



# U.S. Mission to the OSCE | Vienna

ART in Embassies Exhibition

**COVER** Charles Arnoldi, **Colonel**, 2001. Acrylic on canvas, 42 ¼ x 42 ¼ in. (107,3 x 107,3 cm).  
Courtesy of the artist, and Charles Cowles, Gallery, New York, New York

# Introduction

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Welcome to the residence of the United States Representative to the Organization for Security and Cooperation in Europe.

Back in 1958 I left college to work for the State Department as a VIP Guide at the Brussels Worlds Fair. For the first six weeks, my assignment was with the art exhibition, which had been put together by a wonderful New York art dealer named George Staempfli. It was a marvelous selection of the works of American abstract expressionists and contemporary artists. I was awash in Ellsworth Kelly, Richard Diebenkorn, et al. Every day I could barely wait to go to work. Imagine! Eight straight hours a day for six weeks with those amazing paintings!

When I realized that I would be coming to Vienna and that the ART in Embassies program would provide the residence with an exhibition of my choosing, I knew exactly what I wanted. In my Washington, D.C., home, all the art is inherited and traditional. Now was my chance! And the ART in Embassies program came up with this beautiful exhibition of contemporary American works by such internationally known artists as Charles Arnoldi, Robert Motherwell, Robert Rauschenberg, and March Avery as well as Washington artists Polly Kraft, Edith Kuhnle, and Craig Schaffer. I hope you will enjoy them as much as I do.

With warmest regards and welcome again.

A handwritten signature in black ink that reads "Julie Finley".

Julie Finley  
U. S. Representative to the OSCE

*Vienna  
October 2006*

# The ART in Embassies Program

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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 1964, 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 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 the 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. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

## Charles Arnoldi (born 1946)

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A nationally renowned painter and sculptor, Charles Arnoldi was born in Dayton, Ohio, and is currently based in Los Angeles, California. He has been described as an artist who continues to “draw in space” to create his unique assemblages. According to the noted architect Frank Gehry, the maturing Arnoldi has a secure color sense and the ability to work at large scale as well as to produce tiny, exquisite watercolors.

Arnoldi moved to Southern California in 1965 and, after a few years, he enrolled in the Chouinard Art Institute in Los Angeles, and gained immediate recognition for his skill when he received a Los Angeles County Museum of Art talent award.

His paintings are in distinguished museum collections, including the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Guggenheim Bilbao, Spain; Los Angeles County Museum of Art; San Francisco Museum of Modern Art, California; and the Art Institute of Chicago, Illinois.



**Colonel**, 2001

*Acrylic on canvas, 42 ¼ x 42 ¼ in.  
(107,3 x 107,3 cm)*

*Courtesy of the artist,  
and Charles Cowles Gallery,  
New York, New York*

## March Avery (born 1932)

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March Avery's paintings follow the colorist tradition set forth by her father, Milton Avery, relying on a sophisticated palette of evocative colors to render the simplified child-like forms that characterize her scenes of life. Avery knew at an early age that she would be a painter. She never considered anything else. Trained by her famous father and surrounded by other artists who were her father's friends, such as Mark Rothko, Adolf Gottlieb, Barnett Newman, Byron Browne, and Marsden Hartley, she developed her talent. For years she painted side-by-side with her fa-

ther. She is, however, her own unique person with her own style. Her work has a matter-of-fact directness that is all her own.

Avery's work is represented in several museums, including the Brooklyn Museum, New York; the Pennsylvania Academy of the Fine Arts, Philadelphia; the New Britain Museum, Connecticut; and the Chrysler Museum, Norfolk, Virginia.

*Source: Marin-Price.com*



**Restless Water**, 1984

*Oil on canvas*

*41 x 51 in. (104,1 x 129,5 cm)*

*Courtesy of the artist, New York, New York*

## March Avery (born 1932)

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**Lavender Island, 1964**

*Oil on canvas*

*48 x 48 in. (121,9 x 121,9 cm)*

*Courtesy of the artist, New York, New York*

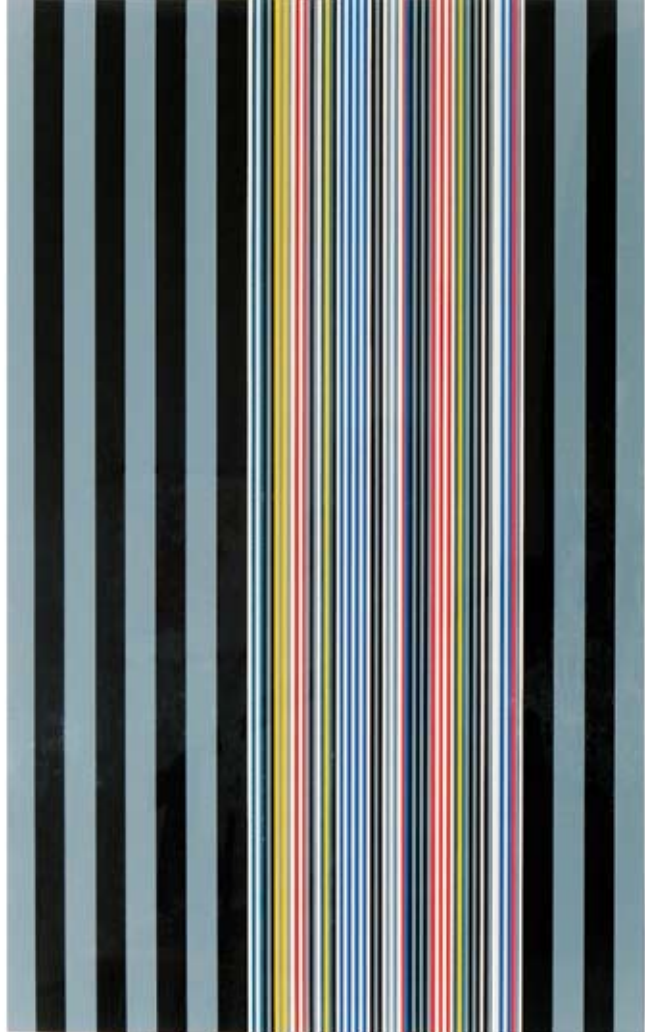
## Gene Davis (1920-1985)

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Gene Davis, a self-taught artist associated with the Washington Color School, was born in Washington, D.C., in 1920, and spent most of his adult life there. He worked as a journalist through the late 1950s, serving as a White House correspondent and a sportswriter. His involvement with art began in the early 1950s, when he visited the Washington workshop of artist Jacob Kainen, with whom he began working, and came to regard as his guide and mentor.

Davis is best known for his paintings of vertical stripes, which he first began to produce in 1958. The first stripe painting, considered at the time a maverick work, was approximately twelve by eight inches in size, with yellow, pink, and violet stripes of uneven width, alternating with regularity. From this prototype, Davis continued to paint variations of different sizes. In the larger works, such as those in the *Black Watch* series, Davis used placement and pattern of stripes to create complex rhythms and sequences of colors.

Of the stripes, Davis wrote, "There is no simpler way to divide a canvas than with straight lines at equal intervals. This enables the viewer to forget the structure and see the color itself."



**Black Watch Series #1, 1974**

*Silkscreen*

79 1/8 x 52 1/2 in. (200,7 x 132,1 cm)

*Courtesy of the ART in Embassies Program, Washington, D.C.*



## Jim Dine (born 1935)

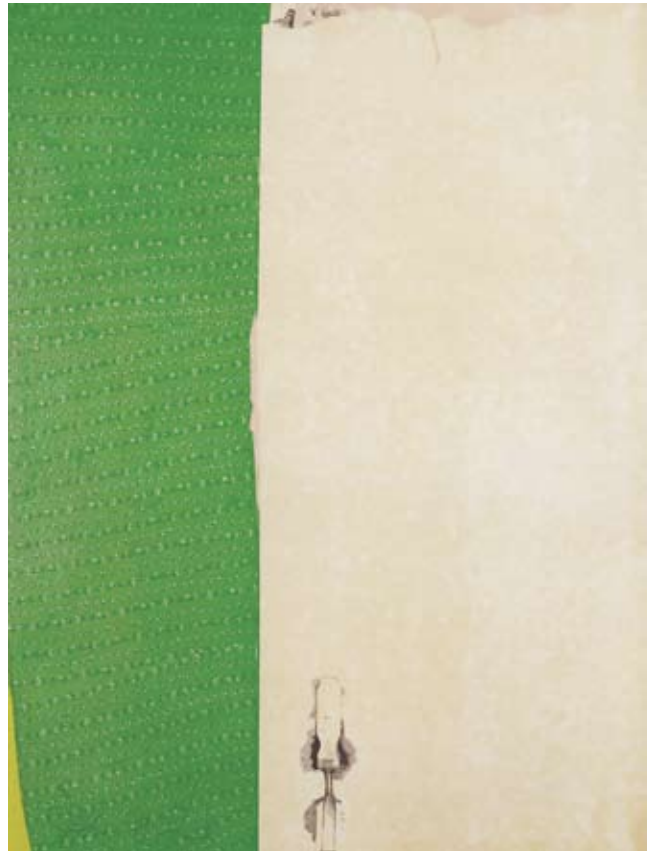
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The objects created by Jim Dine are both commonplace and personal, reflecting his feelings about life. In his paintings, drawings, sculptures, graphics, collages, and assemblages he combines different techniques with handwritten texts and real everyday objects against undefined backgrounds. He is sometimes considered to be a part of the Neo-Dada movement.

Dine was born in Cincinnati, Ohio, attended the University of Cincinnati, and received a Bachelor of Fine Arts degree from Ohio University in 1957. He first earned respect in the art world with his Happenings. Pioneered with artists Claes Oldenburg and Allen Kaprow, in conjunction with musician John Cage, the Happenings were chaotic performance art that was in stark contrast to the more somber mood of the abstract expressionists' paintings popular in the contemporary New York art world.

In the early 1960s Dine produced Pop Art utilizing items from everyday life. These works provided commercial as well as critical success, but left Dine unsatisfied. In 1967 he moved to London, England, where he was represented by the art dealer Robert Fraser, and spent the next four years developing his art. Returning

to the United States in 1971, Dine focused on several series of drawings. In the 1980s sculpture resumed a prominent place in his art. Since then, there has been an apparent shift in his subject matter from man-made objects to nature. Since 1967, he has taught at the College of Architecture, Cornell University in Ithaca, New York.



**Light Bulb**, undated

*Lithograph*

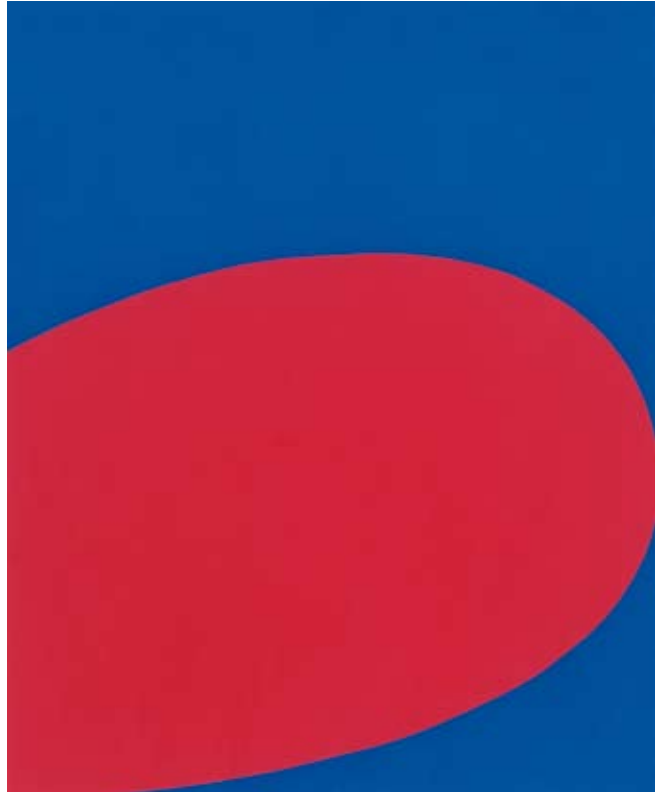
*40 x 30 in. (101,6 x 76,2 cm)*

*Courtesy of the ART in Embassies Program, Washington, D.C.*

## Ellsworth Kelly (born 1923)

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**Untitled**, undated  
Graphic  
23 x 19 in. (58,4 x 48,3 cm)  
*Gift of Mr. and Mrs. Philip Berman to the  
ART in Embassies Program, Washington, D.C.*



Born in 1923 in Newburgh, New York, Ellsworth Kelly has commented on his continual search for forms and patterns in everyday objects, specifically mentioning “a fragment of a piece of architecture, or someone’s legs, or sometimes the space between things...” His objective is to achieve maximum emotion with severely limited means through the intuitive use of shape and sensuous color. He abstracts the forms in his paintings from observations of the real world, such as shadows cast by trees or the spaces between architectural elements.

Kelly studied at the Pratt Institute in Brooklyn, New York, from 1941 to 1943. After military service he attended the School of the Museum of Fine Arts,

Boston, Massachusetts, from 1946 to 1947. The following year, Kelly went to France and enrolled at the Ecole des Beaux-Arts. In France he was introduced to surrealism and neo-plasticism, which led him to experiment with automatic drawing and geometric abstraction. Kelly has executed many public commissions, including a mural for UNESCO in Paris in 1969, sculpture for the city of Barcelona in 1978, and a memorial for the United States Holocaust Memorial Museum, Washington, D.C., in 1993. In 1996 the Solomon R. Guggenheim Museum in New York organized a career retrospective.

## Polly Kraft (born 1930)

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Painting portraits, landscapes, and still-lives, realist artist Polly Kraft works in both watercolor and oil. She has the ability to translate a split second glance into a memorable painting. Kraft attended the Corcoran School of Art, Washington, D.C., from 1963 to 1967,

and the University of Maryland, College Park, from 1967 to 1968. Kraft's paintings are included in the permanent collections of the Corcoran Gallery of Art, Washington, D.C., and the Santa Barbara Museum of Art, Santa Barbara, California.



**Landscape**, undated

*Oil on panel, 10 x 24 in. (25,4 x 61 cm). Courtesy of Addison/Ripley Fine Art, Washington, D.C.*

## Polly Kraft (born 1930)

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**Black Plums and Peaches**, undated

*Oil on board, 15 ½ x 25 ½ in. (39,4 x 64,8 cm). Courtesy of Addison/Ripley Fine Art, Washington, D.C.*

## Edith Kuhnle (born 1944)

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Edith Kuhnle received her Bachelor of Arts degree from Converse College, Spartanburg, South Carolina, in 1966, and her Master of Arts degree from Vanderbilt University, Nashville, Tennessee, in 1968. She also studied at the Corcoran School of Art in Washington, D.C., and received her second Master of Fine Arts degree from the American University, Washington, D.C. in 1979.

Kuhnle has been granted such awards as a Kreeger Purchase Award, American University; The District of Columbia Commission of the Arts, Purchase Award; and a Commission for Washington Reagan National Airport. She has work in numerous collections, including the American Chancery in London, England; the American Broadcasting Company, Washington, D.C.; and the Philip Morris Collection, New York, New York.



**Sundown Singita**, undated

*Acrylic on canvas*

*68 x 70 in. (172,7 x 177,8 cm)*

*Courtesy of the artist, and Addison/Ripley Fine Art, Washington, D.C.*

## Robert Motherwell (1915-1991)

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**Untitled**, 1964

*Silkscreen printed in black and ochre*

*22 x 16 in. (55,9 x 40,6 cm)*

*Gift of Mr. and Mrs. Philip Berman to the  
ART in Embassies Program, Washington, D.C.*

This print is based on an original collage of 1964, the *Atheneum Collage*. The artist deliberately reduced the size of the silk screen print so that it would not be confused with the original. The youngest of the painters of the New York School, the first generation of abstract painters, Robert Motherwell was born in Aberdeen, Washington, in 1915. In September of 1940, under the tutelage of Meyer Shapiro at Columbia University, New York, Motherwell was exposed to European abstract and surrealist painters who were

living in New York City during World War II. He then joined a younger group of artists – including Jackson Pollock, Willem de Kooning, Mark Rothko and Franz Kline – who renounced the prevalent American style, believing its realism depicted only the surface of American life. Interested in exploring the deeper sense of reality beyond the recognizable image, the abstract expressionists sought to create essential images that revealed emotional truth and authenticity of feeling.

## Robert Rauschenberg (born 1925)

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Robert Rauschenberg is a painter, sculptor, and graphic artist known for helping to redefine American art in the 1950s and '60s. He was born Milton Rauschenberg on October 22, 1925, in Port Arthur, Texas. In 1947 he enrolled at the Kansas City Art Institute and traveled to Paris to study at the Académie Julian the following year. In the fall of 1948, he returned to the United States to study under Josef Albers at Black Mountain College, near Asheville, North Carolina, which he continued to attend intermittently through 1952. While taking classes at the Art Students League, New York City, from 1949 to 1951, Rauschenberg was offered his first solo exhibition at the Betty Parsons Gallery.

In 1970, Rauschenberg established a permanent residence and studio in Captiva, Florida, where he still lives. He continued to travel widely, embarking on a num-

ber of collaborations with artisans and workshops abroad, which culminated in the Rauschenberg Overseas Culture Interchange (ROCI) project from 1985 to 1991. In 1997 the Solomon R. Guggenheim Museum, New York City, organized the largest retrospective of Rauschenberg's work to date.



**Domicile**, 1996  
Silkscreen

48 x 34 ½ in. (121,9 x 87,6 cm)

*Gift of the artist; Courtesy of the Foundation  
for Art and Preservation in Embassies,  
Washington, D.C.*

## Craig Schaffer (born 1949)

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Of this work Craig Schaffer has remarked: "The entire series is based on fractal forms – the shapes created by the ongoing processes of life, such as the branching of plants to catch the sunlight, the convoluted unfurling of clouds, the formation and fracturing of mountains from the forces within the earth, the jaggedness of the coastline as it interacts with the sea... Because of the non-linear, reflexive nature of real life, these processes tend to follow spiral paths. My sculptures all contain spirals that, instead of illustrating any specific phenomenon, grow in the same reflexive manner as real complex systems."

*Poly Wanna Fractal*, undated  
*Bronze, 11 x 15 x 11 in. (27,9 x 38,1 x 27,9 cm)*  
*Courtesy of the artist, Washington, D.C.*

Born in 1949, Schaffer received his Bachelor of Arts degree from the University of California, Santa Cruz, and his Master of Fine Arts degree from the University of Pennsylvania. He currently maintains studios in Washington, D.C., and Pietrasanta, Italy. His public commissions include work for the Princeton Institute for Advanced Studies, New Jersey; the Mathematical Association of America; Brown Tower Mathematics Building at Ohio State University; Baptist Hospital Desoto in Memphis, Tennessee; the Hualien Cultural Center in Taiwan; the Leo Yassenoff Jewish Community Center in Columbus, Ohio; and the Robins Center for Philanthropy, the Columbus Jewish Foundation, Ohio.





## Frank Stella (born 1936)

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Frank Stella is credited with being an influential force behind the minimalist art movement in the 1960s, and is considered one of the most important artists of the second half of the twentieth century. He was born in Massachusetts, where he studied painting at Phillips Academy, Andover, and became a close friend of the future minimalist sculptor Carl Andre. While studying

at Princeton University during the mid-1950s, Stella explored abstract expressionism but rejected that approach to making art. In 1959, soon after graduating from Princeton, he created a pin-striped black painting on bare canvas that caused a sensation in the New York art world, and helped steer the course of the minimalists.



Untitled, undated

Graphic

19 x 23 in. (48,3 x 58,4 cm)

*Gift of Mr. and Mrs. Philip Berman to the ART in Embassies Program, Washington, D.C.*

# Acknowledgments

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Norbert Pecnik, Residence Manager

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