage, New York, New York



Introduction

Welcome to the Residence of the United States Ambassador to Australia and to our ART in the Embassies exhibition. Given the classic Colonial Williamsburg style of the Residence, we have chosen “Simplicity in American Art” as the theme for our exhibition. We hope that there is something here for everyone. From the intricacy of a fiddlehead fern quilt to the austerity of a Limner portrait, from the rough-hewn texture of an Early American hooked rug to the purity of color in Gene Davis’s vertical stripes, from a girl strolling in front of a Coke sign to a silver moon floating in a turquoise sky, these works suggest the diversity and creativity of the American character. And a robust sense of humor (something that Americans and Australians share) is represented here, too: William Wegman’s dog in his leaf hat never fails to elicit a smile.

We are proud to host these American artworks at the Residence. They are, perhaps, the most eloquent ambassadors for our American way of life.

Mimi and Robert McCallum

*Canberra
December 2007*

ANONYMOUS (probably New England origin)

An unusual and perhaps unique geometric configuration is presented in this example of whitework. Three rows of stuffed-work wreaths are arrayed, separated by two rows of stuffed-work serpentine vines. Smaller wreaths or flower

head motifs are centered within each deep scallop of the undulating vine formations. The same stuffed-work vine is repeated as a border on all four sides of the quilt.

– Fisher Heritage, 2006



ANONYMOUS

Trapunto Whitework Quilt,

first quarter of the 19th Century

Quilted cotton

72 x 75 in. (182,9 x 190,5 cm)

Courtesy of Laura Fisher at Fisher Heritage,
New York, New York

ANONYMOUS (probably New England origin)

The entire quilt surface is filled with delicate naturalistic motifs – star-like flowers, tiny grapes or berries, tendril-like vines, grasses, all stuffed with cotton wadding to make the motifs three-dimensional. Delicate bows added to the composition suggest a gift or bouquet, perhaps a present for a beloved young lady. The border features stalks with individual

leaves, and extends on three sides to contain the finely executed delicate bounty within.

– Fisher Heritage, 2006



ANONYMOUS

Trapunto Whitework Quilt,

mid 19th century

Quilted cotton

82 x 86 in. (208,3 x 218,4 cm)

Courtesy of Laura Fisher at Fisher Heritage,
New York, New York

ANONYMOUS (probably New England origin)

This charming curiosity was likely an accident – but perhaps done purposefully. The maker hooked the pre-stamped pattern with wording from the wrong side; as a result, the sentiment reads backwards. Pre-stamped burlap patterns were available in the U.S. and Canada from the late nineteenth century onward and published by Maine entrepreneurs like Edward Sands Frost, Ebenezer Ross, and

Garrett's in Pictou, Nova Scotia, among others. Hooked patterns could be worked from the front, stabbing the cut rag strips down from the top surface through the back and up again, or from the back as was often the case with yarn sewn hooked rugs.

– *Fisher Heritage, 2006*



ANONYMOUS
Backwards Welcome
Hooked Rug,
c. 1940-1950
Wool on burlap
Courtesy of Laura Fisher
at Fisher Heritage,
New York, New York

ANONYMOUS (Nineteenth Century American)

The word limner is derived from the Latin, meaning to draw or paint on a surface. The term in American art is applied to self-taught, often itinerant artists of the eighteenth



and early nineteenth centuries. The style of stark lines and stiff forms of limner painting are a true window into the world view of eighteenth century America. American artists

learned their skills from other American painters rather than study in the European Academy system. While Europeans were demanding idealistic portraits, puritanical Americans preferred unerring realism. Due to sporadic training, most limner portraitists found it problematic to correctly render anatomy and volume or space. They did however, have sharp skills in working with decorative patterns and color, and often depicted personal items cherished by the sitter. This gives viewers today a sense of what these people felt was important in their lives.

www.rubylane.com

ANONYMOUS

Portrait of a Gentleman, undated

Oil on canvas

29 3/4 x 24 1/4 in. (75,6 x 61,6 cm)

Courtesy of ART in Embassies Program,

Washington, D.C. Gift of Mr. and Mrs. Philip Berman

HORACE BUNDY (1814-1883)

Horace Bundy was an untrained painter who artfully recorded the likenesses of northern New Englanders. He was born in Hardwick, Vermont, 22 July 1814, and there received his introduction to painting as a decorator of sleighs. In 1837, while residing in Lowell, Massachusetts, he married Louisa Lockwood. By 1841 the Bundys had moved into a house in North Springfield, Vermont, built for the couple by Louisa's father. They had eight children.

Bundy almost always signed and dated his portraits, often including a place of execution, thereby providing a record of his travels. His itinerancy was likely as much a result of his religious calling as of his artistic one. In 1842 he converted to the Advent faith and thereafter spent an increasing amount of time preaching throughout New England. By 1850 he was painting, and certainly speaking as well, in Townshend, Vermont; Hancock, Nashua, and Fitzwilliam, New

Hampshire; and Winchendon, Massachusetts. He accepted portrait commissions through at least 1859, and was listed as a painter in the 1860 census of Springfield, Vermont.

In 1863 Bundy was appointed pastor of the Second Advent Church, Lakeport, New Hampshire, where he was recorded as an important leader. During the 1870s, while living in Concord, New Hampshire, the few portraits he produced were painted from photographs of family members.

In 1883 Bundy journeyed to Jamaica, where he is reported to have executed several paintings for a wealthy planter and to have made studies of tropical scenery. He died of typhus shortly after his return to the United States in the same year.

www.nga.gov



HORACE BUNDY

Young Woman with a Book, 1846

Oil on canvas

28 x 24 in. (71,1 x 61 cm)

Courtesy of the American Folk Art Museum, New York, New York



HORACE BUNDY

Young Man, 1846

Oil on canvas

28 x 24 in. (71,1 x 61 cm)

Courtesy of the American Folk Art Museum, New York, New York

JOSEPH WHITING STOCK (1815-1855)

Joseph Whiting Stock was born on January 30, 1815 in Springfield, Massachusetts. In 1826 an oxcart fell on him, paralyzing him from the waist down, and in 1832, on the advice of his physician, he began to study art so that he might make a living. His teacher was Franklin White, a pupil of portrait painter Chester Harding (1792-1866).

In 1834, when Stock was commissioned by Dr. James Swan to do a series of anatomical drawings, the doctor constructed a wheelchair which enabled the artist to sit up and move about his parents' home. The chair could be lifted on and off trains, and soon Stock was accepting portrait commissions in neighboring and more distant towns. In 1837 he worked in Stafford, Connecticut, for several weeks. After surviving a life-threatening hip operation in 1839, he went to Warren and Bristol, Rhode Island, in 1842; New Bedford, Massachusetts, in 1842-1843; Middletown and Goshen, New York, in 1852-1853; and Port Jervis, New York, his last place of work, in 1854. Between his travels he worked in rented

studios in Springfield. It is unusually fortunate that Stock kept a diary of his activities and commissions for fourteen years. This rare documentation not only describes Stock's career, but provides great insights into the lives of nineteenth century itinerant portrait painters in general.

In addition to the full-length portraits of children (at which he excelled) and the half-length portraits of adults, Stock painted miniatures and a few landscape and genre scenes. He also sold boxes, clocks, and frames ornamented with shells, and toward the end of his career he copied daguerreotypes. His journal records that from 1832 to 1846 he executed over 912 paintings and left an additional eighty-five to ninety-five among his possessions at his death.

Stock died of tuberculosis in 1855 at the age of forty, in the city where he was born.

www.nga.gov



JOSEPH WHITING STOCK

Mrs. Mary Whipple, undated

Oil on canvas

30 x 25 in. (76,2 x 63,5 cm)

Courtesy of the American Folk Art Museum, New York, New York,
Gift of Raymond Mann in memory of Allen Prescott



JOSEPH WHITING STOCK

Mr. James Whipple, undated

Oil on canvas

30 x 25 in. (76,2 x 63,5 cm)

Courtesy of the American Folk Art Museum, New York, New York
Gift of Raymond Mann in memory of Allen Prescott

LARRY 'ULAAQ' AHVAKANA (born 1946)

Larry Ahvakana explains, "I was born in Fairbanks, Alaska, but raised in Barrow and Anchorage, Alaska. My first introduction to the arts was watching my mother, who is a very competent skin seamstress. All my life, I was surrounded by my culture and my people, the Inupiaq of northern Alaska. The dances and songs of the Inupiaq tradition are the oral history of my people. It is the emotional interpretation of our respect and involvement within the environment of the North Slope of Alaska. My grandfather, Ahvakan, was a song composer, dancer, and creator of dances and songs. This is also how we got our last name of Ahvakana. He was also a great whaler, which meant he was a very important man, as the whaling captains supplied the villages with food and leadership. My real names are Ulaaq the name of my Great Uncle from Beachy Point and Suweetcharuq, my Great Grandmother from Point Hope's name. It is our belief that when we receive our names we receive something of the spirit of those ancestors.

Through my work, I can express/create my ideas of tradition, those feelings of being part of a society that's thousands of years old, with contemporary artist influences like Alan Houser, Fritz Scholder, Charles Lollama, Paul Klee, [Wassily] Kandinsky and others. I continually gain insight, direction, and psychic or emotional strength through the stories of how the Inupiaq defined their total subsistence lifestyle with the Shamanism, ceremony, and the natural cycles of Arctic living.

I follow my people's tradition of carving. My work involves the use of many media and materials. Within my designs, I incorporate the sense of my cultural design, but the interpretation is very personal and the conceptual format, I hope, will give the viewer an idea of the Inupiaq tradition."

Larry Ahvakana has been working as an artist for over thirty years. He is a graduate of the Rhode Island School of Design in Providence, Rhode Island; the Institute of American Indian Arts in Santa Fe, New Mexico; and Cooper Union School of Art in New York City. He was an instructor, at the Institute of American Indian Art, in sculpture and glass; served as the head of the sculpture studio at the Visual Arts Center in Anchorage, Alaska, and had a glass studio and taught glass blowing in Barrow, Alaska, from 1973 until 1974.

Ahvakana's works are included in a large number of major museum collections and numerous corporate collections, and he has received several public art commissions. His work can be seen in the Anchorage Museum; the Portland Art Museum in Portland, Oregon; the Heard Museum in Phoenix, Arizona; and in many public buildings in Alaska. Ahvakana is most famous for his Inuit or Inupiaq figures and animals. His images are sculptured from wood, alabaster, marble, glass, and ivory, and cast in bronze or other metals. The images with their pristine, clean-lined form and almost reverent presence capture the spirit of the Inuit.

– Donna M. Huff-Ahvakana, 2001



LARRY 'ULAAQ' AHVAKANA

Fused glass piece, 2004

Fused glass

17 ¼ x 18 ¼ x ¼ in. (43,8 x 46,4 x 0,6 cm)

Courtesy of the artist, Suquamish, Washington, and Bethesda, Maryland

JOSEF ALBERS (1888-1976)

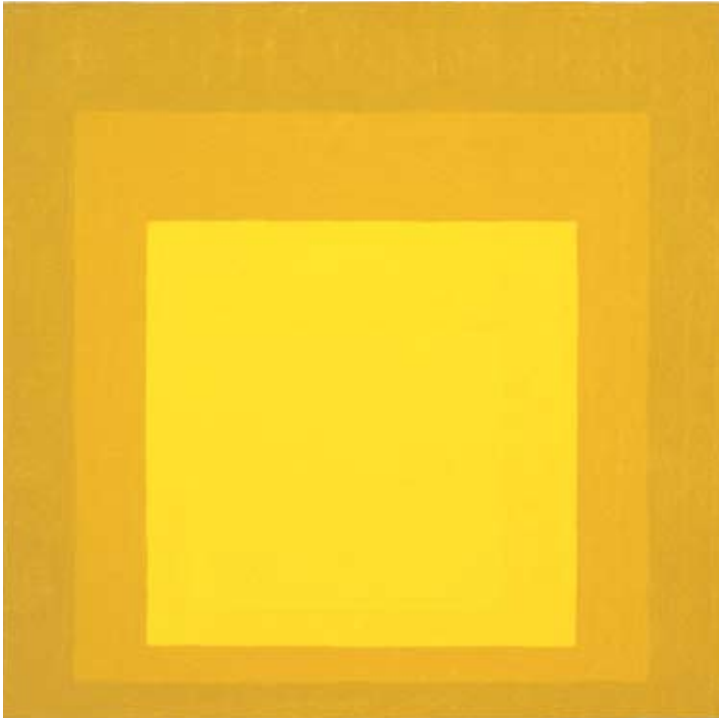
Josef Albers (born March 19, 1888, Bottrop, Westphalia, Germany – died March 26, 1976, New Haven, Connecticut), was an artist and educator whose work, both in Europe and in the United States, formed the basis of some of the most influential and far-reaching art education programs of the twentieth century.

Albers studied art in Berlin, Essen, and Munich, Germany, before enrolling as a student at the prestigious Weimar Bauhaus in 1920. He began teaching the preliminary course in its department of design in 1922, and was promoted to Professor in 1925, the year the Bauhaus moved to Dessau. With the closure of the Bauhaus under Nazi order in 1933, Albers emigrated to the United States and joined the faculty of Black Mountain College, North Carolina, where he ran the painting program until 1949. At Black Mountain his students included such notables as Willem de Kooning, Robert Rauschenberg, Robert Motherwell, Ray Johnson, and Susan Weil.

In 1950 Albers left Black Mountain to head the department of design at Yale University in New Haven, Connecticut, until he retired from teaching in 1958. At Yale, Eva Hesse was a notable student, and he assisted in designing the facade of the Manuscript Society, one of Yale's secret societies. In 1963 he published *Interaction of Color* which presented his theory that colors were governed by an internal and deceptive logic. Also during this time, he created the abstract album covers for musician and sound engineer Enoch Light's Command LP record company. Albers continued to paint and write, staying in New Haven with his wife, textile artist Anni Albers, until his death.

Accomplished as a designer, photographer, typographer, printmaker, and poet, Albers is best remembered for his work as an abstract painter and theorist. He favored a very disciplined approach to composition. Most famous of all are the dozens of paintings and prints that make up the series *Homage to the Square*. In this rigorous series, begun in 1949, Albers explored chromatic interactions with flat colored squares arranged concentrically on the canvas. Albers' theories on art and education were formative for the next generation of artists. His own paintings form the foundation of both hard-edge abstraction and op art.

en.wikipedia.org



JOSEF ALBERS
Homage to the Square: From Abroad, undated
Oil on Masonite
18 x 18 in. (45,7 x 45,7 cm)
Courtesy of the Josef and Anni Albers Foundation,
Bethany, Connecticut



JOSEF ALBERS
Study for Homage to the Square: Lone Light, 1962
Oil on Masonite
18 x 18 in. (45,7 x 45,7 cm)
Courtesy of the Josef and Anni Albers Foundation,
Bethany, Connecticut

DONALD BAECHLER (born 1956)



Donald Baechler's creative process begins amidst a vast collection of popular images and objects, the archives of years of photographing, looking and gathering. His paintings and prints are condensed versions of that cumulative process, built in fragments and layers to create what Baechler calls an "illusion of history." Baechler cites Cy Twombly (American, born 1928) and Giotto di Bondone (Italian, c. 1267-1337) as his primary influences.

www.paceprints.com

DONALD BAECHLER

Red Coral, 2004

Etching, aquatint

55 x 42 ½ in. (139,7 x 108 cm)

Courtesy of Addison-Ripley Fine Art,
Washington, D.C.

BURTON CALLICOTT (1907-2003)

Born in Terre Haute, Indiana, Burton Callicott studied at the Cleveland School of Art, Ohio, where he graduated in 1931. He was known for his luminous paintings, and for his skills with calligraphy. In the 1930s he created murals in Memphis, Tennessee, for the Works Progress Administration (WPA)

depicting Fernando DeSoto's discovery of the Mississippi River. From 1937 until 1973, Callicott was Professor of drawing, painting, and calligraphy at the Memphis College of Art. His paintings, dark and atmospheric at first, became much lighter in tone, and his compositions much simpler as time passed. Callicott lived in Memphis until his death in 2003.



BURTON CALLICOTT

New Moon (no. 2), 1972

Oil on canvas

59 x 60 in. (149.9 x 152.4 cm)

Courtesy of a private collection

CARROLL CLOAR (1913-1993)

Carroll Cloar (January 18, 1913-April 10, 1993) was a nationally known twentieth century painter born in Earle, Arkansas. He focused his work on surreal views of Southern American themes and on poetically portraying childhood memories of natural scenery, buildings, and people, often working from old photographs found in his family albums. Guy Northrop, in his introduction to *Hostile Butterflies and Other Paintings by Carroll Cloar*, (1977), quoted Cloar describing his images as: “American faces, timeless dress and timeless customs ... the last of old America that isn’t long for this earth.”

Cloar moved to Memphis, Tennessee, in 1930, attending Southwestern at Memphis College (later known as Rhodes College) and graduating with an English major. His recurrent themes of a “homecoming,” implying that the essential beauty of a locale is best understood by one who has left a beloved place behind and then returned, are echoed in his own personal experience of traveling abroad for years and then returning to the South. He began his travels with a vacation in Europe after college, before returning to Memphis to study at the Memphis College of Art. He moved to New York City in 1936 and studied at the Art Students League until 1940.

A series of lithographs Cloar created in that period of the landscape and people of his Earle, Arkansas, hometown led to his receipt of a McDowell Traveling Fellowship in 1940. Cloar traveled throughout the western United States and Mexico until World War II began, and he joined the Army Air Corps and shipped out to Saipan in the Pacific.

Cloar visited Mexico on a 1946 Guggenheim Fellowship, and traveled around Central and South America until 1950. His first one-man show was held in 1953 in Memphis. He moved permanently to Memphis in 1955, after determining that his art was rooted in his experiences of the southern United States. Cloar then completed fourteen works in 1955, including the representative work, *My Father Was Big as a Tree*. A New York exhibition of his work in 1956 helped to establish his career nationally. Tennessee museums would later hold more than ten exhibitions of his work, while he continued to show his work in New York. Cloar died in Memphis in 1993. His work can be found in the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, all in New York City; and the Hirshhorn Museum and Sculpture Garden in Washington, D.C., to name just a few of many collections.

<http://encyclopediaofarkansas.net>
<http://en.wikipedia.org>



CARROLL CLOAR

Girl with a Red Dress on, 1966

Graphite on vellum

23 x 32 in. (58,4 x 81,3 cm)

Courtesy of the David Lusk Gallery, Memphis, Tennessee

GENE DAVIS (1920-1985)

Gene Davis was a major figure in twentieth century American painting whose contribution was invaluable in establishing Washington, D.C., as a center of contemporary art. Davis also played a significant national and international role in the color abstraction movement that first achieved prominence in the 1960s. Born in Washington, D.C., Davis attended local schools and later worked as a sportswriter and White House correspondent before pursuing a career in art. Although never formally trained, Davis educated himself through assiduous study and visits to New York's museums and galleries as well as to Washington's art institutions, especially the Phillips Collection. He also benefited from the guidance of his friend Jacob Kainen, an artist and art curator. Davis considered his nonacademic background a blessing that freed him from the limitations of a traditional art school orientation. His early paintings and drawings – though they show the influence of such artists as the Swiss painter Paul Klee and the American abstractionist Arshile Gorky – display a distinct improvisational quality. This same preference for spontaneity characterizes Davis's selection of color in his later stripe paintings. Despite their calculated appearance, Davis's stripe works were not based on conscious use of theories or formulas. Davis often compared himself to a jazz musician who plays by ear, describing his approach to painting as “playing by eye.”

In the 1960s, art critics identified Davis as a leader of the Washington Color School, a loosely connected group of Washington painters who created abstract compositions in acrylic colors on unprimed canvas. Their work exemplified what the critic Barbara Rose defined as the “primacy of color” in abstract painting. Although Davis's work from the 1960s – mostly hard-edged, equal-width stripe paintings – is generally viewed in the context of the Washington Color School, his goal differed significantly from the other Color School practitioners. Artists like Morris Louis and Kenneth Noland generally preferred what Noland called “one-shot” compositions, mostly symmetrical images that could be comprehended at a glance.

In contrast, Davis experimented with complex schemes that lend themselves to sustained periods of viewing. Davis suggested that “instead of simply glancing at the work, select a specific color – and take the time to see how it operates across the painting. Enter the painting through the door of a single color, and then you can understand what my painting is all about.” In discussing his stripe work, Davis spoke not simply about the importance of color, but about “color interval:” the rhythmic, almost musical, effects caused by the irregular appearance of colors or shades within a composition.

GENE DAVIS (1920-1985)

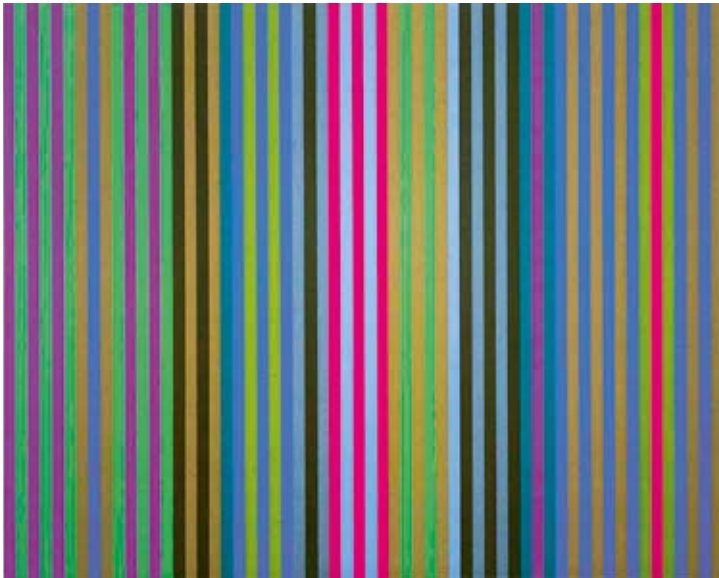
Davis is known primarily for the stripe works that span twenty-seven years, but he was a versatile artist who worked in a variety of formats and media: modular compositions consisting of discrete, but related, pieces that together form one composition; collages combining cutout fragments of images and text with painted and drawn elements; Klee-inspired images that resemble musical scores; and silhouette self-portraits. His works range in scale from miniscule micro-paintings to mammoth outdoor street paintings. Works in other media include printed conceptual pieces, video tapes, and abstract compositions in neon.

In keeping with his unorthodox attitudes, Davis did not work in orderly sequences. He described his method as “a tendency to raid my past without guilt [by] going back and picking up on some idea that I flirted with briefly, say fifteen or twenty years ago. I will then take this idea and explore it more in depth, almost as if no time had elapsed between the present and the time of its original conception.” As a result, similar works may be separated by years or even decades. Davis’s works, which resonate with his romantic, free-wheeling approach to art-making, reveal a seriousness balanced by whimsy and an unpredictability that is always a source of joy.

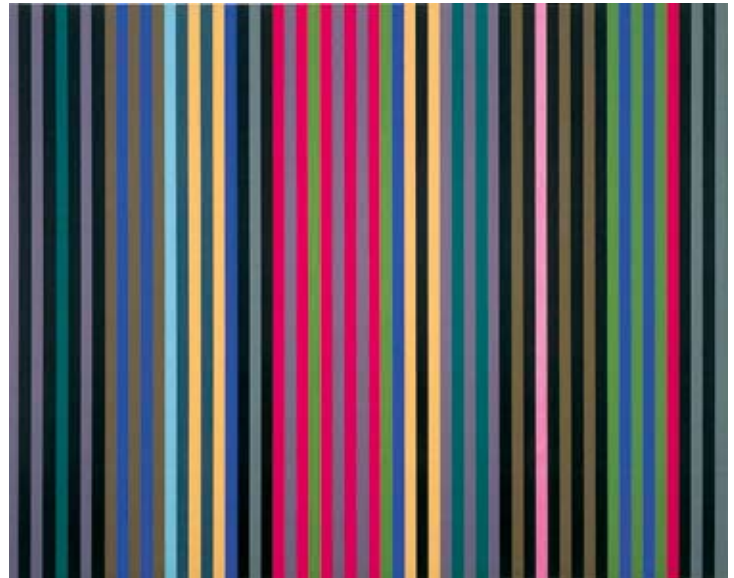
Jacquelyn D. Serwer. *Gene Davis: A Memorial Exhibition* (Washington, D.C.: National Museum of American Art, Smithsonian Institution, 1987).

GENE DAVIS

All 3 pictures
Serigraph on canvas mounted on paper board
24 x 30 in. (61 x 76,2 cm)
Smithsonian American Art Museum
Bequest of Florence Coulson Davis
Courtesy of Charles Cowles Gallery, Inc., New York, New York



Bullet Proof, from the Portfolio Series I, 1969



King Kong, from the Portfolio Series I, 1969



Tarzan, from the Portfolio Series I, 1969

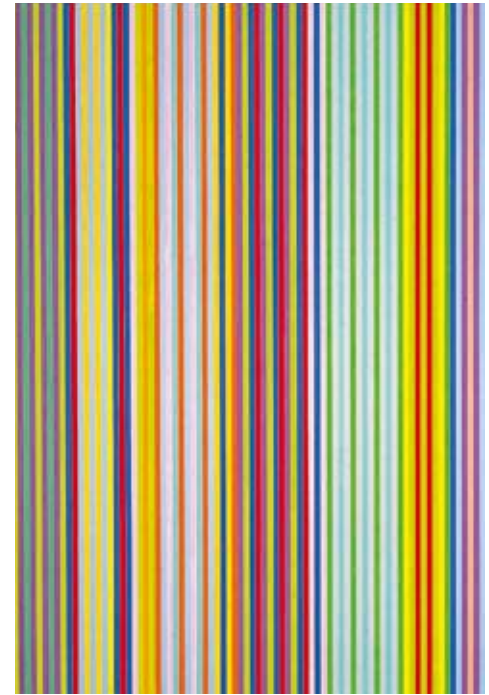
GENE DAVIS



Jack in the Box,
from the Portfolio Series I, 1969



John Barley Corn,
from the Portfolio Series I, 1969



Graf Zeppelin,
from the Portfolio Series I, 1969

All 3 pictures
Serigraph on canvas mounted on paper board
30 x 20 in. (76,2 x 50,8 cm)
Smithsonian American Art Museum
Bequest of Florence Coulson Davis
Courtesy of Charles Cowles Gallery, In., New York, New York

LINDA HOPE (born 1956)

Linda Hope was born in Chambley, France, to American parents. She studied art at Southwest Texas State University and the University of Texas at Austin. She moved to San Francisco in the early 1980's.

“The sources of the specific images in these paintings remain obscure, even to myself. I’ve thought about their derivation in terms of Jungian symbology or of archetypal forms, but these sorts of explanations seem lacking, superficial, too easy. These paintings are visual and metaphorical manifestations of the spiritual concerns and internal personal investigations of my life. In the most successful of instances, my paintings become embodiments of or allusions to the spiritual. The images suggest themselves to me, I do not seek them.

It is common for me to have a sort of internal vision, whereby I am able to see a whole work in its state of perfect completion. If I am lucky, the vision is stark, brilliant and pure and will become the basis for a completed work. In my attempt to reconstruct my vision, the work of painting for me may involve dogged repainting, repositioning, shifting of colors and tonalities, and backtracking, and because of this, the completion of a piece could take days, or months. At some point, I may recognize that I have gotten as close to my original vision as I am able to.

Images that tend to recur are circles or rings and wheels; spheres or balls; disks and cones. Due to the layering of colors in an order of dark over light, or muted over intense, the surfaces possess a glowing quality, the light source remaining ambiguous but seeming to come from within. It is my hope that when people see my paintings, they will recognize something familiar; that the feelings engendered by the work itself will be similar to the feelings that gave impetus during its creation. And I hope that that elusive familiarity will occur without the struggle of intellectual mediation.”

– Linda Hope

www.chandlersf.com



LINDA HOPE

July '86 1-P, 1986

Acrylic on paper

28 x 36 in. (71,1 x 91,4 cm)

Courtesy of the ART in Embassies
Program, Washington, D.C.

WOLF KAHN (born 1927)

Born in Stuttgart, Germany, in 1927, Wolf Kahn emigrated to the United States by way of England in 1940. In 1945 he graduated from the High School of Music and Art in New York, after which he spent time in the Navy. Under the GI Bill, Kahn studied with the well-known teacher and abstract expressionist Hans Hofmann, becoming Hofmann's studio assistant. In 1950 he enrolled in the University of Chicago from which he graduated in 1951 with a Bachelor of Arts degree. Having completed his baccalaureate degree in only one year, Kahn was determined to become a professional artist. He and other former Hofmann students established The Hansa, a cooperative gallery where he had his first one man show. In 1956 he joined the Grace Borgenicht Gallery where he exhibited regularly until 1995.

Kahn has received a Fulbright Scholarship, a John Simon Guggenheim Fellowship, and an Award in Art from the American Academy of Arts and Letters. He is a member of the National Academy of Design as well as the American Academy of Arts and Letters, and has recently completed an appointment to the New York City Art Commission. Traveling extensively, he has painted landscapes in such diverse locales as Maine, Mexico, Italy, Greece, Kenya, New Mexico, Hawaii, and Egypt. He spends his summers and autumns in

Vermont on a hillside farm, which he and his wife, the painter Emily Mason, have owned since 1968. They have two daughters, Cecily and Melany. Cecily Kahn is a painter, married to the painter David Kapp.

The unique blend of realism and the formal discipline of color field painting set the work of Wolf Kahn apart. Kahn is an artist whose work embodies the synthesis of his modern abstract training with Hans Hofmann, with the palette of Henri Matisse, abstract expressionist Mark Rothko's sweeping bands of color, and the atmospheric qualities of American impressionism. It is precisely this fusion of color, spontaneity and representation that has produced such a rich and expressive body of work. Kahn regularly exhibits at galleries and museums across North America. His work is in many museum collections, including that of the Metropolitan Museum of Art and the Whitney Museum of American Art, both in New York City; the Museum of Fine Arts, Boston, Massachusetts; the Hirshhorn Museum, Washington, D.C.; and the Los Angeles County Museum, Los Angeles, California, among others.

www.wolfkahn.com



WOLF KAHN

***Slender Pine Trees*, 2001**

Oil on canvas

60 x 52 in. (152,4 x 132,1 cm)

Courtesy the artist and

Beadleston Gallery,

New York, New York

ROY LICHTENSTEIN (1923-1997)

As a child, Roy Lichtenstein was interested in science, but in high school he began to draw and paint. He also developed a passion for jazz, making frequent visits to jazz clubs, which inspired him to make paintings of the musicians. He studied with Reginald Marsh in summer classes at the Art Students League in New York City. Upon graduation from high school, Lichtenstein attended Ohio State University in Columbus, where he was influenced by artist and professor Hoyt L. Sherman's explorations into the nature of human vision and perception. He was drafted into the U.S. Army in 1943 and served in Europe until his discharge in 1946, at which point he resumed his studies at Ohio State under the GI Bill (Bachelor of Fine Arts degree 1946; Master of Fine Arts degree 1949). He was an instructor at Ohio State from 1946 to 1951, and later taught at the State University of New York in Oswego, and Douglass College, Rutgers University, where he developed a friendship with the artist Allan Kaprow.

Among Lichtenstein's earliest subjects was the American West, rendered in a style influenced by cubism; in the late 1950s his nonfigurative art reflected an interest in abstract expressionism. He was also exploring comic strip imagery in his drawings, and a turning point came in 1961 when he painted *Look Mickey* (National Gallery of Art, Washington,

D.C.), the first of his paintings to utilize comic strip characters and conventions and to deliberately imitate commercial printing processes with the benday dot. He quickly emerged as a leading practitioner of pop art and was included in the New Painting of Common Objects show at the Pasadena Art Museum, California (1962), the first museum exhibition to examine the new style. He has since used his signature style to explore a variety of subjects, including still life, explosions, brushstrokes, and art movements including cubism, surrealism, and expressionism.

Lichtenstein completed several large-scale public sculptures as well as a number of major murals. He experimented with printmaking as early as the 1950s and collaborated with Gemini G.E.L. in Los Angeles; Mourlot in Paris; Styria Studios in New York City; and Tyler Graphics Ltd., Mount Kisco, New York, in addition to Graphicstudio (associated with the University of South Florida, Tampa). Lichtenstein was elected to the American Institute of Arts and Letters. Additional honors include the Skowhegan Award for Painting and honorary doctorates from the California Institute of Arts in Valencia, and Ohio State University.

www.nga.gov



ROY LICHTENSTEIN

Art Critic, 1996

Silkscreen

26 x 19 ³/₁₆ in. (66 x 48,7 cm)

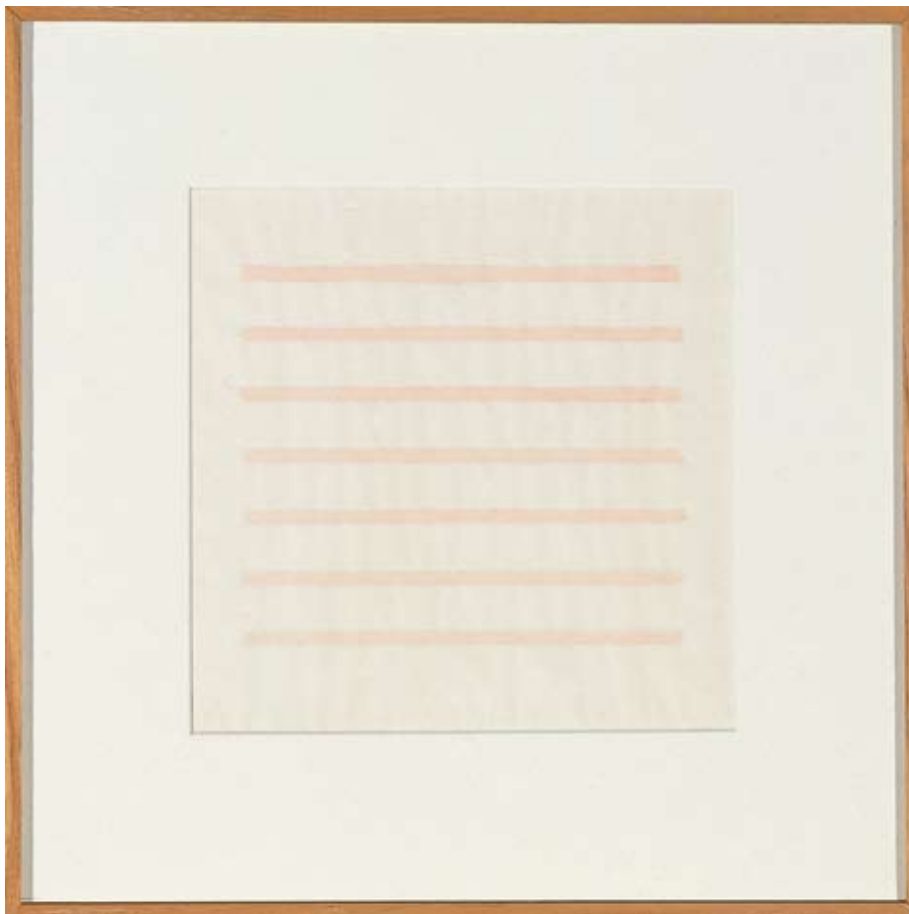
Courtesy of the Foundation for Art and
Preservation in Embassies, Washington, D.C.

AGNES MARTIN (1912–2005)

Agnes Martin (March 22, 1912–December 16, 2004) was a Canadian-American minimalist painter. She was born in Macklin, Saskatchewan, and moved to the United States in 1931, becoming a citizen in 1950. She is most closely associated with the small town of Taos, New Mexico, although

she also lived in New York City for a time. The bulk of her work is composed of square grids. While minimalist in form, these paintings were quite different in spirit from those of her minimalist counterparts; Martin shied away from intellectualism, favoring the personal and spiritual. Many of her grids represent Taoist reflections. Because of her work's added spiritual dimension, she preferred to be classified as an abstract expressionist. She worked only in black, white, and brown before moving to New Mexico, when she introduced light pastel washes to her grids – colors that shimmered in the changing light.

http://en.wikipedia.org/wiki/Agnes_Martin



AGNES MARTIN

Untitled [Pace #16601], 1978

Watercolor and ink on rice paper

12 x 12 in. (30,5 x 30,5 cm)

Courtesy of the ART in Embassies Program,
Washington, D.C.

Gift of the American Art Foundation

JAMES MOORE (born 1946)

James Moore's still life paintings connect the viewer to the painted object, inviting quiet contemplation of observed reality, a meditation on the present moment – the “now.” Moore's objective is “to visually celebrate a conviction that the physical universe is a dramatic confirmation of an aware omnipresence. The material and the spiritual are not in conflict, they are integral.” Moore achieves visual integration through the play of light and shadow, subtle color harmonies, and solid, weighted forms that denote permanence and simplicity. The neutral-toned atmospheric space, lightly textured surface, and strong horizontal placement enhance a sense of calm.

www.dfngallery.com



JAMES MOORE

Clay Bottle and Jar, 1999

Oil on linen

14 x 18 in. (35,6 x 45,7 cm)

Courtesy of the artist and DFN Gallery, New York, New York

Three Clay Bottles, 1998

Oil on linen

16 x 20 in. (40,6 x 50,8 cm)

Courtesy of the artist and DFN Gallery, New York, New York

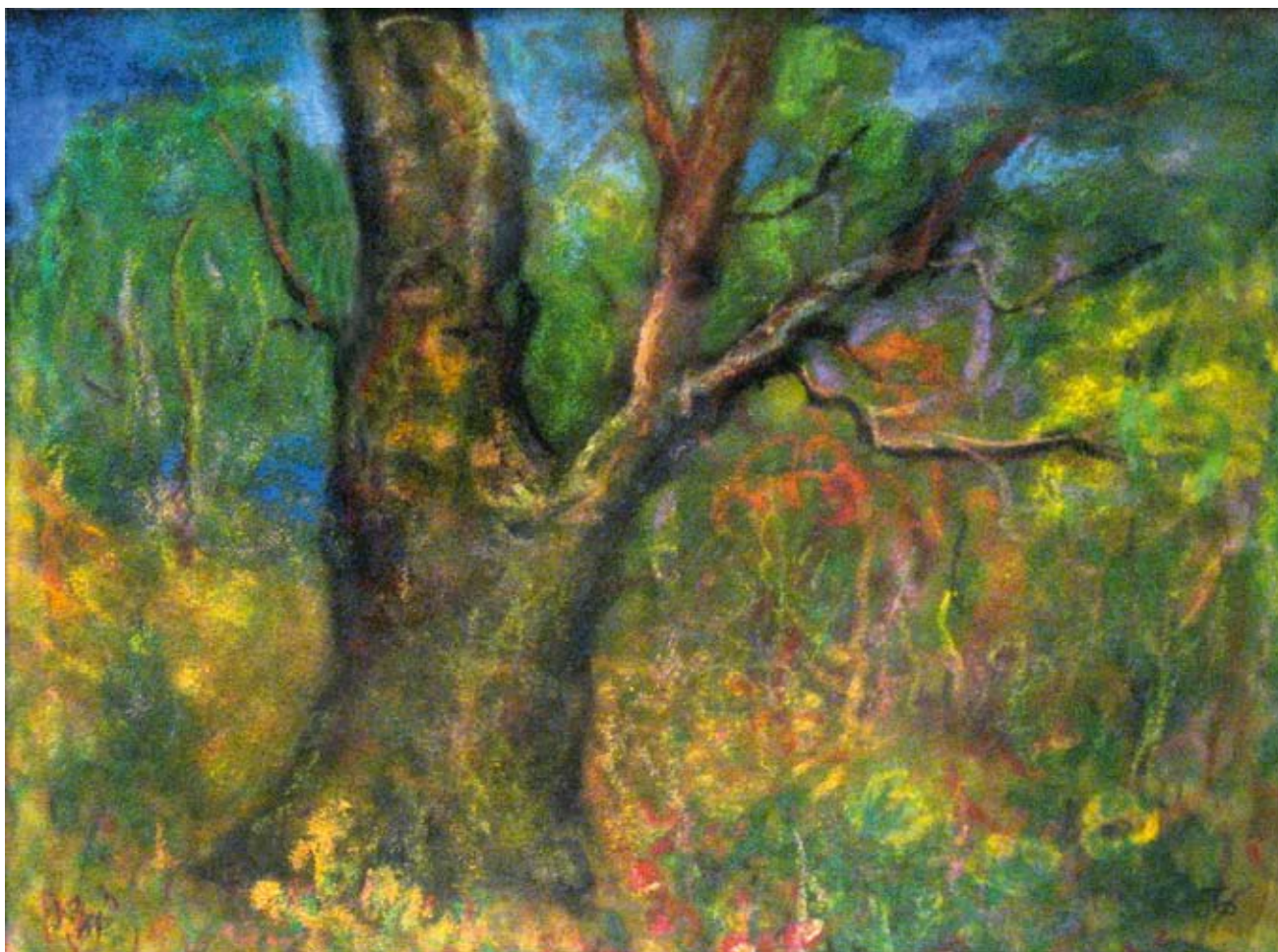


JAMES N. ROSENBERG (1874-1970)

James N. Rosenberg had distinguished careers as an attorney and as an artist. In both of them, he worked tirelessly toward the causes of international understanding and world peace. His works are included in the collections of many American art museums and private collections. After retiring from his career in law in 1947, Rosenberg worked full-time for another twenty-seven years as an artist in his studio in Scarsdale, New York. His subjects included landscape and important social issues of his time. The proceeds

of numerous exhibitions of Rosenberg's paintings, drawings, and prints were used to support social and artistic causes. Rosenberg claimed that his work was influenced principally by French painter Paul Cezanne, but also by Vincent Van Gogh, American artist Maurice Prendergast, and the German expressionists. He died in Scarsdale at the age of ninety-six.

Obituary, *The New York Times*, December 6, 1964



JAMES N. ROSENBERG

The Big Tree, undated

Pastel

20 ¼ x 22 ½ in. (51,4 x 57,1 cm)

Courtesy of the ART in Embassies Program, Washington, D.C. Gift of John Walker

WILLIAM WEGMAN (born 1943)

William Wegman was born December 2, 1943 in Holyoke, Massachusetts. He received a Bachelor of Fine Arts degree in painting from the Massachusetts College of Art in Boston in 1965, and a Master of Fine Arts degree from the University of Illinois, Champagne-Urbana in 1967.

From 1968 until 1970 he taught at the University of Wisconsin in Wasau, in Waukesha, and in Madison. In the fall of 1970, he moved to Southern California to begin a one-year teaching position at California State College, Long Beach. At these various universities, Wegman's interest in areas beyond painting began to develop, ultimately leading him to photography and to video. It was in Long Beach that he got his dog, Man Ray, with whom he began a long and fruitful collaboration. Man Ray, known in the art world and beyond for his endearing deadpan presence, became a central figure in Wegman's photographs and videotapes. In 1972 Wegman and Man Ray moved to New York and continued a collaboration that was to last for twelve years.

In 1986, a new dog, Fay Ray, came into Wegman's life and soon thereafter another prolific collaboration began, marked by Wegman's extensive use of the Polaroid 20 x 24 inch camera. With the birth of Fay's litter in 1989, Wegman's cast grew to include Fay's offspring: Battina, Crooky, and Chundo. Since then four new dogs have joined the family; Battina's son Chip in 1995, Chip's son Bobbin in 1999, Candy in 2000, and Candy and Bobbin's daughter Penny in 2004.

Out of Wegman's involvement with this cast of characters grew a series of books inspired by the dogs' various acting abilities. The first of these books, *Cinderella*, starred the ingénue Battina as Cinderella, Fay as her evil stepmother, and Chundo as the ever valiant Prince Charming. Since then, Wegman has published a number of children's books based not only on classic tales but also on stories of his own invention. These books include *Little Red Riding Hood*, *Mother Goose*, *Farm Days*, *My Town*, *ABC*, *Circle/Triangle/Square*, *Surprise Party*, and *Chip Wants A Dog* (all published by Hyperion Press). Wegman has also published a number of books for adults such as *Fay*, the story of his life with Fay Ray, *Puppies*, a tale of all the litters to date (both published by Hyperion Press) and, in the fall of 2002, *William Wegman 20 x 24* (Abrams), a photographic survey of almost thirty years of Wegman's work with the 20 x 24 inch Polaroid camera.

Wegman has created film and video works for *Saturday Night Live* and *Nickelodeon*, and his video segments for *Sesame Street* have appeared regularly since 1989. His videos include *Alphabet Soup*, *Fay's Twelve Days of Christmas*, and *Mother Goose*. In 1989, Wegman's film *The Hardly Boys*, starring his favorite actors, Fay, Battina, Crooky, and Chundo, was screened at the Sundance Film Festival. After a twenty year hiatus, Wegman returned to the format of his video work from the 1970s, producing two new reels of video works in 1998 and 1999.

Wegman's photographs, videotapes, paintings, and drawings have been exhibited in museums and galleries internationally. A retrospective of his work originated by the Kunstmuseum in Lucerne, Switzerland, traveled to museums throughout

Europe and the United States, including to the Centre Pompidou in Paris, and the Whitney Museum of American Art in New York City. His most recent exhibitions include traveling retrospectives in Japan and in Sweden as well as



WILLIAM WEGMAN

Leaf Line, 2005

Color photograph, 44 x 36 in. (111,8 x 91,4 cm)
Courtesy of the Artist, New York, New York



WILLIAM WEGMAN

Tall Hat, 2005

Color photograph, 44 x 36 in. (111,8 x 91,4 cm)
Courtesy of the artist, New York, New York

the exhibition William Wegman: Fashion Photographs which traveled throughout North America. Exhibitions of his early photographic work and his drawings were mounted by the FRAC Limousin in Limoges, France, each accompanied by comprehensive catalogues of this work. Wegman continues

to exhibit nationally and internationally. He lives in New York City and in Maine, where he continues to make videos, to take photographs, and to make drawings and paintings.

www.wegmanworld.com



WILLIAM WEGMAN

Stepping, 2003

Color photograph (4-parts)

30 x 24 in. (76,2 x 61 cm) each panel

Courtesy of the artist, New York, New York



The ART in Embassies Program

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

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