



United States Embassy Nassau, **The Bahamas**
ART in Embassies Exhibition

Handwritten signature

COVER:

Linda Touby

Homage to Giotto XXIV, 2006

Oil on wax on linen

70 x 64 ½ in. (177,8 x 163,8 cm)

Courtesy of the artist, New York, New York

Welcome



Art for us is a passion. Art for us is a necessity. Art has always been central to the way we live, wherever we live.

We are grateful to the ART in Embassies Program for giving us the opportunity to display our love for the beauty we need to see in our daily lives. We have collected art, in particular modern American color-field artists, since the days we mingled in New York art circles. We relished the opportunity to choose new works with which to expand upon and add variety to our lifelong collecting theme. It also encouraged us to look at things in a different way as we moved from our adopted home in Florida to the enchanting isles of The Bahamas.

Linda Touby's work is exemplary: her lustrous yet deeply textured pieces are emblematic of our lives, our interests, and our passions. We think they are evocative of The Bahamas too. The colors reflect the warmth of the sun – and, more importantly, the people – the openness of the landscape, and the sense of limitless possibility on the horizon. They are inviting, they are embracing, they are as nurturing as old American friends, and as so many new Bahamian ones.

Touby's canvasses evoke island-bound perspectives regardless of the color schemes. The imaginary vistas can substitute for windows on gleaming beaches lapped by waves dissolving into endless horizons. In a word, they embody freedom.

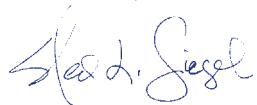
The sense of expansiveness, of possibility, and of promise in these works is very American. It is reflective not only of us, our country, and its continental perspectives, but also of the values we cherish and share with the Bahamian people.

The geometric forms and illusive lines of black-and-white graphics, on the other hand, are a monochromatic counterpoint, in another scale and genre, to the vibrant paintings. All of the artists we have selected challenge the imagination in different ways while sharing roots in the period of American art that we celebrate.

The pop art pieces by the inimitable Roy Lichtenstein are yet another prism through which to view the tumultuous modern era and the culture we love. We know that Bahamians – our closest neighbors throughout our interwoven histories – can savor their wry commentary more knowingly than most others around the world.

Art is a portal to another reality. A way to see through someone else's eyes, someone else's soul, it is also an opportunity to see one's own life from a different perspective. This exhibition is more than an extension of our lives. It is our bridge to The Bahamas.

This is the place where we choose to make our new home by the sea, surrounded by this beautiful and iconic exhibition of American art. We ask our guests to join us in our new experience. Welcome to our home, embrace as we do all that art can offer.


Ambassador Ned L. Siegel


Stephanie Moak Siegel

Nassau, March 2008

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.

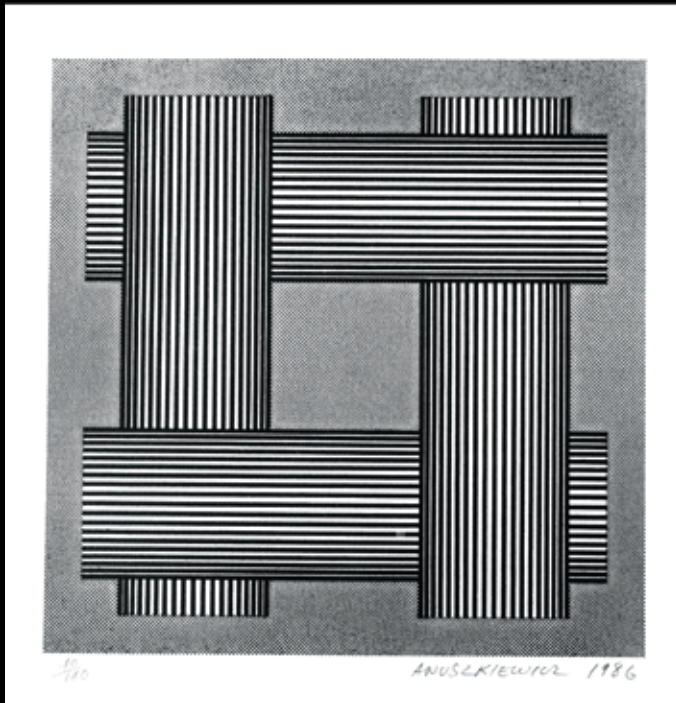
Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, 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.

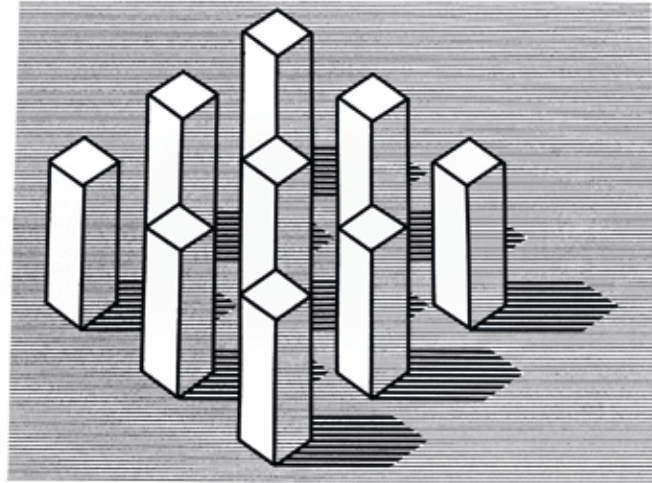
The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

American Abstract Artists (AAA) was founded as an exhibiting organization in 1936 to unite multi-generational American artists working abstractly. Since its inception, AAA has played a pivotal role in the evolution of non-objective art in America. The group was born in response to the lack of professional respect accorded American modernists in the 1930s. AAA's annual exhibition was the focus for the energies of the emerging American avant garde. This exhibition includes ten lithographs from the 50th ANNIVERSARY PRINT PORTFOLIO, 1987, a gift to the ART in Embassies Program from American Abstract Artists. The ten lithographs (with their titles) are by the following artists:

- 1 **Richard Anuszkiewicz**, *Trans'lumina Graphic*
- 2 **Nassos Daphnis**, *PL-1-87*
- 3 **Budd Hopkins**, *Untitled*
- 4 **James Juszczyk**, *Haiku Clouds*
- 5 **Harold Krisel**, *Prisme*
- 6 **Ibram Lassaw**, *Arachne*
- 7 **Brenda Miller**, *Strata*
- 8 **Hiroshi Murata**, *Untitled*
- 9 **Esphyr Slobodkina**, *Variations in Black and White*
- 10 **Helen Soreff**, *Dead Dog on a Beach series*

(All measure 12 x 15 or 15 x 12 in. [30,5 x 38,1 or 38,1 x 30,5 cm])



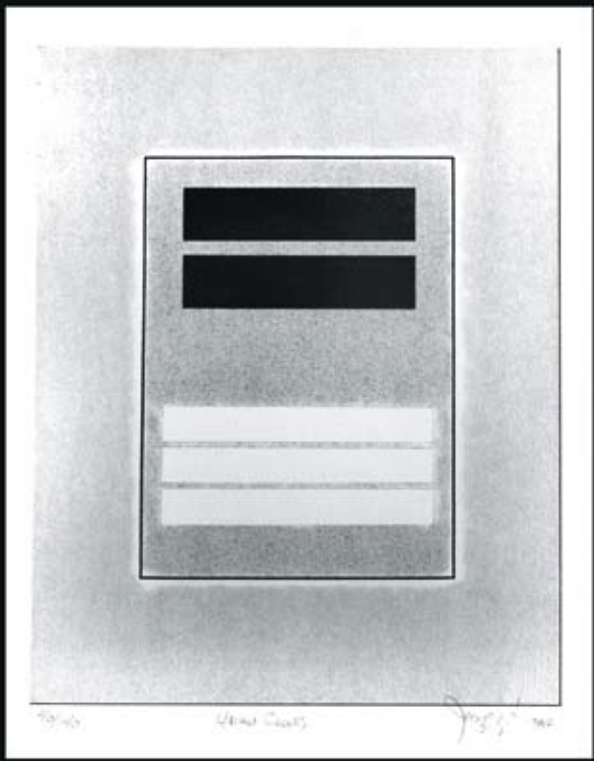


1919. *Five Blocks*. *Journal of the Royal Society of Arts*, 1919.

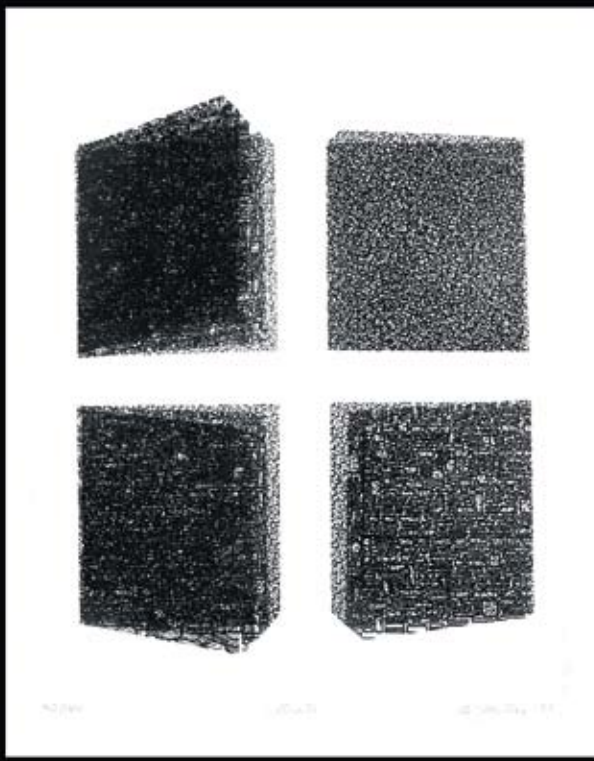


1931. *Abstract*. *Journal of the Royal Society of Arts*, 1931.

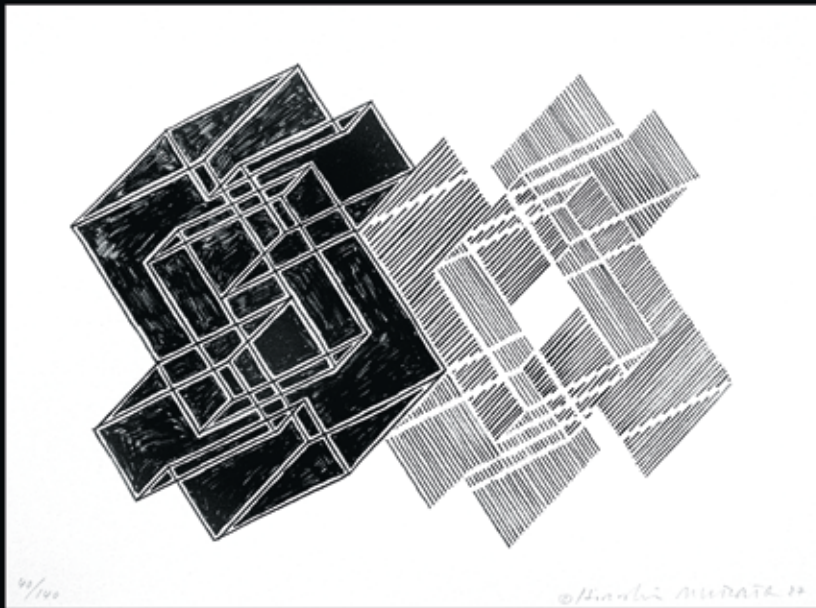
4



7



8





89/194

EELI LAAKSONEN

Eelis Laaksonen, 1987



"Haven Day on a Bank" 1987

89/195

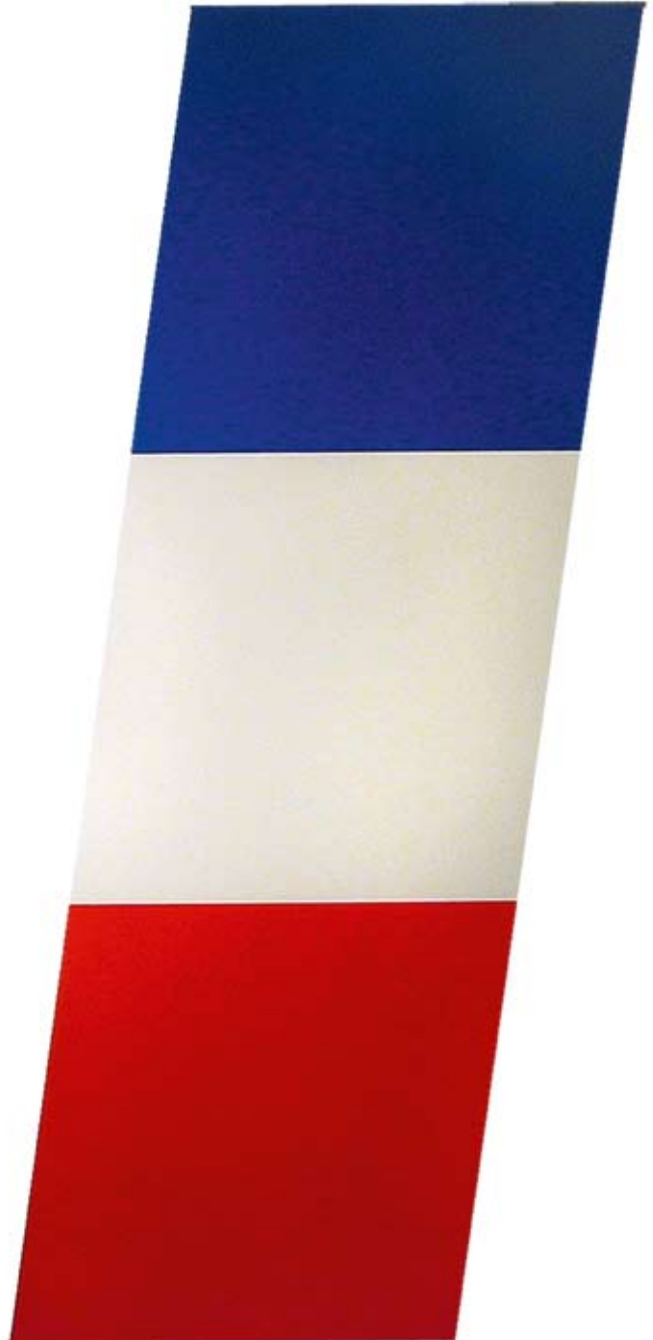
Eelis Laaksonen, 1987

Ellsworth Kelly (1923)

Born in 1923 in Newburgh, New York, Ellsworth Kelly has commented on his continual search for forms and patterns in everyday objects, specifically mentioning “a fragment of a piece of architecture, or someone’s legs, or sometimes the space between things ...” In *Blue/White/Red*, his objective is to achieve maximum emotion with severely limited means through the intuitive use of shape and sensuous color. Kelly abstracts the forms in his paintings from observations of the real world, such as shadows cast by trees or the spaces between architectural elements.

The artist studied at Pratt Institute, Brooklyn, from 1941 to 1943 and after military service, attended the School of the Museum of Fine Arts Boston from 1946 to 1947. The following year, Kelly went to France and enrolled at the École des Beaux-Arts in Paris. In France he was introduced to surrealism and neo-plasticism, which led him to experiment with automatic drawing and geometric abstraction. Kelly has executed many public commissions, including a mural for UNESCO in Paris in 1969, sculpture for the city of Barcelona in 1978, and a memorial for the United States Holocaust Memorial Museum, Washington, D.C., in 1993. In 1996 the Solomon R. Guggenheim Museum in New York organized a career retrospective.

Blue/White/Red, undated
Lithograph
42 ½ x 30 in. (108 x 76,2 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of the Foundation for Art and Preservation in Embassies



Eleanore B. Lazarof (1928-2004)

Eleanore Lazarof, who was also known as Eleanore Berman, was born in New York City and spent most of her career in Los Angeles. She studied with Manfred Schwartz in New York; with Ossip Zadkine, Andreas Feininger, and Josef Albers at Black Mountain College in North Carolina; and she worked in the atelier of Fernand Leger in Paris. Her first solo exhibition was at the Ryder Gallery in Los Angeles in 1961. Her works have been in many solo and group exhibitions.

Art critic Betje Howell has said of her work: “The art of Eleanore Lazarof is personal and immediate. To fully appreciate the paintings and drawings of this important artist one must experience her work directly – a confrontation that negates all preconceived ideas. Her leitmotif has always been a deep involvement with either the stratigraphy or biomorphic forms and structures found in nature. Light is juxtaposed with dark – tensions with weightlessness. Her floating, asymmetrical abstract images provide tranquility . . . No mechanical devices are ever used to create the structural content. The artist believes that the hand is important and that ‘Art deals with the spirit, it must be immediate, personal and communicate.’”

James Gallery exhibition brochure [1974]

Paradigm, early 1980s

Acrylic on paper

29 x 40 in. (73,7 x 101,6 cm)

Courtesy of the Foundation for Art and

Preservation in Embassies, Washington, D.C.



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 U.S. Army from 1943 to 1946, after which he resumed his studies and was hired as an instructor. Lichtenstein obtained his Master of Fine Arts degree in 1949, and from 1957 to 1960 taught 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 Lichtenstein lived in New Jersey, while teaching at Douglass College, a division of Rutgers University in New Brunswick. 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 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 City, respectively. The artist was the subject of a major retrospective at the Guggenheim in 1994, three years before his death in 1997.

www.guggenheimcollection.org



Shipboard Girl, 1965

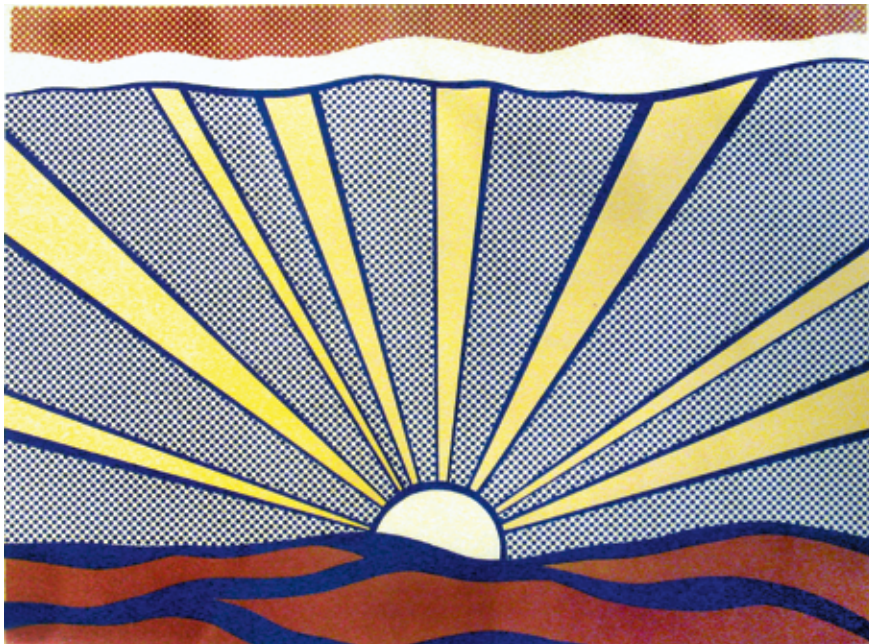
Offset lithograph

27 x 20 in. (68,6 x 50,8 cm)

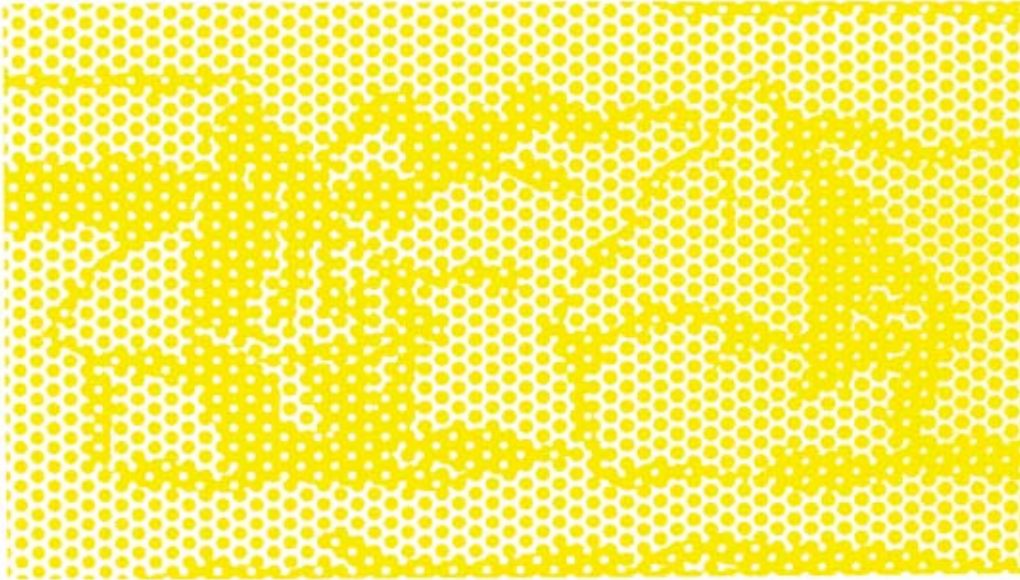
Courtesy of the ART in Embassies Program, Washington, D.C.

Gift of Mr. and Mrs. Philip Berman

Sunrise, 1965
Offset lithograph
27 ¾ x 32 ⅝ in. (70,5 x 82,8 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of Mr. and Mrs. Philip Berman



Reverie, 1965
Silkscreen 30 x 24 in. (76,2 x 61 cm)
Courtesy of the ART in Embassies Program
Gift of Philip Morris Companies



Haystack #1, 1969

Lithograph

13 ¼ x 23 ½ in. (33,7 x 59,7 cm)

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

Gift of the Foundation for Art and Preservation in Embassies



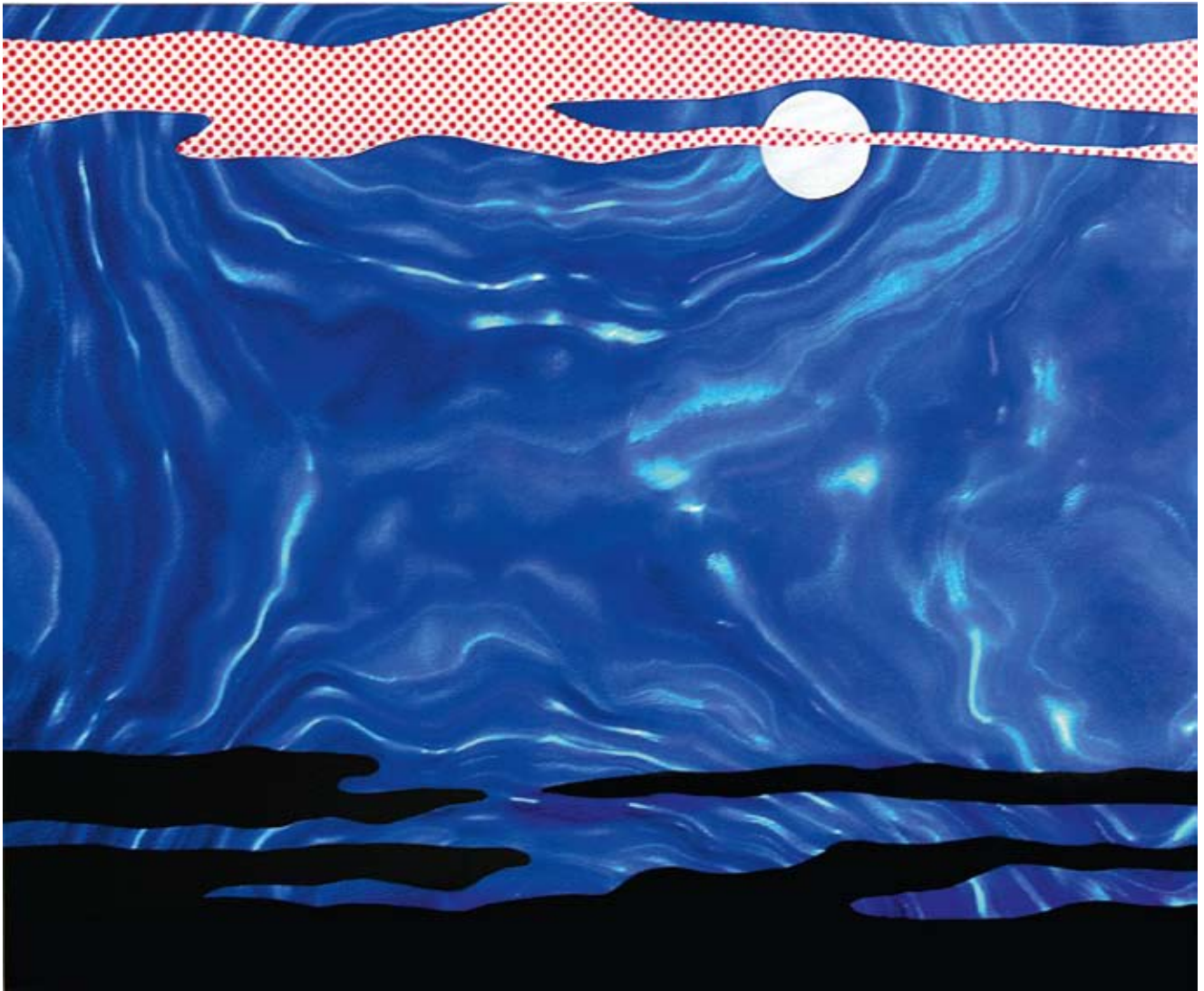
White Brushstroke, 1965

Screenprint

24 x 31 in. (61 x 78,7 cm)

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

Gift of Evelyn Farland



Moonscape, c. 1965

Silkscreen on Blue Rowlux

19 ½ x 23 ½ in. (49,5 x 59,7 cm)

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

Gift of Phillip Morris Companies

Robert Motherwell (1915-1991)

This print is based on an original collage of 1964, *Atheneum Collage*. Robert Motherwell deliberately reduced the size of the print so that it would not be confused with the original collage.

Motherwell was born on January 4, 1915, in Aberdeen, Washington, and died on July 16, 1991, on Cape Cod, Massachusetts. He first hoped to be a philosopher, and his studies at Stanford and Harvard universities brought him into contact with the great American philosopher Alfred North Whitehead, who first challenged him with the notion of abstraction. What Motherwell took from Whitehead was the sense that abstraction was the process of peeling away the inessential and presenting the necessary.

After moving to New York City and becoming acquainted with a number of artists, Motherwell recognized in them similar desires. In September of 1940, he settled in New York, where he entered Columbia University to study art history with Meyer Schapiro, who encouraged him to become a painter. He joined a group of artists – including Jackson Pollock, Willem de Kooning, Mark Rothko, and Franz Kline – who set out to change the face of American painting. These painters renounced the prevalent American style, believing its realism depicted only the surface of American life. Their interest was in exploring the deeper sense of reality beyond the recognizable image. Influenced by the surrealists, many of whom had emigrated from Europe to New York, the abstract expressionists sought to create essential images that revealed emotional truth and authenticity of feeling.

Forming a community and living on what little they had, the abstract expressionists made daring experiments in painting and in the intellectual investigations surrounding it. Their break with traditional art conventions often provoked the harshest criticism from the establishment. Despite this, these early years were an incredibly productive period for Motherwell; he experimented in a range of media, from painting to collage. His work often expressed the actions of the artist through dramatic gesture and bright brush strokes. Valued for their energetic imagery, they attempted to capture a pure emotional response made real in paint. His collages also were concerned with an awareness of the presence of the artist in a work. Using torn paper on minimalist backgrounds, Motherwell created work that was at once discordant and lyrical.

Beyond his individual efforts as an artist, Motherwell played a major role in the intellectual and artistic development of the underground New York art world of the time, about which he was an eloquent commentator.

Untitled, undated
Lithograph with collage
22 x 16 in. (55,9 x 40,6 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of Mr. and Mrs. Philip Berman



Joel Shapiro (born 1941)

Born in New York City, Joel Shapiro became a well known modernist sculptor of blocky, geometric designs that often resemble human figures. He earned a Bachelor of Art degree from New York University in 1964, and then served in the Peace Corps in India from 1965 to 1967. In 1969 he earned his Master of Arts degree from New York University, and then focused his attention on his signature sculpture. He was commissioned to do projects for the United States Holocaust Memorial Museum in Washington, D.C. and has participated in numerous exhibitions, including a number of Whitney Biennials. The silkscreen image exhibited here was used as a promotional poster for the Lincoln Center Jazz Festival in 1996.

www.askart.com



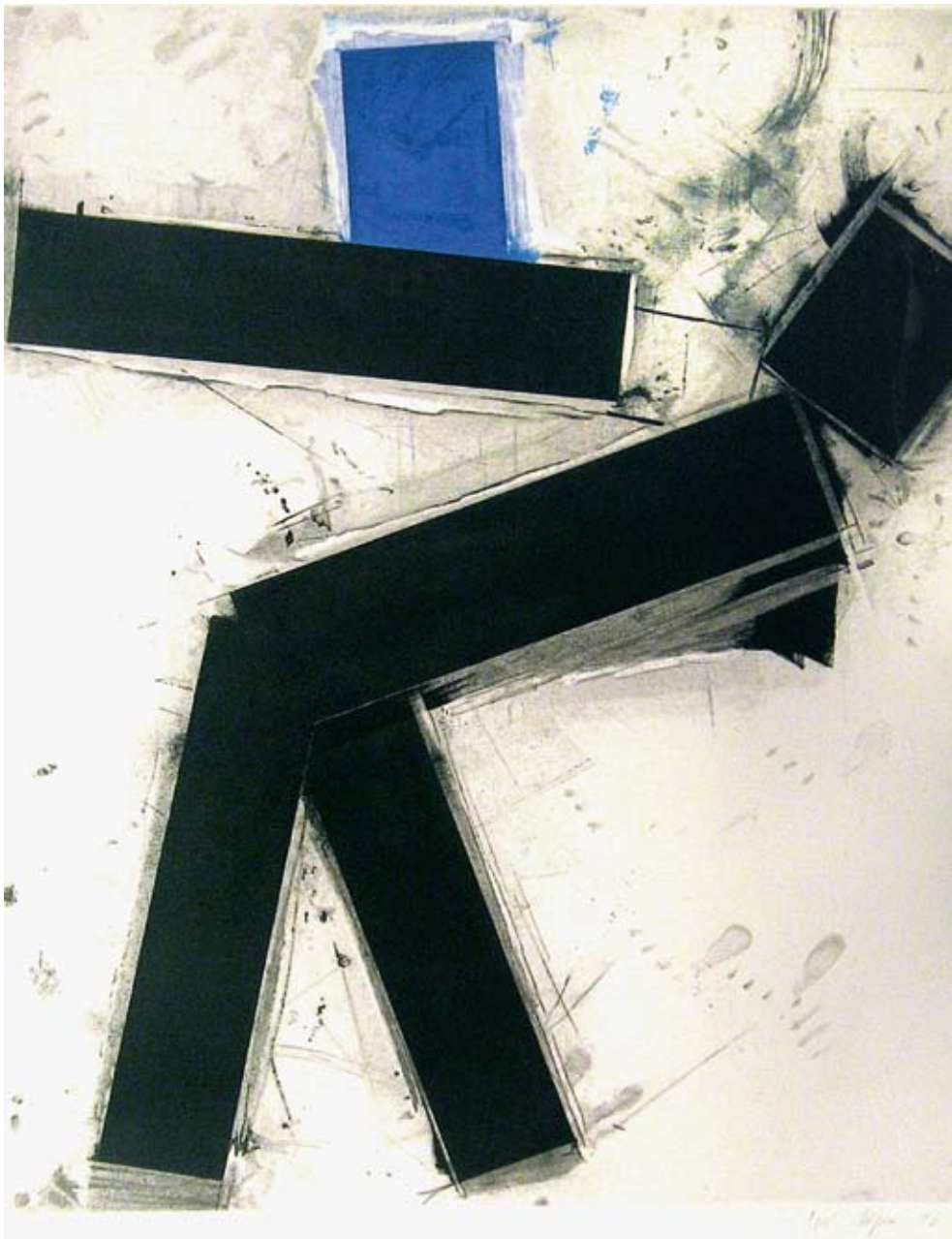
Untitled, 1988 (two views), 2005

Bronze

13 ¼ x 11 ½ x 5 ½ in. (33,7 x 29,2 x 14 cm)

Courtesy of the artist and Pace Wildenstein, New York, New York





Untitled, undated
Silkscreen
45 ¼ x 37 ½ in. (114,9 x 95,3 cm)
Courtesy of the Foundation for Art and Preservation in Embassies,
Washington, D.C.

Linda Touby (born 1946)

“These paintings are essentially expressions of nature through the self and the self through nature. They are successful when the transmission of instinct and information is direct and intense enough to explode boundaries between nature, self, and the collective unconscious. My interest lies in the wholeness, the completeness of that unity. But wholeness implies the embracing of disparity: voluptuousness and reserve, sound and silence, endurance and fragility, motion and stasis, rigor and laughter. Using shape and color to order pictorial space, I am creating an accord which is necessarily both aesthetic and spiritual. Red, for example, while serving as a formal anchor in the work, has an autobiographical

presence as well. Over time, it also works to suggest a vibrant ‘otherness,’ a transitory wisdom which we glimpse when we are open. I yield to the limitations of being human in the process of articulating an order that is larger than one I now know. My work is both about the desire for transcendence and the beauty of the little event of being.”

Born in Florida, Linda Touby moved to New York as a teenager, where she began her studies at the Pratt Institute in Brooklyn. As an adult she studied at the Art Students League and later, the National Academy of Art, both in New York City.



Homage to Giotto IV, 2006

Oil on wax on linen

56 x 56 in. (142,2 x 142,2 cm)

Courtesy of the artist, New York, New York



Homage to Giotto 413, 2006
Oil and wax on linen
56 x 56 in. (142,2 x 142,2 cm)
Courtesy of the artist, New York, New York



Homage to Giotto XXIV, 2006
Oil on wax on linen
70 x 64 ½ in. (177,8 x 163,8 cm)
Courtesy of the artist, New York, New York

Acknowledgments

Washington

Anne Johnson, Director, ART in Embassies Program

Robert Soppelsa, Curator

Rebecca Clark, Registrar

Marcia Mayo, Senior Editor and Publications Project Coordinator

Sally Mansfield, Editor

Amanda Brooks, Imaging Manager and Photographer

Nassau

John Cox, Curator/Installation

U.S. Embassy Nassau

Damon Campbell

Calvin Davis

Gabriel Del Bosque

Cleveland Goddard

Deana Nelson

Leslie Pyfrom

Herman Rolle

Tanya Storr, Installation

Paul Jukic

Cynthia Loyet

Lisa Moxey, Publication

Vienna

Claudia Kupfer, Graphic Designer



Published by the ART in Embassies Program
U.S. Department of State, Washington, D.C.
April 2008