



Art in Embassies Exhibition
United States Embassy Stockholm

McLean Fahnstock *Grand Finale*, 2011

High-Definition color video, stereo sound
43 $\frac{5}{8}$ x 25 $\frac{7}{8}$ x 3 $\frac{3}{16}$ in. (110,7 x 65,8 x 8,1 cm)
Courtesy of the artist, Nashville, Tennessee

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 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."

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

Welcome

Swedes often say “Borta bra men hemma bäst,” which translates to “Away is good, but home is best.” In selecting the Art in Embassies pieces to exhibit in my new home, I wanted to connect visitors to the United States and American culture. One of my priorities as Ambassador is to strengthen people-to-people ties through shared artistic, cultural, and scientific programs and exchanges. Art inspires us, engages the imagination, expands our perspectives, and raises our awareness of the world.

In selecting the art, I kept in mind Sweden’s rich artistic heritage and found it fun to marry the traditional design of Villa Åkerlund, the original given name of the now U.S. Ambassador’s Residence in Stockholm, with the innovation and imaginative abstraction of these artists.

I have explored much of the United States by car, and I was drawn to works that capture settings in the heartland of America that are rarely seen by those who live abroad. These landscapes range from the Santa Barbara beach photographed by Joni Sternbach in the *The Women and the Waves, Triptych (Santa Barbara, California)*—which moved me as a lover of surfing—to the cornfields near Maryland photographed by Sparky Campanella in *north point road day*, to the California desert in *Mojave* painted by Cynthia Ona Innis, whose ancestors are from Sweden.

Other pieces represent the abstract, the whimsical, and the geometrical, from *Holding Food Court* by Scott Anderson and Laura Battle's *Roulette* , to Yamini Nayar's *Build as if Stone* . These contrast wonderfully with the movement of Stephanie Bachiero's elegant *Tortuous* sculpture, and others, such as Lita Albuquerque's *Volcanic Equinox* and Eric Siemens's *In Harboring Crux II* , reimagine nature.

Finally, several artworks highlight areas in which both the United States and Sweden excel—imagination, technology, and innovation—and inspire. From Kim Luttrell's *The True Sign of Intelligence Is Not Knowledge But Imagination* , a portrait of Einstein that highlights iconic elements of science, to *Grand Finale* , an interactive video art piece displaying rocket launches by McLean Fahnestock, to *(Astronaut) Boris on blue hills* by Brian Bress, a depiction of a human-like figure who draws for the viewer, collectively these works offer a virtual, futuristic, and pop culture contrast to this historic home.

I am very grateful to the dedicated team at Art in Embassies, especially Curator Imtiaz Hafiz, who walked me through this process step-by-step, and for the generosity of the galleries and artists who lent these compelling works. I hope you enjoy them as much as I do.

Ambassador Kenneth A. Howery

*Stockholm, Sweden
September 2020*

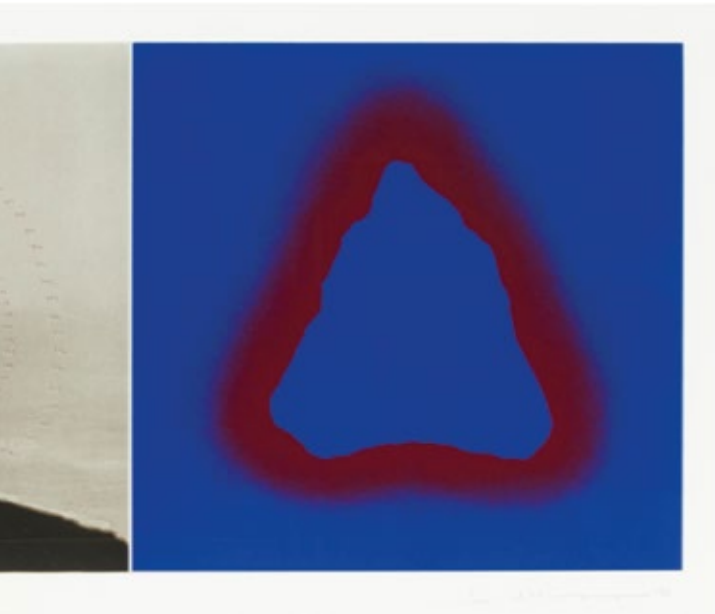


Lita Albuquerque

(born 1946)

Lita Albuquerque is an internationally renowned environmental artist, painter, and sculptor. She has developed a visual language that brings the realities of time to a human scale. Her work questions our place in the enormity of infinite space and eternal time.

In the 1970s, Albuquerque emerged as a leading figure of the Light and Space movement, a group of California artists who explored the relationship between geometric shapes, light, and the environment and the perception of the viewer. Albuquerque primarily created



Volcanic Equinox, 1991
Color screenprint on paper
15 ½ x 46 in. (39,4 x 116,8 cm)
Courtesy of Peter Blake Gallery,
Laguna Beach, California

ephemeral pigment installations for desert sites. The saturated lapis lazuli panels and red outlines of *Volcanic Equinox* recall the intense colors of these site-specific works.

Albuquerque is the recipient of numerous grants and awards, including the Cairo Biennale Prize at the Sixth International Cairo Biennale, the National Endowment for the Arts Art in Public Places Award, and the esteemed Civitella Ranieri Foundation Fellowship in the Visual Arts, Perugia, Italy. Her work is featured in the collections of the Smithsonian Archives of American Art, Washington, D.C.; the Whitney Museum of American Art, New York; the Museum of Contemporary Art, Los Angeles; and the Los Angeles County Museum of Art.



Scott Anderson

(born 1973)

"I believe in painting and paintings ecstatically. I don't make work as a critical gesture, but to affirm my love for something that was great to begin with, by doing it over and over again."

Scott Anderson is an American painter whose works explore a balance between romanticism and skepticism, history and the contemporary, and the recognizable and the subconscious. He received his Bachelor of Fine Arts degree from Kansas State University, Manhattan, and his Master of Fine Arts degree from the University of Illinois at Urbana-Champaign. Anderson has participated in exhibitions at the Museum of Contemporary Art Chicago; the Andy Warhol Museum, Pittsburgh; and the Cranbrook Art Museum, Bloomfield Hills, Michigan. His work has been featured in numerous publications, including *Artforum*, the *New York Times*, the *Washington Post*, and the *Los Angeles Times*. He currently resides in La Cienega, New Mexico, where he is an associate professor of painting and drawing at the University of New Mexico College of Fine Arts, Albuquerque.

Anderson's paintings "typically come from drawings or collages that themselves are vestigial recordings of other images or memories that have had an impact on [him]... visions and visuals that possess a potential to transform, exist in more than one place at once, or maybe sprout limbs and walk around."

< **Holding Food Court**, 2015

Oil and oil crayon on canvas, 60 x 48 in. (152,4 x 121,9 cm)

Courtesy of the artist, and Philip Martin Gallery, Los Angeles, California

Stephanie Bachiero

(born 1982)

Stephanie Bachiero deftly sculpts small and large-scale abstract works that appear weightlessly elastic. The graceful curl creates a complex interplay of negative space and solid form. Many of her works appear to defy gravity from every angle; her forms push and pull, expand and contract, generating tension that represents the tension present between the conscious mind and the human body. Bachiero sees her sculptures as a way of communicating what she often can't speak because of a severe head trauma she suffered in 2003 that impaired her cognition and speech. "Through sculpture, I can restructure the life I lost intellectually," she says. "I still have this isolation in my mind, but I can have conversations with the porcelain as it moves."

Bachiero received a Bachelor of Arts degree in fine art from Boston College in Newton, Massachusetts, and has exhibited throughout Southern California. Her work was featured in the New York Armory Show and exhibited at the Smithsonian Institution, S. Dillon Ripley Center in Washington, D.C.





Tortuous, 2017

Porcelain, 8 ½ x 9 x 9 in. (21,6 x 22,9 x 22,9 cm)

Courtesy of the artist, and Peter Blake Gallery, Laguna Beach, California



Roulette, 2013

Oil on canvas, 36 x 48 in. (91,4 x 121,9 cm)

Courtesy of the artist, Rhinebeck, New York



Laura Battle

(born 1956)

“My work is informed by diagrams of the universe, mathematical configurations, codes and symbols, maps and charts of all kinds, forces in nature like the ebb and flow of water or the waxing and waning of the moon.”

Laura Battle is a painter, visual artist, curator, and educator. The starting point for all of her work is the process of geometrically dividing a rectangle. It offers a broad conceptual space that holds her thoughts and triggers her imagination. She pulls out images in a similar manner to someone looking at clouds. She explores connections between the art, architecture, and landscape of different cultures that transcend time and place.

Battle studied at the Rhode Island School of Design, Providence, and the Yale School of Art, New Haven, Connecticut, and has been teaching at Bard College in Annandale-on-Hudson, New York, since 1987. Her work is featured in numerous collections, including the Library of Congress in Washington, D.C., and the Rhode Island School of Design Museum.

Brian Bress

(born 1975)

Los Angeles-based multimedia artist Brian Bress combines painting, drawing, animation, video, and performance art into wholly unique works. As he describes it, “I usually tell people that I use video or the container of video as a space to occupy the place where one expects to find a painting. So, hopefully, I play with viewers’ expectations.”

His soundless videos feature a range of isolated, masked characters, including chefs, cowboys, and firefighters (often played by the artist), interacting with the picture plane. His works address the connections between film, photography, and painting, and the two-dimensional picture plane these mediums share. In *Boris on blue hills*, a bulky astronaut draws a marker sketch of a car on the glass, a playful reimagining of an astronaut’s standard mode of transport.

Bress received his Bachelor of Fine Arts degree from the Rhode Island School of Design, Providence, and his Master of Fine Arts degree from the University of California, Los Angeles. His work is part of the collections of the Los Angeles County Museum of Art, California; the Museum of Fine Arts, Houston, Texas; the Museum of Contemporary Art, Chicago, Illinois; and the Whitney Museum of American Art, New York.

(Astronaut) Boris on blue hills, 2018 >

High definition single channel video

39 ½ x 22 ¼ x 3 ¼ in. (100,3 x 56,5 x 8,3 cm)

Courtesy of the artist, and Philip Martin Gallery, Los Angeles, California



Sparky Campanella

(born 1960)

North point road day is one of twenty-three photographs that together form a series entitled *horizon*. “The horizon line in nature is defined by the organic complexity of trees, mountains, or a body of water. Our urban horizon is bounded by the geometric achievement of buildings, rooftops, walls, and even passing trucks. My love of both city and country draws me to scenes where man-made and natural [elements] complement one another. Each *horizon* image is equally divided between nature and man, a graphical partnership that represents my desire for balance between these two fundamentals,” photographer Sparky Campanella says.

Campanella’s work is characterized by attention to detail, from his precise compositional framing with a large-format film camera, to the matte, velvet-like paper on which he prints his photographs. He has shown his work in solo and group exhibitions nationally, including SF Camerawork, San Francisco; the Center for Photography at Woodstock, New York; and the Philadelphia Photo Arts Center. He earned an undergraduate degree from Duke University, Durham, North Carolina, and a graduate degree from Stanford University, California.



north point road day, 2012
Pigment print photograph
42 x 52 in. (106,7 x 132,1 cm)
Courtesy of the artist, Los Angeles, California

McLean Fahnstock

(born 1976)

McLean Fahnstock is a media artist who works across systems of communication, from video and photos to sound and sculpture. She is inspired by the way museums, libraries, and other institutions of knowledge present information, and she contrasts their roles with heuristic, experiential ways of acquiring awareness. Fahnstock seeks footage, images, and items that expand our understanding of place, real and unreal, and questions how we process that information. *Grand Finale* explores the legacy of the NASA Space Shuttle Program; the work features video footage of all 135 space shuttle launches, streamed simultaneously.

Fahnstock received a Bachelor of Fine Arts degree from Middle Tennessee State University, Murfreesboro, and Master of Fine Arts degree from California State University, Long Beach. Her work has been exhibited and screened across the United States at institutions such as the Aurora Picture Show and Menil Collection, Houston, Texas; Frist Art Museum, Nashville, Tennessee; Black Mountain College {Re}Happening, Black Mountain, North Carolina; and internationally at the Technisches Museum Wien, Vienna, Austria; the British Library, London; and the Hiroshima City Museum of Contemporary Art, Japan. Fahnstock is an associate professor at Austin Peay State University in Clarksville, Tennessee.



Grand Finale, 2011

*High-Definition color video, stereo sound
43 5/8 x 25 7/8 x 3 3/16 in. (110,7 x 65,8 x 8,1 cm)
Courtesy of the artist, Nashville, Tennessee*



Cynthia Ona Innis

(born 1969)

Painter and sculptor Cynthia Ona Innis's work evokes the fluid transformations that occur in nature. She challenges the notion of eternal landscapes, creating multimedia works that highlight environmental transitions and shifting terrains. Innis combines multiple viewpoints and scales, dissecting and interweaving distinct areas of sky, sand, and dirt. She paints, dyes, and bleaches various fabrics and textiles, crafting evocative tapestries that blur the boundaries of abstraction and realism.

Innis received her Bachelor of Arts degree from the University of California at Berkeley and a Master of Fine Arts degree from Rutgers University, New Jersey. Her works are included in the permanent collections of the San Jose Museum of Art, the Berkeley Art Museum, and the Fine Arts Museums of San Francisco, all in California.



Mojave, 2015

*Acrylic, ink, and fabric on wood
18 x 24 in. (45,7 x 61 cm)*

Courtesy of the artist, and Walter Maciel Gallery, Los Angeles, California

Kim Luttrell

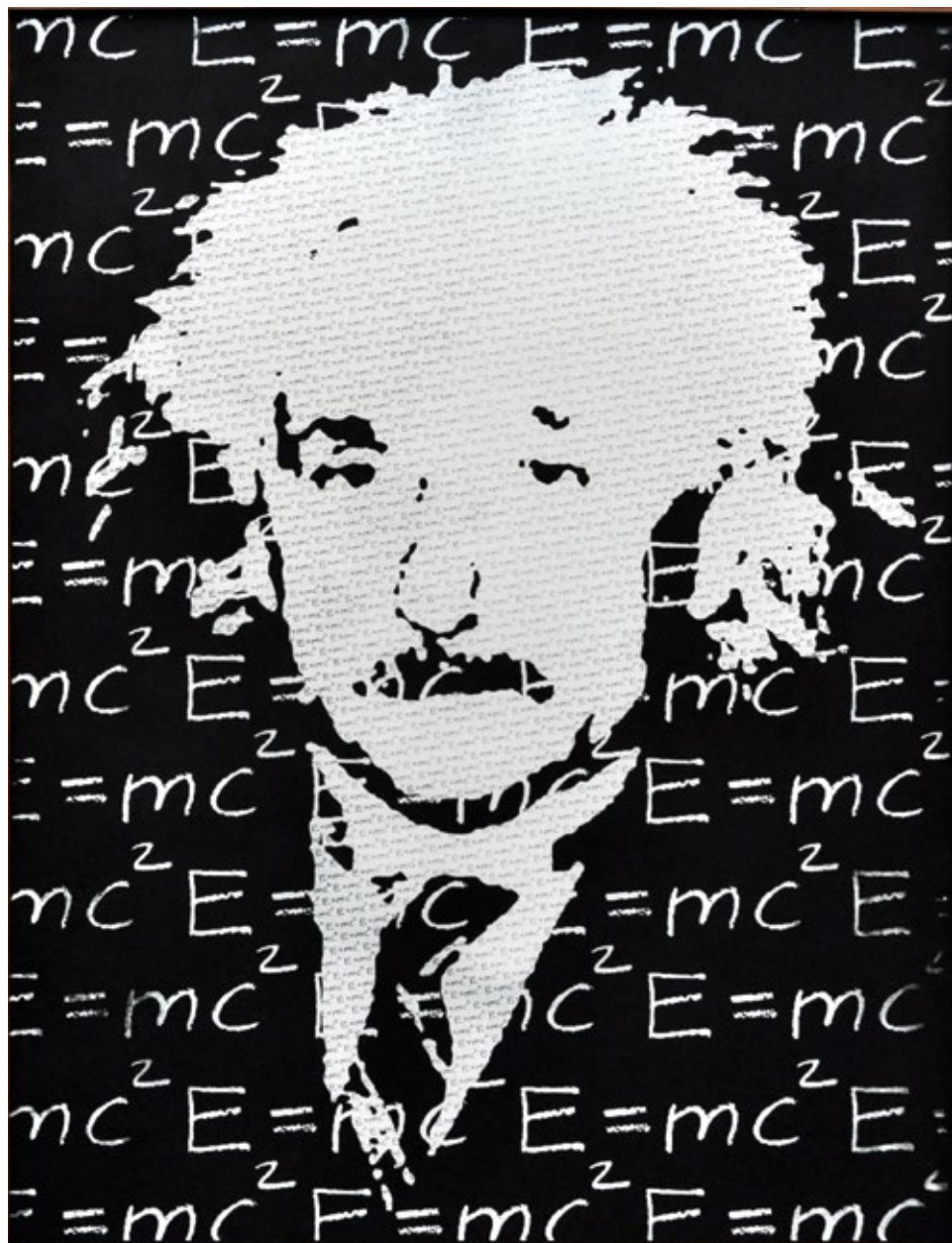
(born 1965)

“My work is both a blend of inspiration and compulsion. I find my ideas thrusting me further into a seemingly endless day. Those days become further filled with genuine excitement as I see my creations grow in complexity.”

Kim Luttrell works with diverse materials, including paint chips scraped from her clothes, cut and reassembled cards, and other found objects. In *The True Sign of Intelligence Is Not Knowledge But Imagination*, the chalk resting on the molding suggests it was recently used to scrawl Albert Einstein’s theory of relativity on the surface, as his famous face looks out at the viewer.

Luttrell’s works are featured in corporate and private collections throughout the United States, in Holland, Israel, Australia, Argentina, England, and Brazil, among other countries. She has received an Adolph & Esther Gottlieb Foundation Grant and an Artist Fellowship Grant. Her work is in the permanent archives of the Library and Research Center of the National Museum of Women in the Arts in Washington, D.C.

The True Sign of Intelligence Is Not Knowledge But Imagination, 2010 >
Serigraph on chalkboard with molding, eraser, and chalk
42 ½ x 32 ½ x 3 in. (108 x 82,6 x 7,6 cm)
Collection of Art in Embassies, Washington, D.C.





Yamini Nayar

(born 1975)

Yamini Nayar makes large-scale photographs from complex and elaborate sculptures she builds within her studio. Deeply inspired by architecture, urban communities, and conceptions of modernity, Nayar employs a process-oriented approach to deconstruct and redress visual associations attached to their histories. Her works suggest interior landscapes, psychological environments, still-lives, and the flatness of cubist painting. Although seemingly devoid of the human presence, Nayar's work investigates the tension between dimension and flatness, spatiality and the body.

Nayar is based in Brooklyn, New York. Her work is included in numerous public and private collections, including the Guggenheim Museum, New York; the Art Institute, Chicago, Illinois; DeCordova Sculpture Park and Museum, Lincoln, Massachusetts; the Cincinnati Art Museum, Ohio; and Queens Museum, New York. Her work has been featured in publications such as the *New York Times*, the *New Yorker*, *Artforum*, *Art in America*, and *Frieze*, among others.

< **Build as if Stone**, undated
Hahnemühle Bartya Pigment Print
54 x 50 in. (137,2 x 127 cm)
Courtesy of the artist, and Gallery Wendi Norris, San Francisco, California

Eric Siemens

(born 1974)

Eric Siemens lives and works between the maritime town of Camogli, Italy, and an island off the coast of Maine. A self-taught painter, Siemens's works feature elusive landscapes with abstract backgrounds that leave the viewer disoriented, yet awestruck. Scenes range from apparitional figures that seem to move swiftly against the thick, impasto foreground to sharp landmasses that dissipate and reemerge at different angles. Ultimately, Siemens's paintings call into question our foundation and even the role of the viewer.

Siemens has been reviewed and featured in *ARTnews*, *Art in America*, the *San Francisco Chronicle*, and other publications. As part of the collaborative duo Kate Eric, he exhibited in Europe, the Middle East, Asia, and the United States, culminating in a solo exhibition at the Aldrich Contemporary Art Museum in 2012. Their artwork is also included in numerous public and private collections, including the Fine Arts Museums of San Francisco, California.

In Harboring Crux II, 2019 >

Acrylic on canvas

84 x 64 in. (213,4 x 162,6 cm)

Courtesy of the artist, and Wendi Norris Gallery, San Francisco, California





Joni Sternbach

(born 1953)

Joni Sternbach uses large-format cameras and early photographic processes to explore the present-day landscape and to make environmental portraits. Her work centers on our relationship with water. Her long-term projects involve the pursuit and understanding of the American West and the series *Surfland*, which captures portraits of surfers in tintype.



15.11.07 #5-6-7 The Women and the Waves, Triptych (Santa Barbara, CA), 2015

*Tintype, 19 x 38 in. (48,3 x 96,5 cm)
Courtesy of the artist, and Von Lintel
Gallery, Los Angeles, California*

Sternbach received her bachelor's degree in photography from the School of Visual Arts, New York, and a graduate degree from New York University/International Center of Photography, where she taught for over a decade. She is an advisory board member and founding faculty at Penumbra Foundation in New York, where she teaches wet plate collodion processes.

Sternbach's work is held in many international and public collections, including the National Portrait Gallery in London, England; the Joslyn Museum, Omaha, Nebraska; the Museum of Contemporary Art, Jacksonville, Florida; and the Museum of Fine Arts, Houston, Texas.

Acknowledgments

Washington, D.C.

Imtiaz Hafiz, Curator

Danielle Giampietro, Registrar

Tabitha Brackens, Managing Editor

Tori See, Editor

Megan Pannone, Editor

Amanda Brooks, Imaging Manager and Photographer

Stockholm

Josephine Wear, Personal Chief of Staff

Vienna

Nathalie Mayer, Graphic Designer

Manila

Global Publishing Solutions, Printing



Published by Art in Embassies
U.S. Department of State, Washington, D.C.
September 2020

<https://art.state.gov>