

ART in Embassies



Established in 1963, the U.S. Department of State's office of ART in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a: "footprint that can be left where people have no opportunity to see American art."

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

— Hillary Rodham Clinton
Former Secretary of State

Introduction

My husband David and I are thrilled to share this small ART in Embassies (AIE) exhibition of American artwork with you. We wanted visitors to the U.S. Ambassador's Residence in Pristina to see iconic images of America, from natural wonders such as the Grand Canyon, to manmade landmarks such as the Statue of Liberty and Golden Gate Bridge. We have included works that represent places which are special to us, such as our Dupont Circle neighborhood in Washington, D.C., and favorite hiking spots on the Shenandoah and Potomac rivers. We were fortunate that our AIE curator, Imtiaz Hafiz, was able to obtain two photographs from Pulitzer Prize-winning photographer Lucian Perkins, who documented the work of American soldiers in Kosovo in 1999. They remind us

both of our enduring commitment to Kosovo, and to how far this country has come in the past fourteen years. One of my favorite works, Andy Warhol's *After the Party* has been displayed in my residence during all three of my ambassadorial assignments. For me, it embodies the spirit of hospitality that is the heart of our home. We hope you will enjoy this exhibition as much as we do.

Tracey Ann Jacobson
U.S. Ambassador to Kosovo

*Pristina
June 2013*

Erin Antognoli



"I use my Holga camera as a way of digging deeper beneath the surface of my environment. The body of work I created depicting areas in and around Washington D.C. shows a city that I do not often see portrayed anywhere else. When most people think of the District, they think of the memorials, government, or other textbook accounts of the area. As with every place I have ever lived, the details are what make a place unique. Therefore the details are where I choose to focus my attention when making my urban Holga photographic images." Erin Antognoli

Erin Antognoli received her Bachelor of Science degree in photojournalism from Kent State University, Ohio, and her Master of Fine Arts degree in photography from Savannah College of Art and Design, Georgia.

Dupont Circle Fountain, Washington D.C., 2010
Black and white digital print from scanned film negative
20 x 20 in. (50.8 x 50.8 cm)
Courtesy of the artist, Germantown, Maryland

Ed Hatch 1954



Ed Hatch is widely recognized for his unique ability to capture awareness in the subjects he paints. Hatch primarily paints en plein air, painting directly from life, when the artist has to make first hand observations and has to respond constantly to changing surroundings. He states "I find that painting on location, has had the side effect of greatly improving my studio production as it forces you to become more efficient in applying paint."

Born and raised in Hopewell, Virginia, Hatch became interested in art during his childhood. After receiving his Associate degree in art at Richard Bland College, Petersburg, Virginia, he completed his Bachelor of Fine Art degree (concentration in printmaking) in 1977 at Old Dominion University in Norfolk, Virginia.

A View Upstream (Shenandoah River), undated
Oil on canvas, 24 x 36 in. (61 x 91.4 cm)
Courtesy of the artist, Spring Grove, Virginia

Raymond McCrea Jones



Tribute in Light, New York, N.Y., 2007
Color photograph. Courtesy of the artist, Atlanta, Georgia

The *Tribute in Light* is an art installation of eighty-eight searchlights placed next to the site of the World Trade Center to create two vertical columns of light in remembrance of the September 11th, 2001 attacks. Raymond McCrea Jones is an award winning photographer and multimedia journalist formerly on staff at *The New York Times*, and now freelance, based in Atlanta, Georgia. During his years at the *Times* he wrote, produced, and/or photographed pieces for almost every section of the publication. His most recent pieces, "Love Endures Even Cancer" and "A Competitor's Drive (Damian's Ride)," have received national praise and attention. His first book of photography, *Out of Step: Faces of Straight Edge*, was independently published in 2007.

Matthew Parker



Great Falls, undated
Photographic collage, 18 x 24 in. (45.7 x 61 cm)
Courtesy of the artist, Washington, D.C.

Matthew Parker is a native Washingtonian and a graduate of The University of Tennessee School of Architecture. The curriculum taught him ways to observe, understand spatial relationships, and gather the experiences of a specific place. Parker's photographic collages embody movement of time, experience, memory, and spatial relationships as variables captured in the scene. He begins the collage with a sketch, "the idea." Then he rotates the camera to achieve different angles, and layers each photo with an observance of a place during different times of the day or year, to create a dynamic scene. A change in tone from one photo to the other is the result of the location being photographed at a different time of day. Parker believes that these multiple layers of variables engage the viewer's eyes and body, allowing one to experience the poetics of space.

Great Falls contains forty-eight individual 2 1/2 x 3 inch photographs adhered together by hand.

Lucian Perkins 1952

Lucian Perkins is a two-time Pulitzer Prize winner (1995 and 2000) who worked as a staff photographer for *The Washington Post* for twenty-seven years. In 1996, his photograph of a boy in war-torn Chechnya was awarded World Press Photo of the Year, and in 1994 he was named Newspaper Photographer of the Year by the National Press Photographers Association. Most of

Perkins' work has been in the United States, but he has also covered wars in the former Yugoslavia, Russia, Israel, Iraq, and Afghanistan. Currently, Perkins is an independent photographer living in Washington, D.C. In the fall of 1999 he traveled to Kosovo where he photographed U.S. troops patrolling between Serb and Albanian towns in the southeast sector of the region after the Kosovo war.



Return to Kosovo, 2000
Both Photographs, 15 x 26 in. (38.1 x 66 cm)
Courtesy of the artist, Washington, D.C.

Robert Rauschenberg 1925-2008



Statue of Liberty, undated
Graphic, 36 x 26 in. (91.4 x 66 cm)
Gift of Evelyn Farland to ART in Embassies, Washington, D.C.

Robert Rauschenberg was a painter, sculptor, and graphic artist known for helping to redefine American art in the 1950s and '60s, providing an alternative to the then dominant aesthetic of abstract expressionism. Rauschenberg studied at the Kansas City Art Institute and the Académie Julian in Paris, before enrolling in 1948 at the legendary Black Mountain College in North Carolina. There his painting instructor was the renowned Bauhaus figure Josef Albers, whose rigid discipline and sense of method inspired Rauschenberg, as he once said, to do "exactly the reverse" of what Albers taught him. By 1962, Rauschenberg's paintings were beginning to incorporate found images as well – photographs transferred to the canvas by means of the silkscreen process. Previously used only in commercial applications, silkscreen allowed Rauschenberg to address the multiple reproducibility of images, and the consequent flattening of experience that that implies. In this respect, his work is exactly contemporaneous with that of Andy Warhol. Rauschenberg is frequently cited as an important forerunner of American pop art.

acknowledgments Washington Imtiaz Hafiz, Curator • Theresa Beall, Registrar • Marcia Mayo, Senior Editor • Sally Mansfield, Editor • Amanda Brooks, Imaging Manager and Photographer Vienna Nathalie Mayer, Graphic Designer • Designed, printed, and produced by Global Publishing Solutions

Bradley Stevens 1954



Canyon Spotlight, undated
Oil on canvas, 22 x 28 in. (55.9 x 71.1 cm)
Courtesy of the artist, Gainesville, Virginia



Night and Day, undated
Oil on canvas, 22 x 28 in. (55.9 x 71.1 cm)
Courtesy of the artist, Gainesville, Virginia

In his career of over twenty five years, Bradley Stevens has forged a reputation as one of America's leading realist painters. His style is contemporary realism rooted in classical training, yet boldly expressing modernity through his use of paint and his penetrating eye. Stevens is unique among his contemporaries for his exceptional achievements in three domains of representational art: portraiture, landscape, and figurative urban landscape. Stevens attended George Washington University in Washington, D.C., where he earned a Bachelor of Fine Arts degree in 1976, and a Masters of Fine Arts degree in 1979. In addition to his formal art education, Stevens spent five years copying over three hundred Old Master paintings at the National Gallery of Art in Washington, D.C. In 1982 he was invited to teach drawing and anatomy at his alma mater; in 1988 he began teaching drawing and portrait painting at Georgetown University as well. He remained a faculty member of both institutions until the year 2000.

Qingyun Wang

Qingyun Wang photographs ethereal scenes of his current hometown of San Francisco, California. With subject matter that includes churches, skylines, and the Golden Gate Bridge, the self-taught photographer's work captures the interplay between man made constructions and fog, light, and space. Pieces such as *Jigsaw* have an almost painterly quality, until the viewer realizes it is a photograph of a window reflection. He states that "the mirage in the window is like a jigsaw puzzle made up of many small worlds."

While trained in graphic design, Wang began dabbling in photography in order to augment content for his design projects. What he discovered is a strong connection to photography's solitary, tranquil nature in the

pursuit of landscape vistas. Hard of hearing since the age of ten, photography provides Wang a meaningful outlet of expression. Wang is a student at the Academy of Art University in San Francisco where he is pursuing a Bachelor of Fine Arts degree in interior architecture and design.

Courtesy of Very Special Arts, The John F. Kennedy Center for the Performing Arts

(Cover image)
Jigsaw, 2011
Photograph, 14 x 21 in. (35.6 x 53.3 cm)
Courtesy of the artist, and The John F. Kennedy Center for the Performing Arts, Washington, D.C.

Andy Warhol 1930-1987

Fascinated by consumer culture, the media, and fame, Andy Warhol himself became one of the most famous and important artists of the twentieth century. Having received a degree in pictorial design in 1949, he began his professional career as a window dresser and later as a commercial illustrator. He derived his subject mat-

ter from popular culture and established himself as a prime mover in the pop art movement with his paintings of Campbell's Soup cans. Using cultural icons from Jacqueline Kennedy Onassis to the Lone Ranger, Warhol celebrated the transience of taste and fame. Throughout the 1960s, his New York City studio, the Factory, was a fertile creative ground for a disparate group of artists and hangers on. Having developed an idea, Warhol employed his Factory staff for the physical production of the art objects. Warhol was a filmmaker, director of multimedia shows, and founder and publisher of *Interview* magazine. He created the prototype of the artist as social celebrity, successful businessperson, and mass producer.

<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1625>

After the Party, 1979
Silkscreen, 28 ½ x 37 in. (72.4 x 94 cm)
Gift of Bob Colacello to ART in Embassies, Washington, D.C.



United States Embassy Pristina
ART in Embassies Exhibition