



U.S. MISSION TO THE OSCE
Art in Embassies Exhibition

Cover:

Margaret Bowland

The Artist, 2010

Oil on linen, 74 x 54 in. (188 x 137.2 cm)

Courtesy of the artist, and Driscoll Babcock Galleries, New York, New York

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ART IN EMBASSIES



Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

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

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

– John Forbes Kerry
U.S. Secretary of State

<http://art.state.gov>

The works shown here are linked together by artists and subjects that experience, challenge – and often break through – social boundaries. Human rights are central to the ability of individuals to transcend unjustified social boundaries – boundaries founded on race, disability, religion, sexual orientation, gender, or any other distinction – that limit the fulfillment of human potential. We are at our best as individuals, and as societies, when we acknowledge and challenge these arbitrary constraints on human freedom.

United States foreign policy, including here in Vienna at the Organization for Security and Cooperation in Europe, supports the development of a rules-based international order – one grounded in respect for the dignity of every person – as the foundation for a peaceful and prosperous world. We hope that these works of art inspire and remind those who experience them of both the merit of working toward such a world, and the challenges attendant to achieving that end. We hope that you enjoy *Boundaries Unbound*.

Ambassador Daniel Baer and Dr. Brian Walsh

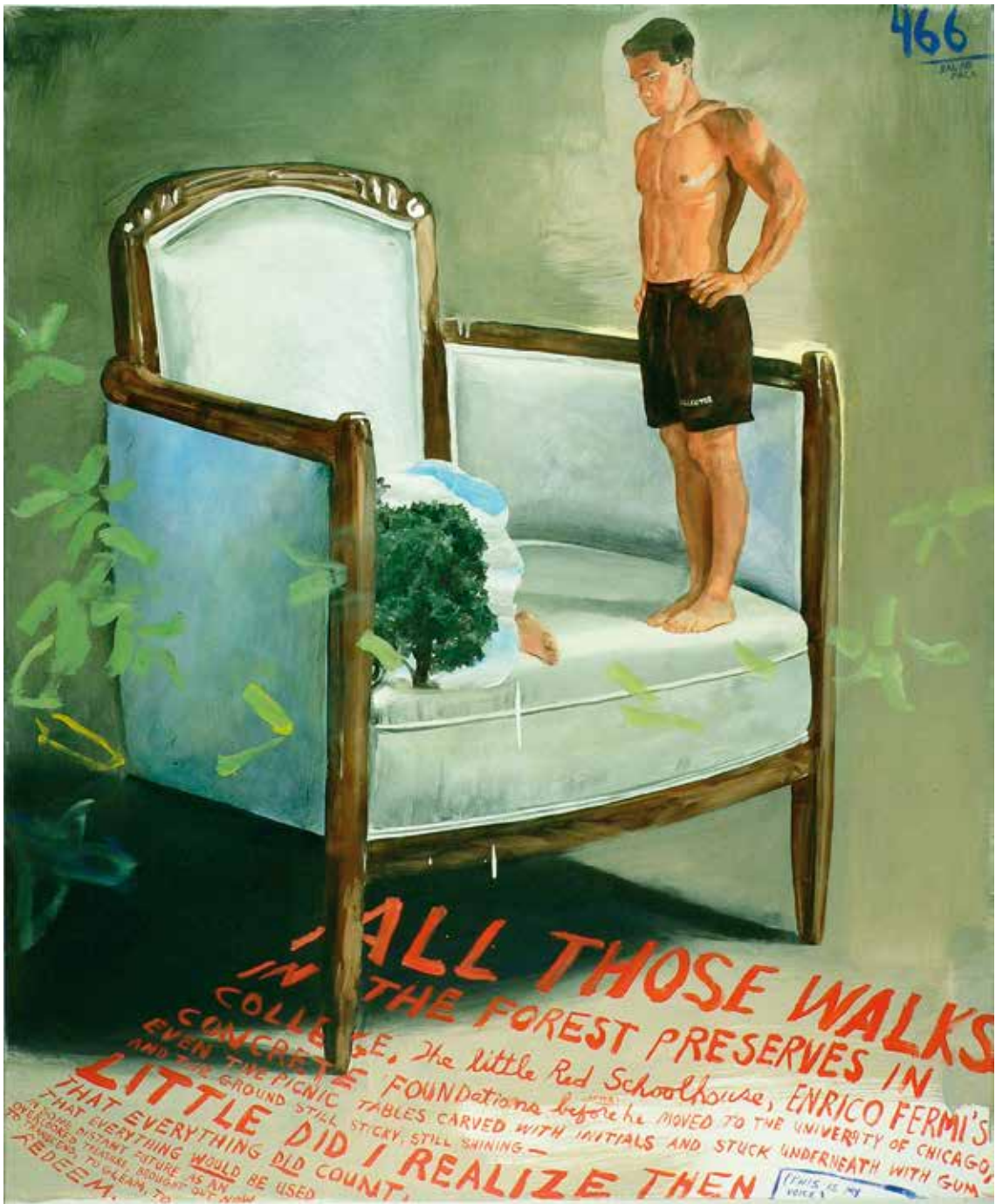
*April 2016
Vienna, Austria*

JACK BALAS
(born 1955)

Jack Balas writes, "The figure has taken center stage since 2003, and my goal with the young men who dominate the images and constitute my muse is to present them as everyman, reaching beyond the fleeting surface idealization associated with youth and hopefully going far in terms of metaphor, poking around such timeless ideas as: truth, beauty, faith, time, the infinite, what we learn and what we know. It may seem questionable indeed these days to even concern myself with such unanswerables, but in an era when political and spiritual leaders assert that they in fact have the answers for us all, I think that art has the capacity to imagine otherwise, to offer some transcendent spark to bridge the gap between intent and form, between idea and the evidence of our lives. Muse indeed."

Jack Balas divides his time among painting, drawing, and photography, cross-referenced at times with writing and other media. A recipient in 1995 of an Individual Fellowship in Painting from the National Endowment for the Arts, he is represented in the permanent collections of the Brooklyn Museum of Art (New York), the Tucson Museum of Art (Arizona), the Cedar Rapids Museum of Art (Iowa), and the San Francisco Museum of Modern Art (California), among others.

"All those walks in the forest preserves in college, the Little Red Schoolhouse, Enrico Fermi's concrete foundations before (after?) he moved to the University of Chicago, even the picnic tables carved with initials and stuck underneath with gum and the ground still sticky, still shining – Little did I realize then that everything did count, that everything would be used in some distant future as an overlooked treasure, brought out now to transcend, to gleam, to redeem. (This is my voice.)"



In the Forest Preserves, 2009

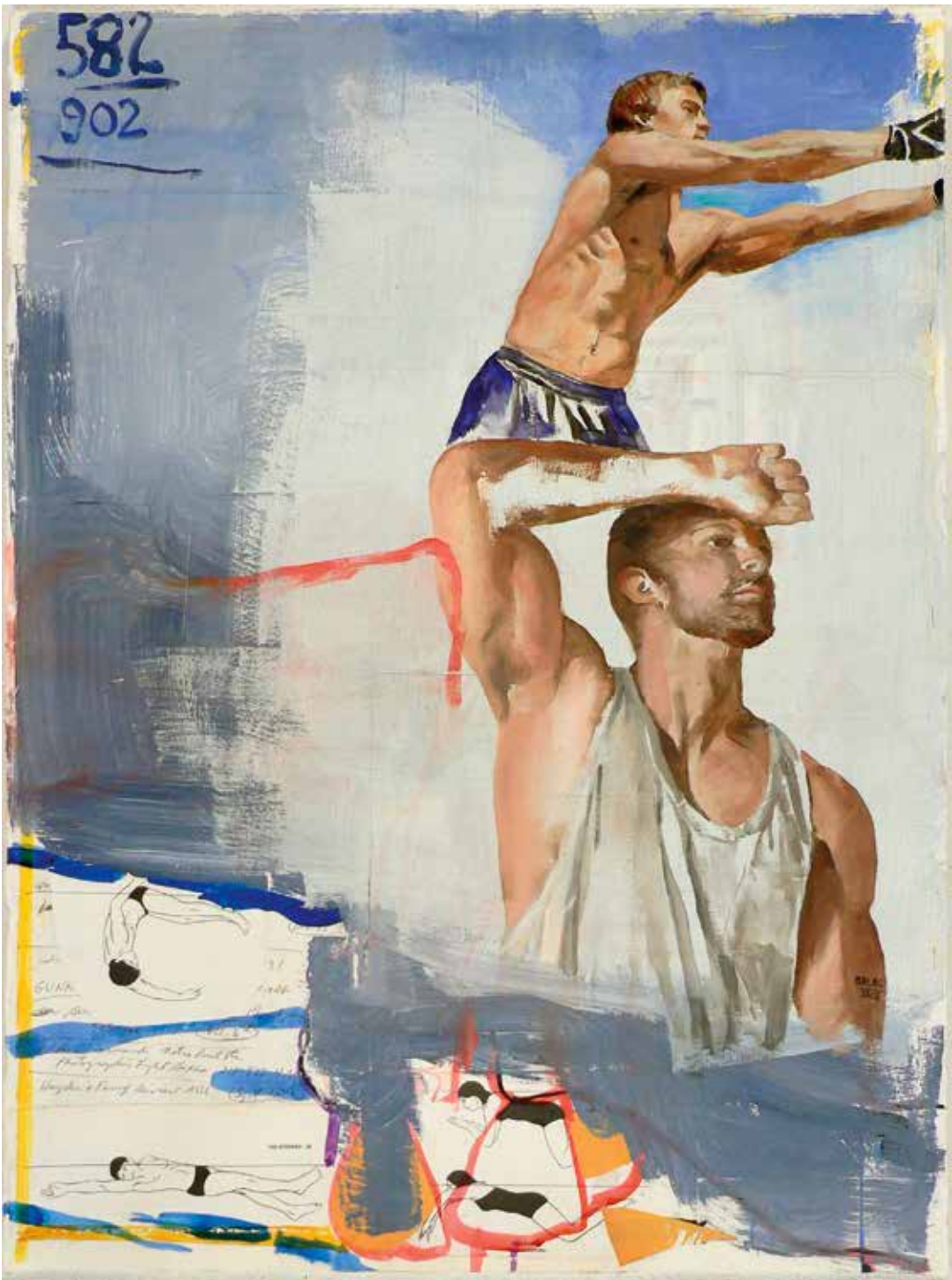
Oil, enamel and ink on canvas, 48 x 40 in. (121.9 x 101.6 cm)
Courtesy of the artist, Berthoud, Colorado, and Robischon Gallery, Denver, Colorado



Promises, Promises, 2009

Oil, enamel and ink on canvas, 24 x 30 in. (61 x 76.2 cm)

Courtesy of the artist, Berthoud, Colorado, and Robischon Gallery, Denver, Colorado



The Strokes, 2013

Oil, ink and collage on paper, 33 x 25 in. (83.8 x 63.5 cm)

Courtesy of the artist, Berthoud, Colorado, and Robischon Gallery, Denver, Colorado

(born 1953)
MARGARET BOWLAND

Margaret Bowland's psychologically charged work brings viewers face to face with contentious culture while affirming the resilience and triumph of the human spirit. A masterful observer of life's unpredictable nature, her work conveys universal themes through unusually specific insights. Bowland's work explores the subtle and nuanced edges between strength and vulnerability, certainty and doubt, faith and disbelief. Bowland's probing and deeply personal images call into question our societal expectations of gender, race, and beauty.

Born in Burlington, North Carolina, Bowland studied at the University of North Carolina at Chapel Hill, before moving to Brooklyn, New York, where she has lived and worked for over twenty years. She is an adjunct faculty member at the New York Academy of Art.

Bowland's work has been shown nationwide and internationally in group museum exhibitions and art fairs, including at such venues as the Smithsonian National Portrait Gallery, Washington, D.C.; Orange County Center for Contemporary Art, California; and Art Fair 21, Cologne, Germany. Additionally, in 2009 she received major recognition as the People's Choice Award Winner in the Outwin Boochever Portrait Competition at the Smithsonian National Portrait Gallery in Washington, D.C.



The Artist, 2010

Oil on linen, 74 x 54 in. (188 x 137.2 cm)
Courtesy of the artist, and Driscoll Babcock Galleries,
New York, New York

(born 1974)
TRACY CRUMP

Tracy Crump states: "Faith, life experience and fascination with time travel are the main influence in creating art for me today." Crump is a self-taught artist, born in Grand Rapids, Michigan. Considered an outsider artist, Crump struggled in her personal life. She became a single mother at seventeen, and moved around to avoid destructive relationships, all while creating her art. In a *Chicago Reader* article she told the reporter: "To me it was kind of like a diary, it was personal." Thinking of a way to get her life back on track, she decided to take her portfolio and show her artwork directly to galleries in Chicago, Illinois. "It felt kind of selfish," she says. "I'm not saying that everyone's going to enjoy my work, but to whoever does, it's not fair for me to just have a big stack of pictures and keep 'em. For what? I mean, we're not here forever." Crump is now represented by Anne Nathan Gallery in Chicago. Of what she viewed, Nathan states: "I don't know where she gets her material or her thoughts on what to paint and how, but the imagery is all the ways she projects herself in different situations: slim, pregnant, different hairstyles. And it's all very natural, nothing contrived."

Crump won First Place in the Lake County Art League Annual Art Contest, Waukegan, Illinois, in 1998. In 2000 she contributed artwork to Killian Center/Northpointe Achievement Center of Lake County to benefit the mentally and physically challenged.

www.chicagoreader.com/chicago/dreams-come-true-career-planners/Content?oid=914416

Untitled, Beaded Hair #1

Acrylic on paper,
18 x 23 1/2 in. (45.7 x 59.7 cm)
Courtesy of the artist, and Ann
Nathan Gallery, Chicago, Illinois



Untitled, Beaded Hair #2

Acrylic on paper,
18 x 23 1/2 in. (45.7 x 59.7 cm)
Courtesy of the artist, and Ann
Nathan Gallery, Chicago, Illinois



Untitled, Beaded Hair #4

Acrylic on paper,
18 x 23 1/2 in. (45.7 x 59.7 cm)
Courtesy of the artist, and Ann
Nathan Gallery, Chicago, Illinois



(born 1961)
ERIC RHEIN

"Artist Eric Rhein's wire *Leaf Project* has been shown all over the world. It is a tribute to the friends who have died – and a reminder that AIDS is still a part of our lives."

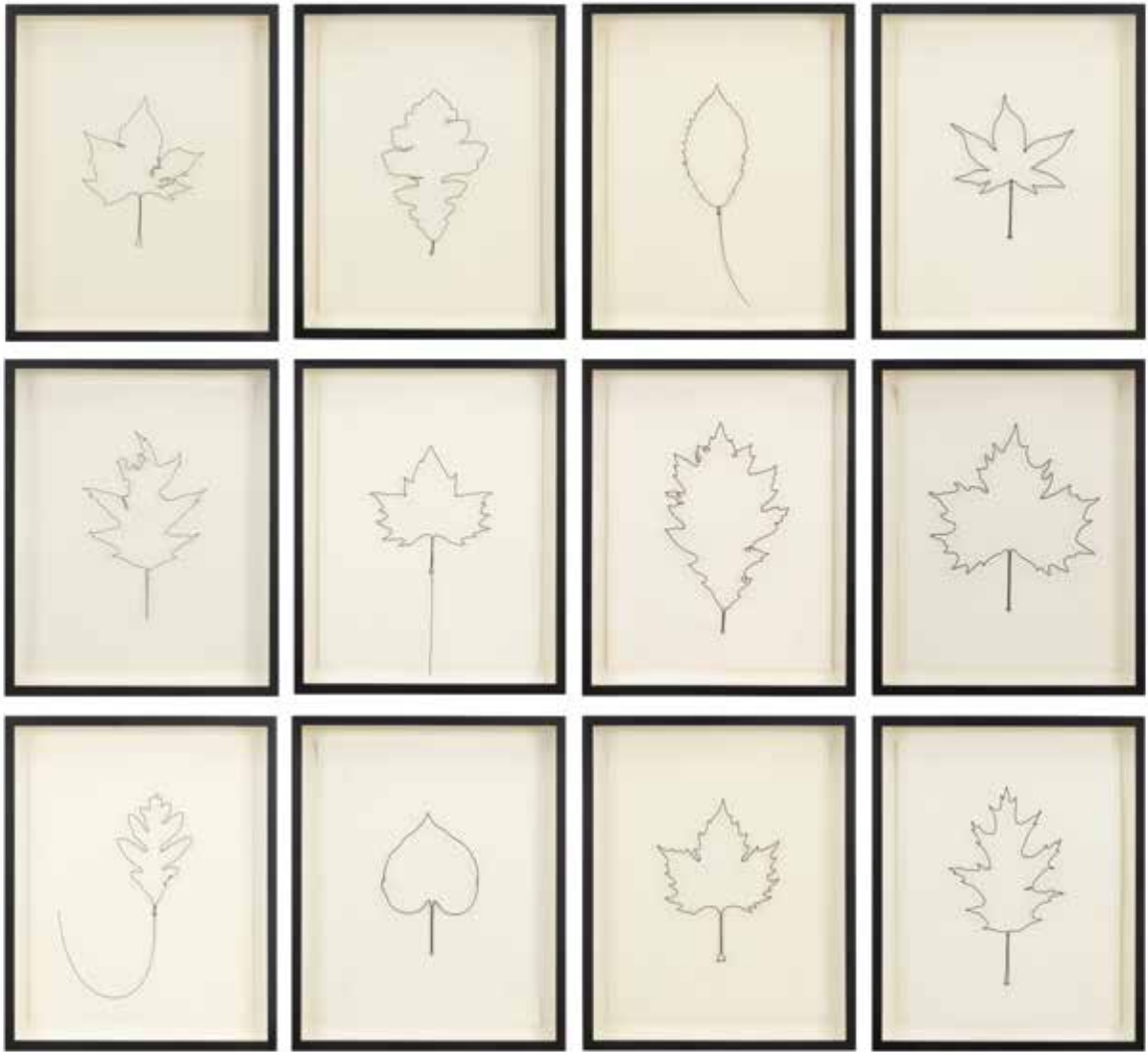
–Richard Walsh

Leaves, which Rhein conceived in the fall of 1996 while an artist in residence at the McDowell Artist Colony, is a series of wire leaf "portraits" paying tribute to more than 180 people whom he knew who died of complications from AIDS. The "portraits" along with their accompanying titles like *Frank the Visionkeeper*, *Life Altering Spencer*, and *Fashion Meteor Willi*, symbolically reflect the essence of each individual.

Rhein was diagnosed with HIV when he was twenty-seven, almost three decades ago. In autumn of 1996, during a fellowship at the MacDowell Artist Colony in New Hampshire, his health restored with the help of new protease inhibitors – Rhein walked the grounds gathering leaves, and his *Leaf Project* was born. "One by one," says Rhein, "I picked up leaves until a host of kinsmen was gathered in my arms. [To me] the leaves recalled the qualities of those who had left their physical form."

Eric Rhein, a native of New York's Hudson Valley, spent his childhood summers in the Appalachian Mountains of Kentucky. This experience instilled in him a love of nature and mountain lore, both ongoing influences on his work. Rhein explains: "What matters to me is the interconnectedness, sympathetic relationships, and sensual commonalities of all things in the natural world. Images of nature are used as a metaphor for the cycles of human experience: birth, life, death, and regeneration."

Rhein's work has been widely exhibited in both national and international museums and exhibition spaces, including: Sculpture Center; White Columns; Artists Space; Art in General; Lincoln Center, Morris Museum, New Jersey; Portland Museum of Art, Oregon; Victoria and Albert Museum, London; The New Art Gallery Walsall, Walsall, England; Pera Museum, Istanbul; Permanent Collection, U.S. Embassy, Malta; Yale University; and the Smithsonian Institution's Traveling Exhibition for the Millennium.



Leaves – Installation of 12, 1996-2013

Wire and paper, 6 ⁵/₁₆ x 5 ¹/₈ x ¹³/₁₆ in. (16 x 13 x 2 cm) each – Set of 12
 Courtesy of the artist, New York, New York

Top Row

Life Altering Spencer
(Spencer Cox)

Provocative Stephen
(Stephen Gendin)

Open-Hearted Larry

Robert the Time Traveling Artist
(Robert Farber)

Center Row

Frank the Visionkeeper
(Frank Moore)

Dr. Bellman's Cinematic Juan
(Juan Botas)

Embracing Dan
(Daniel S. Maynard)

Fashion Meteor Willi
(Willi Donnell Smith)

Bottom Row

Brazilian John
(João Teixeira)

Iris the Poet and Activist
(Iris De La Cruz)

Warm-Hearted Michael-Fire Keeper
(Michael Knapp)

Don of Many Worlds
(Don Silvey)

(1937-2005)
FRITZ SCHOLDER

Fritz Scholder's most influential works were post-modern in sensibility and somewhat pop art in execution as he sought to deconstruct the mythos of the American Indian. A teacher at the Institute of American Indian Arts in Santa Fe, New Mexico, in the late 1960s, Scholder influenced a generation of Native American students.

Born in Breckenridge, Minnesota, Fritz Scholder focused on making art from an early age. While attending high school in Pierre, South Dakota, his teacher was noted Sioux artist Oscar Howe. In 1956, Scholder entered his freshman year at Wisconsin State University in Superior, where he studied art. In 1957, Scholder moved with his family to Sacramento, California, where he studied with Wayne Thiebaud. Upon graduation from Sacramento State University, he was invited to participate in the Rockefeller Indian Art Project at the University of Arizona in 1961. After graduating with a Master of Fine Arts degree in 1964 from the University of Arizona, Scholder accepted the position of instructor in advanced painting and contemporary art history at the newly formed Institute of American Indian Arts in Santa Fe, New Mexico.

In 1967, his series on the Native American, depicting the "real Indian," became immediately controversial. Scholder was the first to paint American Indians with American flags, beer cans, and cats. His target was the loaded national cliché and guilt of the dominant culture. Scholder did not grow up as an American Indian, or on a reservation, and his unique perspective could not be denied. He became a major influence for a generation of Native American artists.



American Warrior

Lithograph, 42 1/2 x 35 1/2 in. (108 x 90.2 cm)
Courtesy of Bank of America

The World Famous *BOB* is a female burlesque dancer based in Brooklyn, New York, who is a central part of the neo-burlesque movement that began in New York City in the 1990s. Raised on an isolated, 115-acre farm in the California Valley, she renamed herself “Bob” after Robert Smith of *The Cure*, an English rock band, when she was a teenager and was later crowned “The World Famous *BOB*” – now her legal name – by her “drag mother,” Jackie Beat, when she performed in her first annual drag festival, Wigstock. Born a female, she nevertheless aspired to be a drag queen from a young age, which led to years of searching for her true gender identity, drug abuse, hustling, and alienation from family. A self-described “female-female spiritual transsexual,” this intense, often painful personal journey eventually drew her to burlesque, which allowed her to embrace her femininity in a way that finally made her comfortable. She currently shares her life story with college students in a highly moving, theatrical, one-person show, *One Man Show: the True Story of Miss World Famous *BOB**, in order to spread a message of hope and survival to the younger queer and queer-friendly community.

Amy Touchette is a fine art photographer based in New York City. Her photographs explore social themes that focus on connections and aim to contribute to a historical documentation. Trained at the International Center of Photography (ICP), she began her artistic career as a writer and painter, earning a Bachelor of Arts degree in literature and studio art and a Master of Arts degree in literature. Touchette works as a freelance photographer, writer, editor, and teacher’s assistant at ICP.

Touchette’s first monograph, *Shoot the Arrow: A Portrait of The World Famous *BOB**, was published by Un-Gyve Press (Boston) in October 2013. Other publications include *The New York Times* (July, 2012), the Russian edition of *Esquire* magazine (May, 2011), Loudmouth Press’s fine art book *Why Are You Surprised I’m Still Here?* (November, 2010), and Peter Hay Halpert Fine Art’s *Identities Now: Contemporary Portrait Photography* (Fall, 2014).



Making the Bed

Silver gelatin fiber print, 16 x 20 in. (40.6 x 50.8 cm)
Courtesy of the artist, Brooklyn, New York

Leaving Home

Silver gelatin fiber print, 16 x 20 in. (40.6 x 50.8 cm)
Courtesy of the artist, Brooklyn, New York



Backstage at Galapagos Art Space, Williamsburg

Silver gelatin fiber print, 16 x 20 in. (40.6 x 50.8 cm)
Courtesy of the artist, Brooklyn, New York



Shoot the Arrow

Silver gelatin fiber print, 20 x 16 in. (50.8 x 40.6 cm)
Courtesy of the artist, Brooklyn, New York

Ten Portraits of Jews of the Twentieth Century by Andy Warhol

The concept for this series began in 1979, with an idea proposed to Andy Warhol by Ronald Feldman (from Ronald Feldman Fine Arts, Inc., who lent this collection). Warhol had been working on serial imagery of the same subject and Feldman felt that this project would be an important new element in Warhol's work. Warhol's immediate response was, "Jewish geniuses. What a great idea." He had always wanted to do the portraits of deceased historical figures other than American presidents, but had never found a satisfying context. He did not question that, instead of one image in different color combinations, he would have to produce ten different portraits. Ronald Feldman read Warhol a preliminary list of subjects and continued to discuss possibilities. Philosopher and revolutionary communist Karl Marx was dropped because he died before the beginning of the twentieth century. They fought over artist Amedeo Modigliani versus Supreme Court Justice Lewis Brandeis and Feldman prevailed, arguing that Brandeis was more relevant to the contemporary world. Warhol had wanted Modigliani not only because he was a great artist, but also because of the graphic potential of his beautiful oval face.

The images combine photographs, collage, and drawing. The first exhibition of the print edition, and the paintings which Warhol made based upon the trial proof prints, was held at the Jewish Museum in New York in 1980.

Fascinated by consumer culture, the media, and fame, Andy Warhol himself became one of the most famous and important artists of the twentieth century. Having received a degree in pictorial design in 1949, Warhol began his professional career as a window dresser and later as a commercial illustrator. He derived his subject matter from popular culture and established himself as a prime mover in the pop art movement with his paintings of Campbell's Soup cans. Using cultural icons from Jacqueline Kennedy Onassis to the Lone Ranger, Warhol celebrated the transience of taste and fame. Throughout the 1960s, his New York City studio, the Factory, was a fertile creative ground for a disparate group of artists and hangers on. Having developed an idea, Warhol employed his Factory staff for the physical production of the art objects. He was a filmmaker, director of multimedia shows, and founder and publisher of *Interview* magazine. He created the prototype of the artist as a social celebrity, successful businessperson, and mass producer.

www.getty.edu/art/gettyguide/artMakerDetails?maker=1625



Sigmund Freud



Gertrude Stein

Ten Portraits of Jews of the Twentieth Century, 1980

Silkscreen, 40 x 32 in. (101.6 x 81.3 cm) each

Courtesy of Ronald Feldman Gallery, New York, New York

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Franz Kafka



Sarah Bernhardt



Golda Meir



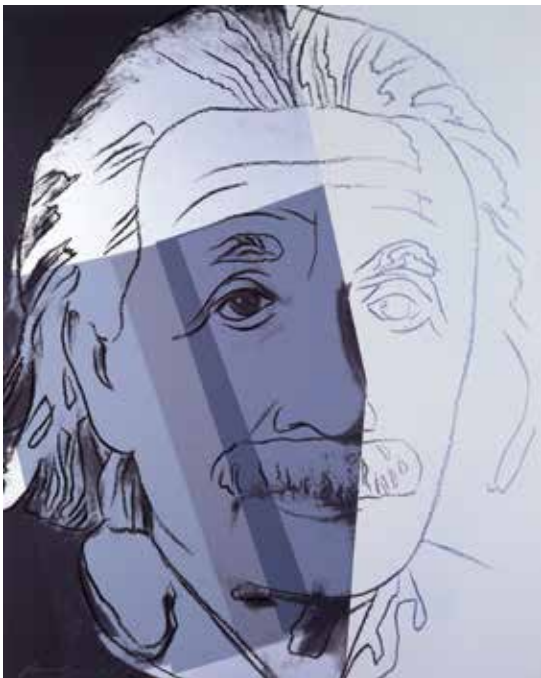
George Gershwin



Marx Brothers



Louis Brandeis



Albert Einstein



Martin Buber

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