

Marie Watt **Blanket Series: Continuum (Book I / Book III)**, 2007

Six-color lithograph printed on natural Sekishu on white Arches paper, 31 ½ x 39 in. (80 x 99.1 cm). Courtesy of ART in Embassies, Washington, D.C.



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
Former Secretary of State

Welcome

Natalie and I would like to welcome you to the Residence of the United States Embassy. We are pleased to share with you selected works by American artists, displayed alongside ancient Cypriot ceramics and other objects evoking the relationship between art, place, and history.

As we prepared to represent our country in Nicosia, we worked with the U.S. Department of State's office of ART in Embassies (AIE) to find pieces that appealed to our own eclectic tastes, and also addressed the theme "layers of history, layers of meaning." Based on our experience on this island and in the region, we believed this theme would help guide us and our guests to an understanding of Cyprus and each other through the enjoyment of art.

In this island, with its long and multi-layered history, events and even objects project meaning based on a discourse across time, between individuals and groups, within a complex web of power relations. We strive to understand them today in order to understand ourselves.

As the late Michel Foucault wrote, any given period reveals "several pasts, several forms of connection, several hierarchies of importance ... for one and the same science, as its present undergoes change: thus historical descriptions are necessarily ordered by the present state of knowledge, they increase with every transformation and never cease, in turn, to break with themselves."



We invite you to reflect on these ideas while enjoying works by artists from all over the United States that we have gathered here. A wide variety of media, styles, and periods are represented. Natalie and I are especially pleased to be able to present two artists from our home region, the Pacific Northwest: Dale Chihuly and Marie Watt.

We would like to express our personal thanks to AIE Curator Sally Mansfield for her suggestions, enthusiasm, information, and hard work in helping us identify and select the art. We are also grateful to the Embassy's Public Affairs and General Services staff for their valuable support, without which neither the exhibition installation nor this catalogue would have been possible.

Ambassador John M. Koenig and Mrs. Natalie Koenig

*Nicosia
March 2013*



Alice Baber began painting at the age of eight, later studying art at Lindenwood College for Women in St. Charles, Missouri, and Indiana University. She also traveled worldwide, studying at the Ecole des Beaux-Arts in Fontainebleau, France, and living in Paris throughout the late fifties and sixties. She was a member of the March Gallery on Tenth Street in New York City and was art editor of *McCall's* magazine.

Baber was instrumental in organizing exhibitions of women artists at a time when women were still struggling to gain prominence in the international art world. Baber's legacy is honored at the Baber Midwest Modern Art Collection of the Greater Lafayette Museum of Art in Indiana, and the Alice Baber Memorial Art Library in East Hampton, Long Island, New York. Her paintings are in major museum collections around the world.

Baber's work is recognized for its luminous, abstract shapes, particularly in stained canvases filled with clear, radiant color. Her compositions often consist of multiple round or ovoid shapes.

www.niagara.edu/cam/art_of_70s/Artists/baber.html

Blue Turns to Blue, undated

Watercolor, 36 ½ x 28 ½ in. (92.7 x 72.4 cm)

Gift of the Estate of Alice Baber to ART in Embassies, Washington, D.C.

Robin Chandler

Ailey's Autumn (Homage to Alvin Ailey), 1990
Collage on Masonite
19 x 20 ½ in. (48.3 x 52.1 cm)
Courtesy of the artist, Boston,
Massachusetts



"I am a visual artist, poet, educator, and motivational speaker for the arts globally for more than 30 years. For the last decade I have experimented with multimedia applications and digital technology to explore studio production and 2 and 3-D projects. As a collage artist, I use my own sketches, hand cut 'drawings,' photographs, digitized images, and papers to construct traditional and digital collage works, some

large scale. My technique – 'drawing with scissors' – uses scissors to cut preliminary sketches freehand, rather than pencil. A recent series – *The Seven Valleys* – is a meditation on spiritual journeying produced in France at La Muse Artist Residency in 2009.

I believe that artists, given their creative gifts, have a special responsibility and role as global citizens and that the artists are

cultural diplomats. Since the late 1980s, my work has focused on themes of peace, freedom, and using art to inspire, stimulate, and promote thinking concerning unity and peace-building from the local to the global ... I have revisited my artistic roots through residencies for the past three decades in sites in the U.S., South Africa, and, in the summer of 2009, in the south of France."

— Robin Chandler



The glass work of Dale Chihuly has its roots in the abstract expressionist movement. Following the lead of abstract expressionists who used ceramics, wood, and metal sculpture as a medium of expression, Chihuly has experimented with creating sculptural forms in glass. Born in 1941 in Tacoma, Washington, Chihuly studied at the University of Wisconsin and the Rhode Island School of Design. He received a Fulbright Fellowship in 1968 and was the first American glassblower to work on the island of Murano, Italy. In 1971 he established the Pilchuk Glass School in Seattle, Washington, to help train the next generation of glass artists. Chihuly's work exhibits influences from his boyhood memories of nature, including the sea and his mother's garden. The sculptural quality of his works, and his playful use of bright colors and inventive forms, has made him one of the most popular glass artisans in the United States.

Gold Fiddleheads, 1989

Glass sculpture

13 x 16 x 9 in. (33 x 40.6 x 22.9 cm)

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

Allan D'Arcangelo 1930-1998



Landscape II, 1965. Serigraph on transparent foil, 37 x 30 in. (94 x 76.2 cm)
Gift of Philip Morris Companies, Inc. to ART in Embassies, Washington, D.C.

Allan D'Arcangelo is an internationally recognized artist whose work spanned five decades. Born in Buffalo, New York, and educated at the University of Buffalo, he later studied in Mexico City, where his first show was held in 1958. His first solo show in New York, at the Fischbach Gallery in 1963, was: "well received and earned Mr. D'Arcangelo a place in the first generation of Pop artists" (*New York Times*, December 23, 1998). He exhibited regularly in Europe and New York throughout the 1960s and joined the Marlborough Gallery in 1971. Starting with the 1964 New York World's Fair, he executed numerous mural commissions, both public and private. D'Arcangelo taught throughout his career, most consistently at the School of Visual Arts in New York City and at Brooklyn College, New York, where he was professor emeritus. Recipient of a 1987-1988 Guggenheim Fellowship, his work is included in the collections of the Metropolitan Museum, the Museum of Modern Art, and the Whitney Museum of American Art, all in New York City, and at the Hirshhorn Museum in Washington, D.C., among many others, and in private collections world-wide. In looking back over D'Arcangelo's life as an artist, critic Dore Ashton remembered: "... his romanticism, tempered by a Léger-like compositional precision His poetic awareness of the vastnesses both visible and invisible in American life marked and distinguished his work" (*Artforum*, May 1999, from *Portfolio Eleven: Pop Artists*, p.7)

Alex Katz was born in New York on July 24, 1927. From 1946 to 1949 he studied at The Cooper Union School of Art in New York City, and then, from 1949 to 1950, at the Skowhegan School of Painting and Sculpture in Maine. His work has been the subject of nearly 200 solo exhibitions internationally since 1954, including a 1986 Whitney Museum of American Art retrospective. In 1994 The Cooper Union endowed the Alex Katz Visiting Chair in Painting, and in 2000, honored the artist with its Artist of the City award. The Paul J. Schupf Wing for the Art of Alex Katz at the Colby College Museum of Art in Waterville, Maine, makes the Colby Museum one of the few in the United States with a wing devoted solely to the work of a living artist. Katz currently lives and works in New York.

Alex Katz 1927



(left) **Swamp Maple I**, undated
Color lithograph, 48 ½ x 34 ½ in.
(123.2 x 87.6 cm)
Gift of Brooke and Carolyn
Alexander to ART in Embassies,
Washington, D.C.



(right) **Swamp Maple II**, undated
Color lithograph, 48 ½ x 34 ½ in.
(123.2 x 87.6 cm)
Gift of Brooke and Carolyn
Alexander to ART in Embassies,
Washington, D.C.

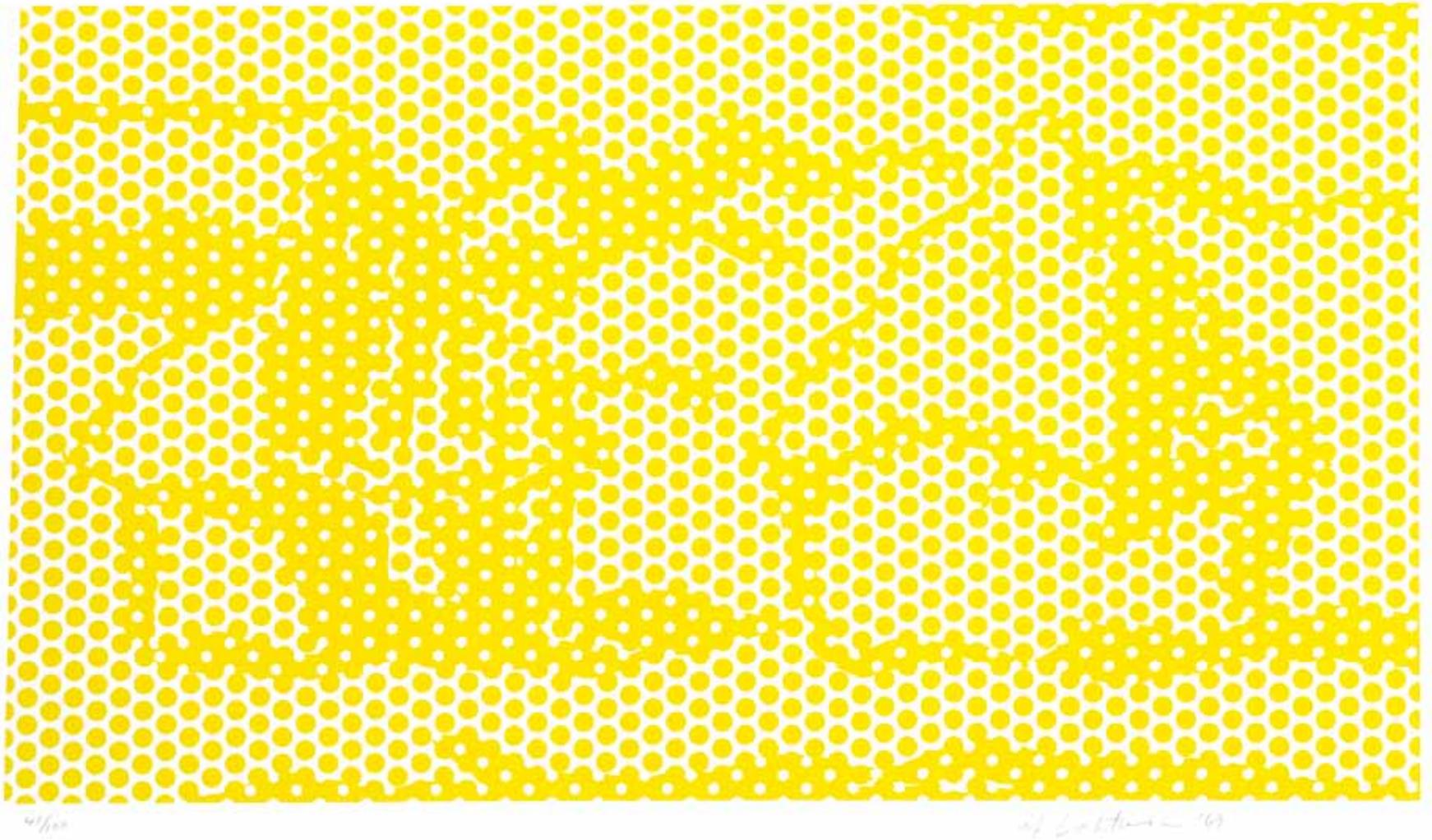
Roy Lichtenstein 1923-1997

Roy Lichtenstein was born in New York City in 1923. 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 art instructor. Lichtenstein obtained his Master of Fine Arts degree in 1949. From 1957 to 1960 he held 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, the artist lived in New Jersey while teaching at Douglass College, a division of Rutgers University in New Brunswick, New Jersey.

In 1961 Lichtenstein began to make paintings consisting exclusively of comic-strip figures, and introduced his Benday-dot grounds, lettering, and balloons for which he would become world famous; 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 September 30, 1997.

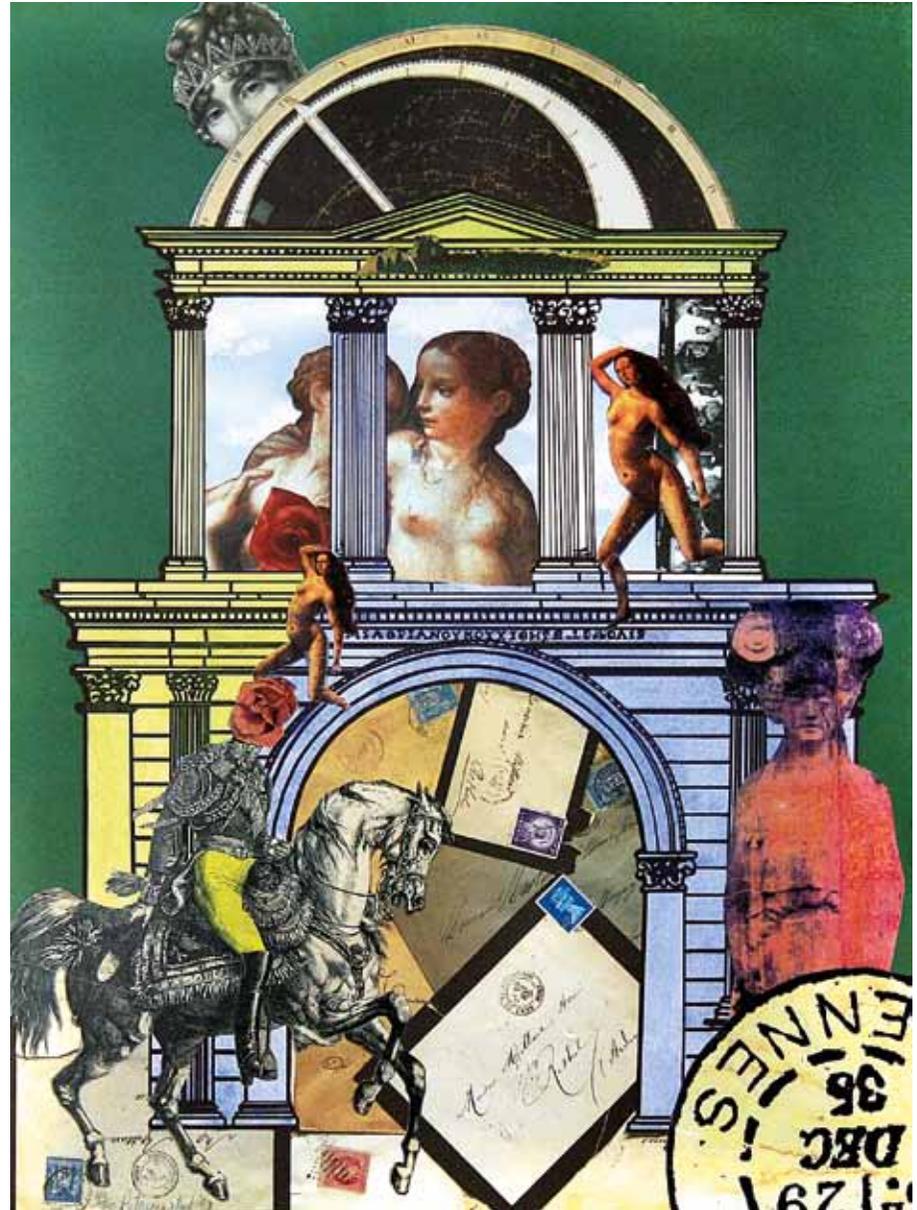
www.guggenheimcollection.org



Haystack #1, 1969. Lithograph, 22 $\frac{3}{4}$ x 32 $\frac{3}{4}$ in. (57.8 x 83.2 cm). Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.

Patricia Nix 1944

Patricia Nix was born in Texas in 1944. As an only child, she began creating her own world at the age of three by making box constructions. Creating her first painting at eleven, Nix's vast and complex body of work attests to her commitment as an artist. Her dedicated self-expression during her childhood also carried through her artistic education. In 1972 she enrolled at the Art Students League in New York City and later graduated from New York University, completing the requirements in just one year. The influence of surrealism and Dadaism are evident in Nix's art, as well as her apparent affinity for the work of America's master collagist Joseph Cornell. Her collages of 1990 through 1992 combine the artist's interest in illusion, formal design, and unexpected juxtapositions. Nix is interested in the constant dialogue between her conscious and unconscious. These creations give new definition to our world, not in the classic sense of the Greeks, but a modern world of the Baroque where the gods, like artists, play and live among us.



Love Letters, 1993

Collage, 32 ¾ x 27 in. (83.2 x 68.6 cm)

Courtesy of the artist and Dillon Gallery, New York



Patricia Nix

Leda and the Swan, 1993

Collage, 32 ¾ x 27 in. (83.2 x 68.6 cm)

Courtesy of the artist and Dillon Gallery, New York



Patricia Nix *Birth of Venus*, 1993. Collage, 27 x 32 ¾ in. (68.6 x 83.2 cm). Courtesy of the artist and Dillon Gallery, New York



Patricia Nix *Enigma*, 1993. Collage, 27 x 32 ¾ in. (68.6 x 83.2 cm). Courtesy of the artist and Dillon Gallery, New York

Sabina Ott

Sabina Ott is an artist and educator living in Oak Park, Illinois. Her work merges painting, sculpture, digital media, and installation to explore cultural tropes, maps, text, and abstract geometries, creating a kind of virtual world. Like Alice through the looking glass, the viewer tumbles through an array of images that assemble into new forms and relationships. Strongly influenced by the literary projects of Gertrude Stein, Ott engages us through the use of repetition and play in her work to re-contextualize familiar images and objects.

Ott has had over thirty solo exhibitions and her work has been shown in museum and gallery exhibitions, such as the first Auckland Triennial in New Zealand, and the Brooklyn Museum, New York, and is in such collections as the Los Angeles County Museum of Art, California, and the Whitney Museum of American Art, New York City, among others. She has received numerous honors, awards, and commissions, including a National Endowment for the Arts Individual Artist Grant, and a Howard Foundation Grant from Brown University for research combining digital media and painting, and has curated several exhibitions and authored many publications.



Sabina Ott

Disappearance & Return, 1990

Etching and woodcut

29 ¼ x 24 ⅝ in. (74.3 x 62.5 cm)

Courtesy of the artist and Experimental
Workshop, San Francisco, California



Sabina Ott

Disappearance & Return, 1990

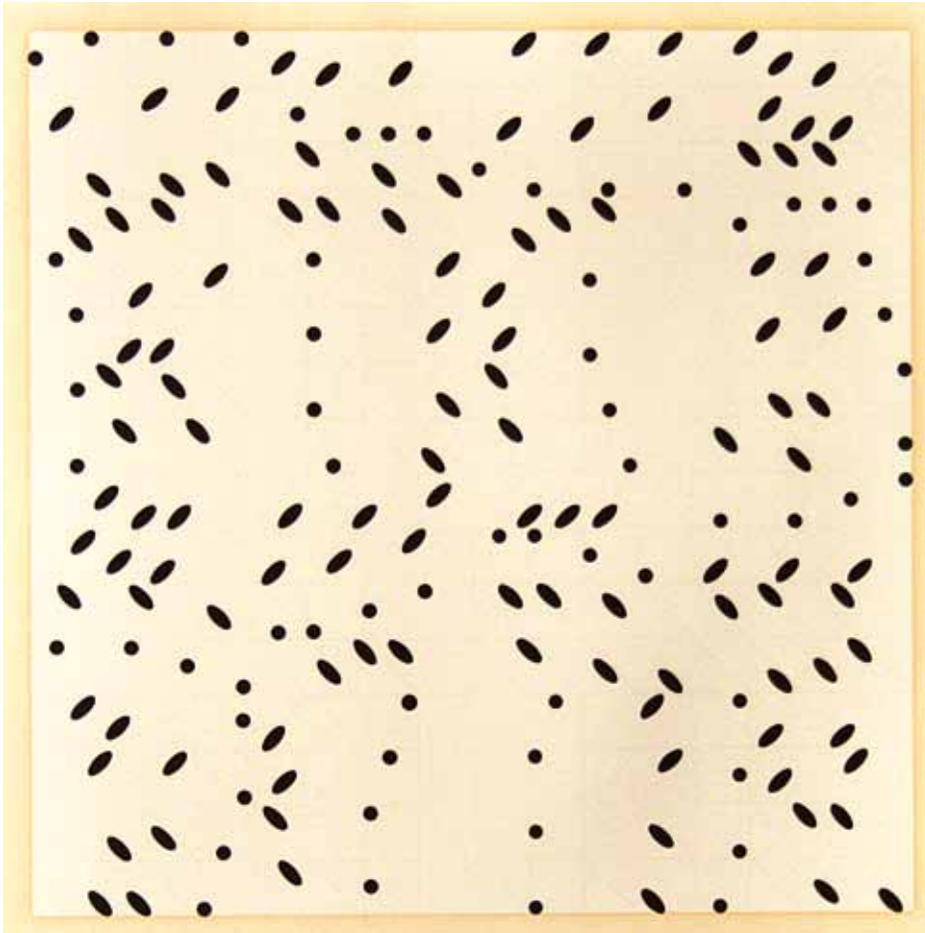
Etching and woodcut

29 ¼ x 24 ⅝ in. (74.3 x 62.5 cm)

Courtesy of the artist and Experimental
Workshop, San Francisco, California

Larry Poons 1937

Untitled, 1964
Color silkscreen
30 ½ x 30 ½ in. (77.5 x 77.5 cm)
Gift of Mr. and Mrs. Philip Berman to
ART in Embassies, Washington, D.C.



Lawrence Poons, better known as Larry Poons, is an abstract painter who was born in Tokyo, Japan. He studied from 1955 to 1957 at the New England Conservatory of Music in Boston, Massachusetts, with the intent of becoming a professional musician. In 1959 he enrolled at the School of the Museum of Fine Arts, Boston, and also studied at the Art Students League in New York City.

Poons rose to prominence in the 1960s with paintings of circles and ovals on solid – often brilliantly colored – backgrounds. These paintings conveyed a sense of movement, and were categorized as op art. Although he exhibited with optical artists in 1965, by 1966 he had moved away from optical art towards looser and more painterly, abstract canvases. His work is associated with op art, hard-edge painting, color field painting, lyrical abstraction, and abstract expressionism.

The artist currently resides primarily in New York City, but also maintains a studio in upstate New York.

www.en.wikipedia.org/wiki/Larry_Poons

James Rosenquist 1933



James Rosenquist, one of the first pop artists, was born in Grand Fork, North Dakota, in 1933 and grew up in Minneapolis, Minnesota, where he attended art school. He went to New York City in 1955 to study at the Art Students League, and by the late 1950s had met fellow artists Jasper Johns, Robert Rauschenberg, Claes Oldenburg, and Robert Indiana, all important figures in the transition from abstract expressionism to pop.

While at the University of Minnesota, Rosenquist had painted outdoor advertising, and on arriving in New York, worked painting billboards high above Times Square. He applied techniques used in his commercial work to his painting, and in a collage-like manner, juxtaposed images from advertising and mass media, such as automobile tires, canned spaghetti, and movie stars. His broad themes related to an American culture of consumerism, and his paintings from the early 1960s are pictorial narratives of contemporary America.

www.acquavellagalleries.com

Pale Cradle, 1975
Lithograph. 50 ½ x 37 ¾ in. (128.3 x 95.9 cm)
Courtesy of the Foundation for Art and
Preservation in Embassies, Washington, D.C.

Robert Stackhouse 1942



Untitled, 1989. Silkscreen, 35 x 27 ½ in. (88.9 x 69.9 cm). Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.

Robert Stackhouse was born in 1942 in Bronxville, New York. He earned his Bachelor of Art degree from the University of South Florida and his Master of Art degree from the University of Maryland. Stackhouse is known mainly for his sculptures, but is also a recognized painter and printmaker. His interest in ships is evident in all forms of his art, often with the ship diminished to the essential framework of its structure. He has won several fellowships from the National Endowment for the Arts in 1977 and 1991, as well as an Artist Lifetime Achievement Award from the Polk Museum of Art in Lakeland, Florida, in 2008. Stackhouse's work is in collections that include the Art Institute of Chicago, Illinois; the Baltimore Museum of Art, Maryland; the Corcoran Gallery of Art and the Hirshhorn Museum and Sculpture Garden, both in Washington, D.C.; the Philadelphia Museum of Art, Pennsylvania; the Museum of Fine Arts, Boston, Massachusetts; the National Gallery of Australia, Canberra; and the Walker Art Center, Minneapolis, Minnesota.

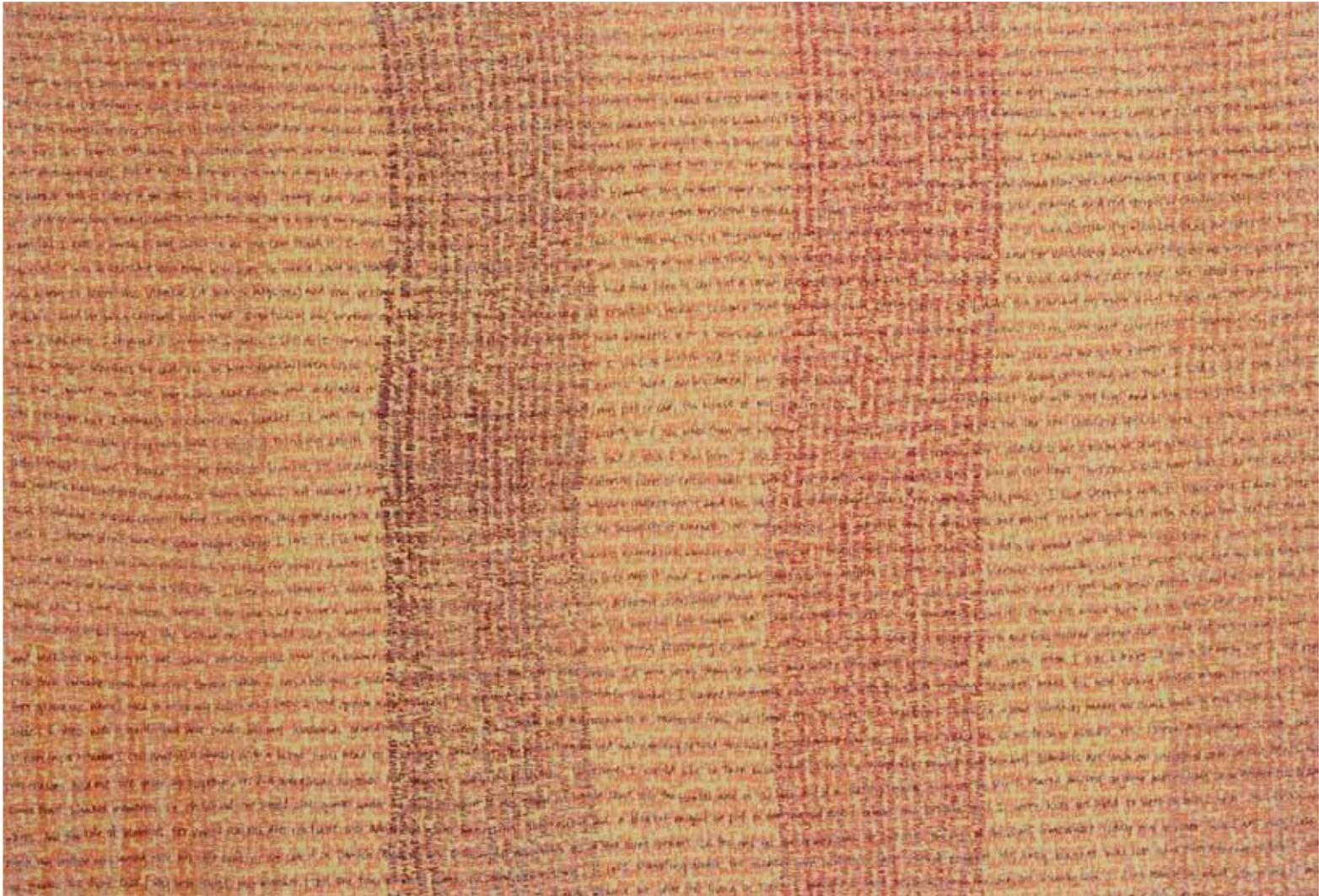
"Drawing is an integral part of my work," Stackhouse has written. "Source drawings, plans for sculptural projects and documentations of finished installations fill the majority of my studio time. Because I originally studied painting, I conceive of my sculptures two dimensionally rather than in three dimensions. I see them as pictures, not volumetric structures." Stackhouse calls his work "a self-portrait" and says that the source of his imagery is "change as in growth, life and death, journeys, knowledge, and transformation." The sources I draw are ships and serpents and shadows," he adds.

<http://www.artnet.com/Magazine/features/cassidy/cassidy3-26-01.asp>

“My work explores human stories and rituals implicit in everyday objects. Recently I have been exploring the history of common wool blankets. I am attracted to a blanket’s two- and three-dimensional qualities. On a wall, a blanket functions as a tapestry, but on a body it functions as a robe and living object. As I fold and stack blankets they begin to form columns that have references to linen closets, architectural braces, memorials (Trajan), sculpture (Brancusi, for one), the great totem poles of the Northwest, and the conifer trees with which I grew up. In the native communities, including my own, the Seneca, we give blankets away to honor people for being witness to important life events – births, coming-of-age, graduations, marriages, namings and honorings. For this reason, it is as much of a privilege to give a blanket away as it is to receive one.

As friends come over and witness my blanket projects in process, I am struck by how the blankets function as markers for their memories and stories. Blankets hang around in our lives and families – they gain meaning through use. Collecting observations through paper tags, audio, and blank books in which people share their blanket stories is a part of the object’s making and life. In my recent Tamarind prints I was interested in transcribing the blanket story entries from the books which accompany my installations. My hope was to create a blanket of words, by transcribing each story into a warp and weft. The act of transcribing the stories was meditative and contemplative, perhaps not so different from the slowness which accompanies the act of weaving or the concentration that accompanies the telling of a story. The prints are named according to which exhibition that the books and their respective texts come from. In this way, my work is about personal, social, and cultural histories imbedded in commonplace objects. I consciously draw from indigenous design principles, oral traditions, and personal experience to shape the inner logic of the work I make.”

— Marie Watt (Seneca)



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