



Captured in Time

ART in Embassies Exhibition Paris, France

ART in Embassies



Established in 1963, the U.S. Department of State's office of ART in Embassies (ART) 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, ART curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and chief-of-mission residences worldwide, commissioning and selecting 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 ART's presence in more countries than any other U.S. foundation or arts organization.

ART'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

ART dans les Ambassades

Fondé en 1963, ART dans les Ambassades (ART) du Département d'État joue un rôle culturel essentiel dans la diplomatie publique de notre pays, incluant la création d'expositions temporaires et permanentes, la présentation d'artistes et de publications. Le Musée d'Art Moderne fut le premier à envisager ce programme d'arts visuels à l'échelle mondiale dix ans auparavant. Au début des années 1960, le président John F. Kennedy l'officialisa en nommant le premier directeur du programme. Aujourd'hui, avec plus de 200 sites, ART commissionne des expositions temporaires et permanentes pour les salons et espaces de réception de l'ensemble des chancelleries, des consulats et des résidences des chefs de mission à travers le monde, en commandant et en sélectionnant des œuvres d'art contemporain aux États-Unis et dans les pays où se trouvent les ambassades américaines. Ces expositions donnent à un public international une idée de la qualité, de l'étendue et de la diversité de l'art et de la culture des deux pays. ART dans les Ambassades est mieux représenté à travers le monde qu'aucune autre fondation ou organisation américaines pour les arts.

Les expositions d'ART permettent aux citoyens d'autres pays, dont beaucoup ne visiteront peut-être jamais les États-Unis, de découvrir personnellement l'ampleur de notre héritage artistique et de nos valeurs, en laissant ce qui a été évoqué comme : « une empreinte qui peut être déposée là où les gens n'ont pas l'occasion de voir l'art américain ».

« ART dans les Ambassades dévoile la richesse de l'histoire et de l'héritage culturels des États-Unis ainsi que les expériences communes que nous partageons avec des gens d'autres pays, d'autres origines, d'autres croyances, rendant ainsi plus étroits les liens qui nous unissent. Grâce à ses expositions temporaires et ses collections permanentes, le programme ART dans les Ambassades excite la curiosité, instruit et met en communication ; et il joue de cette manière un rôle d'ambassadeur tout aussi important que celui de la diplomatie traditionnelle ».

– Hillary Rodham Clinton, Secrétaire d'État

Julius Shulman Case Study House #22, 1960 (printed later)

Gelatin silver print, 20 x 16 in. (50,8 x 40,6 cm). Courtesy of Glenn and Michelle Robson, Los Angeles, California

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The Residence of the U.S. Ambassador to France was built by the Baroness Michaëla de Pontalba, an American born in New Orleans. The Baroness worked with Louis Visconti, one of the leading French architects of the day, to construct her house, which was completed in 1842. This beautiful *hôtel particulier* represents one of the first clear examples of Franco-American artistic collaboration.

It is the backdrop of this almost 170-year old *hôtel* that led us to select photography for our ART in Embassies exhibition. The juxtaposition of the modern photos against the beautifully ornate architecture and its important antique furnishings makes the images catch the eye and draw one close to enable full appreciation. We are also very proud that our selection represents the first exhibition in the history of the Residence that is exclusively of photographs, highlighting a form of art very dear to the French. Many of the American photographers exhibited here have been featured in French museums, such as the Musée Nationale d'Art Moderne, the Paris Bibliothèque Nationale, and the Centre George Pompidou.

As the famous French photographer Henri Cartier-Bresson said, "To photograph is to hold one's breath, when all faculties converge to capture fleeting reality. It's at that precise moment that mastering an image becomes a great physical and intellectual joy." The Residence's exhibition of American photography depicts many such moments captured in time. There are images of art interacting with the urban, rural, and social landscape in examples by Edward Ruscha, Lee Friedlander, Edward Weston, John Pfahl,

John Divola, Victoria Sambunaris, Doug Aitken, and Richard Misrach; iconic American images seen through the lens of Richard Avedon, Julius Shulman, Edward Curtis, and Doug Hall; and of incredible, magical images of seemingly insignificant objects staged and shot by Sarah Charlesworth, Jan Groover, Mary Miss, Ken Fandell, Sharon Lockhart, Lorna Simpson, and Cindy Sherman.

Also fascinating are the various materials, processes, and techniques of both shooting and printing, such as gelatin silver, digital, collage, cibachrome, sepia tone, and emerging color technologies employed by the various artists.

We have had a truly enjoyable experience selecting these photographs and learning about the photographers' works and styles. We have many people to thank for their involvement in helping us to realize this project. First, we would like to thank The Capital Group Companies, Inc., The Richard Avedon Foundation, Michelle and Glenn Robson, Gagosian Gallery, Sharon Lockhart, Salon 94, and Artes Magnus, who agreed so graciously to lend works. Thank you also to the staff of ART in Embassies and the staffs of the Cultural Heritage and General Services Sections of the U.S. Embassy Paris, whose tireless efforts made possible this exhibition and the accompanying catalogue of selected works.

**Ambassador Charles H. Rivkin
and Susan M. Tolson**

Paris, September 2010

L'instant capturé

La résidence de l'ambassadeur des États-Unis fut construite par la baronne Xavier de Pontalba, née à la Nouvelle-Orléans en 1795. Avec l'aide de Louis Visconti, l'un des plus grands architectes de l'époque, la baronne acheva sa demeure en 1842. Ce magnifique hôtel particulier constitue l'un des premiers exemples de la collaboration artistique franco-américaine.

C'est dans ce cadre, représentant plus de 170 ans de patrimoine artistique, que nous avons choisi la photographie pour notre exposition « Art in Embassies ». La juxtaposition de photographies modernes à l'architecture ancienne ainsi qu'au mobilier et aux objets d'art de la résidence attire le regard curieux du visiteur qui, s'approchant des photographies, se rend compte de la qualité du travail et de l'artisanat de la collection de la résidence. Nous sommes fiers que notre sélection d'images représente non seulement la première exposition photographique à la résidence, mais qu'elle témoigne aussi d'un domaine artistique très prisé des Français, et ce depuis Joseph Niépce ou encore Louis Daguerre au XIXe siècle. Plusieurs œuvres des photographes américains présentées ici ont déjà été exposées dans des institutions et des musées français tels que le Musée National d'Art Moderne (le Centre Georges Pompidou) et la Bibliothèque nationale de France.

Selon le photographe français Henri Cartier-Bresson, « photographier c'est retenir son souffle, quand toutes les facultés convergent sur un même point pour créer une réalité éphémère. C'est à ce moment que la maîtrise de l'image devient un plaisir physique et intellectuel ». La collection de photographies exposées à travers la résidence tâche de préserver et de présenter ces instants capturés.

Ce sont des images où l'art se mêle aux paysages urbains, ruraux et sociaux d'Edward Ruscha, Lee Friedlander, Edward Weston, John Pfahl, John Divola, Victoria Sambunaris, Doug Aitken et Richard Misrach; des images iconiques de l'Amérique vues à travers l'objectif des appareils de Richard Avedon, Julius Shulman, Edward Curtis et Doug Hall; des images, enfin, d'objets quotidiens, quasiment inaperçus, sublimés par le travail de composition de Sarah Charlesworth, Jan Groover, Mary Miss, Ken Fandell, Sharon Lockhart, Lorna Simpson et Cindy Sherman. Tout aussi fascinants sont les divers procédés et techniques de la photographie qui sont représentés ici : du tirage argentique, numérique, collage, ilfochrome et virage sépia aux technologies en couleurs émergentes.

Nous avons pris beaucoup de plaisir à choisir ces photographies et à s'immerger dans l'œuvre de chaque artiste. Nous tenons donc à remercier tous ceux qui nous ont aidés à réaliser ce projet. Nos remerciements vont ainsi à *The Capital Group Companies, Inc.*, *The Richard Avedon Foundation*, *Michelle and Glen Robson*, *Gagosian Gallery*, *Sharon Lockhart*, *Salon 94* et *Artes Magnus*, qui nous ont prêté des œuvres de leurs propres collections. Nous soulignons également le travail sans relâche effectué par tout le personnel de ART in Embassies à Washington, des départements de *Cultural Heritage* et de *General Services* à l'ambassade des États-Unis à Paris pour l'organisation de cette exposition et de cette brochure des œuvres choisies.

**S.E. l'Ambassadeur Charles H. Rivkin
et Mme Susan M. Tolson**

Paris, septembre 2010

Doug Aitken

 born 1968

Doug Aitken is particularly fluent in all photographic mediums, from video performance to film to analogue and digital photography, and he uses the world as his studio. This large format photograph shows how the California-born artist can take everyday urban motifs – billboards and freeways – and achieve, in this instance, a mesmerizing, epic monument to Los Angeles culture. Aitken specifically has noted that he does not want to tell a story with a conclusion but instead, wants viewers to reflect upon and derive their own psychological associations with his art. *Distant Sign* challenges the viewer's perception and memory of real space and time; the identification of an actual place and meaning is briefly awakened by the dwarfed billboard text.

In 1991 Doug Aitken received his Bachelor of Fine Arts degree from the Art Center College of Design in Pasadena, California. Over the past decade he has achieved prominence with traveling installations originating at the Museum of Modern Art in New York to film festival entries in London, the Netherlands, Germany, and Switzerland. In 1999 he was the recipient of the distinguished Golden Lion Award extended to multiple recipients at the Venice Biennale in Italy. Aitken is widely published and collected throughout the world.

Doug Aitken



Distant Sign, 2005. C-print on aluminum, 48 x 60 ½ in. (121,9 x 153,7 cm). Courtesy of The Capital Group Companies, Inc.

Richard Avedon 1923-2004

Richard Avedon (1923-2004) was born to parents of Russian Jewish heritage in New York City. As a boy, he learned photography, joining the YMHA Camera Club at the age of twelve; later, he took up poetry, winning a citywide award for high school students during his senior year at DeWitt Clinton in the Bronx.

Avedon joined the armed forces in 1942 during World War II, serving as Photographer's Mate Second Class in the Merchant Marine. Making identification portraits of the crewmen with his Rolleiflex twin lens camera – a gift from his father – Avedon advanced his technical knowledge of the medium and began to develop a dynamic style. After two years of service he left the Merchant Marine to work as a photographer, making fashion images and studying with art director Alexey Brodovitch at the Design Laboratory of the New School for Social Research.

In 1945, Avedon set up his own studio and worked as a freelance photographer for various magazines. He quickly became the preeminent photographer used by *Harper's Bazaar*. There, under the tutelage of Brodovitch, his rise to the top of the profession was meteoric. Avedon developed an original approach to making fashion photographs. He showed the models full of expression: smiling, laughing, and often posed in action. Inspired by Hungarian photojournalist and fashion photographer Martin Munkácsi, Avedon photographed models and fashions on the streets, in nightclubs and circus arenas, and in other locations then uncommon.

From the beginning, Avedon made portraits for editorial publication as well: in the pages of *Harper's Bazaar*, in *Theater Arts*, and in *Life* and *Look* magazines. From the outset, he was fascinated

by photography's capacity for suggesting the personality and evoking the life of his subjects. Only rarely did he idealize people; instead, he presented the face as a kind of landscape, with total clarity. He registered poses, attitudes, hairstyles, clothing and accessories as vital, even revelatory elements of the personal image. "My photographs don't go below the surface. I have great faith in surfaces. A good one is full of clues."

As his reputation grew and his signature aesthetic evolved, Avedon remained dedicated to extended portraiture projects as a means for exploring cultural, political, and personal concerns. In 1963-64, Avedon examined the civil rights movement in the American South. During the Vietnam War, he photographed students, countercultural artists and activists, and victims of the war, both in the United States and in Vietnam. In 1976, on a commission for *Rolling Stone* magazine, he produced *The Family*, a composite portrait of the American power elite at the time of the country's Bicentennial election. Some of Avedon's most extraordinary portraits were taken of his father Jacob Israel Avedon during the last years of his life: a photographic confrontation with, and ultimate acceptance of, his illness and subsequent death.

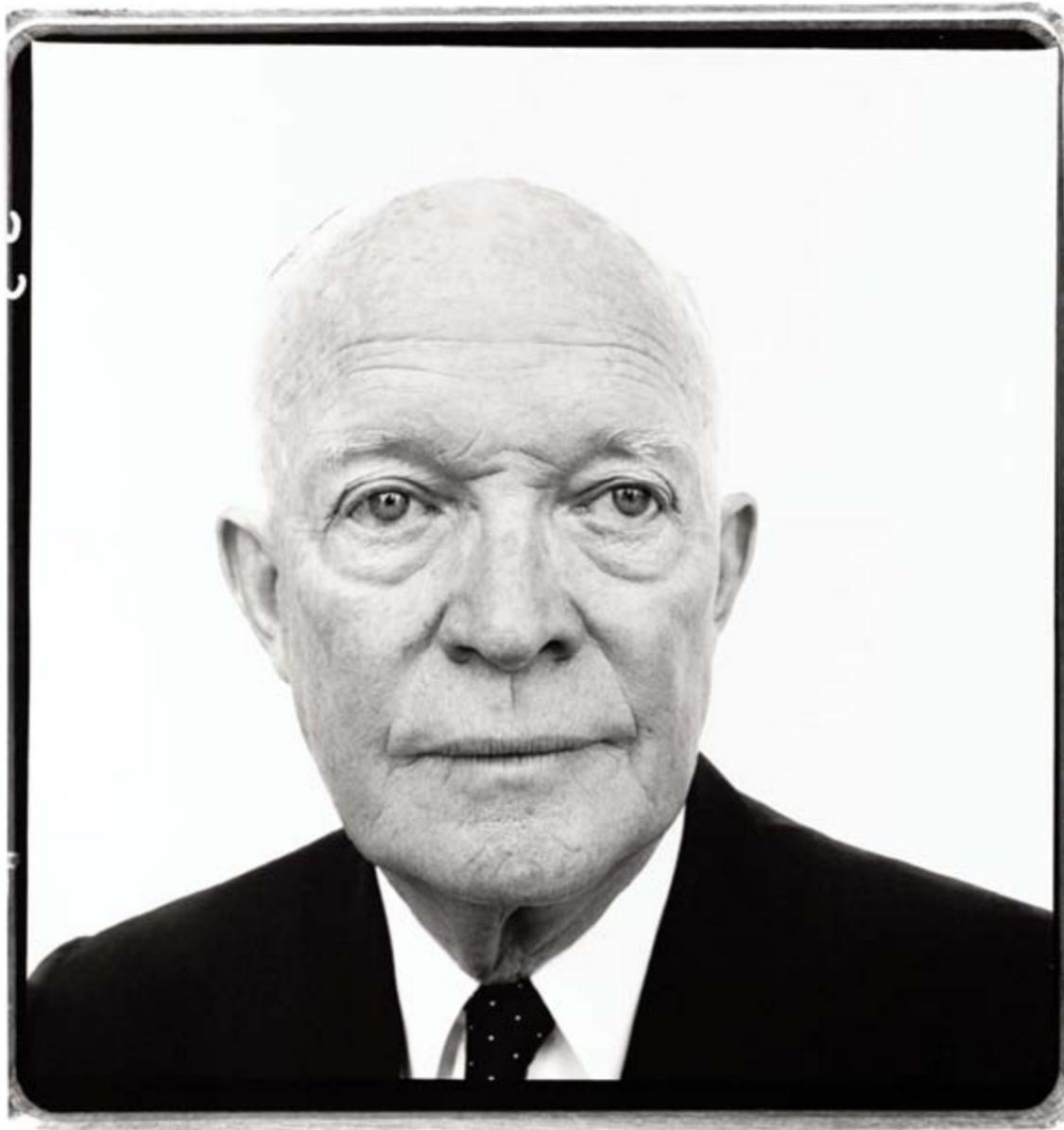
In 1985, Avedon created his magnum opus – *In the American West*. He portrayed members of the working class: butchers, coal miners, convicts, and waitresses, all photographed with precisionist detail, using the large format camera and plain white backdrop characteristic of his mature style. Despite their apparent minimalism and objectivism, however, Avedon emphasized that these portraits were not to be regarded as simple records of people; rather, he said, "the moment an emotion or a fact is transformed into a photograph it is no longer a fact but an opinion."

Richard Avedon

Avedon continued to make portraiture and fashion photography for magazine publications throughout his career. After parting ways with *Harper's Bazaar* in 1965, he began a long-term relationship with *Vogue* that continued through 1988. In later years, he established formidable creative partnerships with the French publication *Egoiste*, and with *The New Yorker*. In the pages of these periodicals, Avedon reinvigorated his formalist style, investing his imagery with dynamism and theatricality. As before, he supported his studio with his lucrative sideline, making innovative advertising work for print and broadcast.

Avedon produced and published a number of books over the years. In addition to *In the American West* (1985), his books include *Observations* (1959), *Nothing Personal* (1964), *Portraits* (1976), and his fashion survey *Photographs 1947-1977* (1978). His first museum retrospective came in 1962, at the Smithsonian Institution, and his photographs have been widely exhibited in museums since then: *Avedon at the Minneapolis Institute of Arts* (1970); *In the American West* at the Amon Carter Museum (1985); *Richard Avedon: Evidence 1944-1994* at the Whitney Museum of American Art (1994); and his final retrospective, *Portraits*, at the Metropolitan Museum of Art (2002). Since his death, his work has been included in a number of survey exhibitions, most recently, *Avedon Fashion 1944-2000* at the International Center of Photography (2009). A complete chronology can be found at www.avedonfoundation.org

Richard Avedon



Dwight D. Eisenhower, President of the United States, Palm Springs, California, January 31, 1964
Gelatin silver print, 16 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (42.5 x 40 cm). © The Richard Avedon Foundation, New York



Marilyn Monroe, actor, New York, May 6, 1957
Gelatin silver print, 18 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (47.6 x 40 cm). © The Richard Avedon Foundation, New York

Sarah Charlesworth born 1947

Like the photographs of her contemporaries Laurie Simmons, Sherri Levine, and Cindy Sherman, Sarah Charlesworth's work is associated with the 1980s' 'art appropriation' movement. That is, these artists revisit and appropriate objects or scenes – often from mass media sources – that define so much of our shared culture. For example, *Still Life with Flowers* from her *Doubleworld Series*, is a traditional subject taken out of its context or era.

Charlesworth would not advocate painting in the style of an old master, nor is she interested in documentation or identification of the painting's author. Rather she uses the camera as her vehicle to reflect the spirit or symbolic and art historical significance of her subject. Likewise *Lotus Bowl* exemplifies Charlesworth's desire to take an iconic image of Buddhist culture in which she has great interest and touch upon the viewer's psyche and, as the series title suggests, evoke a sense of mystery or flight of imagination.

To underscore her aim, the lotus is photographed dead center and is suspended within the lush, saturated blue ground. These are signature works by Charlesworth that exhibit a high degree of formal and technical precision as well as pristine execution. Sarah Charlesworth received her Bachelor of Arts degree from Barnard College in New York. She was given a retrospective exhibition by SITES Santa Fe and the National Museum of Women in the Arts that traveled from 1997 to 1999 to museums throughout the United States; her work has been widely exhibited and collected.

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***Still Life with Flowers*, 1986**
Cibachrome print, 51 ¼ x 41 ¼ in. (130,2 x 104,8 cm)
Courtesy of The Capital Group Companies, Inc.



***Lotus Bowl*, 2002**
Laminated Fuji crystal archive print
41 ½ x 31 ½ in. (105,4 x 80 cm)
Courtesy of The Capital Group Companies, Inc.



Edward S. Curtis 1868-1952



The photographs of Edward Curtis documented the rapidly changing traditions and histories of Native Americans at the beginning of the twentieth century. Curtis made over 40,000 photographs of over eighty tribes; 10,000 recordings of Native American languages and songs; and wrote biographies and histories of tribal leaders and everyday life. In many cases, the documents and photographs from Curtis are the only records of their way of life. Curtis's portraits and scenes are sensitively rendered, with beautiful details of a people's dress and the landscape in which they lived.

Curtis became an apprentice photographer in St. Paul, Minnesota at the age of seventeen. He received funds from financier J.P. Morgan in 1906 to produce a twenty volume illustrated book about Native Americans entitled, *The North American Indian*. Volume I was published in 1907 and the final volume in 1930.

Prayer to the Sun
Sepia toned print (contemporary edition)
22 x 18 in. (55,9 x 45,7 cm)
Courtesy of The Capital Group Companies, Inc.

Edward S. Curtis



Chief Joseph
Sepia toned print (contemporary edition)
22 x 18 in. (55,9 x 45,7 cm)
Courtesy of The Capital Group Companies, Inc.



Young Woman – Cheyenne
Sepia toned print (contemporary edition)
22 x 18 in. (55,9 x 45,7 cm)
Courtesy of The Capital Group Companies, Inc.

John Divola born 1949

Like his East Coast counterpart, John Pfahl, or his West Coast contemporary, Richard Misrach, John Divola was an early practitioner of modern color photography. For Divola, color, rather than black and white, photography allows him to better capture the ephemeral nature of the arid climate, changing light and intense heat of the desert, as achieved in this photograph taken in the town of Twenty-Nine Palms that he frequented in the 1980s. The houses are titled by specific longitudes and latitudes, a factual documentation of place. The poetic depiction of solitary houses centered within the fields of half sky and half barren land, however, is an overridingly romantic interpretation of his thoroughly American subjects. Divola prompts the viewer to question who ever lived in these isolated structures, what it might be like to

actually reside in them – as an experience where one communes with nature or as a cloistered refuge from urban life. Through such questions, the artist introduces an unexpected narrative dimension to the aesthetic and documentary nature of his photographs.

Divola received his Master of Arts degree and his Master of Fine Arts degree from the University of California Los Angeles, and has taught photography throughout his career at several California universities. His work is in many distinguished collections, from the Museum of Modern Art in New York, and the National Museum of Modern Art, Tokyo, to the Bibliothèque Nationale in Paris.

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Isolated House: N34o 09 074' W 115o 48 890', 1995 1998
Fuji Crystal Archive light jet print, 42 x 40 in. (106,7 x 101,6 cm)
Courtesy of The Capital Group Companies, Inc.



Ken Fandell born 1971

Ken Fandell is a video artist and photographer who has an ongoing fascination with man's place within the universe and with the passage of time. In his series *All the Skies Above* Fandell traveled around the United States to examine traditional subject matter, the sky. In his hands ordinary nature is radically contemporized: over a few days, from the same vantage point, in this instance from his Chicago, Illinois, apartment, Fandell captures on video and then montages hundreds of digital frames of the sky. The result is a complex, disorienting, albeit romantic image, as if the viewer is looking at an enormous Baroque ceiling. Unlike a documentary photograph where place and moment are fixed, *The Sky above My Home* is a dramatic characterization of the infinite. In 1993 and 1996, respectively, Fandell studied at the University of Chicago and the School of the Art Institute of Chicago, where he now teaches. He is a relatively recent arrival to the art world but his work has already been placed in several major museum collections, including the Brooklyn Museum of Art in New York and the Museum of Contemporary Art in Chicago.

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The Sky above My Home (late in the day on May 28 and June 6, 2005), 2005
Photographic montage and inkjet on paper, 48 x 48 in. (121,9 x 121,9 cm)
Courtesy of The Capital Group Companies, Inc.



Lee Friedlander

born 1934

Lee Friedlander is considered by many curators and collectors to be the preeminent living American photographer today. He once summed up his approach to photography by saying: "... I'm not a premeditative photographer. I see a picture and I make it. If I had a chance, I'd be out shooting all the time. You don't have to go looking for pictures. The material is generous. You go out and the pictures are staring at you."

Friedlander began his career in the 1950s as a freelance photographer for magazines. At that time he also made portraits of musicians for album covers, which coincided with his own passion for jazz. By developing his significant talents, and through his travels, he came into contact with a number of distinguished photographers, including Walker Evans and Robert Frank, and he came to understand the great potential of non-commercial photography.

Although Friedlander is best known for his work as a 'street photographer,' that is, a close observer of American urban and suburban imagery such as

storefronts, cars, empty hotel rooms, and other commonplace subjects that had inspired Walker Evans and Frank, he is equally adept with still life and landscape subjects. Unlike artists such as Evans and Frank he introduced a sense of playful humor or incidental elements that continues to be a hallmark of his work. Friedlander takes a 'warts and all' approach. He is the contemporary master of black and white photography that is always richly descriptive, refined, and keenly observant and mindful of the delicate variations of surface and light. Until the 1990s when he developed arthritis, he used a Leica M series 35 mm camera.

Friedlander's career has spanned almost fifty years. In 1967 he, along with Garry Winogrand and Diane Arbus, was included in the landmark exhibition, *New Documents*, curated by John Szarkowski of the Museum of Modern Art, New York. He was most recently the subject of a one-man retrospective that began at the Museum of Modern Art and has been on an extended European tour. His art is collected worldwide.



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"Photographs of Flowers," Chrysanthemums in Garden Pot, Luxembourg Gardens, Paris, 1972
Gelatin silver print, 7 x 11 in. (17,8 x 27,9 cm). Courtesy of The Capital Group Companies, Inc.

"Photographs of Flowers," Roses with Eaten Leaves, Parc St. Cloud, 1972
Gelatin silver print, 7 x 11 in. (17,8 x 27,9 cm). Courtesy of The Capital Group Companies, Inc.

Jan Groover born 1943

The development of color photography has a long and distinguished history in America, and any discussion of those developments must include the work of Jan Groover. The artist recreates still lifes consisting of vases, ewers, fruit, and even kitchenware to achieve formalized color photographs. The components of the photographs are very precisely 'staged.' They have classic, art historical references to still life traditions, from the works of painter Paul Cezanne to those of the photographer Edward Weston.

As seen in these four photographs Groover, like Weston, is able to take ordinary objects such as the base of a vase or a pear and transform that object into an abstract entity. Having commenced her career as a painter, Groover shares with Cezanne an interest in intricate spatial arrangements of objects within the picture plane.

However, Groover's serious and technically masterful handling of the photographic medium is often countered by a keenly felt sense of humor, as seen, for example, in the oddly perched pear atop a pitcher or the juxtaposition of disproportionate objects. Above all color, line, form, and perception – not content per se – are fundamental to understanding Groover's art.

Groover received a Bachelor of Fine Arts degree in 1965 from Pratt Institute in New York City and a Master of Arts degree in 1970 from Ohio State University, Columbus. She has had numerous retrospectives, including one at the Museum of Modern Art, New York in 1987. In the early 1990s Groover moved to France, where she lives and works in the Dordogne town of Montpon-Menesterol.

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Untitled, 2003
Epson inkjet print, 16 x 12 in. (40,6 x 30,5 cm)
Courtesy of The Capital Group Companies, Inc.



Doug Hall born 1944

Doug Hall is among the most important artists today working with photography. Like his contemporaries Thomas Struth, Andreas Gursky, and Candida Hofer, Hall understands the power and influence of the large format photograph that serves as a theatrical stage for the viewer. Hall's combination of grand scale and one-point perspective lures the viewer to the subjects at hand, whether they are Asian landscapes, European rare book libraries and monuments, or American landmarks such as Mt. Rushmore. In this photograph Hall controls our vision and speaks to today's commercial outlook: the main event seems to be the tourists posing with cameras in hand rather than the monument itself. Only after we 'enter' the crowd and move beyond the distraction of the human spectacle do we as observers focus on the historic reliefs of the past presidents Washington, Jefferson, [Theodore] Roosevelt, and Lincoln.

In 1966 Hall received a Bachelor of Arts degree from Harvard University in Cambridge, Massachusetts, and in 1969 a Master of Fine Arts degree from the Rinehart School of Sculpture of the Maryland Institute College of Art in Baltimore. His work is in many distinguished museum collections such as the Centre George Pompidou, Paris, the Museum für Moderne Kunst in Vienna, and the Whitney Museum of American Art in New York City.



Mt. Rushmore, 2004
Digital C-print, 48 x 63 in. (121,9 x 160 cm)
Courtesy of The Capital Group Companies, Inc.

Sharon Lockhart

born 1964

Sharon Lockhart received her Master of Fine Arts degree from the Art Center College of Design in Pasadena, California in 1993. She has been a Radcliffe fellow, a Guggenheim fellow, and a Rockefeller fellow. Her films and photographic work have been widely exhibited at international film festivals and in museums, cultural institutions, and galleries around the world. She is currently an associate professor at the University of Southern California's Roski School of Fine Arts.

Maja and Elodie is a large photographic diptych. The two photographs comprising the work are almost identical; they appear to show a young girl and a young woman sitting on a small blue Persian carpet in an otherwise empty but grand interior ... Although both characters in the photographs appear life-like, the child is in fact a sculptural element in an artwork by the American hyper-realist sculptor Duane Hanson (1925-96). The girl, the rug, and the puzzle are components of Hanson's *Child with Puzzle*, 1978 (estate of the artist). The life-size sculpture represents Hanson's daughter Maja wearing a pink sundress and with a ribbon in her hair. The figure of the girl was cast from life and meticulously constructed in polyvinyl

while the other elements of Hanson's sculpture are found objects. *Child with Puzzle* was part of the ART in Embassies exhibition in the American Embassy Residence in Paris from 2002 to 2005, where Lockhart staged the *Maja and Elodie* photographs.

Lockhart's photographs extend questions raised by Hanson's uncannily detailed sculpture. By incorporating Hanson's piece into her own work, she calls into question the veracity of the photographic image. The stillness of the photographs enhances the realistic qualities of Hanson's work, making it difficult to discern the difference between the woman and the sculpture of the girl. The work's title conveys a sense of equality between the two figures, suggesting no distinction between the image of the woman and the image of a pre-existing image of the girl. The almost exactly duplicated images highlight the reproductive nature of Lockhart's chosen medium. The similarity of the two photographs invites the viewer to discern the tiny differences between them in a manner reminiscent of a childhood game.

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***Maja and Elodie*, 2003**
Two chromographic prints
Each of two: 49 x 65 1/8 in. (124,5 x 165,4 cm)
Courtesy of the artist, Los Angeles, California



Richard Misrach

born 1949

Richard Misrach is a pioneering color photographer who is known for his exceptional use of brilliant light, which some consider to be synonymous with California art. Indeed light is often the centerpiece of his photographs. He is known for his carefully considered and often minimally rendered photographs. The works in this exhibition are from Misrach's lifetime project, the *Desert Cantos* series, which he has been working on for over thirty-five years. In that series and others, he explores contemporary society's effect on nature, particularly in the American West.

The soft focus of Misrach's photographs depicts the beauty and isolation, but also the fragility and vulnerability of the landscape. The lightly contrasted colors and the faint horizon evoke a dream-like air for the viewer. Misrach's landscapes sensitively convey the complex relationship between man and nature.

Misrach received a Bachelor of Arts degree in psychology from the University of California, Berkeley. He has work in over fifty institutions, including the Museum of Modern Art, New York City; the Metropolitan Museum of Art, New York City; and the Musée National d'Art Moderne, Paris. He is the recipient of four National Endowment for the Arts Fellowships and a Guggenheim Fellowship.

***Tumbleweed (Russian Thistle)*, 1994**
Dye coupler print, 20 x 24 in. (50,8 x 61 cm)
Courtesy of The Capital Group Companies, Inc.





Untitled (Garden), 1997-2006
 Gelatin silver print collage, 41 1/4 x 100 1/8 in. (104,8 x 254,3 cm)
 Courtesy of The Capital Group Companies, Inc.

Mary Miss born 1944

For over three decades Mary Miss has created art for the public domain. Her paramount concern is to represent that juncture between the natural and constructed realms. Trained as a sculpture, Miss is equally fluent in matters of architecture, construction, and landscape design and maintains a keen awareness of the historical and cultural importance of the site in which she works.

Untitled (Garden) is what Miss calls a 'photo/drawing,' or a large format collage of photographic

elements that have a distinctly sculptural character. The photo/drawings are not studies for specific commissions nor are they documents of particular sites; hence her wish to call these works *Untitled*.

Miss does provide ample clues to reveal the provenance of her subject, in this instance a French formal landscape design, or perhaps a composite of several such gardens. Her main intention is to reorganize photographic images from her travels and investigate potential spatial

experiences and formations that inspire all her public commissions. The irregular outlines of the photo montage and overlaying of images correspond directly to the complexity of passages, directional forces, and circular formations that typify her public installations.

Miss received a Bachelor of Arts degree in 1966 from the University of California, Santa Barbara and a Master of Fine Arts degree from the Rinehart School of Sculpture at the Maryland Institute

College of Art in Baltimore. Along with fellow artists such as Robert Smithson, Nancy Holt, Michael Heizer, and Walter de Maria, Miss emerged in the 1970s as a leading proponent of land art and environmental activism. Her projects can be found in numerous locations throughout the world.

John Pfahl born 1939

While the firm of Eastman Kodak had developed Kodachrome film in the late 1930s, it was not until the 1960s and 1970s that the art of color photography came to prominence with the availability of new color negative film and advanced printing paper. Since the 1970s John Pfahl has been recognized as one of the leading practitioners of this artistic medium.

Pfahl has had a lifelong interest in the subject of falling water and has developed his own approach to this age-old artistic icon. Prints such as *Green Mountain Power Plant* rightfully can be interpreted as sublime documents of the American landscape, not unlike the paintings of the nineteenth century American Hudson River School of which Pfahl, as a resident of New York, was a great admirer. However, the subtext of Pfahl's photographs is the encroachment of industry or an inevitable coexistence of nature and civilization. Pfahl approaches his subjects with objectivity and humor as is evident in this photograph. Although Green Mountain Power Corporation supplies electricity to many residents of Vermont, the company is represented in his photograph by a curious, small hut perched atop the falls. In doing this, the photographer elevates the inherent beauty of the site over man-made interventions.

Pfahl received a Bachelor of Fine Arts degree and a Master of Fine Arts degree from Syracuse University in 1961 and 1968, respectively, and he currently teaches and resides in Buffalo, New York. His work has been widely exhibited and is held in numerous prestigious private and museum collections, including The Museum of Modern Art in New York City and the Art Institute of Chicago in Illinois.



Green Mountain Power Corporation, Winooski River, Vermont, 1989
Ultrachrome print, 43 x 78 in. (109,2 x 198,1 cm). Courtesy of The Capital Group Companies, Inc.

Ed Ruscha born 1937

Born in 1937 in Omaha, Nebraska, Edward Ruscha moved to Oklahoma City (Oklahoma) in 1941 and to Los Angeles (California) in 1956 to attend the Chouinard Art Institute. He had his first solo exhibition in 1963 at the Ferus Gallery in Los Angeles. At the start of the 1970s, Ruscha began showing his work with the Leo Castelli Gallery in New York. He currently shows with the Gagosian Gallery in New York, Beverly Hills, and London.

Ruscha has consistently combined the cityscape of Los Angeles with vernacular language to communicate a particular urban experience. Encompassing photography, drawing, painting, and artist books, Ruscha's work holds the mirror

up to the banality of urban life and gives order to the barrage of mass media-fed images and information that confront us daily. Ruscha's early career as a graphic artist continues to strongly influence his aesthetic and thematic approach.

Ruscha has been the subject of numerous museum retrospectives, which have traveled worldwide. In 2001 he was elected to The American Academy of Arts and Letters as a member of the Department of Art, and was the United States representative at the 51st Venice Biennale in 2005.

www.gagosian.com/artists/ed-ruscha

Next page:

Cannes, France, 1961

Gelatin Silver Print

11 1/2 x 10 1/16 in. (29,2 x 25,6 cm)

Courtesy of Ed Ruscha and Gagosian Gallery



Victoria Sambunaris

born 1964

The photographs of Victoria Sambunaris, such as *Untitled (Fort Knox), Alaska*, are very structured and organized. This is evidenced by the deliberate progression from the parched foreground, to the barely noticed, industrial building punctuating the far right of the image, and on to the more serene mountains and sky. Sambunaris is not documenting the landscape as did her nineteenth century *Era of Exploration* predecessors, Carlton Watkins and William Henry Jackson. Rather she is more reflective, commenting on the beauty but also the intervention of man amidst this grandeur. In this regard, Sambunaris' work is an extension of the internationally influential 1970s *New Topographics* movement – an exhaustive black and white photographic examination of man-altered American landscapes. Sambunaris goes beyond her predecessors in favor of large format, more personally interpretive, color photographs.

In 1999 Victoria Sambunaris received a Master of Fine Arts degree from Yale University School of Art in New Haven, Connecticut, where she has also been an instructor and lecturer. Her work is in several prominent collections, including the National Museum of Women in the Arts and the National Gallery of Art, both in Washington, D.C.

Untitled (Fort Knox, Alaska), 2003
Chromogenic print, 39 x 55 in. (99,1 x 139,7 cm)
Courtesy of The Capital Group Companies, Inc.



Cindy Sherman born 1954



Madame de Pompadour (née Poisson), 1991
Porcelain, set of four presentation plates (Yellow), dimensions vary
Courtesy of Artes Magnus, Inc., New York, New York



Madame de Pompadour (née Poisson) [Edition No. AP/1], 1991
Porcelain, soup tureen with accompanying platter (Rose). Courtesy of Artes Magnus, Inc., New York, New York

About her work, Cindy Sherman has said: "I've never thought of any of this work as some long expos about self-portraiture. I really think of them all as different people – each one is a different character. Even though I can remember back to the day when I was shooting ... it still seems like somebody else. That's really what I'm looking for, that's what [is] in my mind when choosing an image. What makes it successful is when I suddenly don't sense anything about myself in that image."

From David Brittain, "True Confessions: Cindy Sherman Interviewed," *Creative Camera* (February-March 1991): 37

Cindy Sherman created this Limoges porcelain tureen set in a limited edition after the original design commissioned by Madame de Pompadour (née Poisson) in 1756 at the Manufacture Royale de Sèvres.

Sherman's image of herself as Madame de Pompadour has been transferred onto the porcelain through a complex process which requires up to sixteen photo-silkscreens. Each tureen and platter is silkscreened and painted at Ancienne Manufacture Royale, fired four times, and then individually signed and numbered.

www.artesmagnus.com/artesmagnus/pages/gallery2/sherman2.html

Julius Shulman 1910-2009



Case Study House #22, 1960 (printed later)
Gelatin silver print, 20 x 16 in. (50,8 x 40,6 cm)
Courtesy of Glenn and Michelle Robson, Los Angeles, California

Julius Shulman's photography was instrumental in crafting the image of the mid-century Southern California lifestyle across the United States and around the world. His work keenly identifies the distinctive structural, functional, and design elements of a building, in the context of both its natural surroundings and the people who occupy the spaces. This sensitivity, combined with his intuitive and brilliant sense of composition and timing, has earned him the reputation as a master of the genre.

www.taschen.com



Next page:
Chuey House, 1958 (printed later)
Gelatin silver print, 20 x 16 in. (50,8 x 40,6 cm)
Courtesy of Glenn and Michelle Robson, Los Angeles, California

Lorna Simpson born 1960

Her apartment was on the ground floor, which meant she was in earshot of footsteps and conversations. As the climbers or climber reached the 10th step, there was a break in the rhythm of climbing, because its riser was slightly lower than the rest. From her apartment it sounded as though they had tripped, especially those who were unfamiliar with this inconsistency. She could hear the warnings offered by tenants as they guided their guests to their floor; particularly when they were assisted in carrying something; the apologies when they had forgotten to mention it in time; or the conversations that took place in midstream, that indicated the level of familiarity between climbers. There were some other sounds, not too long ago that seemed to be coming from the landing just below. They were faint and unrecognizable. It did not sound like talking, but more like the rhythmic lifting of a heavy object.

Lorna Simpson was born in 1960 in Brooklyn, New York, and received a Bachelor of Fine Arts degree in photography from the School of Visual Arts, New York, and a Master of Fine Arts degree from the University of California, San Diego. When Simpson emerged from the graduate program in 1985, she was already considered a pioneer of conceptual photography. Feeling a strong need to re-examine and re-define photographic practice for contemporary relevance, Simpson was producing work that engaged the conceptual vocabulary of the time by creating exquisitely crafted documents that are as clean and spare as the closed, cyclic systems of meaning they produce. Her initial body

of work alone helped to incite a significant shift in the view of the photographic art's transience and malleability.

Simpson first became well-known in the mid-1980s for her large-scale, photograph-and-text works that confront and challenge narrow, conventional views of gender, identity, culture, history, and memory. With the African-American woman as a visual point of departure, Simpson uses the figure to examine the ways in which gender and culture shape the interactions, relationships, and experiences of our lives in contemporary multi-racial America. The work in this exhibition is from a series produced in the mid-1990s, in which Simpson began creating large, multi-panel photographs printed on felt that depict the sites of public – yet unseen – sexual encounters.

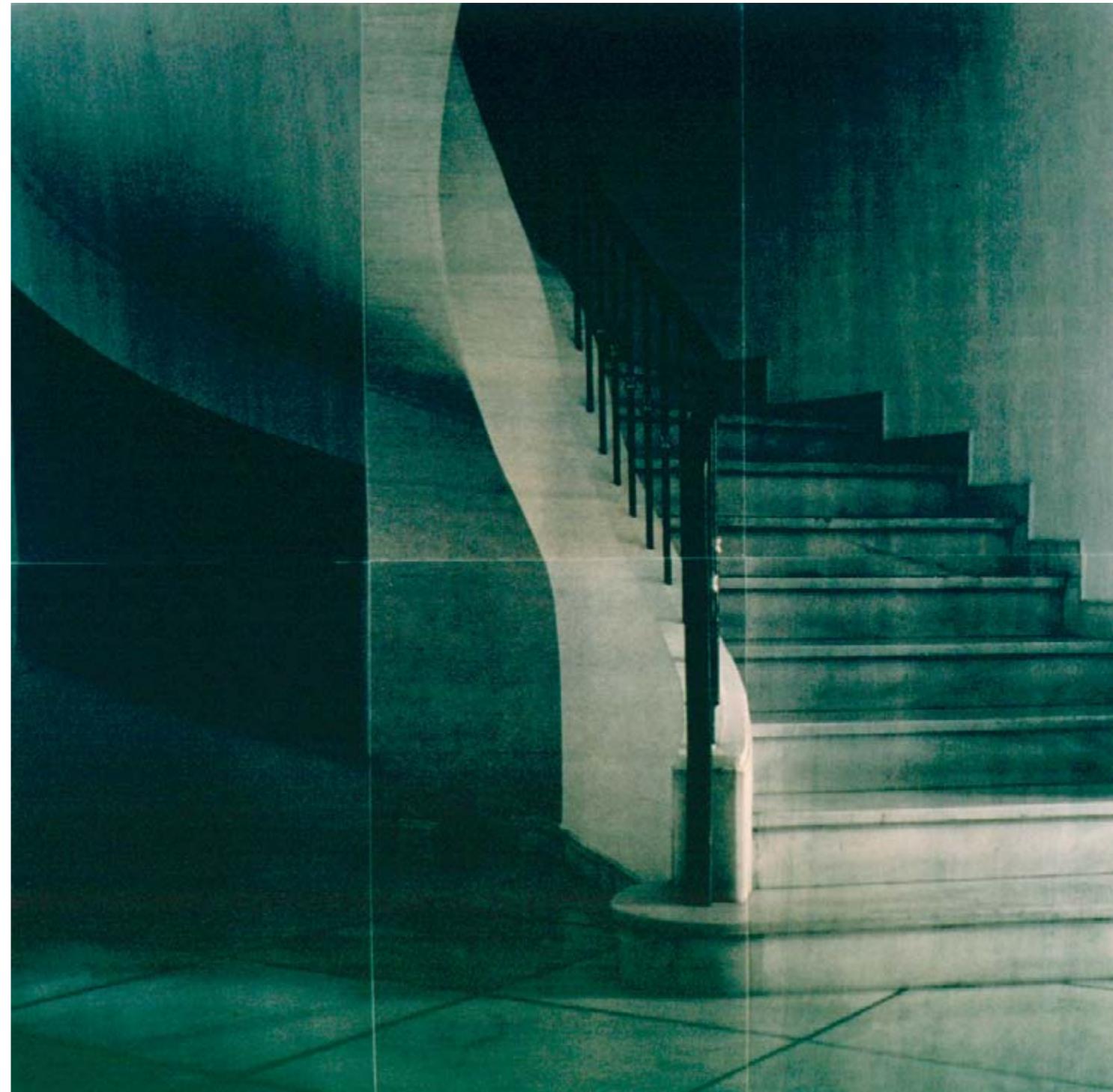
Simpson has participated in such important international exhibitions as the Hugo Boss Prize at the Guggenheim Museum, New York, and *Documenta XI* in Kassel, Germany. Simpson's first mid-career survey was at the Los Angeles Museum of Contemporary Art (California), the Miami Museum of Art (Florida), the Whitney Museum of American Art (New York City), the Kalamazoo Institute of Art (Michigan), and the Gibbes Museum in Charleston, South Carolina. In 2010 she received the International Center of Photography's Infinity Award in Art.

<http://lsimpsonstudio.com>

Next page:

Staircase, 1998

*Serigraph on felt (6 image panels, 1 text panel), 66 x 66 in. (167,6 x 167,6 cm)
Lent by the artist, courtesy of Salon 94, New York, New York*



Edward Weston 1886-1958

Along with his contemporaries such as Walker Evans, Paul Strand, Alfred Stieglitz, and Ansel Adams, Edward Weston is among the ranks of great American photographers and was one of the most influential practitioners of the modern era. Weston began photographing at sixteen when his father gave him a Kodak Bull's-eye camera. His initial photographs were in the pictorialist, or soft focus, style. However, after a trip to New York to consult with Alfred Stieglitz, Weston ultimately favored straight, or highly defined sharp focus photography, which was an important phase in the history of this medium. Weston's visit to Mexico in 1923, with his muse Tina Modotti, was a pivotal moment in his career. The photograph, *Piramide del Sol, Mexico*, 1923, was one of the first of his new aesthetic. His photographs became monumental, with dramatic vantage points and a strong contrast between light and dark.

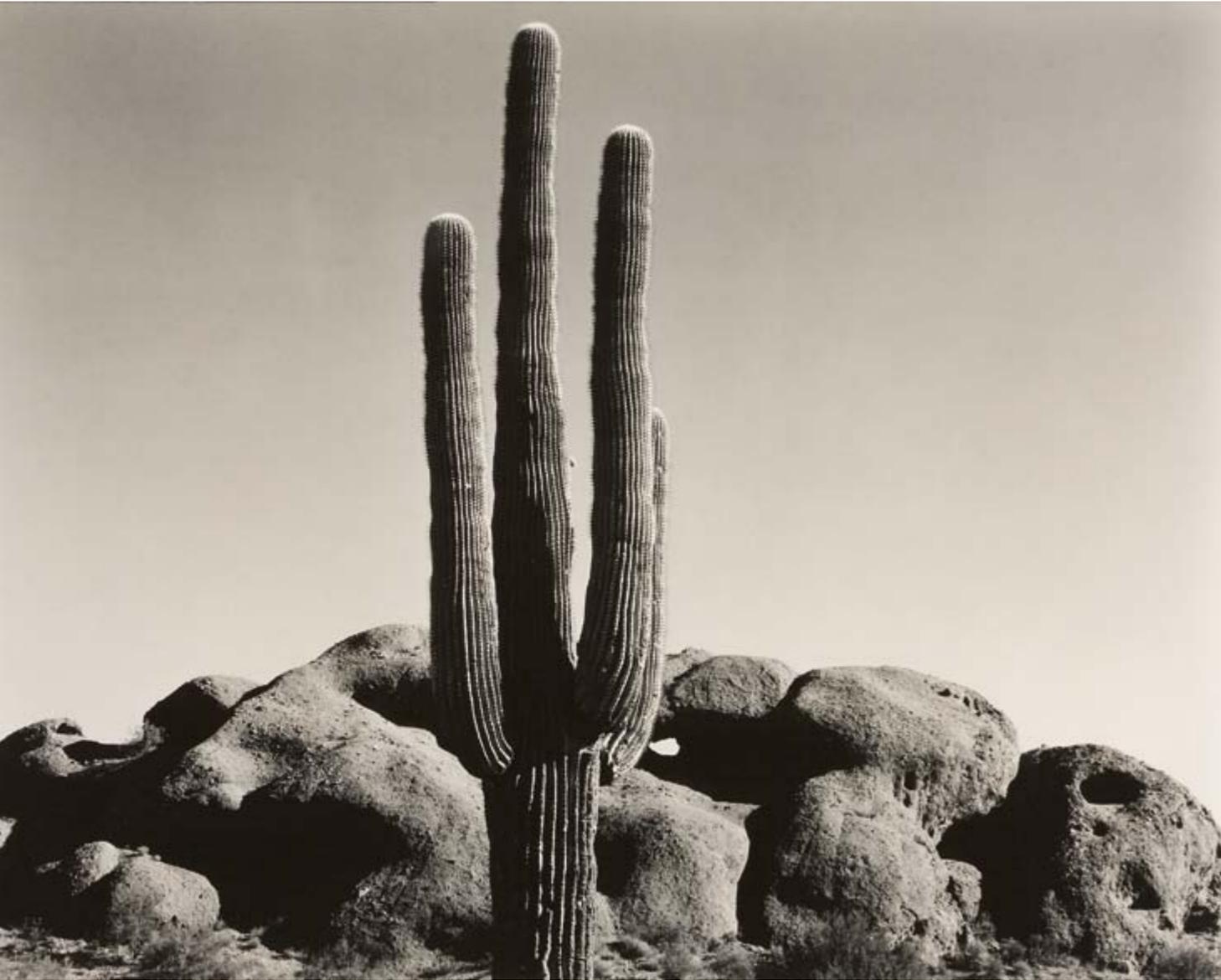
To Weston the camera, not man's eye alone, had the power to capture a subject in all its beauty. In 1932, Weston founded Group f/64 with Ansel Adams and others, named after the aperture they used, which allowed them to achieve highly detailed, luminous photographs. In 1937 Weston was given a Guggenheim Fellowship, the first photographer to receive one. Weston's photographs are explorations of reducing a form to its essence, allowing a cloud to become a nude, a pepper to become an embracing figure, and a landscape to become an abstraction.

The thirty-six photographs on display in the Residence are from a series known as the *Project Prints*, which date from the mid-1950s to his death. Weston suffered from Parkinson's disease but oversaw the printing of these images by his sons Cole and Brett Weston. Edward Weston's photographs are found in major museum collections worldwide. The Center of Creative Photography in Tucson, Arizona, houses the complete archive of Weston's work.



Ranch House, 1934. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Edward Weston



Saguaro, Arizona, 1938. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Edward Weston



Cat, 1945. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Not illustrated

Edward S. Curtis (1868-1952)

Little Sioux Arikara, 1909. Photogravure, 22 x 18 in. (55,9 x 45,7 cm).
Courtesy of The Capital Group Companies, Inc.

Arikara Chief, 1909. Photogravure, 22 x 18 in. (55,9 x 45,7 cm).
Courtesy of The Capital Group Companies, Inc.

Arikara Medicine Ceremony – The Ducks, 1909
Photogravure, 22 x 18 in. (55,9 x 45,7 cm). Courtesy of The Capital Group Companies, Inc.

The Rush Gatherer, 1909. Photogravure, 22 x 18 in. (55,9 x 45,7 cm).
Courtesy of The Capital Group Companies, Inc.

The Oath. Sepia toned print (contemporary edition), 22 x 18 in. (55,9 x 45,7 cm).
Courtesy of The Capital Group Companies, Inc.

John Divola (born 1949)

Isolated House: N34o 08 199' W 115o 55 170', 1995 1998
Fuji Crystal Archive light jet print, 42 x 40 in. (106,7 x 101,6 cm). Courtesy of The Capital Group Companies, Inc.

Lee Friedlander (born 1934)

“Photographs of Flowers,” Chrysanthemums at Flower Market, Paris, 1972
Gelatin silver print, 7 x 11 in. (17,8 x 27,9 cm). Courtesy of The Capital Group Companies, Inc.

“Photographs of Flowers,” Evergreen Tree, Northern France, 1972
Gelatin silver print, 7 x 11 in. (17,8 x 27,9 cm). Courtesy of The Capital Group Companies, Inc.

“Photographs of Flowers,” Kerria Japonica Shrub, New City, NY, 1972
Gelatin silver print, 7 x 11 in. (17,8 x 27,9 cm). Courtesy of The Capital Group Companies, Inc.

“Photographs of Flowers,” Climbing Rose Vines, Sarasota Springs, NY, 1972
Gelatin silver print, 7 x 11 in. (17,8 x 27,9 cm). Courtesy of The Capital Group Companies, Inc.

“Photographs of Flowers,” Potted Fern, Mariposa, CA, 1972
Gelatin silver print, 7 x 11 in. (17,8 x 27,9 cm). Courtesy of The Capital Group Companies, Inc.

“Photographs of Flowers,” Cactus, Brooklyn Botanical Gardens, NY, 1972
Gelatin silver print, 7 x 11 in. (17,8 x 27,9 cm). Courtesy of The Capital Group Companies, Inc.

Jan Groover (born 1943)

Untitled, 2003. Epson inkjet print, 16 x 12 in. (40,6 x 30,5 cm).
Courtesy of The Capital Group Companies, Inc.

Untitled, 2003. Epson inkjet print, 16 x 12 in. (40,6 x 30,5 cm).
Courtesy of The Capital Group Companies, Inc.

Untitled, 2003. Epson inkjet print, 16 x 12 in. (40,6 x 30,5 cm).
Courtesy of The Capital Group Companies, Inc.

Richard Misrach (born 1949)

Salton Sea (Overview), 1983. Dye coupler print, 20 x 24 in. (50,8 x 61 cm).
Courtesy of The Capital Group Companies, Inc.

Untitled, Santa Barbara (Boat in Fog), 1984. Dye coupler print, 20 x 24 in. (50,8 x 61 cm).
Courtesy of The Capital Group Companies, Inc.

Pyramid, Pyramid Lake from Desert Cantos, 1986. Dye coupler print, 20 x 24 in. (50,8 x 61 cm).
Courtesy of The Capital Group Companies, Inc.

Ed Ruscha (born 1937)

Paris, France, 1961. Gelatin Silver Print, 12 x 10 1/16 in. (30,5 x 25,6 cm).
Courtesy of Ed Ruscha and Gagosian Gallery

Paris, France, 1961. Gelatin Silver Print, 12 x 10 1/16 in. (30,5 x 25,6 cm).
Courtesy of Ed Ruscha and Gagosian Gallery

Paris, France, 1961. Gelatin Silver Print, 11 1/2 x 10 in. (29,2 x 25,4 cm).
Courtesy of Ed Ruscha and Gagosian Gallery

Cannes, France, 1961. Gelatin Silver Print, 11 1/2 x 10 1/16 in. (29,2 x 25,6 cm).
Courtesy of Ed Ruscha and Gagosian Gallery

Moret, France, 1961. Gelatin Silver Print, 11 1/2 x 10 1/16 in. (29,2 x 25,6 cm).
Courtesy of Ed Ruscha and Gagosian Gallery

Cindy Sherman (born 1954)

Madame de Pompadour (née Poisson) [Edition No. 40B/75], 1991
Porcelain, Tea service (Blue). Courtesy of Artes Magnus, Inc., New York, New York

Edward Weston (1886-1958)

Piramide del Sol, Mexico, 1923. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Golden Canyon, 1938. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Leadfield, 1939. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Shoe, Moonstone Beach, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Tomales Bay, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Red Rock Canyon, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Point San Pedro, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Haycocks, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Rocks and Surf, California Coast, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Floating Seaweed, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Lake Tenaya, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Tent Frames, Yosemite, 1938. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Tent Frames, Yosemite, 1938. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Roots and Rock, Point Lobos, 1940. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Rock Erosion, Point Lobos, 1944
Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Point Lobos, 1944. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Juguetes, Penguin, 1926. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Boonville, Coast Range, 1937. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm).
Courtesy of The Capital Group Companies, Inc.

Ryolite Nevada, 1938. Gelatin silver print, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of The Capital Group Companies, Inc.

Wonderland of Rocks, 1937. Gelatin silver print, 16 x 18 in. (40,6 x 45,7 cm).
Courtesy of The Capital Group Companies, Inc.

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