



Art in Embassies Exhibition

United States Embassy Kabul

Anna Fine Foer

View Master, 2017

Collage, 21 ½ × 21 ½ in. (54,6 × 54,6 cm)

Courtesy of the artist, Baltimore, Maryland

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Susan Eder (born 1950) and Craig Dennis (born 1950)

“While each of us has a separate, productive history of artistic accomplishment, we have collaborated formally since 2001, sharing all aspects of the art-making process. Every project begins with a concept that engages both of us equally — despite our differing approaches and affinities — and which offers the potential to become more than it would be if created by either of us alone.

We enjoy reshaping instinctive ways of seeing. By recording uncanny instances of common subjects, our photographs expose the psychological and cultural mechanisms that compel the mind to find meaning in abstraction. While our approach relies on the camera’s accepted faithfulness of representation, we try to turn that documentary premise on itself by releasing unexpected and symbolic imagery from mundane things.”

Born in St. Louis, Missouri, Susan Eder holds a Bachelor of Arts degree from the University of Michigan, Ann Arbor, and a Master of Fine Arts degree from Ohio State University, Columbus. Craig Dennis was born in Lansing, Michigan. He earned a Bachelor of Arts degree from the University of Michigan and a Master of Fine Arts from Ohio State University. Both the recipients of several fellowships, prizes, grants, and awards, they have participated in numerous solo and group exhibitions throughout the United States. Their work is included in private and public collections in the U.S. and abroad.



Untitled, 2005
Lightjet print on Endura paper
87 ½ × 29 in. (222,3 × 73,7 cm)
Courtesy of the artists and
Marsha Mateyka Gallery,
Washington, D.C.



Entropy in Cinnamon Swirl, 2004
Lightjet print on metallic paper
37 ½ × 37 ½ in. (95,3 × 95,3 cm)
Courtesy of the artists and Marsha Mateyka Gallery, Washington, D.C.

Anna Fine Foer (born 1957)

“Recurring themes in my work include scientific discoveries, technology, alternative energy, location, and natural or unnatural disasters, though my output cannot be categorized in terms of specific subject matter; instead, it is my underlying approach and aesthetic that represents the unifying element. When I have an idea, I make many sketches to discover the best way to convey the idea and then search for the images to incorporate into the collage.

My work has more than one story to tell. I may be both trying [to] describe the curve of the earth on a flat piece of paper and using collaged images to blur boundaries between the natural and the manufactured/technological world, representing simultaneously land, sky, water, and architecture. It is made in a traditional way; constructed with cut paper and adhesive and plays with distortions between visual perspective and surface image.

Technology allows me to duplicate and manipulate images to fit my ideas and to further explore the relationship of the natural world and manmade world and how we, as humans, navigate those worlds.”

Born in Boulder, Colorado, Anna Fine Foer became an artist at eleven years old when she lived in Paris for a summer. While earning a Bachelor of Arts degree in fibers and crafts from the Philadelphia College of Art (now University of the Arts) in Pennsylvania, she became fascinated with maps and began constructing map and collage landscapes with sacred, political, and metaphysical significance, depicting three or more dimensions on a two-dimensional plane.

Foer’s work has appeared at the Indianapolis Museum of Art (Indiana), the Maryland Governor’s Mansion (Annapolis), and the Israeli Embassy (Washington, D.C.), and is in the permanent collection of the Haifa Museum of Art and the Beer Sheva Biblical Museum, both in Israel, as well as many venues in the mid-Atlantic region.



View Master, 2017
Collage, 21 ½ × 21 ½ in. (54,6 × 54,6 cm)
Courtesy of the artist, Baltimore, Maryland

Intelligent Design, 2015
Collage of images and neural networks
26 ½ × 22 in. (67,3 × 55,9 cm)
Courtesy of the artist, Baltimore, Maryland

Nicholas Galanin (born 1979)

“Culture is rooted in connection to the land; like land, culture cannot be contained. I am inspired by generations of Tlingit & Unangax—creative production and knowledge connected to the land I belong to.

From this perspective, I engage across cultures with contemporary conditions.

My process of creation is a constant pursuit of freedom and vision for the present and future. Using Indigenous and non-Indigenous technologies and materials, I resist romanticization, categorization, and limitation. I use my work to explore adaptation, resilience, survival, active cultural amnesia, dream, memory, cultural resurgence, connection to and disconnection from the land.”

Multi-disciplinary artist and musician Nicholas Galanin apprenticed with master carvers and jewelers, and earned his Bachelor of Fine Arts degree from London Guildhall University, England, and his Master

of Fine Arts degree from Massey University, Palmerston North, New Zealand. His works embody critical thought as vessels of knowledge, culture, and technology — inherently political, generous, unflinching, and poetic. He engages past, present, and future — through two- and three-dimensional works and time-based media — exposing intentionally obscured collective memory and barriers to acquiring knowledge. This includes creating images and sound moving in time and animals fixed in space. He splinters tourist-industry-replica carvings into pieces, destroying the commodification of culture and evidencing the damage. His carving practice includes cultural customary objects, petroglyphs in sidewalks and coastal rock, masks cut from anthropological texts, and engraving handcuffs used to remove Indigenous children from their families. The subject of several publications, his work has been featured in numerous exhibitions and can be found in many public and private collections.



*(Top left) **Medicine Man**, 2008
Altered book, 14 × 12 × 5 in. (35,6 × 30,5 × 12,7 cm)
Courtesy of the artist, Sitka, Alaska*



*(Top right) **Soothsayer**, 2018
Monotype, 22 × 30 in. (55,9 × 76,2 cm)
Courtesy of the artist, Sitka, Alaska*



*(Bottom right) **xóots**, 2018
Monotype, 22 × 30 in. (55,9 × 76,2 cm)
Courtesy of the artist, Sitka, Alaska*

Samuel Levi Jones (born 1978)

Samuel Levi Jones was born and raised in Marion, Indiana. Trained as a photographer and multidisciplinary artist, he earned his Bachelor of Arts degree from Taylor University and his Bachelor of Fine Arts degree from Herron School of Art and Design, both in Indianapolis, Indiana. Jones later earned his Master of Fine Arts degree from Mills College in Oakland, California.

His work explores the relationship between documents and systems of knowledge and power. Jones deconstructs discarded books and other historical materials to build collages that question the selectivity of 'authoritative' texts and documentary practices. His large, grid-like compositions examine exclusion and identity and critique larger issues of social and racial inequality that are at the forefront of current debates in the United States.

In 2014, Jones received the Joyce Alexander Wein Artist Prize, an annual award whose past recipients include prominent artists such as Leslie Hewitt, Glenn Ligon, and Lorna Simpson. His work is included in collections such as the San Francisco Museum of Modern Art, California; Rubell Family Collection, Florida; Los Angeles County Museum of Art, California; and the Studio Museum in Harlem, New York.



***Amalgamation**, 2017
Color flat bite and aquatint
39 × 31 ½ in. (99,1 × 80 cm)
Courtesy of the artist and
Paulson Fontaine Press,
Berkeley, California*

Joyce Kozloff (born 1942)

Joyce Kozloff was born in Somerville, New Jersey. She received a Bachelor of Fine Arts degree from Carnegie Institute of Technology in Pittsburgh, Pennsylvania, and a Master of Fine Arts degree from Columbia University in New York City. A major figure in the feminist art movement, Kozloff was a founding member of the pattern and decoration movement of the 1970s, as an effort to challenge the stigma that modern art had put on ornamentation. Kozloff said of this cultural melding: "I would not enjoy a world in which cultures became homogeneous and lost their singularity. All my work is appropriated from outside sources; I create a hybrid, a fusion of diverse materials."

In 1979, Kozloff began to focus on public art, increasing the scale of her installations and expanding the accessibility of her art to reach a wider audience. She has since executed a number of major commissions in public spaces, including *The Movies: Fantasies and Spectacles* for the Los Angeles metro center station, *Caribbean Festival Arts* for P.S. 218 in New York City, and *Bay Area Victorian*, *Bay Area Deco*, *Bay Area Funk* for the International Terminal at the San Francisco Airport.

Since the early 1990s, Kozloff has utilized mapping as a device for consolidating her enduring interests in history, culture, and the decorative and popular arts. She initially concentrated on cities known to her, onto which patterns and images reflecting their colonial pasts were then overlaid. Subsequent series examined bodies of water and the inaccuracies of early maps from the era known as the 'Age of Discovery.'



*L'Amérique du Nord, 2012
 Acrylic, collage and digital archival inkjet print
 36 1/2 × 31 1/2 in. (92,7 × 80 cm)
 Courtesy of the artist and DC Moore Gallery,
 New York, New York*

Nora Ligorano (born 1956) and Marshall Reese (born 1955)

“Art that grows from the interactions of two people collaborating together arises from an alternate logic. For one thing, the work almost always starts out as a conversation between two of us. So the focus around making art is not about producing an object, per se, but more about relationships, engagement, language, and meaning.

Language and meaning demand clarity, especially when it comes to articulating intention. That’s why we’re driven to create work that’s focused on the present and makes use of the technologies of our time. Our goal is to test the impact of art on social and political systems. We believe that the impact of politics cannot be divorced from culture or art, any more than the impact of culture can be divorced from politics.

To communicate, to provoke conversation, to engage the public - this is the arena we ask you to join us in.”

Nora Ligorano and Marshall Reese have been operating as a collaborative interdisciplinary art team since the early 1980s. Their practice involves taking and manipulating images, audio, and text from old media (print, television, radio) and combine that with the new technologies (internet and mobile telecommunications). In the process of creating their work, their contributions intertwine to cement diverse talents into a singular voice and vision.



Lightness Next to Fire, 2015
Photograph printed on Moab Entrada Rag
48 × 43 in. (121,9 × 109,2 cm)
Courtesy of the artists and
Catharine Clark Gallery, San Francisco



The Temper, 2015
Photograph printed on Moab Entrada Rag
48 × 43 in. (121,9 × 109,2 cm)
Courtesy of the artists and
Catharine Clark Gallery, San Francisco



To Feed the Clouds, 2015
Photograph printed on Moab Entrada Rag
48 × 43 in. (121,9 × 109,2 cm)
Courtesy of Ligorano/Reese and
Catharine Clark Gallery

Kate Pincus Whitney (born 1993)

“Female forms, table scenes, food, autobiographical narratives, patterns, color, and abstracted words, these are all reoccurring motifs woven into my expressively colorful canvases and woodcuts. My focus vacillates from social-political themes of identity to creating visual memoirs; mining the world and personal histories, as an artist ‘anthropologist’ in this case armed with a visual vocabulary. Following and celebrating the thread of women in her family history, I depict female strength, resilience, and creation. Highly informed by collaborating with material, such as utilizing woodcuts and the printmaking process within the DNA of my acrylic painting practice. I create wood assemblage figures and installations in addition to my painting practice to bridge the gap between our world and my own.

My work integrates social commentary with personal referents in a complex visual form that includes pattern and color to convey what cannot be said in the usual dyadic forms of language. My paintings express the density and diversity of the world as I experience it. Each scene is a moment of time filled with many cultural attitudes, current and historical, personal and divergent. Because of my lifelong issues with my learning disabilities, I have always been drawn to other modes

of expression. I have struggled to integrate my own disposition and unique aptitude into strength and wholeness. Being an ‘outsider,’ I am committed to understanding ‘otherness,’ both personally and collectively. In that sense, my work is an ongoing quest to better integrate our diversity.”

Born and raised in southern California, Kate Pincus-Whitney’s artistic practice is informed by her experience of navigating the world with dyslexia and stereo-blindness: female forms, table scenes, food, patterns, color, and abstracted and misspelled words are recurring motifs woven into her work. Pincus-Whitney aims to synthesize social and political themes of identity with visual memory and personal histories. She sees herself as an “artist anthropologist,” following and celebrating the thread of women in her family history, depicting female strength, resilience, and creativity.

Pincus-Whitney graduated from Sarah Lawrence College (Bronxville, New York), where she focused on visual and performance art, psychology, and cultural anthropology. She currently divides her time between New York and California.



Lipstick Ammunition, 2015
Woodcut, mounted on wood
10 × 12 in. (25,4 × 30,5 cm)
Courtesy of the artist, Santa Barbara, California

The Fall: pt 2 Back to the Garden, 2017
Woodcut
48 × 48 in. (121,9 × 121,9 cm)
Courtesy of the artist, Santa Barbara, California



James Rosenquist (1933-2017)

“People say I use my billboard technique to make art. Baloney! I used my art technique to paint billboards.”

James Rosenquist, one of the first pop artists, was born in Grand Fork, North Dakota, and grew up in Minneapolis, Minnesota, where he attended art school. He went to New York City to study at the Art Students League, and by the late 1950s met fellow artists Jasper Johns, Robert Rauschenberg, Claes Oldenburg, and Robert Indiana, all-important figures in the transition from abstract expressionism to pop. While at the University of Minnesota (Minneapolis), Rosenquist painted outdoor advertising, and upon arriving in New York, he painted billboards high above Times Square. He applied the techniques

used in his commercial work to his painting, and in a collage-like manner juxtaposed images from advertising and mass media, such as automobile tires, canned spaghetti, and movie stars. His thematic works depicted America’s culture of consumerism, and his paintings from the early 1960s are pictorial narratives of contemporary America.

Iris Lake, a screenprint from 1974, represents a thought-provoking play on texture, perception, and reality. The left element with the word “iris” underneath it is an invented texture (loosely recalling the iris of the eye); the middle element with the words “sunglass lens” underneath it simulates a crushed piece of paper; and the right element with the words “black bulb” underneath it is an actual rubbing.

Iris Lake, 1974

Color lithograph, 43 ¾ x 80 ½ in. (111,1 x 204,5 cm)

Collection of Art in Embassies, Washington, D.C.;

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Zach Vitale (born 1982)

“With *The Binary Series*, my goal is to explore my ability to communicate aesthetically through color, shape, and form, while at the same time incorporate messages that are inherently mine, which the viewer may or may not notice. I’ve done this by creating patterns of images, presented in ‘positive’ and ‘negative’ form (to represent ones and zeroes), and placing them in a structured layout to spell messages using an abbreviated form of Binary Code (ASCII). Each time someone looks at these pictures, a dialogue begins. The viewer might not understand what I’m saying; maybe because they can’t read the code or because they don’t like the work or they might walk right by it and not give it a second thought. These images delve into some of the tacit, secondary, and cryptic elements of everyday speech, and thus might serve as metaphors for the complexity of our daily conversations.”

Zach Vitale originally majored in mathematics at Northeastern University, Boston, Massachusetts but then later changed to fine arts in photography. Many elements of math and science are still present in his photography: pattern, frequency, repetition, and logic are rooted strongly in these ideals. Excluding the measures of rest, *Please Listen to Me*, depicts Beethoven’s *Moonlight Sonata* from start to finish. Each measure was hand drawn on a full-sized chalkboard.



Please Listen to Me

Digital image

47 x 32 ½ in. (119,4 x 82,6 cm)

Courtesy of the artist,

Somerville, Massachusetts

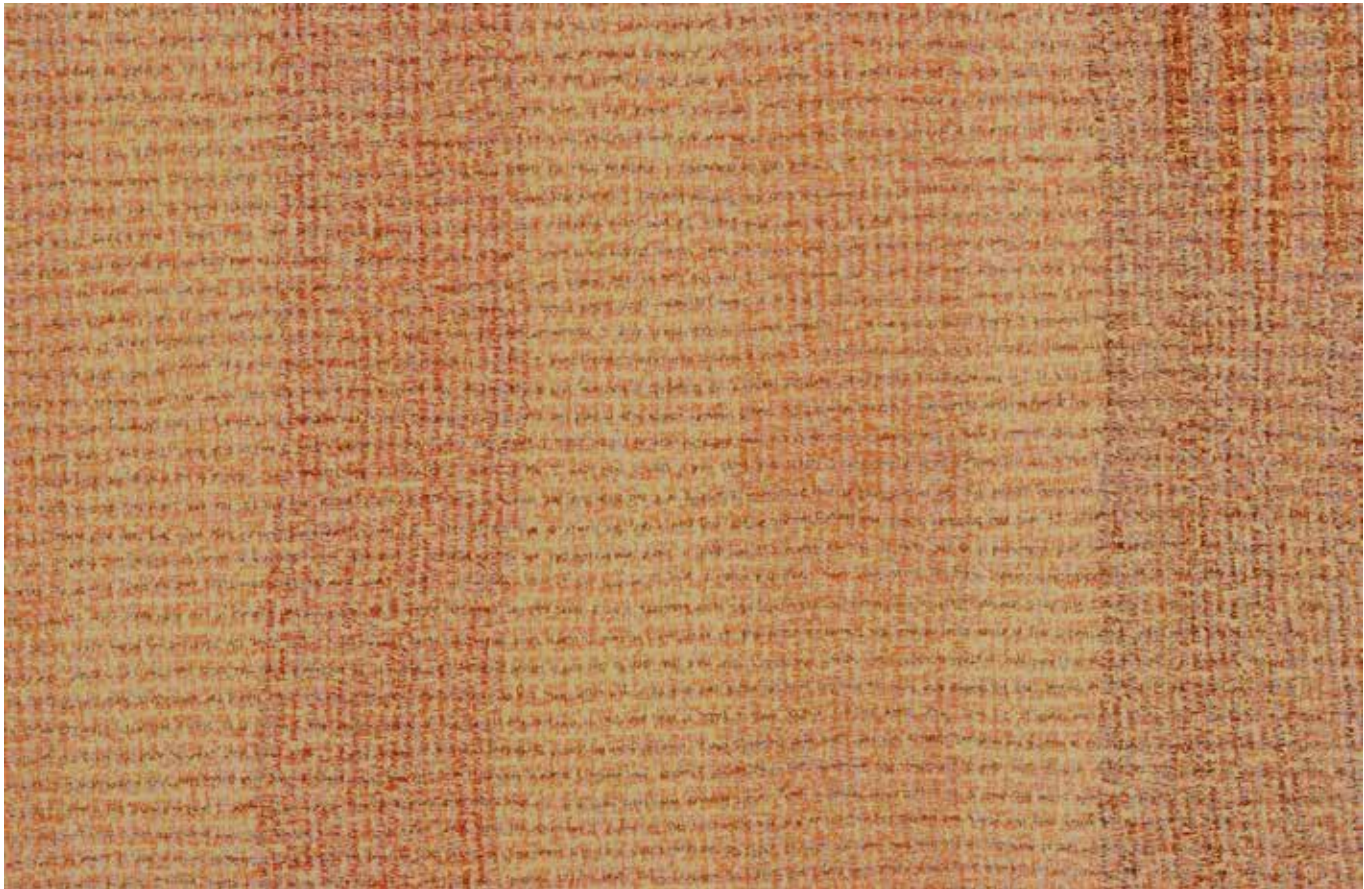
Marie Watt (born 1967)

Marie Watt's work is at once abstract and concrete, ephemeral and tangible. In her lithograph, what at first appears to be a detail of a woven blanket reveals itself to be lines of text that mimic the warp and weft of a woven textile. The ephemerality of words is preserved in a concrete, tactile form. The lithograph's language "tapestry" reveals the "personal, social, and cultural histories" embedded in ordinary household items, she said.

Watt's work celebrates her indigenous American heritage by reexamining the objects and traditions associated with Indigenous American cultures. She said, "My work explores human stories and rituals implicit in everyday objects. I consciously draw from indigenous design principles, oral traditions, and personal experience to shape

the inner logic of the work I make." By alluding to the blanket-weaving tradition, Watts recalls her own Seneca heritage—is a member of the Turtle Clan of the Seneca Nation—and suffuses it with new life. As such, the intangibility of oral tradition is given solidity and permanence in another traditional form. Watt weaves together distinct media to celebrate her culture and its relationship to American culture at large.

Born in Seattle, Washington, Watt is a contemporary artist living and working in Portland, Oregon. She holds an Associate Degree from the Institute of American Indian Arts, Santa Fe. She also earned a Bachelor of Science degree from Willamette University, Salem, Oregon, and a Master of Fine Arts degree from Yale University, New Haven, Connecticut.



Blanket Series: Continuum (Book I / Book III), 2007

Six color lithograph printed on natural Sekishu on white Arches paper, 31 1/2 x 39 in. (80 x 99,1 cm)

Collection of Art in Embassies, Washington, D.C.; In collaboration with the Smithsonian Institution's National Museum of the American Indian, Washington, D.C.

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