

Couples: Parallel Journeys



ART in Embassies Exhibition
United States Embassy Tel Aviv

The ART in Embassies Program



The ART in Embassies Program (ART) 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 the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1963, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 200 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 multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. 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 international effort to present the artistic accomplishments of the people of the United States.

JOEL SHAPIRO

Untitled, 1993-1995. Bronze, edition 4/4, 30 x 28 x 19 in. Courtesy of the artist, New York, New York
ללא כותרת, 1993-1995. ארד, מהדורה 4/4. 48,3 x 71,1 x 76,2 ס"מ. באדיבות האמן, ניו יורק, ניו יורק
بدون عنوان, 1993-1995. برونز، طبعة 4/4، 48,3 x 71,1 x 76,2 سم. إهداء الفنان، نيويورك، نيويورك

برنامج الفن بالسفارات



برنامج الفن بالسفارات هو مزيج من الفن والدبلوماسية، والسياسة والثقافة. وبغض النظر عن الوسيلة أو الأسلوب أو الموضوع، فإن الفن يتسامى فوق عوائق اللغة ويوفر الوسائل لهذا البرنامج الطموح لتحقيق مهامه السامية: ألا وهي تطوير لغة الحوار عبر مختلف أصناف الفنون الدولية من شأنها أن تؤدي إلى احترام وتفاهم متبادلين بين مختلف الثقافات.

وقد تم إرساء هذا البرنامج سنة 1963 وكان عبارة عن مبادرة لدبلوماسية مرئية تطورت لتصبح برنامجا متطورا يضم معارض فنية، يعمل على عرض أكثر من 3500 عملا فنيا أصيلا من طرف فنانيين أمريكيين. ويتم عرض هذه الأعمال الفنية في قاعات مفتوحة أمام الجمهور من داخل 200 إقامة للسفراء وبعثات دبلوماسية أمريكية عبر مختلف بلدان العالم. وتمثل هذه المعارض، بتنوع المواضيع المعروضة، شكلا ومضمونا، أحد أهم مبادئ ديمقراطيتنا: ألا وهي حرية التعبير. يعتبر الفن مصدرا هائلا للافتخار بالنسبة للسفراء الأمريكيين، بحيث يقدم لهم المساعدة للتواصل متعدد الأطراف مع أهالي البلد المضيف، بما فيهم الأكاديميين، ورجال الثقافة، ورجال الأعمال وكذا ممثلي البعثات الدبلوماسية

الأعمال الفنية التي تعرض من خلال هذا البرنامج تضم مختلف الوسائل والأساليب، تمتد من الأعمال الفنية بالقرن الثامن عشر إلى منشآت الوسائط المتعددة. ويتم استعارة هذه الأعمال الفنية من خلال سخاء بعض المصادر التي تضم المتاحف الأمريكية، والأروقة الفنية، والفنانين والمؤسسات والشركات وبعض الهواة الخواص. ومن خلال مشاهدة هذه المعارض، آلاف الزوار الذين يزورون مقر إقامات السفراء الأمريكيين كل سنة، تتاح لهم الفرصة للتعرف على أمتنا، وتاريخها، وعاداتها، وقيمها وكذا تطوراتها، وذلك عبر الخطوط الدولية للتواصل التي ينسجها الفن بيننا جميعا.

إن برنامج الفن بالسفارات فخور ببذل هذا المجهود لتقديم الإنجازات الفنية لشعب الولايات المتحدة الأمريكية.

التוכנית «أمנות בשגרירויות»



التוכנית «أمנות בשגרירויות» (ART) היא תערוכת ייחודית של אמנות, דיפלומטיה ותרבות. ללא קשר לאמצעי הביטוי, לסגנון או לנושא, האמנות חוצה גבולות של שפה ומעניקה כלים לקידום דו-שיח המוביל לכבוד הדדי ולהבנה בין תרבויות שונות.

מאז הולדתה הצנועה ב-1963 התפתחה ART לתוכנית מתוחכמת הכוללת תערוכות, המציגות יותר מ-3500 יצירות אמנות מקוריות שהושאלו על ידי אזרחי ארצות הברית. העבודות מוצגות באולמות הציבוריים בכ-200 בתי שגרירויות ומשלחות דיפלומטיות של ארה"ב ברחבי העולם. תערוכות אלה, על נושאיהן ותכניהן המגוונים, מציגות את אחד העקרונות החשובים ביותר של הדמוקרטיה שלנו: חופש הביטוי. האמנות היא מקור לגאווה רבה לשגרירי ארצות הברית והיא מסייעת להם להגיע אל החוגים החינוכיים, התרבותיים, העסקיים והדיפלומטיים של המדינה המארחת.

יצירות האמנות המוצגות באמצעות התוכנית מקיפות מגוון של אמצעי ביטוי וסגנונות, החל באמנות ציור הדיוקנים הקולוניאלית של המאה השמונה עשרה ועד מיצגי מולטי-מדיה בני זמננו. הן מתקבלות באמצעות נדיבותם של מקורות השאלה הכוללים מוזיאונים, גלריות, אמנים, מוסדות, תאגידים ואספנים פרטיים בארצות הברית. הצפייה בתערוכות מעניקה לאלפי האורחים המבקרים בבתי שגרירויות ארה"ב מדי שנה הזדמנות ללמוד אודות האומה האמריקאית - ההיסטוריה שלה, מינהגיה, ערכיה ושאפיותיה - באמצעות התנסות ממקור ראשון באפיק התקשורת הבינלאומי המוכר לכולנו בשם אמנות.

התוכנית «אמנות בשגרירויות» גאה להוביל פרויקט חשוב זה להצגת הישגים האמנותיים של בני העם האמריקאי.

COUPLES: PARALLEL JOURNEYS

Welcome to the residence of the American Ambassador to Israel. We are pleased to invite you to explore and enjoy a unique exhibition of contemporary American art, entitled *Couples: Parallel Journeys*. We are very proud to display these works by twelve acclaimed artists – six artist couples – each of whom has made significant contributions to contemporary art. The work of each individual artist is distinct from that of his or her partner, their close relationship notwithstanding. Their successful parallel careers neither merge nor connect, and the body of work of each artist stands on its own. As you will see, there is a diversity of style and medium and each piece engages the viewer differently.

The 'couples' concept grew out of a dinner conversation that we had shortly before arriving in Israel with one of the participating artist couples, our friends Joel Shapiro and Ellen Phelan. We exchanged ideas regarding a theme for the Israel exhibition, and it was at their suggestion that we decided to explore the art of individual artists who happened to be part of a couple. This project evolved slowly as it was important to us to choose not only prominent artists, but also those whose work we responded to personally, and were excited to have in

our residence. It was very gratifying that we received such an enthusiastic response from the artists, their galleries, and private collectors who were especially generous in lending these important works. We are very grateful to all of them, and to the tremendous assistance of Camille Benton and Virginia Shore of the ART in Embassies Program of the U.S. Department of State for making this exhibition a reality. In doing so, they all contributed to the strong relationship between the United States and Israel, and to the opportunity for the many visitors to the U.S. Ambassador's Residence in Israel to learn more about the United States, its people, and its culture.

We hope that you will admire and enjoy the contributions of Robert Ryman and Merrill Wagner; Joel Shapiro and Ellen Phelan; Bruce Nauman and Susan Rothenberg; Rudy Burckhardt and Yvonne Jacquette; David Novros and Joanna Poussette-Dart; Robert Mangold and Sylvia Plimack Mangold.

James B. Cunningham
Leslie Genier Cunningham

Tel Aviv

זוגות: מסעות מקבילים

הפרוייקט התפתח באיטיות מכיון שהיה חשוב לנו לבחור לא רק אמנים דגולים, אלא גם כאלה שעבודתם נגעה בנו באופן אישי ואותה נשמח להציג בביתנו. היה זה מעודד ביותר לקבל תגובות מלאות התלהבות מהאמנים, מהגלריות שלהם ומאספנים פרטיים אשר הפגינו נדיבות רבה בכל הקשור בהשאלת העבודות החשובות הללו. אנו מודים להם, וכן לקמיל בנטון ווירג'יניה שור מהתכנית "אמנות בשגרירויות" של מחלקת המדינה האמריקאית, על עזרתם הרבה במימוש התערוכה הנוכחית. על ידי כך הם תרמו למערכת היחסים האמיצה בין ארצות הברית לישראל ולמתן אפשרות למבקרים הרבים בבית השגריר האמריקאי ללמוד אודות ארצות הברית, עמה ותרבותה.

אנו תקווה כי תתפעלו ותהנו מעבודותיהם של יואל שפירא ואלן פלן, רוברט ריימן ומריל וגנר, ברוס נאומן וסוזן רוטנברג, רודי בורקהרדט ואיבון ז'קט, דייוויד נוברוס וג'ואנה פוסט-דארט, רוברט מנגולד וסילביה פלימק מנגולד (רשומים לפי סדר הצגתם בתערוכה).

ג'יימס קנינגהם
לזלי ג'נייר קנינגהם

תל אביב

ברוכים הבאים למשכנו של שגריר ארה"ב בישראל. אנו שמחים להזמין אתכם להנות מתערוכה ייחודית של אמנות אמריקאית עכשווית "זוגות: מסעות מקבילים". אנו גאים מאוד להציג את עבודותיהם של שניים-עשר אמנים דגולים - שישה זוגות אמנים- אשר כל אחד ואחת מהם תרם תרומה משמעותית לאמנות העכשווית. עבודתו של כל אחד מהאמנים שונה מזו של בן/בת זוגו, למרות יחסיהם הקרובים. דרכיהם המקצועיות המקבילות והמוצלחות אינן מתמזגות או מתחברות, ויצירתו של כל אמן עומדת בזכות עצמה. כפי שתראו, יש כאן מגוון סגנונות וחומרים וכל יצירה מתחברת עם הצופה באופן שונה.

רעיון ה"זוגות" צמח מתוך שיחה שניהלנו במהלך ארוחת ערב עם אחד מזוגות האמנים המשתתפים בתערוכה- חברינו יואל שפירא ואלן פלן, זמן קצר טרם הגעתנו לישראל. החלפנו רעיונות אודות נושא התערוכה בישראל, והיתה זאת הצעתם לבחון את אמנותם האישית של אמנים אשר הינם חלק מזוג אמנים.

أزواج : الرحلات المتوازية

متحمسين لوجودهم في منزلنا. ومما اسعدنا جدا هوتلقينا استجابة متحمسة من قبل الفنانين، من صالات العرض الخاصة بهم وهواة جمع التحف الذين كانوا اسخياء لا سيما في إقراض هذه الأعمال الهامة. ونحن ممتنون جدا لهم جميعا وللمساعدة الرائعة من قبل كميل بينتون وفيرجينيا شور من «برنامج الفن في السفارات» في وزارة الخارجية الأميركية لجعل هذا المعرض حقيقة. من خلال ذلك، ساهم جميعهم لدعم العلاقة القوية بين الولايات المتحدة وإسرائيل، واثاحو الفرصة للكثير من زوار منزل السفير الاميركي في اسرائيل التعرف اكثر عن الولايات المتحدة، شعبها وثقافتها.

نتمنى ان تنال اعجابكم وان تتمتعوا من مساهمات جويل شاييرو وإلين فيلان ؛ روبرت ريمان وميريل فاغز ؛ بروس نومان وسوزان روثنبرغ ؛ رودى بوركهارت وايفون جاكيت ؛ ديفيد نوفروس وجوانا بوسيت- دارت ؛ روبرت مانغولد وسيلفيا بليماك؛ المعروضة حسب ترتيب الأعمال.

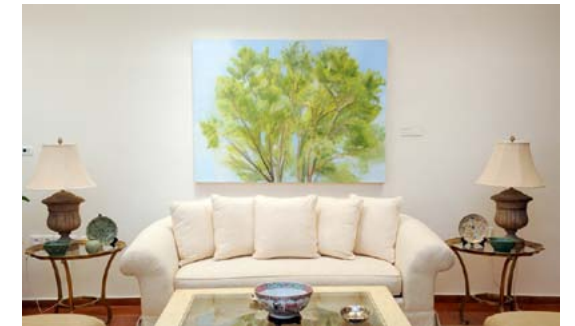
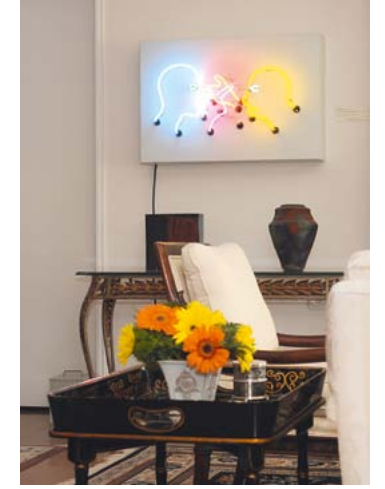
جيمس ب. كينغهام
ليزلي غينير كينغهام

تل أيب

مرحبا بكم في منزل السفير الاميركي في اسرائيل. يسرنا أن ندعوكم للاستكشاف وللمتعة بمعرض فريد من نوعه من الفن الأميركي المعاصر، بعنوان «الأزواج : الرحلات المتوازية.» نحن فخورون للغاية لعرض هذه الأعمال من قبل اثني عشر فنانا مشهورين - ستة أزواج - كل منهم قدم اسهامات هامة للفن المعاصر. أعمال كل فنان او فنانة كفرد يختلف عن اعمال شريكه او شريكها، على الرغم من العلاقة الوثيقة بينهما. حياتهم المهنية المتوازية الناجحة لا تندمج ولا تتصل، وهيئة العمل لكل فنان تقف لنفسها. كما سترى، هناك تنوع في الأسلوب والوسيلة وكل لوحة تبدو للمشاهد بشكل مختلف.

مفهوم «الأزواج» جاء من خلال حديث العشاء الذي أجريناها فترة قصيرة قبل وصولنا الى اسرائيل مع احد الأزواج الفنانين المشاركة، أصدقائنا جويل شاييرو وإلين فيلان. تبادلنا الأفكار بشأن موضوع المعرض في اسرائيل، وبناء على اقتراحهم قررنا استكشاف فن الفنانين الذي هم ايضا جزءا من «ازواج».

تطور هذا المشروع ببطء كما كان من المهم بالنسبة لنا ليس فقط اختيار الفنانين البارزين، وإنما أيضا هؤلاء اللذين استجبنا لاعمالهم بشكل شخصي، وكنا



ROBERT RYMAN ■ born 1930
MERRILL WAGNER

Robert Ryman was born in Nashville, Tennessee. He studied at the Tennessee Polytechnic Institute and the George Peabody College for Teachers, Nashville, before serving in the United States Army from 1950 to 1952. His work explodes the classical distinctions between art as object and art as surface, sculpture and painting, structure and ornament — emphasizing instead the role that perception and context play in creating an aesthetic experience. Ryman isolates the most basic of components — material, scale, and support — enforcing limitations that allow the viewer to focus on the physical presence of the work in space. Since the 1950s, he has used primarily white paint on a square surface, whether canvas, paper, metal, plastic, or wood, while harnessing the nuanced effects of light and shadow to animate his work. In Ryman's oeuvre, wall fasteners and tape serve both practical and aesthetic purposes. Neither abstract nor entirely monochromatic, Ryman's paintings are paradoxically 'realist' in the artist's own lexicon.

Ryman was elected to the American Academy of Arts and Letters (1994) and has received many awards, including a Skowhegan Medal (1985) and a fellowship from the John Simon Guggenheim Foundation (1974). He has had major exhibitions at the Tate Gallery, London (1993); Museum of Modern Art, New York City (1993); San Francisco Museum of Modern Art, California (1994); Walker Art Center, Minneapolis, Minnesota (1994); Dia Art Foundation, New York City (1988); Inverleith House, Royal Botanic Garden, Edinburgh, Scotland (2006); and Pennsylvania Academy of the Fine Arts, Philadelphia (2006-07). He has participated in Documenta, Kassel (1972, 1977, 1982); the Venice Biennale (1976, 1978, 1980); the Whitney Biennial (1977, 1987, 1995); and the Carnegie International (1985, 1988). Ryman lives and works in New York and Pennsylvania.

www.pacewildenstein.com
www.pbs.org/art21/artists/ryman/

MERRILL WAGNER ■ born 1935
ROBERT RYMAN

Merrill Wagner moved to New York City from the Pacific Northwest in the late 1950s after graduating from Sarah Lawrence College, Bronxville, New York. In the early 1960s, she transitioned from painting layered cityscapes to geometric abstraction using larger canvases, hard edges, and bright contrasting colors. Inspired in the late 1960s by Eva Hesse, Wagner started to experiment with different materials. She explored textures, patterns, and the ways different media would sit on top of, or repel one another... By the 1980s, Wagner was painting on stone, steel, and slate, focusing on the surface of the material, the geometric patterns inherent within it, and ordering the painting around its individual marks, blemishes, and colors. For Wagner, these enormous paintings represented those things within the landscape that cannot be changed — the ocean, the desert, or the night sky... Wagner's long-term projects are more akin to scientific experiments than actual works of art. Her 'paintings' are sometimes no more than a series of squares of similar hues made by different manufacturers painted on a cedar fence. Their purpose is not necessarily for the contemplation of forms, but rather to study the effects of the elements on the paint itself. The squares are photographed at regular intervals in an effort to allow the viewer to experience the passage of time. The painted sections disappear, reappear,

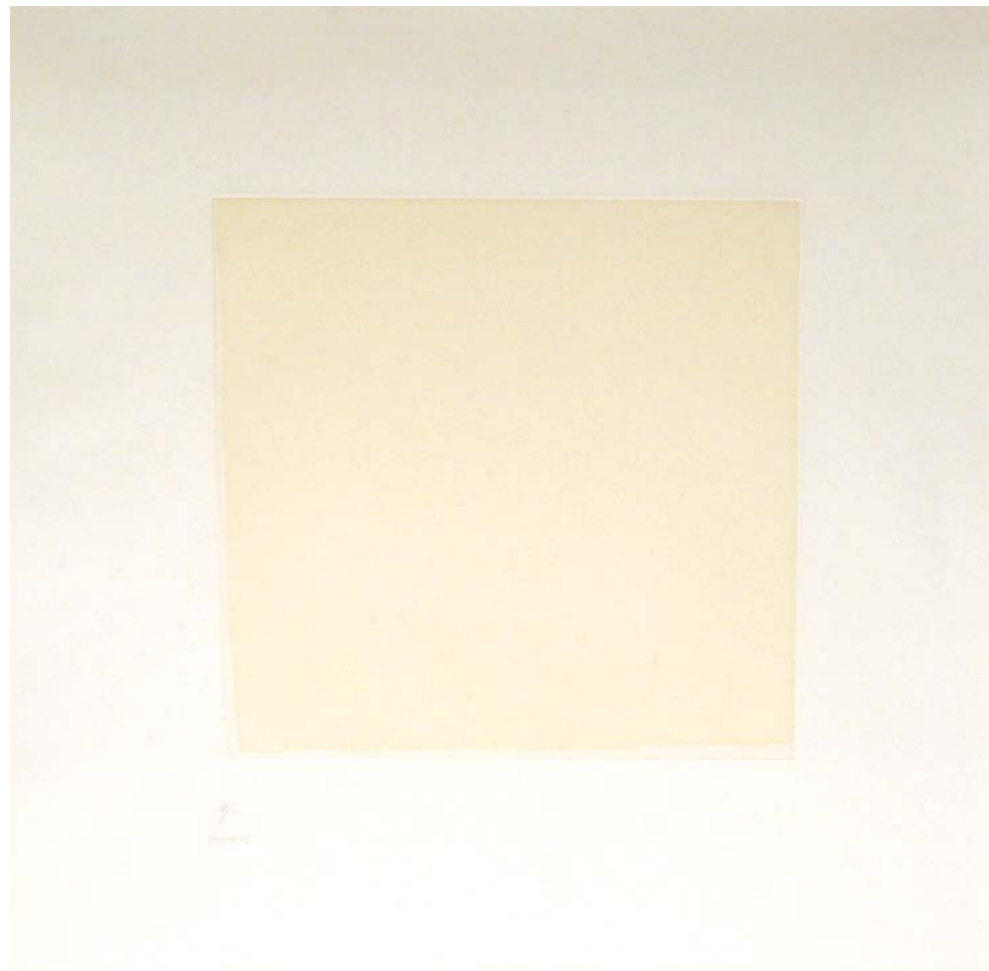
gather texture, and eventually become shadows of their former selves. Of her work, Wagner says, "Many of my recent paintings are done on sheets of hot rolled steel and attached to the wall with magnets. In addition to full size four by eight feet sheets, I find left over scraps of metal at Robert Dent Plumbing and Air Conditioning Shop in Lightstreet, Pennsylvania. It seems that I am interacting in our civilization through making use of scraps that have been discarded by industry."

Wagner maintains residences in Washington, New York, and Pennsylvania. Exhibiting since the 1970s, she has held teaching positions in institutions across the United States including the Parsons School of Design, New York City. She is the recipient of numerous grants and awards including the National Endowment for the Arts Visual Artist Fellowship Grant. Her work is held in major public and private collections including those of the Whitney Museum of American Art, New York City; Tacoma Art Museum, Washington; Gemeente Museum, The Hague, The Netherlands; and Microsoft Corporation, Redmond, Washington.

www.sundaramtagore.com/artists/merrill-wagner/biography/

www.lesleyheller.com/artists/merrill_wagner/statement.html

ROBERT RYMAN
MERRILL WAGNER



Untitled, 1972. Aquatint on paper, edition 24 of 50, 24 ¼ x 23 ¼ in. Courtesy Douglas Baxter, New York
ללא כותרת, 1972. אקוואטינט על נייר, מהדורה 24/50, 61,6 x 59,1 ס"מ. באדיבות דגלס בקסטר, ניו יורק
בדון عنوان, 1972. نقش على ورق, طبعة 24/50, 61,6 x 59,1 سم. اهداء دوغلاس באקסטר, ניו יורק

MERRILL WAGNER
ROBERT RYMAN



Sticks, 2004. Paint on steel, 55 x 35 in. Courtesy of Sundaram Tagore Gallery, New York, New York
מוטות, 2004. פלדה צבועה, 139,7 x 88,9 ס"מ. באדיבות גלריה סאנדאראם טאגור, ניו יורק, ניו יורק
עصي, 2004. دهان على معدن, 88,9 x 139,7 سم. إهداء جاليري ساندارام تاجور, نيويورك, نيويورك

JOEL SHAPIRO ■ born 1941
ELLEN PHELAN

Joel Shapiro was born in New York City. He received a Bachelor of Arts degree in 1964, and Master of Arts degree in 1969 from New York University, New York City. The son of scientists (his father was an internist and his mother a microbiologist) who were also interested in art, Shapiro took art classes as a child, considering it fun but not a potential career. He attended college with the intention of becoming a physician. However, after graduation he spent two years in the Peace Corps in India, and it was there that he decided to become an artist. Returning to New York, Shapiro rented a studio and registered for graduate work at New York University. He soon won critical acclaim for his small-scale works that had an implied human presence, such as sculptures of houses and chairs. Since the mid-1970s, the human figure has become the most significant theme in Shapiro's sculpture... He does not add anything extraneous to the basic figure, making sculptures that are devoid of individuating detail, sexual identity, narrative, or identifying context. Through the human figure, Shapiro investigates the very nature of abstraction.

Since his first one-person exhibition in 1970, Shapiro's work has been the subject of nearly 150 solo exhibitions and retrospectives. In 2005 he was made Chevalier de l'Ordre des Arts et des Lettres in France. In 2004, he was awarded the American Foundation for AIDS Research Award of Excellence for Artistic Contributions to the Fight Against AIDS, Dallas, Texas, Art Resources, and the Transfer DUC Honor, New York. Shapiro was elected to the American Academy of Arts and Letters in 1998, and to the Swedish Royal Academy of Art in 1994. Throughout his career, he has been honored with numerous awards, including an Award of Merit Medal for Sculpture given by the American Academy and Institute of Arts and Letters, New York City (1990); the Skowhegan Medal for Sculpture (Maine, 1986); Brandeis University Creative Arts Award (Waltham, Massachusetts, 1984); and the Visual Art Fellowship from the National Endowment for the Arts (Washington, D.C., 1975). In addition, Shapiro's work has regularly been exhibited in prestigious group shows such as the Whitney Biennial, New York City (1977, 1979, 1981, 1989), Documenta in Kassel, Germany (1977, 1982), and the Venice Biennale (1980).

www.pacewildenstein.com
www.lesliesacks.com/gallery/artistPages/shapiro/shapirobio.htm

ELLEN PHELAN ■ born 1943
JOEL SHAPIRO

Two Candles represents an aspect of Ellen Phelan's ongoing investigation of personal subjects as the source for the formal painting process. These series of landscapes, family portraits, and collection of dolls are associated with the artist's own reclaimed memories and personal experiences. Of equal importance is technique and surface handling associated with painting itself. The scumbling of the surface presents a literal as well as an associative 'veil' that obscures and idealizes the beauty of people and places recalled.

Ellen Phelan was born in Detroit, Michigan. She earned a Bachelor of Fine Arts degree, a Master of Arts degree, and a Master of Fine Arts degree from Wayne State University, Detroit. Phelan moved to New York in 1973, and began exhibiting her work at numerous galleries and museums there and throughout the United States. The Marion Koogler McNay Art Museum, San Antonio, Texas, has organized a survey, *Ellen Phelan: Theme and Variations 1972-2010*, which runs from June until September 2010. Her teaching appointments from 1974 include Wayne State University; Michigan State University, East Lansing; California Institute of the Arts, Valencia; Bard College, Annandale-on-Hudson, New York; and New York University, School of Visual Arts, New York City. She was appointed professor of the practice of studio arts, Department of

Visual and Environmental Studies, Harvard University (Cambridge, Massachusetts) from 1995 to 2001, and also served as director of the Carpenter Center for the Visual Arts, Harvard University, from 1996 to 2001.

Phelan's various awards include a Visual Arts Fellowship, National Endowment for the Arts, 1978-79; Arts Achievement Award, Wayne State University, 1988; Award of Merit, American Academy of Letters, New York City, 1995; *New York Times* Fellow, American Academy in Rome, 1999; and an Archives of American Art Medal, Smithsonian Institution, Washington, D.C., 2008. Her work is represented in the collections of The Museum of Modern Art, The Metropolitan Museum of Art, the Whitney Museum of American Art, and The Brooklyn Museum, all in New York; Walker Art Center, Minneapolis, Minnesota; Museum of Fine Arts, Boston, Massachusetts; The Baltimore Museum, Maryland; The Marion Koogler McNay Art Museum; The Fogg Art Museum, Harvard University; the High Museum of Art, Atlanta, Georgia; Moderna Museet, Stockholm, Sweden; The Detroit Institute of the Arts, Michigan; the Albright-Knox Art Gallery, Buffalo, New York; the San Francisco Museum of Modern Art, California, and others.

www.artshound.com/event/detail/16891

JOEL SHAPIRO
ELLEN PHELAN



Untitled, 1993-1995. Bronze, edition 4/4, 30 x 28 x 19 in. Courtesy of the artist, New York, New York
ללא כותרת, 1993-1995. ארד, מהדורה 4/4. ס"מ 48,3 x 71,1 x 76,2. באדיבות האמן, ניו יורק, ניו יורק
בדון عنوان, 1993-1995. ברונז, طبعة 4/4, 48,3 x 71,1 x 76,2 سم. إهداء الفنان، نيويورك، نيويورك

ELLEN PHELAN
JOEL SHAPIRO



Two Candles, 2007. Oil on canvas, 43 3/4 x 60 1/4 in. Courtesy of the artist, New York, New York
שני נרות, 2007. שמן על בד, 153 x 111,1 ס"מ. באדיבות האמנית, ניו יורק, ניו יורק
شمعتان, 2007. زيت على قماش، 153 x 111,1 سم. إهداء الفنان، نيويورك، نيويورك

BRUCE NAUMAN ■ born 1941
SUSAN ROTHENBERG

Born in 1941 in Fort Wayne, Indiana, Bruce Nauman has been recognized since the early 1970s as one of the most innovative and provocative of America's contemporary artists. Nauman finds inspiration in the activities, speech, and materials of everyday life. Confronted with "What to do?" in his studio, soon after graduating from the University of Wisconsin, Madison, in 1964 (with a Bachelor of Fine Arts degree), and then the University of California, Davis in 1966 (with a Master of Fine Arts degree), Nauman had the simple but profound realization that "If I was an artist and I was in the studio, then whatever I was doing in the studio must be art. At this point art became more of an activity and less of a product."

Working in the diverse media of sculpture, video, film, printmaking, performance, and installation, Nauman concentrates less on the development of a characteristic style and more on the way in which a process or activity can transform or become a work of art. A survey of his diverse output demonstrates the alternately political, prosaic, spiritual, and crass methods by which Nauman examines life in all its gory details, mapping the human arc between life and death. The text from an early neon work proclaims: "The true artist helps the

world by revealing mystic truths." Whether or not we – or even Nauman – agree with this statement, the underlying subtext of the piece emphasizes the way in which the audience, artist, and culture at large are involved in the resonance a work of art will ultimately have. Since 1979, Nauman has lived on a ranch near Galisteo, New Mexico, where, in addition to continuing his studio practice, he breeds horses.

His debut show was at the Nicholas Wilder Gallery, Los Angeles, in 1966, and since then he has exhibited widely in North America and Europe, including contributions to Documentas 4 (1968), 5 (1972), and 7 (1982), in Kassel, Germany, and to the Whitney Biennials of 1984, 1991, and 1997. Several major exhibitions of his work have toured, principally in Europe, in the 1980s, and in 1994–95 the Walker Art Center, Minneapolis, Minnesota, and the Hirshhorn Museum and Sculpture Garden, Washington, D.C., organized a retrospective. Nauman represented the United States at the 53rd Venice Biennale in 2009 with *Bruce Nauman: Topological Gardens*, which won the top Golden Lion award.

www.pbs.org/art21/artists/nauman/
www.diacenter.org/exhibs_b/nauman/#bio

SUSAN ROTHENBERG ■ born 1945
BRUCE NAUMAN

Susan Rothenberg was born in Buffalo, New York in 1945. She received a Bachelor of Fine Arts degree from Cornell University, New York. Her early work – large acrylic, figurative paintings – came to prominence in the 1970s New York City art world, a time and place almost completely dominated and defined by minimalist aesthetics and theories. The first body of work for which she became known centered on life-sized images of horses. Glyph-like and iconic, these images are not so much abstracted as pared down to their most essential elements. The horses, along with fragmented body parts are almost totemic, like primitive symbols, and serve as formal elements through which the artist investigated the meaning, mechanics, and essence of painting.

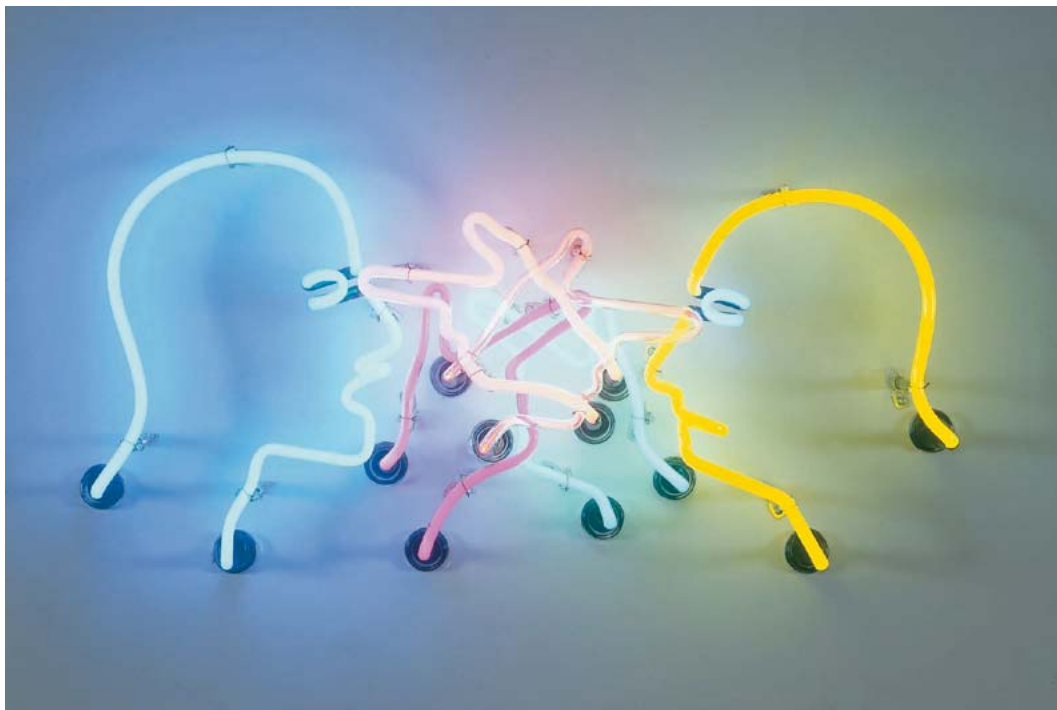
Rothenberg's paintings since the 1990s reflect her move from New York to New Mexico, her adoption of oil painting, and her new-found interest in using the memory of observed and experienced events (a riding accident, a near-fatal bee sting, walking the dog, a game of poker or domi-

noes) as an armature for creating a painting. These scenes excerpted from daily life, whether highlighting an untoward event or a moment of remembrance, come to life through Rothenberg's thickly layered and nervous brushwork. A distinctive characteristic of these paintings is a tilted perspective in which the vantage point is located high above the ground. A common experience in the New Mexico landscape, this unexpected perspective invests the work with an eerily objective psychological edge.

Rothenberg received a fellowship from the National Endowment for the Arts, and the Skowhegan Medal for Painting. She has had one-person exhibitions at the Museum of Fine Arts, Boston; Dallas Museum of Art, Texas; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art, California; Museum of Contemporary Art, Chicago, Illinois; Walker Art Center, Minneapolis, Minnesota; and the Tate Gallery, London, among other venues.

www.pbs.org/art21/artists/rothenberg/index.html

BRUCE NAUMAN
SUSAN ROTHENBERG

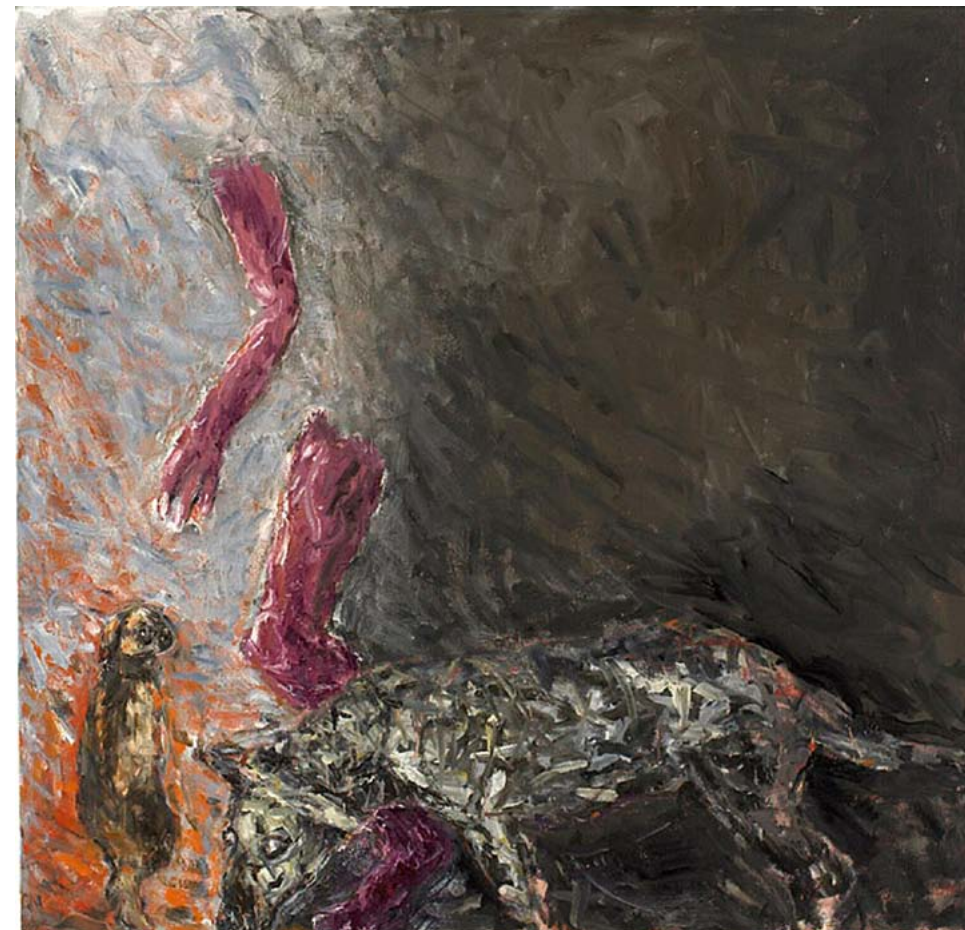


Double Poke in the Eye II, 1985. Neon tubing mounted on aluminum monolith, edition: AP/G,
24 x 36 x 9 1/4 in. Courtesy of the artist and Sperone Westwater, New York, New York

צביטה כפולה בעיניים, 1985. מבנה צינורות נאון על משטח חמקן, מהדורה AP/G,
91,4 x 61 x 23,5 ס"מ. באדיבות האמן וספרון ווסטוואטר, ניו יורק, ניו יורק

وخزة مضاعفة في العين II, 1985. انايب نيون על سطح الومينيوم, الطبعة AP/G,
91,4 x 61 x 23,5 سم. إهداء الفنان وسيرون ويستووتر, نيويورك, نيويورك

SUSAN ROTHENBERG
BRUCE NAUMAN



Boodis and Kiggy, 2005-2006. Oil on canvas, 58 3/4 x 61 1/8 in.
Courtesy of the artist and Sperone Westwater, New York, New York

בודיס וקיגי, 2006-2005. שמן על בד, 155,3 x 149,2 ס"מ. באדיבות האמנית וספרון ווסטוואטר, ניו יורק, ניו יורק
בודיז וכיגי, 2006-2005. זית על קמח, 155,3 x 149,2 ס"מ. إهداء الفنان وسيرون ويستووتر, نيويورك, نيويورك

RUDY BURCKHARDT ■ 1914-1999
YVONNE JACQUETTE

The Swiss photographer and filmmaker Rudolph Burckhardt came to New York City in 1935 and experienced the awe that many first-time visitors to the city share. The grandeur, the energy, the vitality, the sheer movement of this American metropolis all drew Burckhardt in, and he made New York his home for the rest of his life. At first, he focused on architectural features and people rushing through the streets of midtown Manhattan. He delighted in details of clothing and signage, often fragmenting his subjects. His formal concerns – the play of light and shadow, the relation of part to whole – were always contained within a picture of humanity’s daily efforts. Equally inflecting his career as a photographer and filmmaker, the city and its vibrant

cultural life became Burckhardt’s muse. He also made portraits of the New York School painters, most notably Jackson Pollock, Mark Rothko, and Willem de Kooning. As a photographer for *ArtNews* in the 1950s, Burckhardt had an insider’s view of the burgeoning art scene. But he also recognized the limits of photography – “a photograph, when it gets printed and comes out a picture, becomes like a fact, you know” – and turned his hand to filmmaking. For the rest of his career, photography and film would work together to capture his unique vision.

www.press.uchicago.edu/presssite/metadataapl?mode=synopsis&bookkey=187509
<http://ps1.org/exhibitions/view/221>

YVONNE JACQUETTE ■ born 1934
RUDY BURCKHARDT

Yvonne Jacquette was born in Pittsburgh, Pennsylvania and spent her youth in Stamford, Connecticut. She attended the Rhode Island School of Design, Providence, from 1952 until 1956, before moving to New York City. She currently lives and works in New York and Searsport, Maine.

In 2007 The Museum of the City of New York hosted a retrospective of her work, which is also held in the collections of The Metropolitan Museum of Art, the

Whitney Museum of American Art, and The Museum of Modern Art, New York City; the Staatliche Museum, Berlin, Germany; and the Yale University Art Gallery, New Haven, Connecticut. Aerial perspectives of cityscapes and rural vistas are distinctive to Jacquette’s work, which begins with direct studies made with pastel on paper from jet airplanes, city high-rises, or from rented single-engine planes.

www.vermontstudiocenter.org/yvonne-jacquette

RUDY BURCKHARDT
YVONNE JACQUETTE



Singer Building, c. 1953. Gelatin silver print,
7 ½ x 7 ¼ in. Courtesy of Tibor de Nagy Gallery,
New York, New York

בניין סינגר, 1953 בקירוב. הדפס כסף, 19,1 x 18,4 ס"מ.
באדיבות גלריה טיבור דה נגי, ניו יורק, ניו יורק
בנייה סינגר 1953. طباعة فضي، 19,1 x 18,4 سم. إهداء
جاليري طيفور دي ناجي، نيويورك، نيويورك

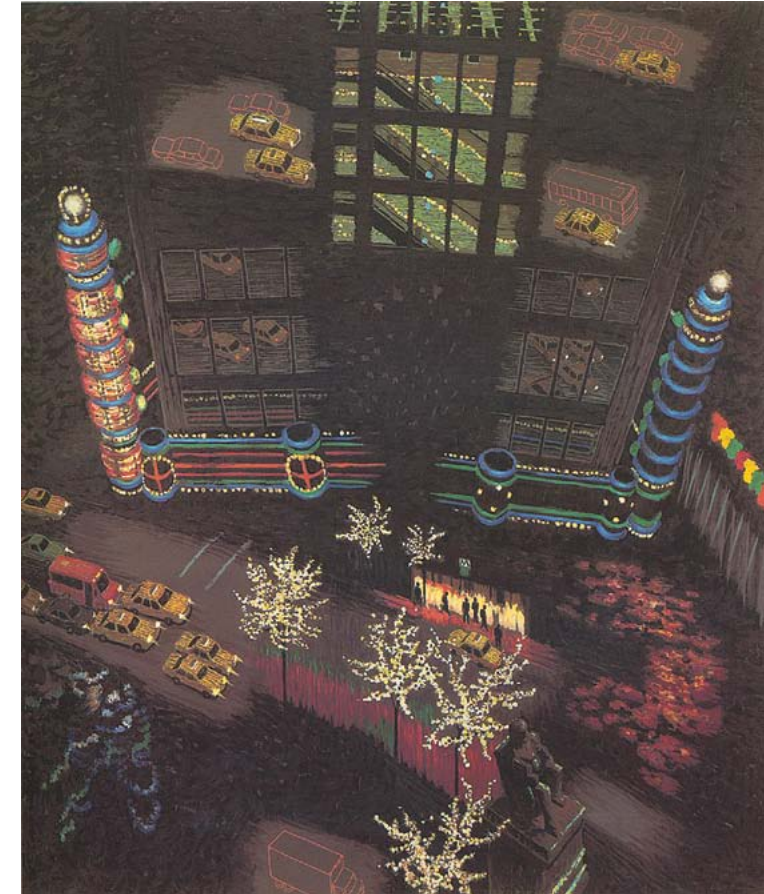
Lamp Shadow, 1968.

Gelatin silver print, 7 ¾ x 10 in. Courtesy of
Tibor de Nagy Gallery, New York, New York

צללית המנורה, 1968. הדפס כסף, 19,4 x 25,4 ס"מ.
באדיבות גלריה טיבור דה נגי, ניו יורק, ניו יורק
ظل المصباح، 1968. طباعة فضي، 19,4 x 25,4 سم.
إهداء جاليري طيفور دي ناجي، نيويورك، نيويورك



YVONNE JACQUETTE
RUDY BURCKHARDT



Herald Square Composite II, 1993. Oil on linen signed on verso, 76 ½ x 65 ¼ in.

Courtesy of DC Moore Gallery, New York, New York

כיכר הרלד, קומפוזיציה 2, 1993. שמן על פשתן, חתימה בחלק האחורי של היצירה, 194,3 x 165,7 ס"מ
באדיבות גלריית די.סי.מור, ניו יורק, ניו יורק
ساحة هيرالد، مؤلف 2، 1993. زيت على قماش كتان، التوقيع في خلف الصورة، 194,3 x 165,7 سم
إهداء جاليري دي سي. مور، نيويورك، نيويورك

DAVID NOVROS ■ 1941
JOANNA POUSETTE-DART

David Novros was born in Los Angeles, California. He studied fine arts at the University of California and shortly after graduating in 1963, left on an overseas trip to Europe. He returned to the United States in 1964 and moved to New York. In 1966 he had his first solo exhibition at the Park Place Gallery, New York City. During the late 1960s and early 1970s, he exhibited regularly with Bykert Gallery, New York, and also participated in a number of significant group exhibitions, including *Systemic Painting* at the Solomon R. Guggenheim Museum, New York (1966); *A Romantic Minimalism* at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (1967); and *Modular Painting* at the Albright-Knox

Art Gallery, Buffalo, New York (1970). Since 1970 Novros' main interest has been in fresco painting. That year artist Donald Judd commissioned Novros to paint a huge fresco for his New York studio, and a number of fresco commissions followed, notably for the offices of the United Gas Pipeline Company in Houston, Texas (1975); for the lobby of the Gooch Auditorium at the University of Texas Health Science Center Dallas, Texas (1977); the Newark Pennsylvania Station (1983-84); and the Old Federal Court House, Miami, Florida (1984). Novros lives in New York and works on architectural commissions throughout the United States.

<http://nga.gov.au/>

JOANNA POUSETTE-DART ■ born 1947
DAVID NOVROS

Joanna Pousette-Dart began making shaped panels while working in the American Southwest. Her perceptions of the Southwest are realized in the physical shapes of her paintings as well as her glowing palette. She has stated that her concern in these paintings was in creating a sense of movement through space as opposed to a fixed perspective. Drawing those changes from line to form and back again, winds through the paintings, interweaving the panels. Thinly built layers of color create shifts in tone, and a variety of media, create surfaces which absorb or reflect light and give the illusion of movement and change. The mastery behind her painting is her ability to combine these fluid shapes and physicality of the panels to create a rhythm, sparking in the viewer a meditative state, just as in observing nature.

Joanna Pousette-Dart was born in New York and continues to live and work there. She earned a Bachelor of Arts degree from Bennington College, Vermont in 1968. She has held teaching positions at Ramapo College of New Jersey, Mahwah (1972-1976), Hunter College, New York City (1986-1999), and Yale University, New Haven, Connecticut (1997). Her honors include a John Simon Guggenheim Memorial Fellowship in 1981 and a grant from the National Endowment for the Arts (1989-1990). Her work has been included in numerous one-person and group exhibitions throughout the United States, and is held in many public collections, including those of the Museum of Fine Arts, Boston, Massachusetts; the Brooklyn Museum, New York; The Museum of Modern Art, New York City; the Indianapolis Museum of Art, Indiana; the Portland Art Museum, Oregon; and the Solomon R. Guggenheim Museum, New York City.

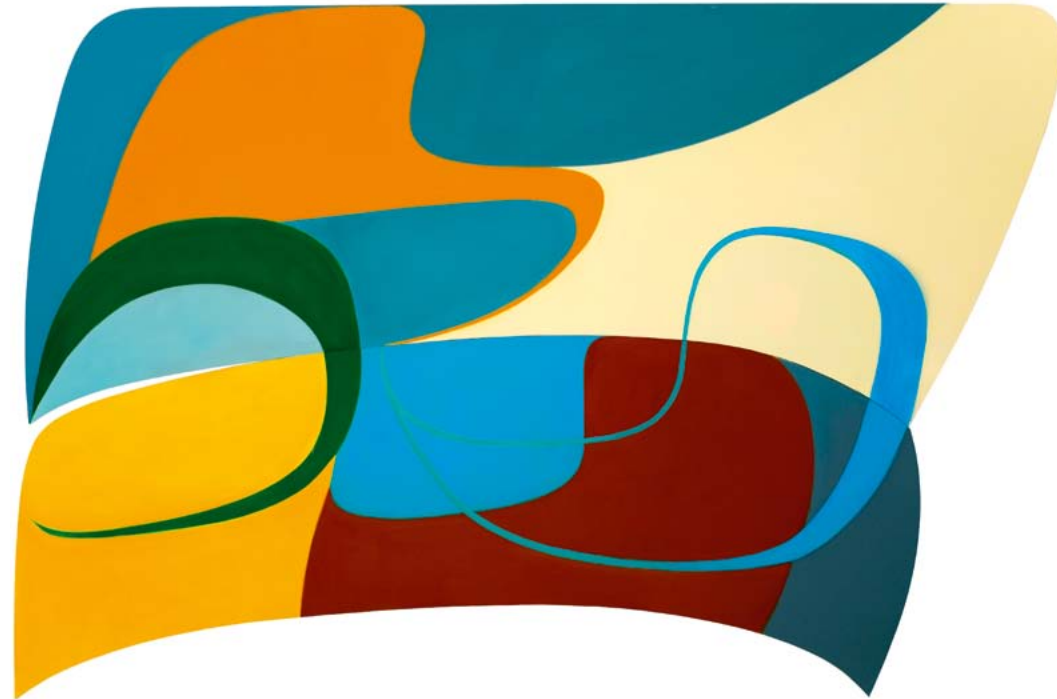
www.minusspace.com/tag/joanna-pousette-dart

DAVID NOVROS
JOANNA POUSETTE-DART



Untitled, 1973. Oil on canvas, 48 x 48 in. Courtesy of Michael Klein Arts, New York, New York
ללא כותרת, 1973. שמן על בד, 121,9 x 121,9 ס"מ. באדיבות מיקל קליין אומנות, ניו יורק, ניו יורק
בדון عنوان, 1973. زيت على قماش, 121,9 x 121,9 سم. إهداء مايكل كلاين للفنون, نيويورك, نيويورك

JOANNA POUSETTE-DART
DAVID NOVROS



Untitled (Cañones #2), 2007-2008. Acrylic on canvas over panel, 79 x 121 in.
Courtesy of Moti Hasson Gallery, New York, New York

ללא כותרת (תותחים מס' 2), 2008-2007, צבעי אקריל על בד, 200,7 x 307,3 ס"מ.
באדיבות גלריה מוטי חסון, ניו יורק, ניו יורק
בדון عنوان (مدافع #2), 2008-2007. أكريليك على قماش, 200,7 x 307,3 سم.
إهداء جاليري موطي حسون, نيويورك, نيويورك

ROBERT MANGOLD ■ born 1937
SYLVIA PLIMACK MANGOLD

Born in North Tonawanda, New York, Robert Mangold is one of the pre-eminent artists of his generation. Since the 1960s he has developed an artistic vocabulary derived from the idea of geometry, and asymmetry in shape and form. Mangold's use of subtle color and curvilinear abstract forms is associated with minimalism but also recall other sources from ancient Greek pottery to Renaissance frescoes. He challenges the typical connotations of what a painting is or could be, and his works often appear as objects rather than images.

Mangold studied at the Cleveland Art Institute, Ohio, before attending the Yale University School of Art and Architecture, New Haven, Connecticut; he received a Bachelor of Fine Arts degree in 1961 and Master of Fine Arts degree in 1963 from Yale. Since his first solo exhibition in 1964, Mangold's work has been the subject of numerous one-person shows, traveling exhibitions, and retrospectives exhibited throughout the United States and abroad.

Included three times in both Documenta, Kassel, Germany (1972, 1977, 1982) and in the Whitney Museum of American Art Biennial (1979, 1983, 1985), Mangold's work has also been featured in the Venice Biennale (1993). Early in his career, Mangold received a National Endowment for the Visual Arts Fellowship (1967). In 1993 he was awarded the Skowhegan Medal for Painting from the Skowhegan School of Painting and Sculpture (Maine), and five years later received the Alexej von Jawlensky-Preis der Stadt Wiesbaden from the Museum Wiesbaden in Germany. Robert Mangold is a trustee of Yale University and a member of the American Academy of Arts and Letters. His work can be found in approximately seventy-five public collections in the United States and abroad.

www.pacewildenstein.com

www.lissongallery.com/#/artists/robert-mangold

SYLVIA PLIMACK MANGOLD ■ born 1938
ROBERT MANGOLD

Born in New York City, Sylvia Plimack Mangold attended the Cooper Union for the Advancement of Science and Art, and completed her education at Yale University, New Haven, Connecticut, from which she graduated with a Bachelor of Fine Arts degree in 1961.

Despite the prevailing abstract expressionist and minimalist styles of painting during the 1950s and 1960s, Mangold continued working as a representational painter. She began exploring illusion in the 1960s with a series of photorealistic paintings of wood and linoleum floors which she rendered in varying perspectives. She further complicated these disorienting illusions with the inclusion of mirrors, exploring the use of reflection and illusion. During the 1970s, Mangold began including painted *trompe l'œil* metal rulers and realistically rendered masking tape borders in paint over painted landscapes. The result was a deceptive, original, and visually jarring exploration of multiple levels of illusory

space that highlighted the reality of a painting as an object, despite its ability to realistically represent other spaces. Her most recent works depict abstract representations of trees and rural New York landscape in which she continues to experiment with the inclusion of painted masking tape and other surface elements that draw the viewer back to the reality of the image as a physical object.

Mangold's work is the collections of more than fifteen American museums, including the Whitney Museum of American Art and the Museum of Modern Art, New York City; the Walker Art Center in Minneapolis, Minnesota; and the Yale University Art Gallery in New Haven, Connecticut. In 1993 a retrospective of her works on paper traveled to six university art museums. Mangold lives in Washingtonville, New York.

www.nmwa.org/clara/search_artist_detail.asp?artist_id=22574&search=basic

ROBERT MANGOLD
SYLVIA PLIMACK MANGOLD



Column Structure V, 2006. Acrylic and black pencil on canvas,
90 1/8 x 45 in. Courtesy of PaceWildenstein, New York, New York;
Photograph by Ellen Labenski

מבנה עמוד 5, 2006. צבעי אקריל ועפרון שחור על בד, 114,3 x 228,9 ס"מ.
באדיבות פייס וילדשטיין, ניו יורק, ניו יורק; צילום אלן לבנסקי
מبنى العמוד 5, 2006. أكريلي وقلم رصاص أسود على قماش,
114,3 x 228,9 سم. إهداء بייס فيلدنشטاین, نیویورک, نیویورک, تصویر
إیلین لابینسکی

SYLVIA PLIMACK MANGOLD
ROBERT MANGOLD



The Pin Oak (Summer), 2002. Oil on linen, 45 x 61 in.
Courtesy of the artist and Alexander and Bonin, New York, New York

אלון סיכה (קיץ), 2002. שמן על פשתן, 114,3 x 154,9 ס"מ. באדיבות האמנית ואלכסנדר ובונין, ניו יורק, ניו יורק
البلوط الرأسى (صيف), 2002. زيت على كتان, 114,3 x 154,9 سم.
إهداء الفنانة وألكساندر وبونين, نیویورک, نیویورک

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הבעת תודה

ושינגטון אן ג'ונסון, מנהלת ■ קמיל בנטון, אוצרת ■ תרזה ביל, רשמת ■ מרשה מאי, עורכת ראשית ■ סאלי מנספילד, עורכת ■ אמנדה ברוקס, מנהלת אמנותית **שגרירות ארצות הברית תל-אביב** דונה וולף, נספחת תרבות ■ מתי שטרן, צלם רשמי ■ פולינה לוי אשכנזי, מחלקת תרבות ■ מנאל חדאד, מחלקת תרבות ■ שלי מנור סקסטיין, מחלקת עיתונות ■ דייוויד פירסט, אחראי הובלה **וינה** נטליה מאייר, מעצבת גרפית

شكر وتقدير

واشنطن كميل بنطون، أمينة ■ تيريزا بيل، مسجلة ■ مارشيه مايو، محررة رئيسية ■ سالي منسفيلد، محررة ■ اماندا بروكس، مديرة التصوير السفارة الأمريكية في تل ابيب ■ دونا وولف، الملحق الثقافي ■ ماتي شترن، المصور الرسمي ■ بولينا اشكنازي، قسم الثقافة ■ منال حداد، قسم الثقافة ■ شيلي مانور ساكستون، قسم الصحافة ■ ديفيد فيرست، مراقب الشحن **فيينا** ناتالي ماير، مصممة بيانية



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