

UNITED STATES EMBASSY TALLINN



ART IN EMBASSIES PROGRAM

Cover:

Carla and Greg Filippelli

Vessel II

2004

Random weave vessel, hand dyed reeds in jewel tones
10 x 14 x 14 in. (25,4 x 35,6 x 35,6 cm)



Dear Guests,

Welcome to the Residence of the Ambassador of the United States of America to Estonia! It is my great hope that you will enjoy the exhibition of works assembled here by the U.S. Department of State's ART in Embassies Program.

Most of the works you see displayed here are from the state of North Carolina, my home. In some ways, North Carolina is like Estonia: a place of great natural beauty, where traditional folkways still exist in the countryside yet an area also renowned for its technological achievements and academic strengths. This art reflects both strains. Artist Susan Brandeis, who produced the contemporary textile work *On the Brink*, teaches at the College of Design at North Carolina State University, and comes from an academic tradition. The baskets created by Carla and Greg Filippelli, however, are representative of North Carolina's traditional crafts.

Estonians, I am learning, have a great love of forests and a spiritual relationship with nature. The same is true of Native Americans. Bernice Locklear, who created *A Man and a Woman*, lent by the Native American Resource Center in Pembroke, North Carolina, believes that nature speaks through his artwork. The wooden materials he employs are key to that natural expression.

In selecting these works, I sought brightness and joy. Their sunniness complements the long, beautiful days of the Estonian summer. In the winter they provide the visual warmth that we all seek at that time of year. I also looked for works that are accessible and meaningful to young people. The youth represent the future, including the promising future of U.S.-Estonian relations. I have tried to make reaching out to Estonian youth a hallmark of my Ambassadorship.

A handwritten signature in cursive script that reads "Aldona Wos, MD".

Aldona Wos, MD
Ambassador
Tallinn, Estonia
June 2005

Kallid külalised!

Tere tulemast Ameerika Ühendriikide suursaadiku residentsi! Ma loodan väga, et teile meeldib sinne näitus, mis on välja pandud USA Välisministeeriumi programmi "Kunst saatkondades" raames.

Enamik siinsetest töödest on pärit minu koduosariigist Põhja-Carolinast. Põhja-Carolina sarnaneb mõnes mõttes Eestiga – see on looduslikult väga kaunis paik, mille maapiirkondades on senini säilinud rahvalikud tavad, ent mis on tuntud ka oma tehnikaalaste ja akadeemiliste saavutuste poolest. Siin esindatud kunstikogu peegeldab mõlemat suunda. Kunstnik Susan Brandeis, kes on loonud nüüdisaegse tekstiilikunsti teose nimetusega *On the Brink* ("Äärel"), õpetab Põhja-Carolina Ülikooli disainikolledžis ja esindab akadeemilist suunda. Carla ja Greg Filippelli poolt valmistatud punutised tutvustavad aga Põhja-Carolina rahvakunsti.

Ma olen aru saanud, et eestlaste jaoks on mets ja hingeline side loodusega väga oluline. Sama võib öelda ka Ameerika põliselanike indiaanlaste kohta. Kunstnik Bernice Locklear, kelle teos *A Man and a Woman* ("Mees ja naine") pärineb Põhja-Carolinas Pembroke'is asuva Native American Resource Center'i (Põlisameeriklaste Infokeskus) kogust, usub, et loodus ise räägib läbi tema teoste. Tähtis osa sellise loodusliku väljendusviisi puhul on puitmaterjalidel, mida Bernice Locklear oma tööde loomisel kasutab.

Kunstiteoste valikul lähtusin ma erksusest ja rõõmust, mida nad väljendavad. Nende tööde sära täiendab suurepäraselt Eesti pikki ja ilusaid suvepäevi. Talvel seevastu pakuvad nad visuaalset soojust, mida me kõik sel aastaajal vajame. Püüdsin leida ka töid, mis on noortele mõistetavad ja tähenduslikud. Olen seadnud oma suursaadiku ameti üheks peamiseks eesmärgiks just töö noortega, kes esindavad tulevikku, sealhulgas ka Ameerika Ühendriikide ja Eesti suhete edaspidist arengut.



Aldona Vos, meditsiinidoktor
Suursaadik
Tallinn, Eesti
Juuni 2005

THE ART IN EMBASSIES PROGRAM

The ART in Embassies Program is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for ART to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, this visual diplomacy initiative has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by United States citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary glass sculpture. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collectors. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this global effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

PROGRAMM "KUNST SAATKONDADES"

Programm "Kunst saatkondades" ühendab endas ainulaadsel viisil kunsti, diplomaatiat ja kultuuri. Sõltumata vahenditest, stiilist ja teemast ületab kunst keelepiirid ja võimaldab programmil edendada suhteid rahvusvahelise kunstikeele kaudu, mis viib meid vastastikuse austuse ja erinevate kultuuride mõistmiseni.

Sellest 1964. aastal tagasihoidlikult alustanud visuaaldiplomaatia valdkonda kuuluvast ettevõtmisest on nüüdseks välja arenenud kõrgetasemeline näituste programm, mille kaudu on võimalik näha enam kui 3500 originaalset kunstiteost, mis Ameerika Ühendriikide kodanikud on eksponeerimiseks välja laenanud. Neid töid näidatakse ligikaudu 180 USA saatkonna residentsis ja diplomaatilises esinduses üle kogu maailma. Oma teemade mitmekesisuse ja sisuga esindavad need näitused meie demokraatia üht olulisemat põhimõtet, milleks on väljendusvabadus. USA suursaadikud tunnevad uhkust nende kunstiteoste üle, mis aitavad neid suhete loomisel asukohariigi haridus-, kultuuri-, äri- ja diplomaatiaringkondadega.

Nimetatud programmi kaudu välja pandud kunstiteosed hõlmavad väga erinevaid vahendeid ja stiile alates 18. sajandi koloniaalstiilis portreedest kuni nüüdisaegsete klaasskulptuurideni. Tööd on saadud tänu Ameerika Ühendriikide muuseumide, galeriide, kunstnike, asutuste, ettevõtete ja eraisikutest kollektsionääride lahkusele. Nende väljapanekute kaudu on tuhandetel USA saatkondade residentsel külastavatel inimestel võimalik tutvuda meie rahvaga, selle ajaloo, kommete, väärtushinnangute ja püüdlustega, kogedes vahetult seda rahvusvahelist suhtlusviisi, mida me tunneme kunstina.

Programmi "Kunst saatkondades" korraldajad on uhked võimaluse üle tutvustada Ameerika Ühendriikide kunstisaavutusi tervele maailmale. Kutsume teid külastama programmi "Kunst saatkondades" veebisaiti aadressil <http://aiep.state.gov>, kus saate tutvuda kogu maailmas toimunud väljapanekutega.

Niki Bonnett

(born 1954)

Niki Bonnett received her Bachelor of Fine Arts degree in illustration from the Rhode Island School of Design in 1978. For fifteen years she worked as a graphic designer, operating her own design firm in Connecticut for nine years. Since 1993 she has devoted herself full time to working in mixed media, with an emphasis on textiles, art quilts, and collages. Bonnett studied extensively with Jane Dunnewold at the Southwest School of Art & Craft in San Antonio, Texas, learning Dunnewold's complex cloth surface design processes. Subsequently, she has combined them with additional processes to create her own style.

Bonnett's work has been exhibited internationally, including such venues as the Palais Rastede, Oldenburg, Germany; the Wesserling Textile Museum, Mulhouse, France; and the American Craft Museum, New York City. In her solo exhibition, *Threads of Continuity*, in San Antonio (2000, Southwest School of Art & Craft), the artist used surface design and mixed media techniques to document the 150 year old city, using art cloth, collage, and assemblage. She continues to explore the possibilities of family and site documentation in her work.



Carolina Lily Hybrid

2003

Art quilt: hand-dyed cotton and silk fabric
60 x 60 in. (152,4 x 152,4 cm) tipped on corner
Courtesy of the artist, Asheville, North Carolina

Susan Brandeis (born 1949)

"I have chosen to work in textiles because for me, they provide a breadth and flexibility of expression which make all other materials seem limited by comparison. They combine the texture and relief qualities of sculpture or pottery, the color range of paint, and the literal expressive potential of photography. There is little I cannot say effectively with a textile of some kind. Textiles also have a special personal resonance for me because they are tied to important early life and family experiences: hand-knitted clothing, embroidered linens, a family tradition of quilt making, the feeling of cloth and thread in my hands. I find fabric work as natural as breathing, and its expressions a 'language' often more eloquent than English itself. Speaking with the products of my

own hands is the best way I have found to communicate my thoughts, ideas, and experiences with others.

All of my work is an attempt to describe with fabric my intense visual experiences of the Earth and its natural phenomena – everyday experiences elevated and intensified. In previous compositions I have used imagery derived from aerial photographs; cartography; microscopic photographs of animal and plant tissue; the 'carpet' of debris on forest floors; ocean waves; and the pattern of light through the window shutters in my kitchen. I use color, layering, juxtaposition of patterns, exaggeration of detail, and complex textures to re-create the dichotomy I see in Nature: compositions which are bold enough to be visible from a distance, but

which invite the viewer to come closer and discover a more intimate surface alive with visual energy."

Susan Brandeis holds a Master of Science degree in art education from Indiana University and a Master of Fine Arts degree in textile design from the University of Kansas. Since 1982 she has taught at the College of Design at North Carolina State University. Her work has been published extensively and exhibited internationally in England, Ireland, Finland, Japan, Korea, The Netherlands, Columbia, and Switzerland, and is held in private and public collections including the Textile Museum and the Renwick Gallery of the Smithsonian Institution, both in Washington, D.C.

On the Brink

1990

Dyed, screen printed, pieced, appliquéd and stitched fabric
47 x 69 in. (119,4 x 175,3 cm)

Courtesy of the artist, Raleigh, North Carolina



Jane Filer (born 1957)

"I am interested in prehistoric, aboriginal, and modern art. These references allow me to understand what it is to be human. I love life, and I am immensely fascinated by my own existence, by my consciousness, and by the world. In my paintings I involve imagination, spirituality, and the intellect to weave stories that address these infinite ponderings.

Painting is my life's work. I have been involved with this passion for two decades. I have seen my work mature to such a level that I now realize it as an entity of its own, relying on me for support. I have made a home and studio in the woods of North Carolina, and I thrive in this natural creativity-inducing environment.

My artwork embraces contemporary themes in painting. It has evolved from historical and prehistoric references, always searching for the core of human creative consciousness, always drawing upon clues from the most ancient to the most modern visual references available. The work is a response to these references and my reaction to the relationship I have with my own existence, depicting places, emotion, inert ponderings of life and spirituality. There is a sense of story, a sort of narrative in the paintings used to provoke exciting aspects of deep and hidden truths we all carry within ourselves and often overlook or ignore. The visual story is one that goes back to the dawn of man. It is a story that connects

us to the part of ourselves that has never changed, the constant center of human nature."

~ www.janefiler.com

Jane Filer was born in Michigan. She grew up in California and Michigan, with time spent in Western Australia, where she developed a fascination with the ethereal artwork of the Aboriginal people. She received a Bachelor of Fine Arts degree from Southern Illinois University and a Master's degree in fine art from the University of North Carolina, Chapel Hill. Filer teaches painting and drawing at The Carboro Arts Center, North Carolina.

Valle Crucis

2004

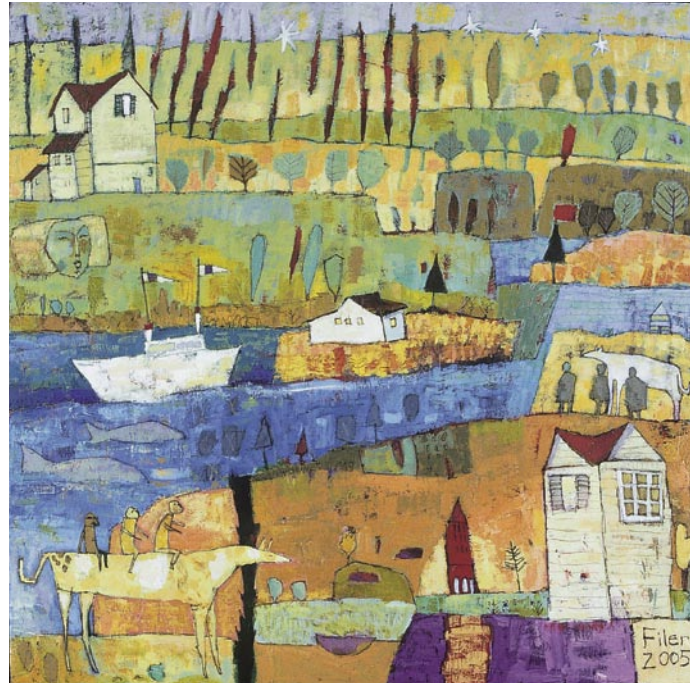
Acrylic on canvas

44 x 50 in. (111,8 x 127 cm)

Courtesy of the artist, Chapel Hill, North Carolina



Calico Bay
undated
Acrylic on canvas
31 ½ x 31 ½ in. (80 x 80 cm)
Courtesy of the artist, Chapel Hill, North Carolina



Ocean Mirage
undated
Acrylic on canvas
31 ½ x 31 ½ in. (80 x 80 cm)
Courtesy of the artist, Chapel Hill, North Carolina

Wolf Kahn (born 1927)

Wolf Kahn was born in Stuttgart, Germany, in 1927. The son of the conductor of the Stuttgart Philharmonic Orchestra, he was sent to live with his grandmother in Frankfurt when he was three years old. Kahn left Germany for England in 1939, as a twelve-year-old refugee from Nazi Germany. The grandmother who raised him perished in the concentration camp of Theresienstadt during World War II.

In 1940 Kahn joined his father, two brothers, and a sister who had settled in

the United States. After graduating from New York's High School of Music and Art, Kahn enlisted in the U.S. Navy. He later used the GI Bill to study with the well-known teacher and abstract expressionist Hans Hofmann at his School of Fine Art in New York City, and became his studio assistant. In 1951 Kahn received a Bachelor of Arts degree from the University of Chicago. Kahn's many honors include both a Fulbright and a John Simon Guggenheim Fellowship. He is an elected member of

the National Academy of Design, the American Academy and Institute of Arts and Letters, and has served on the New York Arts Commission. His work is held by many museums, including the Smithsonian American Art Museum, Washington, D.C.; the Metropolitan Museum of Art, New York City; and the Boston Museum of Fine Arts, Massachusetts.



David's View

1989

Oil on canvas

36 x 52 in. (91,4 x 132,1 cm)

Courtesy of the artist New York, New York

Alceon Jones

"Creating art is an adventure of recreation, not reproducing what already exists. A camera can be used if copies are the answer one is seeking. A fresh look at the elements God has given us is the factor that drives me to constantly change the way I use lines, shapes, color, patterns, texture, space, and value. There are billions of answers to any given art problem, and I'm constantly searching for them.

Making art is important to my well-being. I need silence in order to do my best work. It is like daydreaming except I'm thinking about which pattern belongs in this space or that space; which color scheme am I going to use in this particular picture; do I have enough small shapes to balance the large ones? Concentration on lines, shapes, color, value, and pattern is foremost in my mind as I work.

Some artists create what they think will sell; I create whatever comes forth. Style is never more important than substance in my life. So it is with my art. I make art to suit myself. If it sells, that's great! It is an urge that must be fulfilled. My blood pressure even goes down when I'm working with the elements God has given me."

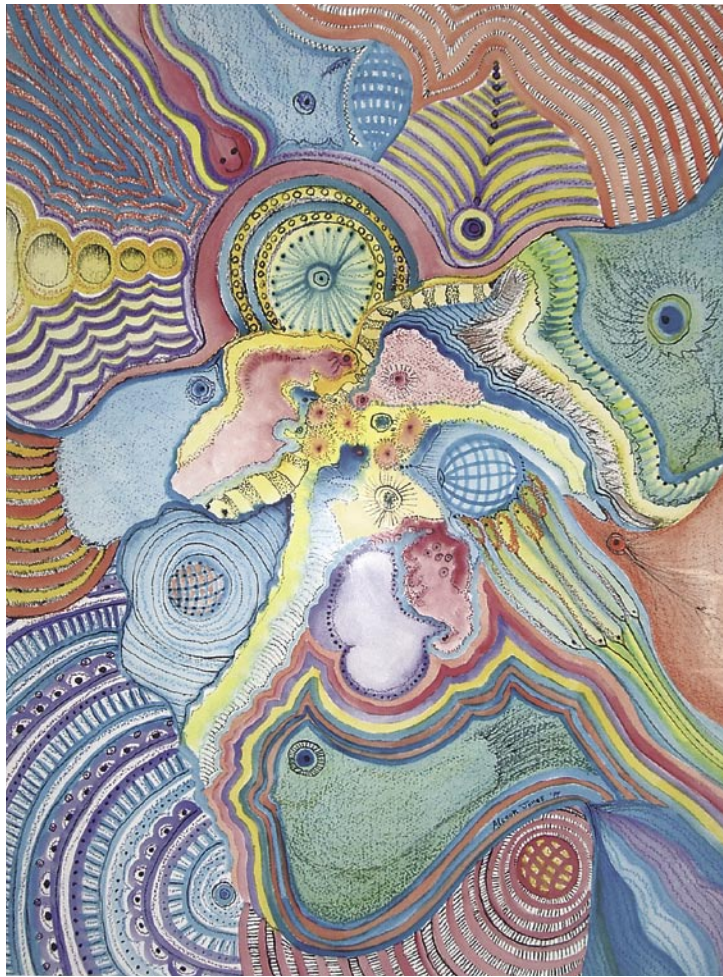


Joy
1997

Mixed media

31 ¼ x 25 ¼ in. (79,4 x 64,1 cm)

Courtesy of the artist, Pembroke, North Carolina



Multiplicity

1997

Acrylic on canvas

36 ½ x 29 ¼ in. (92,7 x 74,3 cm)

Courtesy of the artist, Pembroke, North Carolina



Nature's Bounty

1997

Mixed media

24 ½ x 18 ½ in. (62,2 x 47 cm)

Courtesy of the artist, Pembroke, North Carolina

Bernice Locklear

"As an artist of wood I have come to realize that nature expresses itself in many ways. Being able to see the expression is very important for an artist because it allows him or her to reveal the meaning through his or her work. The piece of artwork titled A Man and a Woman is a reminder of the important unity created through natural expression. Nature's way of speaking through my artwork is a language that I believe will touch others in a special way."



(obverse)



(reverse)

A Man and a Woman

c. 1994

Walnut

63 × 23 × 23 in. (160 × 58,4 × 58,4 cm) including attached base

Courtesy of the artist and the Native American Resource Center, University of North Carolina, Pembroke

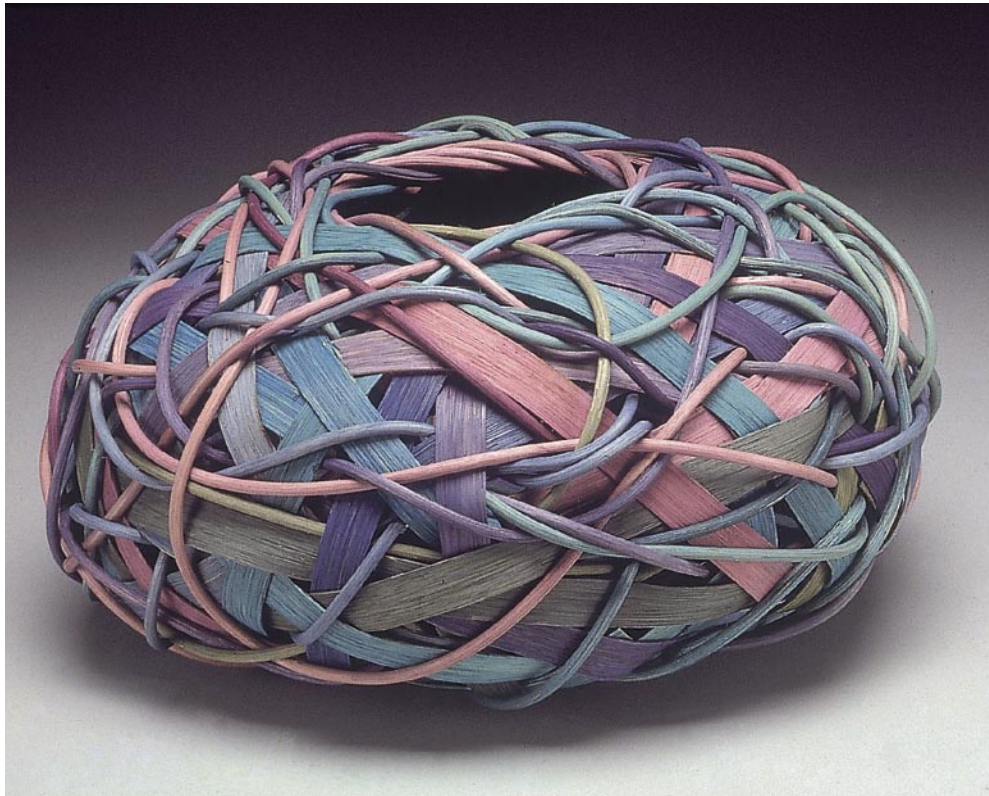
Carla and Greg Filippelli (both born 1953)

Carla and Greg Filippelli, the designers of Cranberry Creek Baskets, have been creating a distinctive body of work since 1980. In the mid 1980s they made traditional Appalachian-style baskets using their own natural vines with dyed fibers woven in. But over the years their random weave style has evolved into a sculptural art form. Their multi-dimensional, organic shapes express movement and fluidity, resembling the vine shelters constructed by the nomads of Borneo. The Filippellis received no formal training in this technique, but simply made smaller versions of

the vine huts in their own back yard, until they came up with something they liked. Focusing on color and texture in myriad combinations, the Filippellis' weavings incorporate silks, batiste, hand dyed fabrics, and their distinct weaving technique. The sculptures are virtually unlimited in their size, shape, and variety.

Vessel II 2004

Random weave vessel, hand dyed reeds in jewel tones
10 x 14 x 14 in. (25,4 x 35,6 x 35,6 cm)
Courtesy of the artists, Asheville, North Carolina





Sculptural Weaving

2004

Random weave, hand dyed fabric and reeds in jewel tones
24 x 36 x 6 in. (61 x 91,4 x 15,2 cm)

Courtesy of the artists, Asheville, North Carolina

Acknowledgments

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