

U.S. Mission to the OSCE



ART in Embassies Exhibition

John Gutmann

The Lesson, Central Park, New York, 1936, printed 1980s

Gelatin silver print, 11 x 14 in. (27,9 x 35,6 cm)

Courtesy of the John Gutmann Photography Fellowship Trust, San Francisco, California

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■ ART in Embassies

Established in 1963, the U.S. Department of State's office of ART in Embassies (ART) 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, ART curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and chief-of-mission 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 ART's presence in more countries than any other U.S. foundation or arts organization.

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

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

– Hillary Rodham Clinton
Secretary of State

■ *Transatlantic Crossings*

Although the Organization for Security and Cooperation in Europe (OSCE) was born during the Cold War as a forum for discussing and acting on vital issues of peace, security and human rights, its causal roots can be traced to the tragic political, economic and social upheavals that played out across Europe during the first half of the 20th century. During these decades, many European artists immigrated to the United States. Between 1911 and 1923, for example, artists such as Michael Lenson, Alexander Archipenko, Ilya Bolotowsky and Nicolai Cikovsky emigrated from Russia or the Soviet Union. From Germany in 1933 came Anni and Josef Albers and John Gutmann, and in 1940 Man Ray returned from Paris, where he had lived since 1921. They all found in the United States not only a refuge, but a place of peace and the freedom to express themselves. In time, some became leaders in the U.S. government's Works Progress Administration; others developed innovative art education programs.

But perhaps more importantly, they continued to create art and further introduce into the American artistic mainstream European concepts such as social realism, abstraction and cubism. Cut off from the place of their birth, each of these émigré artists influenced – indeed, they helped to redefine – the art of

their adopted homeland. As Americans we owe them a real debt of thanks – our culture is much richer because of their contributions.

Apart from the intrinsic value of their art, I find their individual stories compelling. These narratives reinforce for me one of the principles supporting the OSCE: the ability of an individual to express himself or herself is dependent on the state's respect for fundamental freedoms. It is this respect for fundamental freedoms within states that becomes the basis for peace and security among states.

My family and I are proud to display works by a few of these émigré artists. We wish to thank curator Imtiaz Hafiz and his colleagues at the U.S. Department of State's ART in Embassies program for creating this exhibition. Also, the generous lenders that made it possible: Barry Lenson, The John Gutmann Photography Fellowship Trust, The Josef and Anni Albers Foundation, the Parrish Art Museum, and The Archipenko Foundation.

We hope that you enjoy our exhibition, entitled *Transatlantic Crossings*.

Ambassador Ian Kelly

U.S. Representative to the Organization for Security and Cooperation in Europe

Vienna, Austria • February 2011

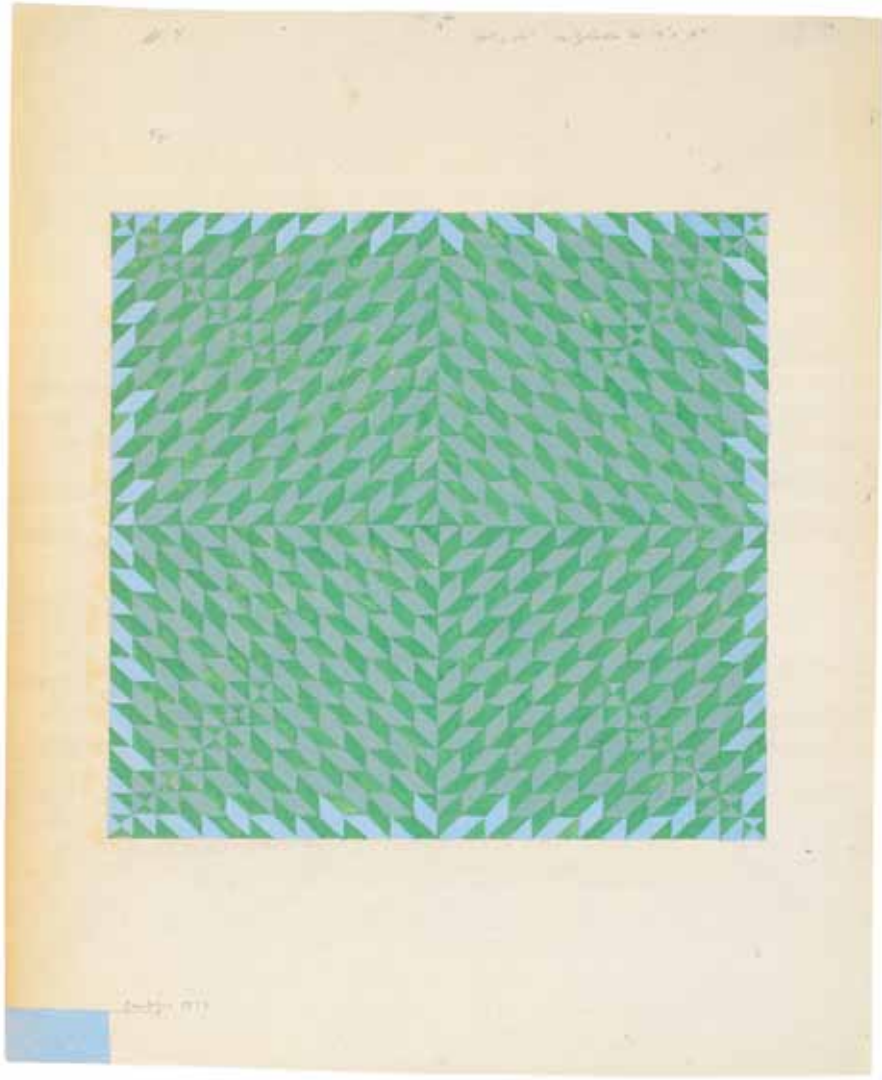
■ ANNI ALBERS

1887-1964

Anni Albers is often cited as the foremost textile designer of the twentieth century. Born in Berlin, Germany, Anni Albers was a student and teacher at the Bauhaus in Weimar and Dessau (1922-1933) where she met her husband, Josef Albers. A pioneering weaver, printmaker, and writer, she reintroduced the open weave into modern fabric design, and used textiles both as a basis of vibrant abstract wall hangings, and functional upholstery and drapery materials. In 1933 Anni and Josef Albers left Nazi Germany for the United States. The Alberses were invited by the architect Philip Johnson to teach at the experimental Black Mountain College in North Carolina. Anni Albers was the first textile artist to be given a retrospective exhibition at the Museum of Modern Art in New York in 1949.

— Courtesy of the Josef and Anni Albers Foundation

Anni Albers **Study for DO III**, undated
Gouache on blueprint paper, 30 1/4 x 24 7/8 in. (76,8 x 63,2 cm)
Courtesy of the Josef and Anni Albers Foundation, Bethany, Connecticut

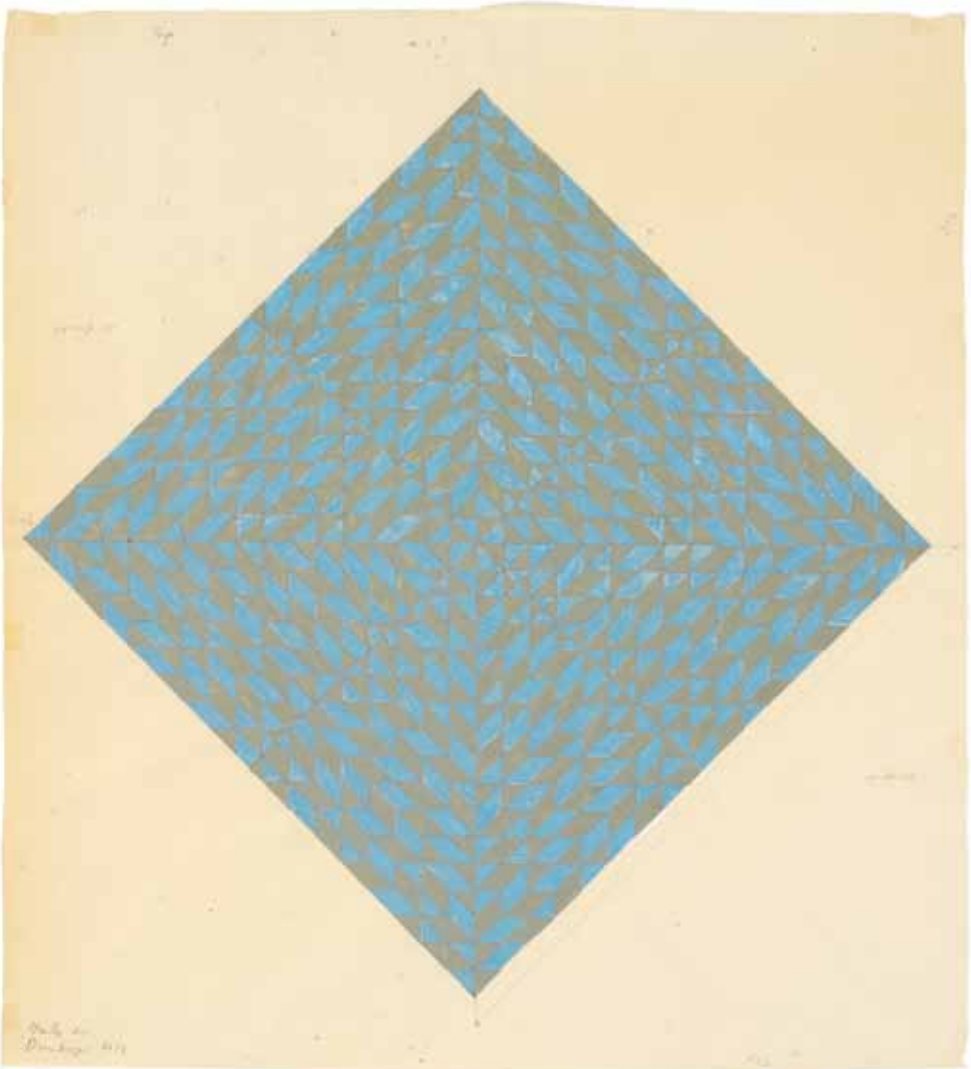


Anni Albers

Study for DO V, undated

Gouache on blueprint paper, 30 x 24 in. (76,2 x 61 cm)

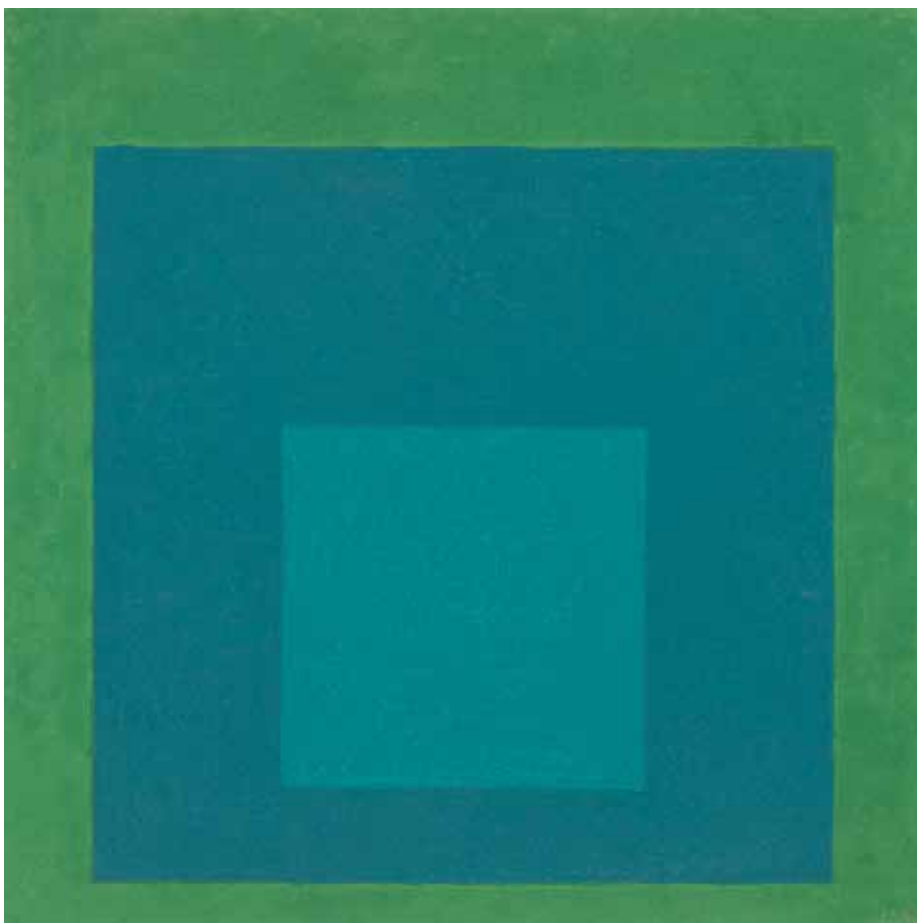
Courtesy of the Josef and Anni Albers Foundation, Bethany, Connecticut



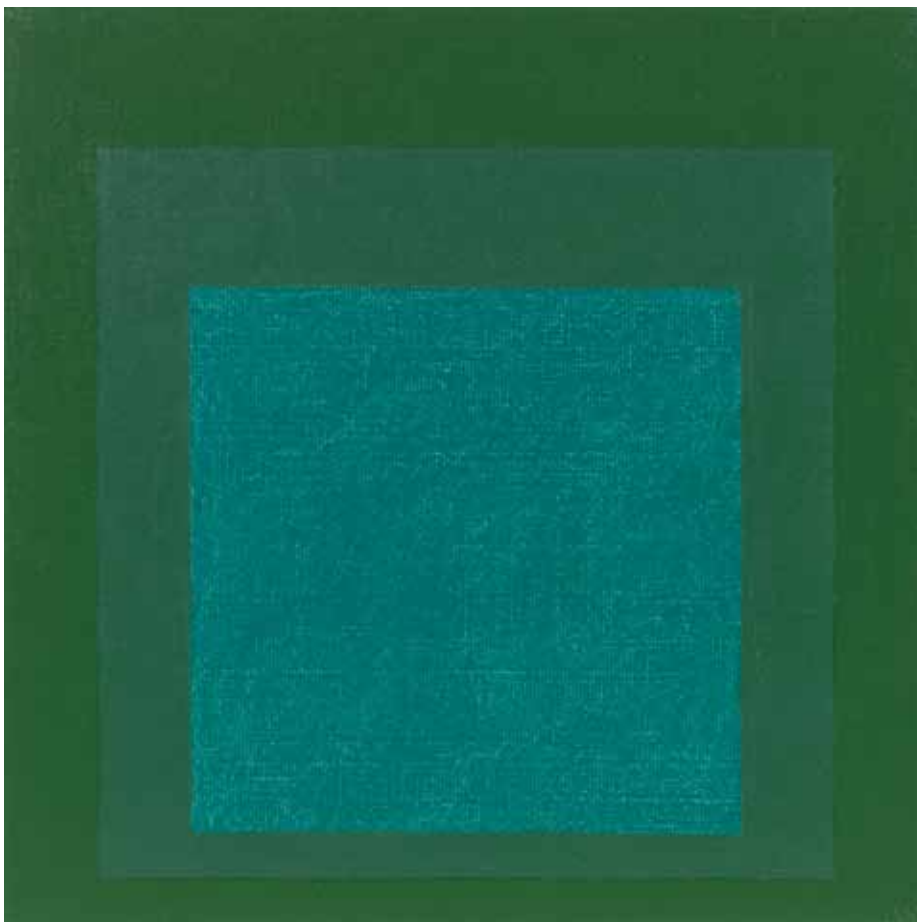
■ JOSEF ALBERS 1888-1976

Josef Albers was a renowned painter, printmaker, designer, photographer, color theorist, writer, and teacher who had the longest tenure of any artist at the Bauhaus in Weimar and Dessau (1920-1933). He was the pivotal figure at the experimental Black Mountain College in North Carolina (1933-1949) and chaired the Yale University Department of Design (1950-1958). His students included such noted artists as Robert Rauschenberg, Cy Twombly, and Eva Hesse. The first living artist ever to be honored in a solo exhibition at the Metropolitan Museum of Art in New York in 1971, Albers is best known for his series of paintings *Homage to the Square* – searching works of intense and subtle color exploration.

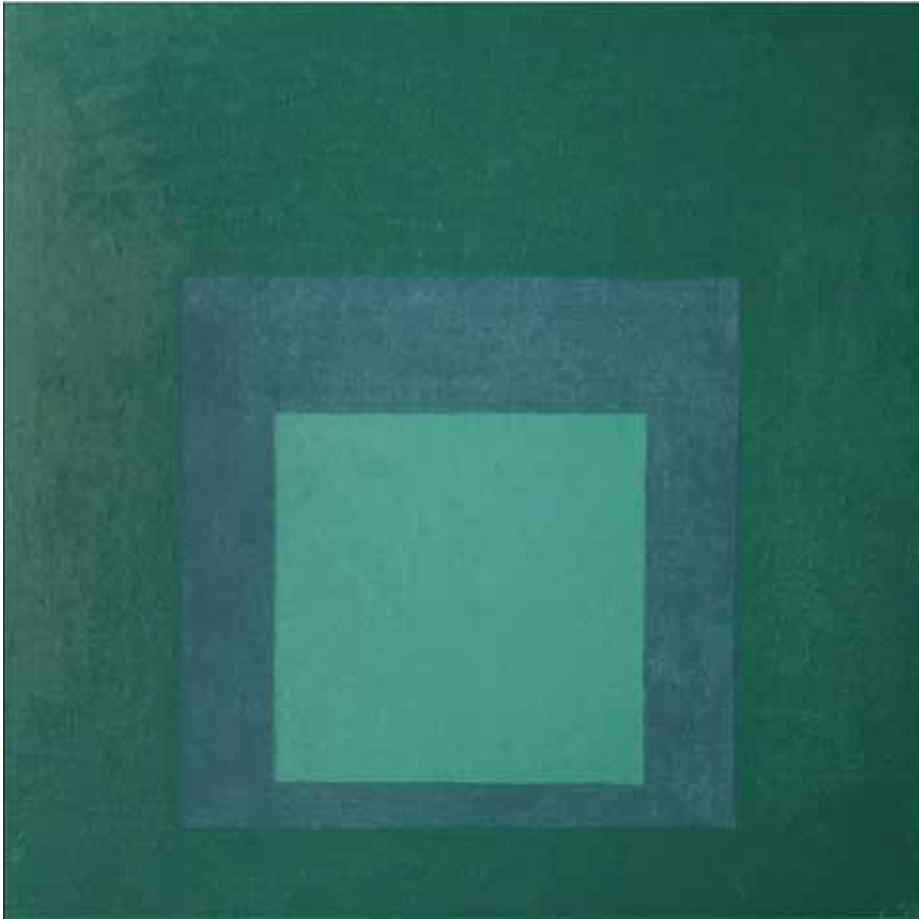
– Courtesy of the Josef and Anni Albers Foundation



Josef Albers **Homage to the Square, Diverse but United**, 1963
Oil on Masonite, 30 x 30 in. (76,2 x 76,2 cm)
Courtesy of the Josef and Anni Albers Foundation, Bethany, Connecticut



Josef Albers **Homage to the Square**, 1963
Oil on Masonite, 30 x 30 in. (76,2 x 76,2 cm)
Courtesy of the Josef and Anni Albers Foundation, Bethany, Connecticut



Josef Albers **Study for Homage to the Square**, 1965
Oil on Masonite, 16 x 16 in. (40,6 x 40,6 cm)
Gift of the American Art Foundation to ART in Embassies, Washington, D.C.

■ ALEXANDER ARCHIPENKO

1887-1964

Alexander Archipenko is recognized as one of the pioneering sculptors of the twentieth century. He was born in 1887 in Kyiv, Ukraine, then part of the Russian Empire. After studying in his hometown and exhibiting in Moscow, he settled in Paris in 1909. There, Archipenko connected with art movements such as cubism and futurism, and established himself as a progressive sculptor in the artistic milieu that formed the historic avant-garde. In the early 1920s, he traveled throughout Europe, accompanying his numerous exhibitions. Then, after living in Berlin (1921-1923), he immigrated to the United States, becoming an American citizen in 1928. Throughout his career, he taught at art schools and lectured on creativity. Archipenko worked prolifically until his death in 1964.

— Courtesy of The Archipenko Foundation

The mission of The Archipenko Foundation is to further scholarship of the artist's practice and to encourage the exhibition of his work.



Alexander Archipenko **Lying Horizontal Figure**, 1957

Bronze with verdigris patina, 6 $\frac{3}{4}$ x 14 x 5 $\frac{1}{2}$ in. (17,1 x 35,6 x 14 cm)

Courtesy of The Archipenko Foundation, Bearsville, New York

Alexander Archipenko

Sected Figure / Modeling of Space / The Spirit of This Century, 1947

Polished bronze, 26 $\frac{5}{8}$ x 4 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (67.6 x 12.1 x 24.1 cm)

Courtesy of The Archipenko Foundation, Bearsville, New York

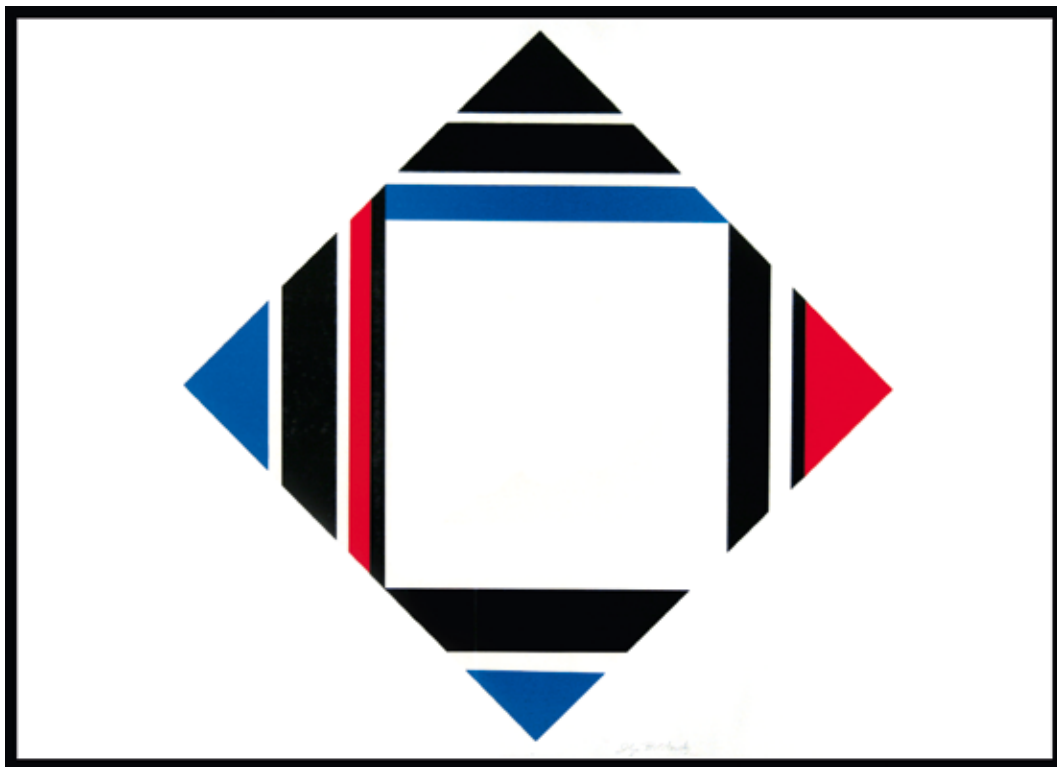


■ ILYA BOLOTOWSKY

1907-1981

Ilya Bolotowsky was a leading early twentieth century abstract painter in New York City. His work, a search for philosophical order through visual expression, embraced cubism and geometric abstraction and was much influenced by Dutch painter Piet Mondrian. Bolotowsky was born in St. Petersburg, Russia, and immigrated to the United States in 1923, settling in New York. He attended the National Academy of Design, and became associated with a group called The Ten, artists – including Louis Schanker, Adolph Gottlieb, Mark Rothko, and Joseph Solman – who rebelled against the strictures of the Academy.

In 1936, having turned to geometric abstraction, Bolotowsky was one of the founding members of American Abstract Artists, a cooperative formed to promote the interests of abstract painters and to increase understanding between them and the public. In 1946 he taught at Black Mountain College, replacing Josef Albers, who was on sabbatical leave. Bolotowsky stayed there until 1948 and then took teaching positions at other schools, including the University of Wyoming; State Teacher's College, New Paltz, New York; the University of Wisconsin, Whitewater; and in the 1960s he taught humanities and fine arts at the Southampton, New York, campus of Long Island University. In 1974 Bolotowsky received his first one-man museum show, held at the Guggenheim Museum in New York City.



Ilya Bolotowsky **Plate 4, Album II (D)**, undated
Graphic, 28 $\frac{3}{4}$ x 38 $\frac{3}{4}$ in. (73 x 98,4 cm)

Courtesy of ART in Embassies, Washington, D.C.; Gift of Mr. and Mrs. William A. Nitze

■ NICOLAI CIKOVSKY

1894-1984

Nicolai Cikovsky was educated in Russia and came of age during a period of momentous cultural, political, and social upheaval. His early studies were undertaken in Russia at the Vilna Art School, the Penza Royal Art School, and Vkhutemas Higher Art and Technical Studies. Having departed Russia in 1923 in the aftermath of the Civil War (1917-1922), Cikovsky remade his career, virtually from nothing, in New York City. Painting in a semi-cubist idiom, he exhibited at the Charles Daniel Gallery and, in the early 1930s, at the Downtown Gallery and the Whitney Museum of American Art. Primarily a figure and landscape painter, Cikovsky began spending his summers in North Sea, on Long Island's East End, in 1942, and settled in the region permanently by the early 1970s. He was an integral participant in the Hampton Bays Art Group, a loose association of artists who exhibited together in the region, including David Burliuk, Milton Avery, Arshile Gorky, and others.

<http://artists.parrishart.org/artist/109>



Nicolai Cikovsky **Summer Scene**, ca. 1950
Oil on canvas, 30 $\frac{1}{4}$ x 40 $\frac{1}{8}$ in. (76,8 x 101,9 cm)

Courtesy of the Parrish Art Museum, Southampton, New York; Gift of Professor Matthew and Mrs. Roslyn Besdine, 1979.12.1

■ JOHN GUTMANN

1905-1998

John Gutmann was born in Breslau, Germany. He studied painting under the German expressionist Otto Müller (1874-1930), and was beginning to experiment with the medium of photography. In 1933 he was denied the opportunity to become a painter and art professor by the government of Adolf Hitler. As a result, Gutmann decided to leave Germany for the United States, landing in San Francisco. Gutmann took up photography as a career when he arrived in the U.S., where he would document American popular culture, with subjects such as city streets, automobile culture, The Depression, women, death, and graffiti. In 1936 he began teaching art part-time at San Francisco State College (now San Francisco State University), and was appointed assistant professor of art there in 1938.

In 1946 Gutmann established a creative photography program at San Francisco State College, and was appointed associate professor of art there in 1949. He was awarded full professorship in 1955, and continued teaching until 1973. Gutmann's photographs were startling in their approach to subject matter during the 1930s, and served as predecessors to later influential photographers such as Robert Frank, Diane Arbus, Lee Friedlander, Bruce Davidson, and Gary Winogrand.



John Gutmann **Men Waiting for Jobs, 1936**, printed 1980s
Gelatin silver print, 8 x 10 in. (20.3 x 25.4 cm)

Courtesy of the John Gutmann Photography Fellowship Trust, San Francisco, California
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John Gutmann **The Lesson, Central Park, New York, 1936**, printed 1980s
Gelatin silver print, 11 x 14 in. (27,9 x 35,6 cm)

Courtesy of the John Gutmann Photography Fellowship Trust, San Francisco, California
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John Gutmann **Cord in Harlem, 1936**, printed 1980s

Gelatin silver print, 11 x 14 in. (27,9 x 35,6 cm)

Courtesy of the John Gutmann Photography Fellowship Trust, San Francisco, California

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■ MICHAEL LENSON

1903-1971

Michael Lenson was born in Galich, Russia in 1903, immigrating to the United States in 1911. While a student at the National Academy of Design in 1928, he won the coveted Chaloner Paris Prize, which paid for four years of study in London (Slade School of Art), Paris (Academie des Beaux Arts), and the Netherlands. Upon his return to the U.S., Lenson became director of the Work Projects Administration's mural projects for the state of New Jersey. He completed major murals for Newark City Hall, The Verona Sanatorium, Weequahic High School in Newark, and the Post Office in Mount Hope, West Virginia. *Who Was Who in American Art* calls Lenson "New Jersey's most important muralist."

Lenson painted and exhibited extensively until his death in 1971. His works are in the collections of the Rhode Island School of Design Museum, Providence; The Newark Museum and The Montclair Art Museum, both in New Jersey, and many others.

Michael Lenson **Portrait of an Artist**, ca. 1950
Oil on canvas, 34 x 26 in. (86.4 x 66 cm). Courtesy of Barry Lenson, Millburn, New Jersey





Michael Lenson
Early Tuesday Morning, ca. 1946
Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm), Courtesy of Barry Lenson, Millburn, New Jersey

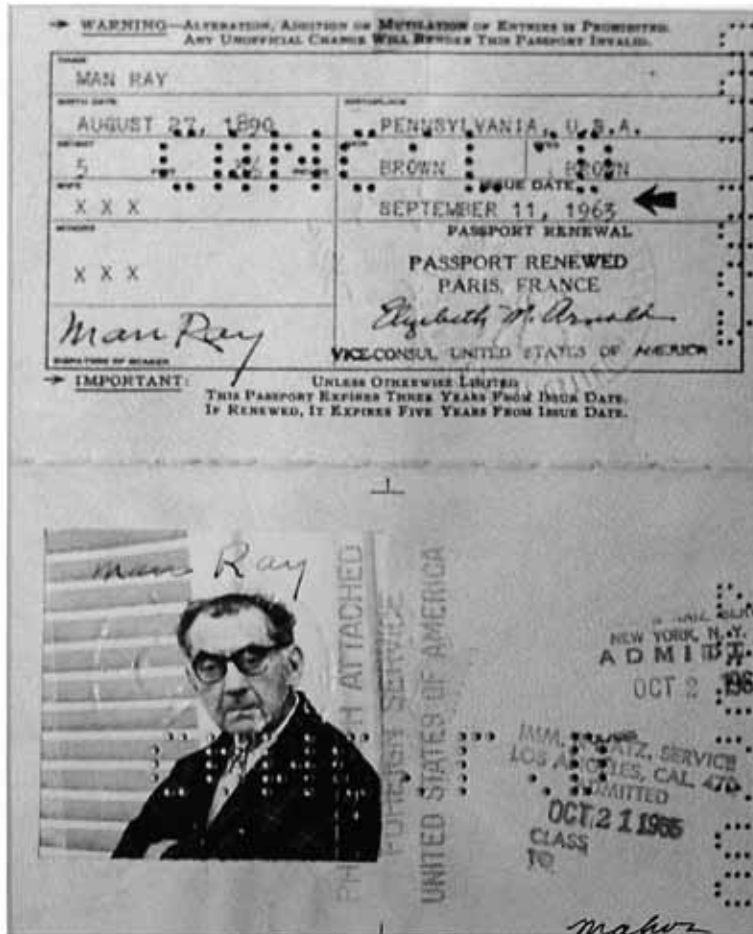
■ CHRISTOPHER MAKOS

born 1948

Born in Lowell, Massachusetts, Christopher Makos grew up in California before moving to Paris to study architecture and, later, to work as an apprentice to Man Ray. Since the early 1970s he has worked at developing a style of boldly graphic photojournalism. Makos' photographs have been the subject of numerous exhibitions both in galleries and museums throughout the United States, Europe, and Japan, and have appeared in countless magazines and newspapers worldwide. He has been a seminal figure in the contemporary art scene in New York, and was responsible for introducing the work of Jean-Michel Basquiat and Keith Haring to Andy Warhol. His Man Ray portfolio is a tribute to Makos' first mentor and was published in honor of the hundredth anniversary of the artist's birth.

Man Ray (1890-1976) was an American artist who spent most of his career in Paris, France. Perhaps best described simply as a modernist, he was a significant contributor to both the Dada and surrealist movements. In May of 1999 ARTnews magazine named him one of the twenty-five most influential artists of the twentieth century, citing his groundbreaking photography as well as "his explorations of film, painting, sculpture, collage, assemblage, and prototypes of what would eventually be called performance art and conceptual art."

www.makostudio.com



Christopher Makos **Man Ray's Passport, 1976**
Silver print, 21 ¼ x 18 ½ in. (54 x 47 cm)

Courtesy of the Foundation for Art and Preservation in Embassies and ART in Embassies, Washington, D.C.

Christopher Makos

Man Ray's Portrait, 1976

Silver print, 16 x 20 in. (40,6 x 50,8 cm)

Courtesy of the Foundation for Art
and Preservation in Embassies and
ART in Embassies, Washington, D.C.





ACKNOWLEDGMENTS

Washington

Beth Dozoretz, Director, ART in Embassies

Imtiaz Hafiz, Curator

Theresa Beall, Registrar

Marcia Mayo, Senior Editor

Sally Mansfield, Editor

Amanda Brooks, Imaging Manager and Photographer

Vienna

The Public Affairs Section at the U.S. Mission to the OSCE

The Vienna Tri-Missions Management Section

Nathalie Mayer, Graphic Designer



Published by ART in Embassies | U.S. Department of State, Washington, D.C. | January 2011