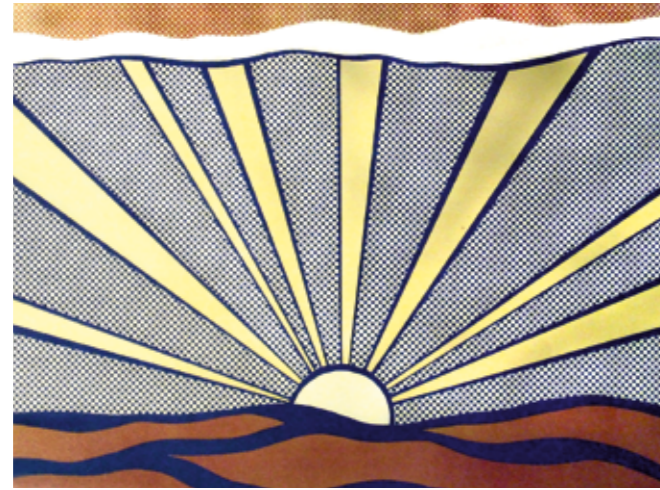


Roy Lichtenstein (1923-1997)

Roy Lichtenstein was born in New York City. In 1939, he studied under Reginald Marsh at the Art Students League in New York, and the following year at the School of Fine Arts at Ohio State University, Columbus. He served in the army in World War II, and later held teaching positions at the State University of New York, Oswego, and Douglass College, a division of Rutgers University in New Brunswick, New Jersey. By then, he had begun to include loosely drawn cartoon characters in his increasingly abstract canvases.

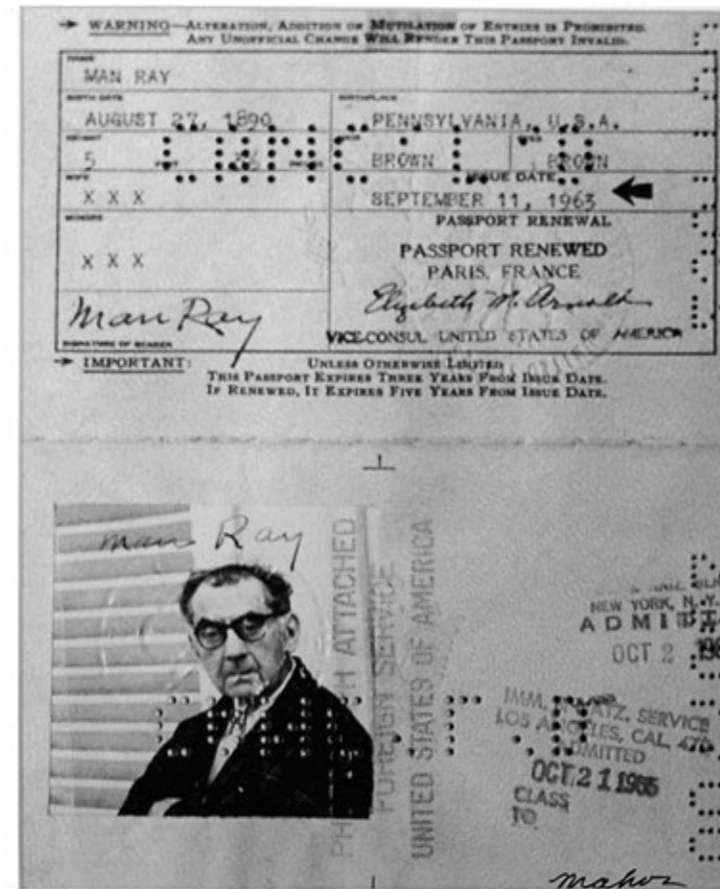
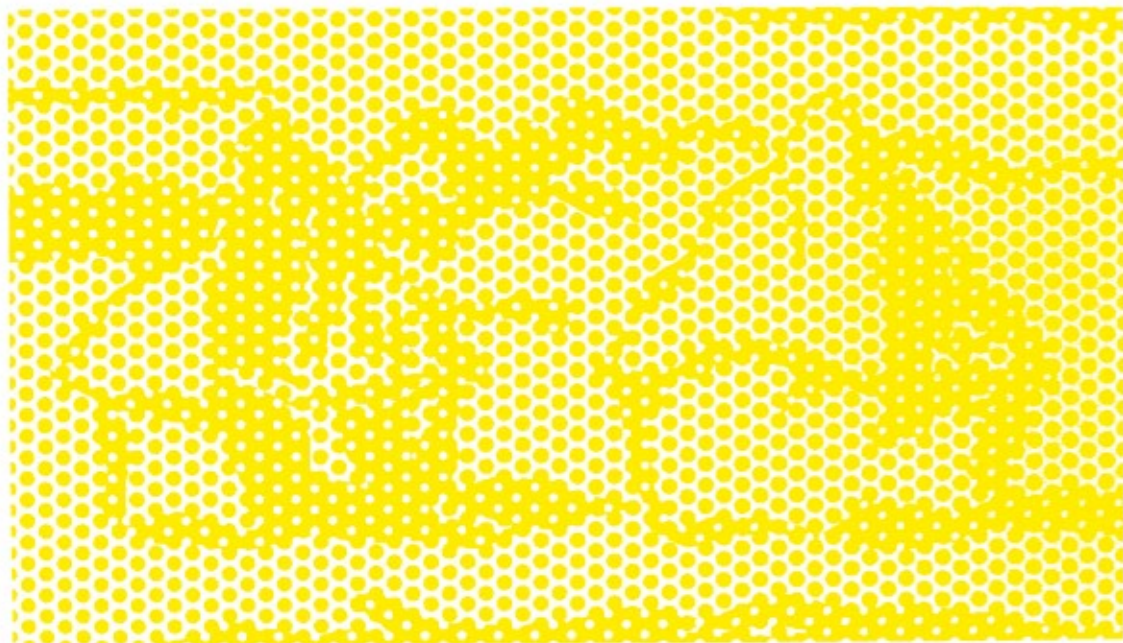
In 1961, he began to make paintings consisting exclusively of comic-strip figures, and introduced his commercial Benday-dot grounds, lettering, and balloons; he also started cropping images from advertisements. In his attempt to fully grasp and expose how the forms, materials, and methods of production shaped the images of Western society, the artist has also explored other media such as polychromatic ceramic, aluminum, brass, and serigraph.

www.guggenheimcollection.org
www.lichtensteinfoundation.org



Sunrise, 1965
 Offset lithograph, 27 3/4 x 32 5/8 in. (70,5 x 82,8 cm)
 Collection of Art in Embassies, Washington, D.C.
 Gift of Mr. and Mrs. Philip Berman

Haystack #1, 1969
 Lithograph, 13 1/4 x 23 1/2 in. (33,7 x 59,7 cm)
 Collection of Art in Embassies, Washington, D.C.



Man Ray's Passport, 1976
 Silver print, 21 1/4 x 18 1/2 in. (54 x 47 cm)
 Collection of Art in Embassies, Washington, D.C.

Christopher Makos (born in 1948)

Christopher Makos was born in Lowell, Massachusetts, grew up in California, and moved to New York City after high school. He studied architecture in Paris, and briefly worked as an apprentice to Man Ray. Andy Warhol, Makos' good friend and frequent portrait subject, called Makos "the most modern photographer in America." His photographs have been exhibited in galleries and museums such as the Guggenheim Museum in Bilbao

(Spain), the Tate Modern in London, the Whitney Museum of American Art in New York, the IVAM in Valencia (Spain), and the Reina Sofia Museum in Madrid. His pictures have appeared in magazines and newspapers, including *Paris Match* and *the Wall Street Journal*.

www.makostudio.com

Robert Motherwell (1915-1991)

Robert Motherwell was born in Aberdeen, Washington. He was awarded a fellowship to the Otis Art Institute in Los Angeles at age eleven, and in 1932 studied painting briefly at the California School of Fine Arts in San Francisco. Motherwell received a Bachelor of Arts degree from Stanford University in 1937, and enrolled for graduate work later that year in the Department of Philosophy at Harvard University, Cambridge, Massachusetts. He pursued further studies at Columbia University with a focus in art history with Meyer Schapiro, who encouraged him to become a painter.



Untitled, 1964
 Screenprint with collage
 31 1/4 x 25 1/4 in. (79,4 x 64,1 cm)
 Collection of Art in Embassies,
 Washington, D.C.; Gift of Mr. and
 Mrs. Philip Berman

Motherwell later traveled to Mexico with Roberto Matta for six months, and the following year he was included in the exhibition *First Papers of Surrealism* at the Whitelaw Reid Mansion, New York. A solo exhibition of his work was held at Peggy Guggenheim's gallery in New York, and he later began to associate with artists like Herbert Ferber, Barnett Newman, and Mark Rothko. He subsequently taught and lectured throughout the United States, and continued to exhibit in the United States and abroad. Major Motherwell exhibitions have taken place at the Kunsthalle Dusseldorf; the Museum des 20. Jahrhunderts, Vienna; the Musée d'Art Moderne de la Ville de Paris; the Royal Academy, London; and the National Gallery of Art, Washington, D.C.

www.guggenheimcollection.org

George Ortman (1926-2015)

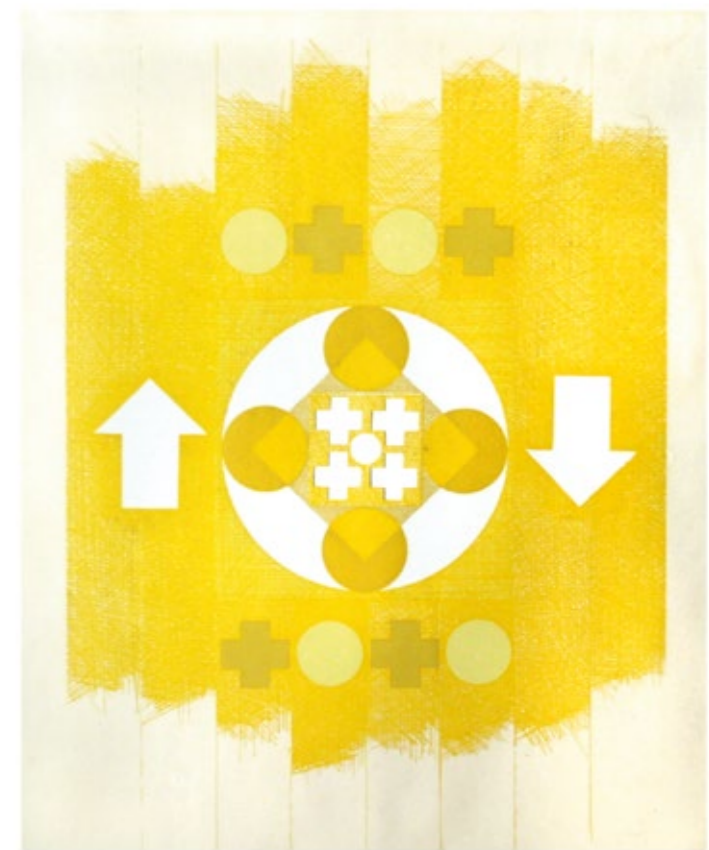
George Ortman was an American painter, printmaker, constructionist, and sculptor. His work has been referred to as neo-Dada, pop art, minimalism, and hard edge. His constructions, built with a variety of materials and objects, deal with the exploration of visual language derived from geometry—geometry as symbol and sign. Ortman was born in Oakland, California.

After completing high school, Ortman enlisted in the United States Naval Air Corps V-5 program in World War II. Upon his discharge in 1946, he studied at the California College of Arts and Crafts. After several years, he moved to New York City where he studied at Atelier 17, a printmaking school with Stanley Hayter, and later that year, he left for Paris where he studied at Atelier André Lhote. Ortman first exhibited in the Salon de Mai in Paris in 1950. Upon his return to New York City he was invited

to join the Artist' Club, a meeting place for artists whose members included early proponents of action painting and color field painting. In 1953 he had his first solo exhibition at the Tanager Gallery, one of the Tenth Street co-operative avant-garde galleries.

https://en.wikipedia.org/wiki/George_Earl_Ortman

Untitled, 1964
 Screenprint, 31 1/2 x 26 3/4 in. (80 x 67,9 cm)
 Collection of Art in Embassies, Washington, D.C.
 Gift of Mr. and Mrs. Philip Berman



ACKNOWLEDGMENTS **Washington, D.C.** Camille Benton, Curator • Danielle Fisk, Registrar • Sally Mansfield, Editor • Victoria See, Assistant Editor • Tabitha Brackens, Publications Project Manager • Amanda Brooks, Imaging Manager and Photographer **Kolonia Vienna** Nathalie Mayer, Graphic Design



Ad Reinhardt (1913-1967)

Ad Reinhardt was born in Buffalo, New York. He studied art history under Meyer Schapiro at Columbia University, New York, and studied painting with Carl Holty and Francis Criss at the American Artists School. Reinhardt worked for the WPA Federal Art Project and was a member of the American Abstract Artists group.

Reinhardt's influence as a teacher and writer was as significant as his art. He taught at schools across the nation, from Yale University (New Haven, Connecticut) to the California School of Fine Arts (San Francisco). Reinhardt was a pioneer of hard-edge painting at this time. In the 1950s, he began to limit his palette to a single color, moving from red to blue and then to his final stage of black paintings. Even after his death in 1967, Reinhardt's essays and work continued to influence many conceptual artists.

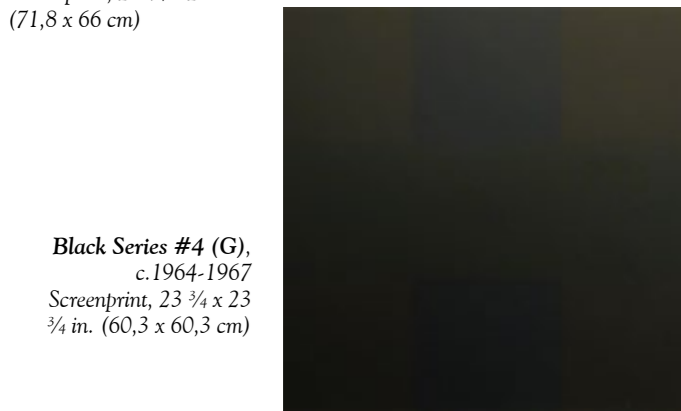
www.guggenheim.org

All four artworks:
Collection of Art in Embassies, Washington, D.C.
Gift of Mr. and Mrs. Philip Berman

Untitled, c.1964-1967
Screenprint, 28 1/4 x 26 in. (71,8 x 66 cm)



Untitled, c.1964-1967
Screenprint, 28 1/4 x 26 in.
(71,8 x 66 cm)



Black Series #4 (G),
c.1964-1967
Screenprint, 23 3/4 x 23
3/4 in. (60,3 x 60,3 cm)



Black Series #3, c.1964-1967
Screenprint, 24 1/4 x 21 1/4 in. (61,6 x 54 cm)

William Penniman Storck (born 1957)



Amistad, 2011
Oil on canvas,
15 x 30 in. (38,1 x 76,2 cm)
Courtesy of the artist,
Tiptonboro, New Hampshire

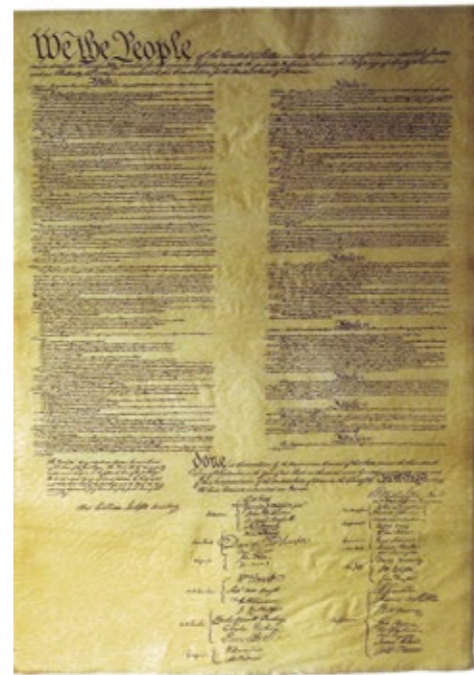
William Storck has painted professionally for over thirty years. His work is in private collections throughout the United States as well as in public and corporate collections. The artist spends a great deal of time studying the natural elements first hand; from the front door of his studio to the middle of the Chesapeake Bay is a ten-minute trip in his boat *Firefly*. The artist's studio, Swan Cove, is located on his family's farm in Annapolis, Maryland. In his paintings, Storck strives to integrate water, land, sky, and sailing vessels into carefully balanced, luminescent, and timeless images.

<http://williamstorck.com>

The Constitution of the United States
Reproduction on parchment
23 1/2 x 17 in. (59,7 x 43,2 cm)
Courtesy of Art in Embassies, Washington, D.C.

U.S. Constitution

The U.S. Constitution is the supreme law of the United States of America. It was adopted in its original form on September 17, 1787 by the Constitutional Convention in Philadelphia, Pennsylvania and later ratified by the people in conventions in each state. It is the oldest written constitution for an independent state in effect in the world. Among the noted signatories include, George Washington, Benjamin Franklin and Alexander Hamilton.



Art in Embassies Exhibition United States Embassy Colonia

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."

<http://art.state.gov/>

Introduction

Art plays an indispensable role in fostering human connection, understanding, and progress; I value works that strike an emotional chord while also disclosing vital and profound themes from the world around us. For the Art in Embassies exhibition for my Residence in Pohnpei, with its beautiful, unobstructed Pacific vistas, and iridescent and polychromatic sunsets, I chose compositions that reflect the natural and unfiltered cycles of light and dark that accompany day and night on these pristine islands of the Federated States of Micronesia, and exemplify the cadence of the daily life of our Micronesian friends.

Yellow is a predominate color of many of these pieces, such as *Sunrise* and *Haystack* by Roy Lichtenstein, replicating the piercing brightness of the strong Pacific sun, under which Micronesians fish, farm, and play. Robert Motherwell's collage and George Ortman's screen-print add other expressive dimensions to these sun-drenched days.

Ad Reinhardt's *Black Series* suggests the darkness of a moonless Micronesian night, where no artificial light abides, but where, if one focuses long and hard enough on the topography, features eventually

do emerge from the gloom, as they would for those accustomed to strolling through the pristine Micronesian night.

William Penniman Storck's *Amistad* depicts a beautiful sunset – each as singular in Micronesia as a snowflake – refracted through the clouds, and reflected in the water, as it may have appeared a hundred years ago. With its allusion to American history, it strikes a somber note, but uplifting at the same time, as history bends to progress in the United States, and in Micronesia as well.

I am grateful to the wonderful artists who contributed to the great Art in Embassies program, and I am excited to be able to show these works in the Federated States of Micronesia. I would also like to thank wholeheartedly the colleagues at Art in Embassies who have helped organize this exhibition and catalogue.

I hope you enjoy the exhibition!

Ambassador Robert Riley

Federated States of Micronesia
July 2017