

art in embassies exhibition
UNITED STATES EMBASSY PRISTINA

Cover
TRICIA KEIGHTLEY

D19.23.14A, 2014

Acrylic on paper

25 x 28 in. (63,5 x 71,1 cm)

Courtesy of the artist, New York, New York

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."

"For over fifty years, Art in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. Art in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect and understanding among peoples. It is a fulcrum of America's global leadership as we continue to work for freedom, human rights and peace around the world."

U.S. Secretary of State — John Forbes Kerry

introduction

Welcome to the official Residence of the Ambassador of the United States of America to the Republic of Kosovo. Part of the mission of the Ambassador is to promote cultural exchange between the U.S. and Kosovo, in part through the use of American art via the Art in Embassies program. Created in 1963, this program enables ambassadors to display works of American art in their residences. Most works are on loan from museums, galleries, and artists that share our belief in art as a universal language that brings people together.

Our exhibition follows two major themes: architecture/engineering and music. The entryway to the Residence includes three black and white photos of 1960s-era houses in the California modern style designed by my father, noted San Diego architect Homer Delawie, and photographed by Douglas Simmonds, a Los Angeles-based architectural photographer. The key elements of this style include post-and-beam construction and large glass walls to bring the outside environment visually into the living space. Black and white photos are complemented on the opposite wall by three colorful works on paper called “mechanical abstractions made of imagined engineered elements” by Brooklyn-based artist Tricia Keightley. She notes that, while many people assume her work is computer designed, in fact she improvises the forms entirely with pencil and paint. The theme of California modern architecture continues into the living room with large and small oil paintings of houses by Southern California artist Danny Heller, most of whose work focuses on mid-20th century buildings. *Looking North, Trestle Bridge Over the Potomac* by Martin Kotler shows a classic Washington landscape from the Virginia shore.

introduction

The musical theme begins with a lithograph by John Nelson, reproducing a remarkable pencil sketch showing two street corner musicians. This is followed by a silkscreen and a print on musical themes by famed pop artist Roy Lichtenstein; both use the Ben-Day dot technique that is a signature of Lichtenstein’s work. Finally, there are two watercolors loaned by Northern Virginia-based artist Rachel Collins. Collins exhibits at the Torpedo Factory Art Center in Alexandria, Virginia, where I resided before moving to Kosovo.

This exhibition would not have been possible without the generous artists and institutions that loaned the works to Art in Embassies. I particularly want to thank exhibition curator Imtiaz Hafiz.

Ambassador Greg Delawie

*Pristina, Kosovo
September 2016*

RACHEL COLLINS

Rachel Collins grew up in a home where art mattered, as her mother taught oil painting, design, and composition. She found her own vocation in the visual arts after a first profession in the field of libraries, archives, and museums, using those skills at the Baha'i World Centre in Haifa, Israel, from 1977 to 1990. A few years later, she had the opportunity to do a series of scientific drawings of parts of very tiny moths, which entailed microscope work at the Smithsonian Museum of Natural History in Washington, D.C.



RACHEL COLLINS



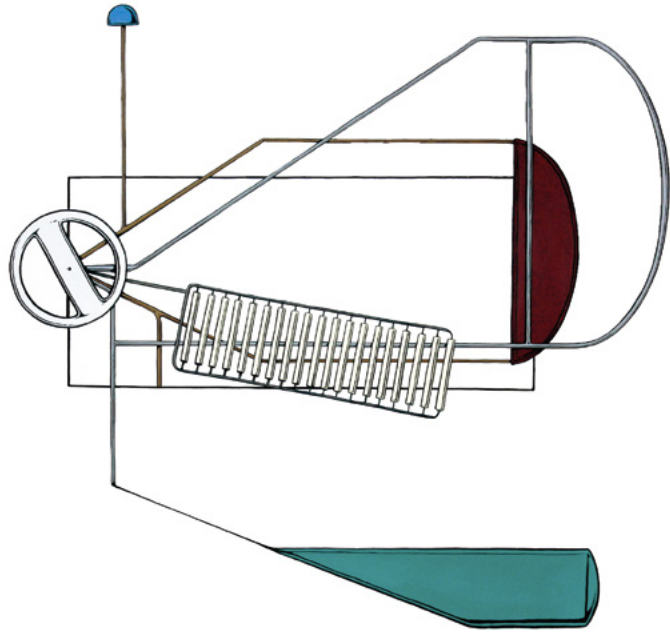
This piqued her interest in a close up viewpoint, which in turn has influenced her work in fine art, as much of her work features a close focus look at her subjects, whether natural or handmade. Her watercolor paintings have earned recognition and awards on the regional and national level in the U.S., and have won her signature status in the U.S. National Watercolor Society. In the Washington area, she works regularly in her studio at the Torpedo Factory Art Center in Alexandria, Virginia. She teaches watercolor classes and workshops at the Art League School, also in Alexandria, as well as elsewhere in the U.S. and abroad.

DANNY HELLER 1982

"I paint the reality of the Southern California environment: how structures once revered for their groundbreaking ideas in design and social planning have been perpetuated and how they have been forgotten. Primarily focusing on the area's mid-century identity, I play with lighting, dramatic angles, and particular colors to capture specific design elements. Anchored in photo realism, I study the dynamic forms of my subject matter, finding a common thread between the graceful lines of a modern house, the chrome bumper of a vintage car, and a classic piece of mid-century furniture. In this, I not only capture, but expose, an American culture often overlooked and undervalued in a world that emphasizes constant change. Going further, one gets the sense that these paintings are scenes, reminiscent of sets where a deeper narrative might be taking place. While meticulously rendered, they display a sense of overall staging, alluding to some action that might have taken place or is about to. This suggests that as objectively as I document these spaces, perhaps there's more going on under the surface."

Danny Heller was born in Northridge, California, in 1982. He studied at the College of Creative Studies at the University of California, Santa Barbara, where he earned his Bachelor of Arts degree with an emphasis in painting. Heller concentrates on chronicling modern American imagery, specifically focusing on the architecture, design, and car culture found throughout the nation.

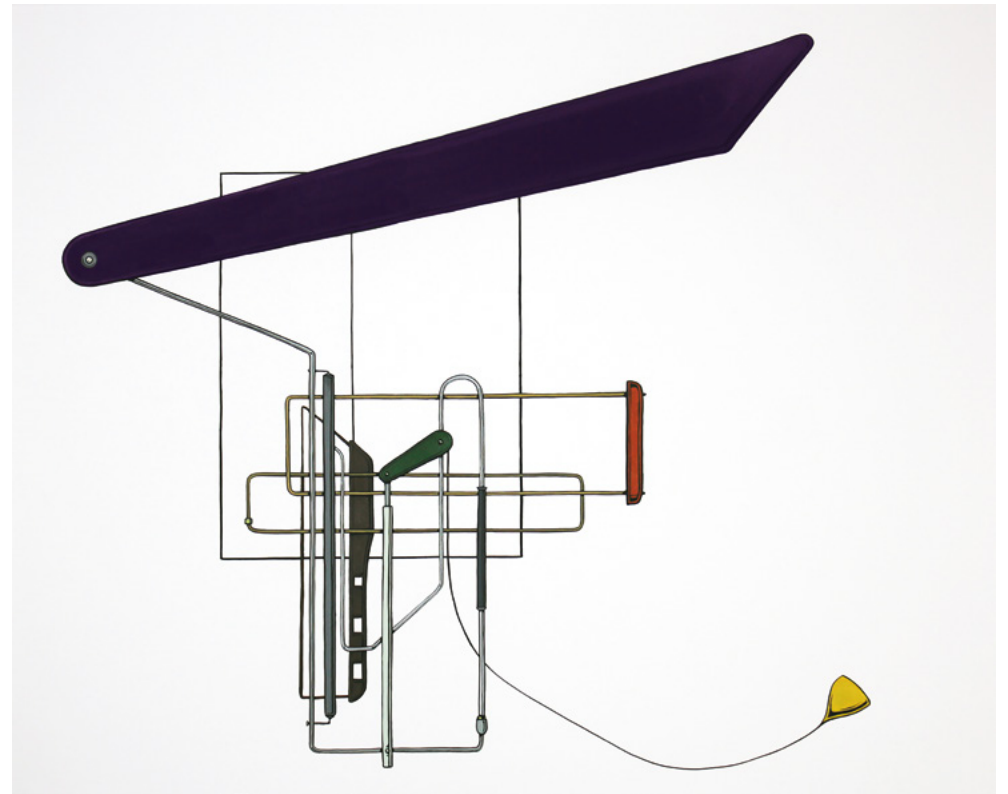




TRICIA KEIGHTLEY

"I create mechanical abstractions made of imagined engineered elements. Slowly painted by hand onto canvas or paper, my work is often perceived as computer generated. In reality, I improvise forms entirely with pencil and paint. Inspired by technology and engineering plans as well as abstraction, I paint out and add elements as needed. I keep forms reduced to flat color and black line to direct the focus to the structures created. Each painting is titled with a sequence of numbers rather than words. This provides a type of tracking number and obscures any literal interpretations. Painting by hand counterbalances the futuristic technology and inventions it strives to reflect. When complete, each painting attempts to combine the enigmatic qualities of the industrial world with that of the abstract."

Tricia Keightley is a painter based in Brooklyn, New York. After studies at the Parsons School of Design (New York) and the San Francisco Art Institute (California), Keightley has exhibited in the United States and internationally in solo and group shows. Her paintings are engineered abstractions comprised of imagined mechanical elements. Keightley has been the recipient of a New York Foundation for the Arts Fellowship in painting and a MacDowell Colony Residency (Peterborough, New Hampshire). Most recently, Keightley received a 2012 commission from New York's Metropolitan Transit Authority Arts for Transit program for a piece at the Hunters Point #7 Subway station.



MARTIN KOTLER 1953



Martin Kotler's art is intensely personal and is a true expression of his artistic vision honed by his studies, teaching, and travel. Originally lured to Washington, D.C.'s industrial and architectural subjects in 1978, his cityscapes echo many of the formal elements found in the great precisionist paintings of Charles Sheeler and Charles Demuth while also retaining a painterly style reminiscent of the direct technique evident in paintings by George Wesley Bellows and Preston Dickinson. Kotler's paintings seek to capture the light and forms of Washington's dynamic twenty-first-century urban environment. Complementing his streetscape paintings are his intimate *premier coup* botanical paintings, usually completed in single sittings. These plein air works capture winter scenes of light and life unfolding along the Potomac River.

Kotler received his Bachelor of Fine Arts degree from the Maryland Institute College of Art (Baltimore) in 1976 and Master of Fine Arts degree from American University (Washington, D.C.) in 1980. His works are included in numerous private and public collections at the Baltimore Museum of Art, Maryland; Fogg Museum at Harvard University, Cambridge, Massachusetts; Los Angeles County Museum of Art, California; Smithsonian American Art Museum and American University's Watkins Art Gallery, both in Washington, D.C.; and Maryland Institute College of Art.

ROY LICHTENSTEIN 1923-1997

Roy Lichtenstein was born in New York City. In 1939, he studied under Reginald Marsh at the Art Students League in New York, and the following year at the School of Fine Arts at Ohio State University, Columbus. He served in the U.S. Army in World War II from 1943 to 1946, after which he resumed his studies and was hired as an instructor. He obtained his Master of Fine Arts degree in 1949. From 1957 to 1960, Lichtenstein taught at the State University of New York, Oswego. By then, he had begun to include loosely drawn cartoon characters in his increasingly abstract canvases. From 1960 to 1963, he lived in New Jersey while teaching at Douglass College, a division of Rutgers University in New Brunswick. In 1961, he began to make paintings consisting exclusively of comic strip figures, and introduced his Ben-Day dot grounds, lettering, and balloons; he also started cropping images from advertisements. In his attempt to fully grasp and expose how the forms, materials, and methods of production have shaped the images of Western society, the artist also explored other mediums such as polychromatic ceramic, aluminum, brass, and serigraphs.

Lichtenstein participated in the Venice Biennale in 1966, and was honored with solo exhibitions in 1967 and 1968 at the Pasadena Art Museum, California, and the Solomon R. Guggenheim Museum, New York, respectively. The artist was the subject of a major retrospective at the Guggenheim in 1994, three years before his death September 30, 1997.

www.guggenheim.org/collection-online
www.lichtensteinfoundation.org



ROY LICHTENSTEIN 1923-1997



The Vera List Art Project was launched at Lincoln Center for the Performing Arts in 1962 by philanthropist and art collector Vera List. The project initially commissioned contemporary artists to create posters for Lincoln Center's events. Bridging the gap between the visual and performing arts, the program invited artists like Andy Warhol, Roy Lichtenstein, Robert Indiana, and Robert Rauschenberg to create posters to advertise and commemorate events from film screenings to operas. This initiative took the art out of Lincoln Center and into the streets, where it could be appreciated by the general public.

<http://art.lincolncenter.org/>

JOHN NELSON

Washington, D.C.-native John Nelson is a completely self-taught artist. His style is marked by extremely detailed renderings that capture moods and emotions. What makes Nelson's work unique is that his drawings project a personal nature using a three-dimensional effect. Nelson has worked diligently to master his talent by expressing, in pencil, deeply imbedded spiritual experiences and involvement with people. His creativity continues to evolve and he has yet to hit his peak as an artist.



DOUGLAS SIMMONDS 1914-1996

Photographer Douglas M. Simmonds and his wife and collaborator, Hilda, lived in San Luis Obispo, California, in retirement after many years serving the design professions with high-end editorial and marketing images of their work. Often found in the *Los Angeles Times' Home* magazine, Simmonds' photographs, like those of his contemporaries Marvin Rand and Julius Shulman, have decades later come to capture post-World War II living in Southern California. Shooting for most shelter magazines of his era, Douglas documented a myriad of designers' work including architect Homer Delawie.

– Keith York, *Modern San Diego*

Homer Delawie is renowned for his numerous projects in San Diego, California, for which he earned nearly 100 design awards (American Institute of Architects & AIA affiliates) from 1961 to his retirement in 1997. His projects include the Plaza de Balboa, Balboa Park (now renamed the Bea Evenson Fountain), the Penguin and Shark exhibits at Sea World, the San Diego Zoo, and numerous other public, commercial, and residential projects throughout San Diego. A leader in modernist architecture, Delawie earned his first design award for the first seventeen-foot-wide Boxcar Mission Hills house, built on a twenty-five-foot lot in 1958. Delawie was born in Santa Barbara, California. He served in the U.S. Navy at the end of World War II, after which he studied architecture, at the New School of Architecture at California Polytechnic State University in San Luis Obispo. Delawie graduated there in 1951. He later became the school's first licensed architect and subsequently its first National Design Award winner. With a progressive, contemporary foundation, Delawie was already thinking differently than his Beaux-Arts colleagues. Delawie recalls, "I was already thinking about terrain, environments, and how people lived."

DOUGLAS SIMMONDS



DOUGLAS SIMMONDS



DOUGLAS SIMMONDS



CAPTIONS

Cover | **D19.23.14A**, 2014

Acrylic on paper

25 x 28 in. (63,5 x 71,1 cm)

Courtesy of the artist, New York, New York

Page 4 | **Quartet**

Watercolor on paper

37 x 29 in. (94 x 73,7 cm)

Courtesy of the artist, Alexandria, Virginia

Page 5 | **Horn in F III**

Watercolor on paper

25 x 37 in. (63,5 x 94 cm)

Courtesy of the artist, Alexandria, Virginia

Page 6 | **Mar Vista Entryway**

Oil on panel

9 x 11 in. (22,9 x 27,9 cm)

Courtesy of the artist, Desert Hot Springs, California

Page 7 | **San Diego Modern Pathway**

Oil on canvas

43 x 33 in. (109,2 x 83,8 cm)

Courtesy of the artist, Desert Hot Springs, California

Page 8 | **D19.24.14B**, 2014

Acrylic on paper

25 x 28 in. (63,5 x 71,1 cm)

Courtesy of the artist, New York, New York

Page 9 | **D19.24.14A**, 2014

Acrylic on paper

25 x 28 in. (63,5 x 71,1 cm)

Courtesy of the artist, New York, New York

Page 10 | **Looking North, Trestle Bridge**

over the Potomac, 2012-2013

Oil on linen

20 x 34 in. (50,8 x 86,4 cm)

Courtesy of the artist, and Hemphill Gallery,

Washington, D.C.

Page 13 | **Composition III**, 1996

Silkscreen on paper,

51 ¾ x 36 ¾ in. (131,4 x 92,4 cm)

Gift of the artist, courtesy of the Foundation of Art and

Preservation in Embassies, Washington, D.C.

Page 14 | **Fourth Film Festival Lincoln Center**

Offset lithograph

43 ½ x 37 ¼ in. (110,5 x 94,6 cm)

Courtesy of Art in Embassies, Washington, D.C.

Page 15 | **Street Vendors**, 1988

Lithograph

26 ¼ x 30 ¼ in. (66,7 x 76,8 cm)

Courtesy of the artist, Hyattsville, Maryland

Page 17 | **Mission Hills Interior**, 1963

Black and white photograph

22 x 26 in. (55,9 x 66 cm)

Courtesy of Keith York, ModernSanDiego.com,

San Diego, California

Page 18 | **Boxcar House, Mission Hills,**

San Diego, 1958

Black and white photograph

26 x 22 in. (66 x 55,9 cm)

Courtesy of Keith York, ModernSanDiego.com,

San Diego, California

Page 19 | **Nichols House Interior**

Black and white photograph

22 x 26 in. (55,9 x 66 cm)

Courtesy of Keith York, ModernSanDiego.com,

San Diego, California

ACKNOWLEDGMENTS

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Vienna

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Designed, printed and produced by Global Publishing Solutions



<http://art.state.gov>

Published by Art in Embassies
U.S. Department of State, Washington, D.C.
November 2016