

TOM CHRISTOPHER (1952)



Nocturne, undated
Serigraph, 30 x 30 in. (76,2 x 76,2 cm)
Courtesy of the artist, Croton Falls, New York

Tom Christopher is a classically trained draughtsman, who worked first in publishing. Moving to New York City in 1981, he went on drawing assignments for CBS News in downtown Manhattan. This experience in part formed the foundation for a narrative and journalistic approach to his art.

Although born in Hollywood, and steeped in the Los Angeles culture, he became obsessed with painting household objects and tools, and would always carry a sketchbook, endlessly drawing and recording everything from subways to skyscrapers. In 1987 New York was a dark city, crime ridden and gripped by fear. But, as he put it: "One day walking around Times Square, the clouds cleared and I had an epiphany of sorts. The City exploded in a blaze of expressionistic colors with the brilliant laser white light sculpting the buildings, cabs, messengers and scurrying figures. At once I realized my mission: try and capture the narrative, the beauty and the magnetic pull of the epicenter of this modern urban city."



Jack's Broadway, undated
Serigraph, 24 x 32 ½ in. (61 x 82,5 cm)
Courtesy of the artist, Croton Falls, New York

Now his subject matter is largely focused on the streets of New York, using the subject of the city as a launching pad to explore the many aspects of man's struggle in an urban environment. "I think it's interesting to tell a story about people in the city and not necessarily be concerned about what the finished product will look like. The last thing an artist should do is to set out to try and make 'art.' I find that if you have something to say, just paint; most of the time it will find its own way," notes Christopher.

– Excerpted from Dr. Louis Zona,
Director and Chief Curator, The Butler
Institute of American Art, Youngstown, Ohio

RANDI SOLIN (1967)

"My work is rooted in the process of creating. I'm in love with the act of blowing glass, and with its optical properties. I incorporate techniques found in both classic Venetian glassblowing and the American Art Glass movement. However, I approach my work two-dimensionally, like a painter to a canvas or a weaver using thread to create an intricate tapestry. My glass pieces are compositions, and, atypical to glass blowing in general, they have a 'front.' Generally, my forms have an Asian influenced simplicity, which allows for my complex and painstaking coloration process to unfold. I build layer upon layer of color using glass in all particle sizes – powder, cane, frit, and rod – like a painter's palette, to create original homogeneous coloration and truly one-of-a-kind work.



Aqua Flat, 2010

Glass, gold and green aventurine,
sterling silver leaf, and white cane
13 x 10 x 4 in. (33 x 25,4 x 10,2 cm)
Courtesy of the artist, Brattleboro, Vermont



Sahara, 2010

Glass, earth tone powders, frit,
sterling silver leaf, and glass powder
7 x 6 ½ x 6 ½ in. (17,8 x 16,5 x 16,5 cm)
Courtesy of the artist, Brattleboro, Vermont

My optics serve as the window into my coloration process – into the ‘soul’ of a piece – allowing the viewer to peer into its life, like the rings of a tree. All of my pieces are intellectually created on that notion: that with each finished work, a history is revealed. My layering and coloration process is all about showing that the piece was made over time. I accentuate each individual layer, which for me is a tremendously important component to my work.

My optics – the cut and polish, the juxtaposition of this organic form with this stark hard edge – are unique to my work and a signature of sorts. My work requires the viewer to interact with the piece, to hold it, pick it up, to look into its interior life, to feel its incredible weight and mass, and to engage with its optics and its coloration.”

– Randi Solin

JOSH SIMPSON (1949)

“Glass is an alchemic blend of sand and metallic oxides, combined with extraordinary, blinding heat. The result is a material that flows and drips like honey. When it’s hot, glass is alive! It moves gracefully and inexorably in response to gravity and centrifugal force. It possesses an inner light and transcendent, radiant heat that make it simultaneously

one of the most fascinating and one of the most frustrating materials to work. I attempt to coax it; all it wants to do is drip on the floor. Most of my work reflects a compromise between the glass and me – the piece is finished when we both agree.”

– Josh Simpson



Ruby Corona, 2010

Glass, 18 ½ in. (47 cm) in diameter

Courtesy of the artist, Shelburne Falls, Massachusetts



Mega Planet, 2010

Glass, 10 in. (25,4 cm) in diameter

Courtesy of the artist, Shelburne Falls, Massachusetts

HUNT SLONEM (1951)

Sometimes called a neo-expressionist, Hunt Slonem inserts realism into his abstract expressionism. He combines abstract expressionist techniques with mysticism and animal subjects from Islam and Mexico, and is best known for his paintings of tropical birds, drawn from his personal aviary in which he keeps about one-hundred live birds of various species.

Born in Kittery, Maine, Slonem spent his childhood in various locales because his father was in the U.S. Navy. During college he lived in Mexico and Nicaragua, and these cultures greatly influenced his work. He studied art at Vanderbilt University in Nashville, Tennessee, and Tulane University in New Orleans, Louisiana, and spent a summer at the Skowhegan School of Painting and Sculpture in Maine.



Peace Plan, undated
Oil on canvas, 30 x 40 in. (76,2 x 101,6 cm)
Courtesy of the artist, New York, New York



In 1972 Slonem moved to New York City and started using Nicaraguan holy cards as subject matter for paintings; in the 1980s, after three trips to India, Slonem created work that was more formal and complex in composition. He builds patterns of repeat images of the bird subject and paints them, often in recognizable settings such as cages. His focus is on the act of painting, and he does not strive to convey a narrative message. Slonem paints quickly, and often his colors are jarring; he is fascinated by the manipulation of paint and surface, and he usually begins by filling in a canvas with one color. He then blocks in the other hues, adds the animals or figures, and finishes by adding the hatched scratch marks.

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Swallowtails, undated
Oil on canvas, 40 x 30 in. (101,6 x 76,2 cm)
Courtesy of the artist, New York, New York



Florabunda, undated. Oil on canvas, 30 x 40 in. (76,2 x 101,6 cm). Courtesy of the artist, New York, New York

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