

An abstract painting of a forest. The background is a dense field of vertical, textured strokes in shades of pink, magenta, and light purple. Interspersed among these are vertical strokes of various shades of green, from light lime to dark forest green. The overall effect is a vibrant, textured representation of a forest scene. The text is overlaid on the lower half of the image.

United States Embassy Luxembourg
ART in Embassies Exhibition

Wolf Kahn

First Treeline Painting (detail), 2004

Oil on canvas, 53 x 73 in. (134,6 x 185,4 cm)

Courtesy of the artist, and Ameringer | McEnery | Yohe, New York, New York

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 foreign 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."

"The ART in Embassies program reveals the rich history and cultural heritage of the United States and the communal experiences that we share with peoples of different countries, backgrounds and faiths, binding us closer together. Through its temporary exhibitions and permanent collections, the ART in Embassies program intrigues, educates, and connects – playing an ambassadorial role as important as that served by traditional diplomacy."

— Hillary Rodham Clinton
Secretary of State

Introduction

Welcome to the Residence of the United States Ambassador to Luxembourg! It is an honor for me to represent the United States and President Obama as Ambassador, and I am also proud to share this art exhibition with you. My wife Julie and I love art and are thrilled to be able to showcase some of America's finest contemporary art. The Art in Embassies program of the U.S. Department of State provides each American Ambassador with the opportunity to select and display art in his or her official residence to be shared with all visitors, in our case, Luxembourgers, and people from all nations who visit. When choosing these works of art before I arrived, I knew that my host city was home to the Mudam, one of the most beautiful modern art museums in the world, designed by I.M. Pei. I was eager to share some American contemporary and modern art with my host country.

The artists in this exhibition are American and foreign born, and include, a painter from my home city of Orlando, Tom Sadler, whose works capture the essence of the Florida landscape; also a Fulbright Scholar and abstract painter, Emily Mason. Emily happens to be married to renowned

colorist Wolf Kahn, both dear friends of ours. In fact, Wolf's beautiful painting graces the cover of this catalogue. The exhibition even includes Wolf's internationally famous teacher, Hans Hofmann. Additionally, the show includes a painting from Cambodian artist Pakan Penn, who has several of his landscapes hanging in the White House. A number of leading abstract painters, such as Robert Motherwell and Frank Stella are included, and Jonathan Lasker's beautiful works involve a three-dimensional composition of color, style, and shapes that is best experienced in person. Their mediums range from paint to silkscreen, engraving to glass, as in the marvelous piece by Dale Chihuly. They are diverse and wonderful and most have very rich and bold colors, which really speak to me. It is a true pleasure to have this art gracing the walls of this historic and beautiful residence. We hope you will enjoy the familiar artists' works and enjoy meeting new artists and their works as well.

As part of my youth outreach program, I regularly host a group of children who live in a *foyer* (orphanage) close to the Residence. They spend several mornings with me painting and having lunch.

So, in addition to the artists' works displayed at the Residence, I also have displayed one painting from each of the twelve *foyer* children. Beginning last fall, as additional outreach, I am visiting every high school in Luxembourg, to meet with the graduating students. This exhibition gives me another opportunity to engage with these students, by inviting them into my home to see this fantastic American art and to start an open dialogue to help us better understand one another. These visits are thoroughly enjoyable.

This wonderful exhibition would not be possible without the generosity not only of the artists themselves, but also Chris Addison of Addison/Ripley Fine Art Gallery in Washington, D.C.; Miles McEnery of Ameringer I McEnery I Yohe Gallery in New York City; LewAllen Contemporary, Santa Fe, New Mexico; and of course, Art in Embassies. Their assistance is helping us to reach out to Luxembourgers and share with them what is wonderful about America. We hope you enjoy the exhibition and the visit to our residence!

Ambassador Robert A. Mandell

Luxembourg, September 2012

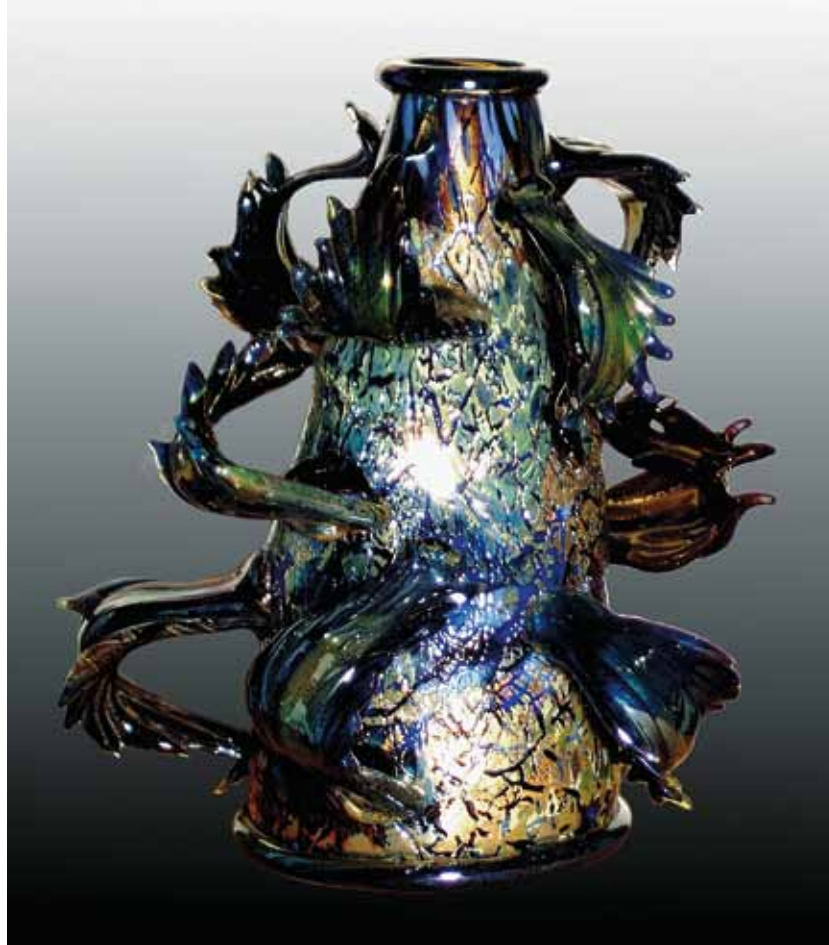
Dale Chihuly | 1941

Born in 1941 in Tacoma, Washington, Dale Chihuly was introduced to glass while studying interior design at the University of Washington. After graduating in 1965, Chihuly enrolled in the first glass program in the country, at the University of Wisconsin. He continued his studies at the Rhode Island School of Design (RISD), where he later established the glass program and taught for more than a decade.

In 1968, after receiving a Fulbright Fellowship, he went to work at the Venini glass factory in Venice. There he observed the team approach to blowing glass, which is critical to the way he works today. In 1971, Chihuly cofounded Pilchuck Glass School in Washington State. With this international glass center, Chihuly has led the avant-garde in the development of glass as a fine art in the U.S.

His work is included in more than two-hundred museum collections worldwide. He has been the recipient of many awards, including eleven honorary doctorates and two fellowships from the National Endowment for the Arts. Chihuly has created more than a dozen well-known series of works and is also celebrated for large architectural installations. Chihuly's work exhibits influences from his boyhood memories of nature, including the sea and his mother's garden. His inventive sculptural forms and playful use of bright colors have made him one of the most popular glass artists in the United States.

www.chihuly.com



Polychrome Ropes, 1989

Glass, 12 x 16 x 10 in. (30,5 x 40,6 x 25,4 cm)

Gift of Irvin J. Borowsky to ART in Embassies, Washington, D.C.

Christo and Jeanne-Claude | both 1935



Texas Mastaba, Project for 500,000 Stacked Oil Drums, 1976
Lithograph and silkscreen with collage on wove paper,
39 x 31 in. (99,1 x 78,7 cm)
Gift of Mobil Corporation to ART in Embassies, Washington, D.C.

Christo (born Christo Vladimirov Javacheff, Bulgaria, June 13, 1935) and Jeanne-Claude (born Jeanne-Claude Denat de Guillebon, June 13, 1935; died November 18, 2009) have created environmental works of art on a monumental scale, including the wrapping of the Reichstag in Berlin, and the Pont-Neuf in Paris, the twenty-four mile-long (39 km)-long *Running Fence* in Sonoma and Marin counties in California, and *The Gates* in New York City's Central Park, among others.

Christo and Jeanne-Claude were born on the same date, and met in Paris in October 1958. All works are credited to "Christo and Jeanne-Claude." They always flew in separate planes: in case one crashed, the other could continue their work.

Although their work is visually impressive and often controversial as a result of its scale, the artists have repeatedly denied that their projects contain any deeper meaning than their immediate aesthetic impact. The purpose of their art, they contend, is simply to create works of art or joy and beauty and to create new ways of seeing the familiar. Art critic David Bourdon has described Christo's wrappings as a "revelation through concealment." To his critics Christo replies, "I am an artist, and I have to have courage ... Do you know that I don't have any artworks that exist? They all go away when they're finished. Only the preparatory drawings, and collages are left, giving my works an almost legendary character. I think it takes much greater courage to create things to be gone than to create things that will remain."

www.en.wikipedia.org/wiki/Christo_and_Jeanne-Claude

Hans Hofmann | 1880-1966

Hans Hofmann is one of the most important figures of postwar American art. Celebrated for his exuberant, color-filled canvases, and renowned as an influential teacher for generations of artists – first in his native Germany, then in New York and Provincetown – Hofmann played a pivotal role in the development of abstract expressionism. As a teacher he brought to America direct knowledge of the work of a celebrated group of European modernists (prior to World War I he had lived and studied in Paris and knew Pablo Picasso, Georges Braque, Robert and Sonia Delaunay, Fernand Léger, and Henri Matisse) and developed his own philosophy of art, which he expressed in important essays. Hofmann taught art for over four decades; his impressive list of students includes Helen Frankenthaler, Red Grooms, Alfred Jensen, Wolf Kahn, Lee Krasner, Louise Nevelson and Frank Stella. As an artist Hofmann tirelessly explored pictorial structure, spatial tensions, and color relationships.

Hofmann was born in Weissenberg, Germany and educated in Munich. He moved to Paris in 1904, until 1914 when the advent of World War I required him to return to Germany. In 1915, unable to enroll in the military, Hofmann opened an innovative art school in Munich, where he transmitted what he had learned from the avant-garde in Paris. The school's reputation spread internationally, especially after the war, attracting students from Europe and the United States, thus beginning what was to be almost a lifetime of teaching for Hofmann. At the invitation of one of his former students, Hofmann went to the University of California, Berkeley, to teach in the summer of 1930. He returned to Berkeley the following year, a momentous one which also saw his first American solo exhibition at the Palace of the Legion of Honor in San Francisco. Hofmann decided to remain in the United States permanently. In 1932 he settled in New York where he taught, first at The Art Students League, then, a year later, at his own

school (adding in 1935 summer sessions in Provincetown, Massachusetts, where he also lived). Art historian Clement Greenberg called Hofmann “in all probability the most important art teacher of our time.” His school remained a vital presence in the New York art world until 1958 when the seventy-eight year old Hofmann decided to devote himself full-time to painting.

Although Hofmann did not come to the United States until he was over fifty, he is embraced as an American painter and regarded as a key member of the abstract expressionists. For all his connections to that movement, and to abstraction itself, his work was by his own admission firmly rooted in the visible world. He combined Cubist structure and intense Fauvist color into a highly personal visual language with which he explored pictorial structures and chromatic relationships. Hofmann created volume in his compositions not by rendering or modeling but through contrasts of color, shape, and surface.

Hans Hofmann Catalogue Raisonné

Hans Hofmann



Penombres du Soir, 1961

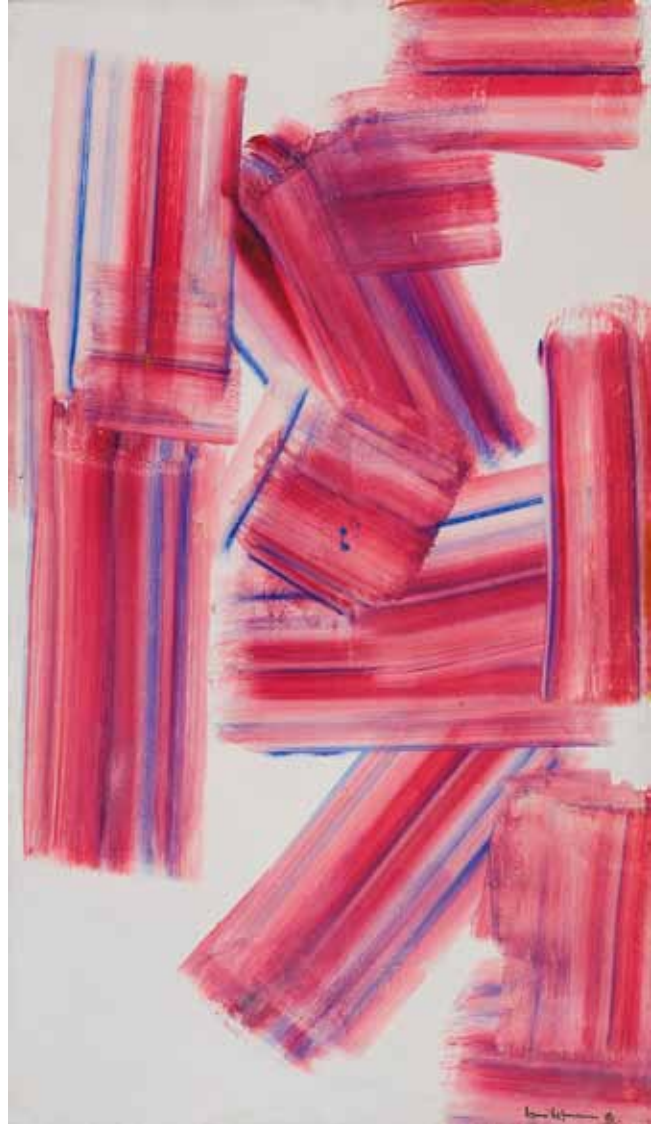
Oil on canvas, 49 x 61 in. (124,5 x 154,9 cm)

Renate, Hans & Maria Hofmann Trust, Courtesy of Ameringer | McEnery | Yohe, New York, New York



Moloch, 1958. Oil on panel, 62 $\frac{3}{8}$ x 31 $\frac{3}{8}$ in. (158,4 x 79,7 cm)
Renate, Hans & Maria Hofmann Trust, Courtesy of Ameringer I
McEnery I Yohe, New York, New York

The Climb, 1960
Oil on composition board, 85 x 49 in. (215,9 x 124,5 in.)
Renate, Hans & Maria Hofmann Trust, Courtesy of
Ameringer I McEnery I Yohe, New York, New York



Wolf Kahn | 1927

Wolf Kahn is one of the most important colorists working in America today. Born in Stuttgart, Germany, Kahn immigrated to the United States by way of England in 1940 during World War II. In 1945 he graduated from the High School of Music and Art in New York City, after which he spent time in the Navy. Under the GI Bill he 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, Illinois, 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 for-

mer Hofmann students established The Hansa, a cooperative gallery where he had his first one-man show. In 1956 he joined the Grace Borgenicht Gallery in New York City, 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 Nation Academy of Design, as well as the American Academy of Arts and Letters and served on 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.

A unique blend of realism and the formal discipline of color field painting sets the work of Wolf Kahn apart. He is an artist who embodies the synthesis of his modern abstract training with Hans Hofmann, with the palette of Matisse, 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 also part of over one hundred museum collections, including the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, all in New York City; the Museum of Fine Arts, Boston, Massachusetts; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and the Los Angeles County Museum, California.



Glimpse at the Pond, 2010

Oil on canvas, 27 x 46 in. (68,6 x 116,8 cm)

Courtesy of the artist and Addison/Ripley Fine Art, Washington, D.C.



White Pond, 1993

Pastel on paper, 17 ½ x 20 ½ in. (44,5 x 52,1 cm)
Courtesy of the artist, New York, New York



Sunset through a Fog Bank, 1992

Pastel on paper, 17 ½ x 20 ½ in. (44,5 x 52,1 cm)
Courtesy of the artist, New York, New York

Wolf Kahn



First Treeline Painting, 2004

Oil on canvas, 53 x 73 in. (134,6 x 185,4 cm)

Courtesy of the artist, and Ameringer | McEnery | Yohe, New York, New York

Jonathan Lasker | 1948

Born in Jersey City, New Jersey in 1948, Jonathan Lasker is one of the most influential painters of his generation. He attended the School of Visual Arts in New York and CalArts in Valencia, California in the late 1970s. He currently lives and works in New York City.

“Over the last thirty years Jonathan Lasker has produced a body of work that, while operating within the general framework of late modernist painting and drawing practice, has mounted a serious challenge to painting’s status quo. In doing so, he has, as much as anyone, maintained the vitality and validity of contemporary abstraction...

... In Lasker’s work, images ... are part of a larger schema, but independent in terms of form, colour, texture, and manner of paint application. Each image becomes a thing itself, an element to be examined, experienced and categorized; a component of the larger grammatical structure that Lasker has built.”

– *Richard Kalina*



Reasonable Assembly, 2003

Oil on linen, 60 x 80 in. (152,4 x 203,2 cm). Courtesy of the artist, New York, New York

Lasker has exhibited internationally since the early 1980s across Europe and North and South America. His work is represented in numerous public collections, including the Eli Broad Foundation; Hirschhorn Museum, Washington D.C.; Museum Ludwig, Cologne, Germany; Moderna Museet, Stockholm, Sweden; MoMA, New

York; Centre Pompidou, Paris, France; Reina Sofia, Madrid, Spain; Whitney Museum of American Art, New York, and Museo de Arte Contemporaneo, Seville, Spain.

<http://timothytaylorgallery.com/artists/home/jonathan-lasker>

Jacob Lawrence | 1917-2000



Supermarket Flora, 1997

Silkscreen on paper, 38 x 30 in. (96,5 x 76,2 cm)
Gift of the Foundation for Art and Preservation in Embassies
to ART in Embassies, Washington, D.C.

Jacob Lawrence, who lived much of his life in lower Manhattan, was a great American modern painter whose subjects were history and urban life. Born in Atlantic City, New Jersey, Lawrence is best known for his narrative series of tempera paintings based on his own life and that of his peers who migrated from the South to the North. His vivid canvases typically have bold planes of color and symbolic elements of the African-American heritage of struggles, aspirations, and accomplishments. His paintings are a unique blend of sensibilities – part narrative mural painting, part social realism, and part modernist abstraction.

In 1946 he began teaching at Black Mountain College in North Carolina at the invitation of Josef Albers. He also taught in New York at the Art Students League, New School for Social Research, Pratt Institute, and in Maine at the Skowhegan School. In 1971 he became a professor of art at the University of Washington in Seattle, where he retired in 1986 as professor emeritus. Throughout the 1970s, 1980s, and 1990s, Lawrence continued to paint subjects that referred to racial and social issues of African-Americans and devoted himself to commissions, especially for murals and limited edition prints, to benefit non-profit organizations, including New York's Lincoln Center for the Performing Arts, for which *Supermarket Flora* was created.

In 1999 the year before Lawrence's death, he and his wife, painter Gwendolyn Knight, established a foundation to create an art center in Harlem named for Lawrence.

Roy Lichtenstein | 1923-1997

Roy Lichtenstein was born in New York City. In 1939, he studied under Reginald Marsh at the Art Students League in New York, and the following year at the School of Fine Arts at Ohio State University, Columbus. He served in the army from 1943 to 1946, after which he resumed his studies and was hired as an instructor. He obtained his Master of Fine Arts degree in 1949, and worked and taught art in a variety of places. From 1957 to 1960, Lichtenstein obtained a teaching position at the State University of New York, Oswego. By then, he had begun to include loosely drawn cartoon characters in his increasingly abstract canvases. From 1960 to 1963, he lived in New Jersey while teaching at Douglass College, a division of

Rutgers University in New Brunswick, New Jersey. In 1961, he began to make paintings consisting exclusively of comic-strip figures, and introduced his Benday-dot grounds, lettering, and balloons; he also started cropping images from advertisements. In his attempt to fully grasp and expose how the forms, materials, and methods of commercial production have shaped the images of Western society, the

artist also explored other mediums such as polychromatic ceramic, aluminum, brass, and serigraphs.

Lichtenstein participated in the Venice Biennale in 1966, and was honored with solo exhibitions in 1967 and 1968 at the Pasadena Art Museum, California and the Solomon R. Guggenheim Museum, New York, respectively.

Sandwich and Soda, 1964

Screenprint on Mylar,
28 x 31 ¼ in. (71,1 x 79,4 cm)
Gift of Mr. and Mrs. Philip Berman to
ART in Embassies, Washington, D.C.



Emily Mason | 1932



Aquifer, 2010

Oil on canvas, 56 x 52 in. (142,2 x 132,1 cm)

Courtesy of the artist and LewAllen Contemporary, Santa Fe, New Mexico

One of America's foremost non-representational painters, Emily Mason has spent more than five decades exploring her distinctive lyrical, luminous abstractions. Born and raised in New York City, Mason attended Bennington College, Vermont, before transferring to and graduating from The Cooper Union in New York City. She received a Fulbright grant to study in Venice, Italy, from 1956 to 1958.

Mason has had numerous exhibitions of her work since her first one-person show at the Area Gallery in New York City in 1960. She has taught painting at Hunter College since 1972, and her work is included in numerous public and private collections. *Emily Mason: The Fifth Element*, a comprehensive treatment of her work by David Ebony was published in 2006.

— *Courtesy of the artist*

Robert Motherwell | 1915-1991

Robert Motherwell was born in Aberdeen, Washington. He was awarded a fellowship to the Otis Art Institute in Los Angeles at age eleven, and in 1932 studied painting briefly at the California School of Fine Arts in San Francisco. Motherwell received a Bachelor of Fine Arts degree from Stanford University in 1937, and enrolled for graduate work later that year in the Department of Philosophy at Harvard University, Cambridge, Massachusetts. He traveled to Europe in 1938 for a year of study abroad. His first solo show was presented at the Raymond Duncan Gallery in Paris in 1939.

In September of 1940, Motherwell settled in New York, where he entered Columbia University to study art history with Meyer Schapiro, who encouraged him to become a painter. In 1941, Motherwell traveled to Mexico with artist Roberto Matta for six months.

After returning to New York, his circle came to include painters William Baziotes, Willem de Kooning, Hans Hofmann, and Jackson Pollock. In 1942, Motherwell was included in the exhibition *First Papers of Surrealism* at the Whitelaw Reid Mansion, New York. In 1944, Motherwell became editor of the *Documents of Modern Art* series of books, and he contributed frequently to the literature on modern art from that time on, particularly on abstract expressionism.

A solo exhibition of Motherwell's work was held at Peggy Guggenheim's Art of This Century gallery, New York, in 1944. In 1946, he began to associate with artists Herbert Ferber, Barnett Newman, and Mark Rothko, and spent his first summer in East Hampton, Long Island. That year, Motherwell was given solo exhibitions at the Arts Club of Chicago and the San Francisco Museum of Art, and he

participated in *Fourteen Americans* at the Museum of Modern Art in New York. The artist subsequently taught and lectured throughout the United States, and continued to exhibit extensively in the United States and abroad. A Motherwell exhibition took place at the Kunsthalle Dusseldorf, the Museum des 20. Jahrhunderts, Vienna, and the Musée d'Art Moderne de la Ville de Paris in 1976-77. He was given important solo exhibitions at the Royal Academy, London, and the National Gallery of Art, Washington, D.C., in 1978. A retrospective of his works organized by the Albright-Knox Art Gallery, Buffalo, New York, traveled in the United States from 1983 to 1985. From 1971, the artist lived and worked in Greenwich, Connecticut. He died July 16, 1991, on Cape Cod, Massachusetts.

www.guggenheimcollection.org/site/artist_bio_116.html

Robert Motherwell



The Red and Black No.10, 1987-1988
Oil based etching ink, pasted papers and aquatint
on paper, 40 x 33 in. (101,6 x 83,8 cm)
Courtesy of Dedalus Foundation, Inc. and
Ameringer | McEnery | Yohe, New York, New York

The Red and Black No. 35, undated
Oil-based etching ink, pasted papers, and
aquatint on paper, 40 x 33 in. (101,6 x 83,8 cm)
Courtesy of Dedalus Foundation, Inc. and
Ameringer | McEnery | Yohe, New York, New York



Pakan Penn

Pakan Penn, a Cambodian-born resident of the Washington, D.C. area, is one of a select group of American artists emerging from the Cambodian Diaspora. His work draws on scenes of

his homeland and on his ethnic origins, reflecting his extensive travels and his interior accommodation to life as an exile. It includes impressionistic, realistic, and abstract paintings and

portraiture. His signature floral and landscape oil paintings feature the interplay of color and sunlight at various times of the day and in many different settings.



Majestic Garden, 2007. Oil on canvas, 24 x 30 in. (61 x 76,2 cm). Courtesy of the artist, Arlington, Virginia

Tom Sadler

Since moving to Orlando in 1983, Tom Sadler has dedicated his efforts to capturing the light, color, and mood of the Central Florida landscape. The intense light, combined with the natural beauty of the many lakes, rivers, and parks of the area provide a never-ending source of inspiration. His paintings come to life as a celebration of this beauty found in nature, sometimes exuberant, at other times more subtle.

Receiving his Bachelor of Fine Art degree from Auburn University, Sadler then studied painting with Jack Dempsey at the University of Alabama in Huntsville. He also attended the School of Visual Arts in New York. Since that time he has studied the work of a variety of artists. Sadler works in oils because of their inherent versatility and permanence. He utilizes consistencies of paint that alternate from very transparent to very

opaque. This depiction of light and its manifestations becomes the subject in most of Sadler's works. The light from the changing of seasons, times of day, or weather conditions are all fair game when what is often sought is the display of harmony between warm and cool color. Working from life, the artist is also preoccupied with capturing the color and atmosphere that the landscape suggests. He is especially driven to paint motifs that contain water or inherently possess some other timeless quality.

www.tomsadler.com



Palm Sunset, undated
Oil on canvas, 30 x 40 in.
(76,2 x 101,6 cm)
Courtesy of the artist,
Orlando, Florida

Frank Stella | 1936

Born in Malden, Massachusetts, Frank Stella first studied art in high school at the Phillips Academy, Andover, Massachusetts. He continued his study at Princeton University, New Jersey, and upon graduating moved to New York City, where he supported himself by painting houses.

When Stella entered the art scene, many young American artists were struggling with the legacy of abstract expressionism, which had set the standard for avant-garde art since the late 1940s. Jackson Pollock, Franz Kline, Willem de Kooning, and others had established a visual vocabulary of abstract, energetic self-expression. Although Stella was attracted at first by the physicality of abstract expressionism, he was searching for a new way to approach the canvas. The repetition, flatness, and unemotional restraint of Jasper Johns' flag and target paintings provided inspiration.

Stella's explorations began with his series of black "pin-stripe" paintings, which created a furor in the New York art world in 1959. That year, at age twenty-three, he was the youngest artist included in the Museum of Modern Art's exhibition *Sixteen Americans*. Stella's method of working

systematically in a series emphasized his problem-solving approach to painting. He arranged flat color fields into repetitive, geometric patterns and created all-over, non-illusionistic surfaces. His logic, control, and extreme reductionism prefigured minimalism. The artist was the subject of a major retrospective at the Guggenheim Museum in 1994. Stella is heralded in twentieth-century painting for creating abstract paintings that bear no pictorial illusions or psychological or metaphysical references. In 2009 Frank Stella was awarded the National Medal of Art by President Obama.

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



Untitled (Rabat), 1964

Screenprint on paper,

30 ¼ x 26 ¼ in. (76,8 x 66,7 cm)

Gift of Mr. and Mrs. Philip Berman to
ART in Embassies, Washington, D.C.

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