



Art in Embassies Exhibition
U.S. Mission to the United Nations, Vienna, Austria

NANCY HAGIN **Country Lace**, 1998
Screenprint, 36 ½ x 43 ¾ in. (92,7 x 111,1 cm)
Collection of Art in Embassies, Washington, D.C.

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

Greetings from the Ambassador's Residence of the U.S. Mission to International Organizations in Vienna. I am pleased to share with you a diverse exhibition of contemporary American art from the twentieth century.

This exhibition, made possible through the U.S. State Department's Office of Art in Embassies, features works from American artists, including Ruth Cyril, Jim Dine, and Andy Warhol. The selected pieces illustrate the dynamism of recent American history and celebrate our cultural heritage from the moment Albert Einstein became a U.S. citizen, to works that enrich America's multicultural identity, to floral still life paintings that offer an unfettered, intimate glimpse into our homes and values.

Aside from the obvious beauty of blossoms and petals, the depictions of flowers are notable highlights of this exhibition because of their added layers of symbolism and significance. John Woodrow Kelley is renowned for interpreting history with a contemporary twist, and the prominent pink Andalusian rose he depicted evokes our shared values of gratitude, optimism, and joy. The water lilies in Ruth Cyril's art exemplify stillness, wellness, and hope. Poppies represent peace, and in Ed Baynard's Italian Poppies, the stems of the flowers intertwine in the vase—a graceful depiction of the dynamic partnerships we aspire to build through our diplomatic work here in Vienna.

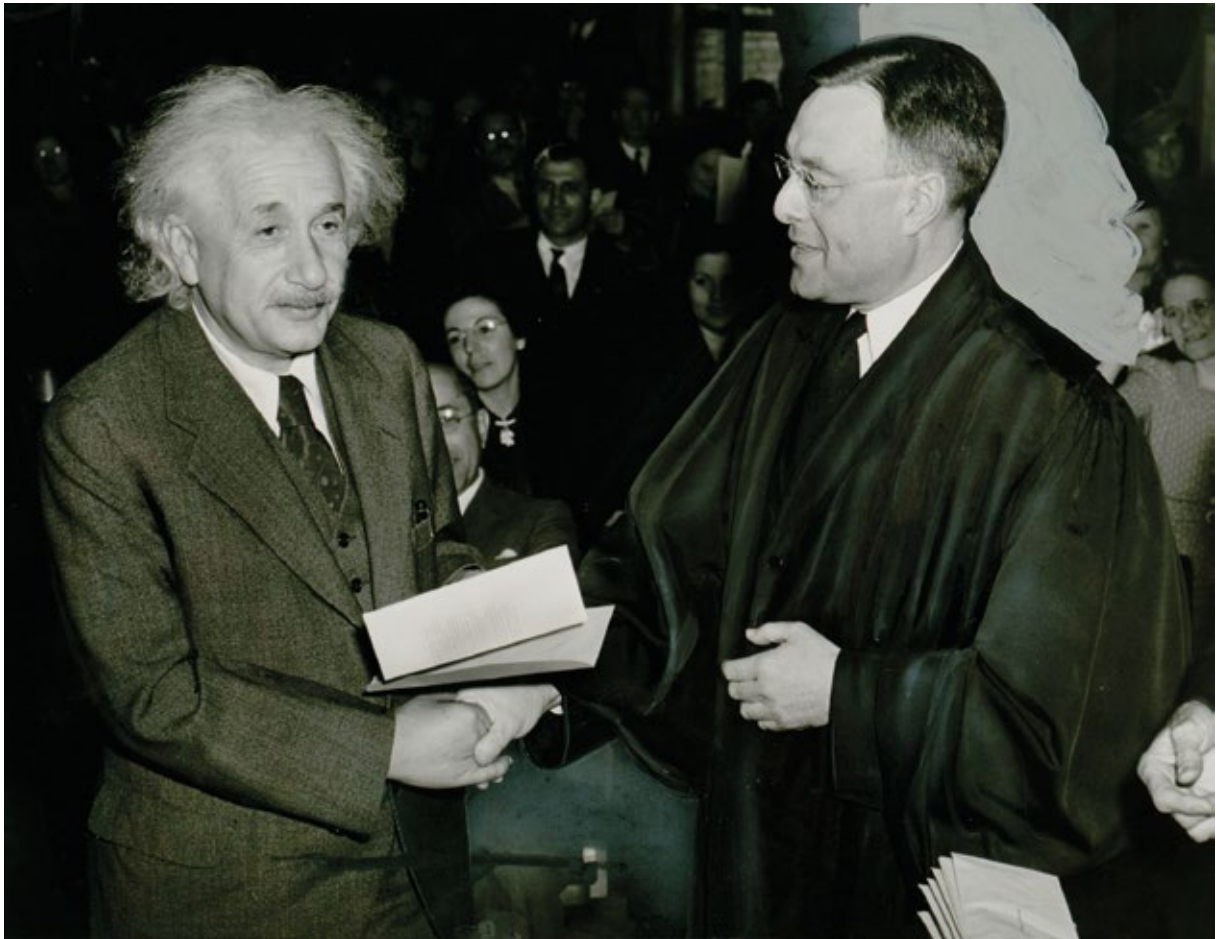
Art in Embassies was created in 1963 to display American art in U.S. ambassadorial residences worldwide. The program collaborates with museums, public institutions, corporate and private collections, galleries, and artists. I would like to express particular thanks to the lenders for their generous contributions to this exhibition.

Ambassador Jackie Wolcott

*Vienna, Austria
November 2020*

AL AUMULLER

Al Aumuller was a staff photographer for the *New York World-Telegram* and later *World-Telegram and Sun* in the mid-twentieth century. This photo depicts German-born theoretical physicist Albert Einstein receiving his American citizenship in 1940, seven years after arriving in the country. He is best known for his work on the theory of relativity—one of the two pillars of modern physics—and his influence on the philosophy of science. He had come initially to visit but stayed due to the rise to power of Adolf Hitler in Europe. Einstein remained in the United States until his death in 1955.



America gains a famous citizen. Albert Einstein receives his certificate of U.S. citizenship from Judge Phillip Forman, Oct. 1, 1940, reproduced 1977

Archival digital reprint, 31 x 38 in. (78,7 x 96,5 cm)

Courtesy of Art in Embassies, Washington, D.C.; Library of Congress, Prints and Photographs Division, LC IDG ppsca 05649, Washington, D.C.

ED BAYNARD

(1940—)

Since the 1970s, Ed Baynard has created his signature watercolor floral still lifes. Inspired in part by Japanese woodblock prints, the works exhibit a uniform flatness, further accentuated by their white or beige background, which engenders a sense of resonant serenity and stillness. The artist's use of line—as in the occasional use of etched crosshatchings in his prints, or boldly golden outlined shapes—both adds texture and variation to the color block aspects of his pieces as well as distinct manifestations of human emotion. The stems of supple pink poppies fancifully twist and bend as if performing for the viewer; in another work, a deep purple pod of lilies hunches over towards an empty green bowl, as if pleading with or bowing down to some wiser universal force.

Italian Poppies, 1996

Screenprint, 29 3/4 x 42 3/4 in. (75,6 x 108,6 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of Lincoln Center / Vera List Art Program



ALEXANDER CLAYTON

(1906—1988)

Born in Chevy Chase, Maryland, Alexander Clayton was a painter especially noted for his portraits. He was active in the Washington, D.C., area where he was a member of the Washington Society of Artists. He also lived in New York, where in 1939, he had a solo exhibition at the Tricker Gallery. Other exhibition venues included the Art Institute of Chicago in 1942 and the Pennsylvania Academy in 1948. Clayton also taught at the Chalet Non Pareil Gallery School in Bethesda, Maryland.

Orchids, 1983

Oil on canvas, 20 x 24 in. (50,8 x 61 cm)

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

Gift of Alexander Clayton, in honor of Clement E. Conger



RUTH CYRIL

(1920—1985)

Ruth Cyril received her early schooling in art at the Greenwich House Art School in Connecticut. Later she studied in New York at the School of Contemporary Art and the Art Students League on scholarship; individually with Vaclav Vytlačil, Nathaniel Dirk, and Hans Hoffmann; and at Atelier 17. She studied etching, engraving, art, design, and history at New York University and the New School for Social Research. Cyril benefitted from study and extensive travel throughout Europe, with advanced work in etching and engraving at Paris Imprimeurs and a Fullbright Fellowship in 1957 for study at the Sorbonne. Her work is exhibited in collections worldwide.

Lily Ponds, 1966

Lithograph, 32 ¾ x 26 ½ in. (83,2 x 67,3 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of the Estate of Ruth Cyril



2014

2014

D'ARLENE STUDIOS

D'Arlene Studios, founded in 1953 by photographer Henry Krupka, specialized in portraits, weddings, and society events, as well as commercial and fashion photography. The studio has a portfolio of international clients that includes presidents, government officials, celebrities, and corporate and private individuals.

Marian Anderson (1897-1993) was an African American contralto and one of the most celebrated opera singers of the twentieth century. She became a key figure in the struggle for African American artists to overcome racial prejudice in the U.S. In 1939, the Daughters of the American Revolution refused permission for Anderson to sing to an integrated audience at Constitution Hall in Washington, D.C. However, with the aid of First Lady Eleanor Roosevelt and her husband President Franklin D. Roosevelt, Anderson performed a critically acclaimed concert on Easter Sunday, April 9, 1939, on the steps of the Lincoln Memorial. She also was the first African American to perform at the Metropolitan Opera in New York City on January 7, 1955.

Marian Anderson, undated
Archival digital print, 40 ½ x 29 ¾ in. (102,9 x 75,6 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Courtesy of the University of Pennsylvania Rare Book
and Manuscript Library, Philadelphia, Pennsylvania



JIM DINE

(1935—)

Jim Dine is closely associated with the development of pop art in the early 1960s. He frequently affixed everyday objects—such as tools, rope, shoes, neckties, and other articles of clothing—many of which were personal possessions, to his canvases. Dine has also made a number of three-dimensional works and environments, and is well known for his drawings and prints. He has written and illustrated several books of poetry.

Born in Cincinnati, Ohio, Dine attended the University of Cincinnati; the School of the Museum of Fine Arts, Boston; and Ohio University, Athens, from which he received his Bachelor of Fine Arts degree in 1957. He has had major retrospectives at the Whitney Museum of American Art and the Museum of Modern Art, both in New York City.

Throat, undated
Lithograph, 37 1/8 x 30 1/2 in. (94,3 x 77,5 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of Phillip Morris Companies, Inc.



JOSEPH GOLDYNE

(1942—)

As a printmaker, Joseph Goldyne is widely recognized for his elegant and refined monoprints, a medium he discovered serendipitously. He was scheduled to create intaglios with master printer Robert Townsend, but when Townsend suffered an injury, Goldyne proceeded to ink his own work. “When I beheld the variations possible in presenting the same matrix of lines by means of hand wiping and painting, I was forever smitten...seeing the infinite possibilities of hand wiped proofs was for me a life changing revelation.”

Goldyne treats his intaglio prints almost as monotypes, often producing many singular variations before arriving at a final state; these are often published in small editions, if at all. Though he often works in a small format for his printmaking, he also creates dramatic large-scale color monoprints, such as *Lowered Voices* and *Rampant Compression*.

Goldyne enjoys printmaking, drawn to the unique qualities in the infinite variations that are possible through this medium. He captures richness and tones, particularly in the black inks, while paying homage to the texture and color of the paper.

Children's Hour, 1993
Monotype with pastel, 55 x 43 in. (139,7 x 109,2 cm)
Courtesy of Art in Embassies, Washington, D.C., and Roselyne C. Swig



NANCY HAGIN

(1940—)

A major contemporary American printmaker and painter, Nancy Hagin studied at Carnegie Mellon University (Pittsburgh, Pennsylvania) and Yale University (New Haven, Connecticut). Since that time she has taught art at such institutions as the Pratt Institute, Fashion Institute of Technology, and Cooper Union, all in New York City, and the University of the Arts in Philadelphia, Pennsylvania. During her career Hagin has received numerous awards, including the Fulbright Grant, Rome; the Purchase Award, Butler Institute of Technology; the National Endowment for the Arts Grant; and the Emil and Dines Carlsen Award: National Academy of Design. Her prints, watercolors, and paintings are now included in major collections such as the Museum of Fine Arts, Boston; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts; The Utah Museum of Fine Arts, Salt Lake City; and the Delaware Art Museum, Wilmington, among others. Hagin's realist style is characterized by clarity and a detailed and complex use of crisp forms, pure colors, reflections, and patterns.

Country Lace, 1998

Screenprint, 36 ½ x 43 ¾ in. (92,7 x 111,1 cm)
Courtesy of Art in Embassies, Washington, D.C.



JOHN HARDY

(1923—2004)

John Hardy's urban paintings use New York City as subject matter to comment on contemporary urban culture and excessive consumerism highlighted by the advertising of luxury items, high fashion, and electronic services. In his later years, he focused on the monumental screen prints attached to high rise building walls, which have become a surreal blight in cityscapes worldwide.

Sensing a peculiar form of alienation, Hardy chronicled the connectedness and disconnectedness he saw in people on city streets. What mattered most to him, aside from the content, was the character and quality of the aesthetic impact in terms of the paint, the design of the light and space, and the manner in which color sets the tone and mood of the painting. Hardy's paintings are in many private, corporate, and public collections, including the Smithsonian American Art Museum, Washington, D.C., and the High Museum, Atlanta, Georgia.



For Members Only, undated
Acrylic on canvas, 61 ¼ x 73 ¼ in. (155,6 x 186,1 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift from a private collection

JOHN WOODROW KELLEY

(1952—)

John Woodrow Kelley's body of work explores the classical tradition in Western civilization. First inspired by a trip he took at age six to visit a replica of the Parthenon in Nashville, Tennessee, Kelley's attraction to Greek mythology comes from his belief that it embodies the timelessness of the human experience and therefore is worthy of a modern interpretation.

Andalusia Rose is somewhat of a departure from that tradition. New York's Lincoln Center commissioned the work as part of the Vera List Art Program, which seeks out prominent artists to create limited-edition fine art prints and collectible posters that are made available for sale as a way to support the visual arts and also raise funds for the Center. Given the theme of music, Kelley imagined Violetta from Giuseppe Verdi's opera *La Traviata* throwing a rose such as this to an admirer.

Andalusia Rose, 1990

Silkscreen, 42 x 37 in. (106,7 x 94 cm)

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

Gift of Lincoln Center / Vera List Art Program



LLOYD KELLY

(1946—)

Lloyd Kelly was born in New Orleans, Louisiana. He began his art studies at the University of Nebraska, Lincoln, where he obtained a bachelor's degree in drawing and continued at the University of Guanajuato, Mexico, earning a master's degree in fine arts and printmaking.

Most of Kelly's paintings are about nature—lush verdant gardens, singular flowers, equestrian subjects, brilliant landscapes, and still lifes. “I try to achieve a balance in my work by using imagery that can be understood by anyone and at the same time, communicating an idea. A landscape, for example, may offer a view of a green field with trees and one can appreciate it as a depiction of nature. But the landscape may also say something more, something about the fragile beauty of nature and our need to conserve it, something about the wonder of creation and the ease of man's destruction.”

Garden with A Skep is a Beehive, 1990
Oil on canvas, 47 ½ x 67 in. (120,7 x 170,2 cm)
Courtesy of the artist, Middleburg, Virginia



BEN SCHONZEIT

(1942—)

Ben Schonzeit paints magically evocative pictures with a surrealist edge. A pioneer in the SoHo art scene of the 1960s and one of the leaders of the photorealist movement of the 1970s, he is best known for his gorgeous still lifes of flowers—large, arresting canvases that explore the artist's dream world. Schonzeit has had numerous one-man exhibitions, and his work can be found in the permanent collections of major museums around the world.

Considered a photorealist by many, Schonzeit sees his style as more "realistic" than "real." Rather than paint exactly what the eye sees, he creates "invented vignettes" or "abstract spaces," as he calls them, within which his images seem to float. "I think that what I'm doing is a combination of painting a picture and creating a place that I'm in—almost a stage set—a smaller picture of a whole life," he says.

Roses with Dutch Landscape, 1990
Screenprint, 43 x 57 ¼ in. (109,2 x 146,7 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of Lincoln Center / Vera List Art Program



MARY TIFT

(1913—2010)

Print artist Mary Dreher Tift received her Bachelor of Fine Arts degree from the University of Washington. During the Great Depression, she ran a knitting shop in downtown Seattle, Washington, as a way to use design, but closed it at the start of World War II to serve in the Navy. After the war, she attended the Art Center College of Design in Los Angeles, California, and taught for years before turning her kitchen into a studio to begin a remarkable career as a printmaker at the age of fifty.

Tift concentrated her study on objects, noting: “I was not a portrait person; I was not a landscape person. I like to deal with color and design. That’s what draws me to objects. I use them in a design sense.” She incorporated a variety of metals such as lead, zinc, brass, and steel into her silk screening, embossing, and collage. She also developed her own silkscreen technique, creating a soft watercolor effect that allowed the paper color and surface texture to show through and become an integral part of the final print.

Eagle Bowl, undated
Colored etching, 24 ¼ x 27 in. (61,6 x 68,6 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of Mary Tift, Seattle, Washington



ANDY WARHOL

(1930—1987)

Andy Warhol was one of the leading figures of the American pop art movement. His sources derive from popular culture, and for the most part he appropriated subjects such as soup cans and Coca Cola bottles. That he addressed flowers at all seems something of an aberration in his work. As he organized and manipulated this subject, he sometimes used the silkscreen process to create numerous images of the same flower that vary dramatically in size. At another time he produced a series of prints, each of a different flower. He emphasized process and repetition and thus challenged long-held ideas about the role of the artist.

Flowers, undated
Screenprint, 36 ¾ x 37 in. (93,3 x 94 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of the Foundation for Art and Preservation in
Embassies to Art in Embassies, Washington, D.C.



MOHAMED ZAKARIYA

(1942—)

Mohamed Zakariya is an Islamic calligrapher, artist, and maker of custom instruments from the history of science. Born in Ventura, California, he began his study of Islamic calligraphy with A.S. Ali Nour in Tangier and London in 1964. After continuing his studies independently at the British Museum, he was invited in 1984 by the Research Center for Islamic History, Art, and Culture (IRCICA) in Istanbul to study with two celebrated Turkish calligraphers: Hasan Celebi and Ali Alparslan. Zakariya received the prized icazet (diploma) in sulus/nesih script and he later received the icazet in ta'lik.

A master woodworker, engraver, and machinist, Zakariya also designs and constructs functioning examples of antique-style horological and scientific instruments, examples of which are in the collections of the Aramco Science Museum in Saudi Arabia; the National Museum of Qatar; the Time Museum in Rockford, Illinois; and the Adler Planetarium in Chicago. His woodturning has been exhibited at the American Craft Museum in New York and his engraved astrolabes at the Ornamental Metal Museum in Memphis, Tennessee.

#22 ("I Entrust My Situation to God"), undated
Ink on paper, 19 3/8 x 26 1/4 x in. (49,2 x 66,7 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of Mohamed Zakariya



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