



**ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY RIYADH**

CHRIS CROSSEN

Worthington Range, Basin and Range National Monument, Nevada, 2019

Watercolor on paper, mounted to panel, 40 x 59 in. (101,6 x 149,9 cm)

Courtesy of the artist, Truckee, California

**ART IN EMBASSIES EXHIBITION
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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 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

We take great pleasure in welcoming guests to the historic Quincy House in Riyadh, the home of the American Ambassador to Saudi Arabia. The Saudi people are gracious, outgoing, and very welcoming, opening their homes with warm hospitality and eagerly sharing their ancient heritage and their dynamic contemporary society with visitors from around the world. It has been a true honor to be able to share with visitors this extraordinary house that shows the best of the United States.

The United States and the Kingdom of Saudi Arabia share a long and deepening relationship, and one of our many commonalities is the natural landscape. My wife and I come from the American West, having grown up on the eastern side of the Sierra Nevada Mountains. The stunning basin and range scenery—its interplay of desert, mountains, valleys, sky, light and shadow, and rare water—are reminiscent of the landscape found in parts of Saudi Arabia. We selected the outstanding American art featured in this Art in Embassies exhibition to highlight the fundamental effect of landscape on those living within it, as well as to show the similarities between our region of the United States and that of the Kingdom. Whether the medium is metal, watercolor, ink, textiles, or photography, this exhibition beautifully reflects the shared geographic space many Americans and Saudis call home.

Ambassador John P. Abizaid & Kathleen Abizaid

Riyadh, Saudi Arabia
January 2021

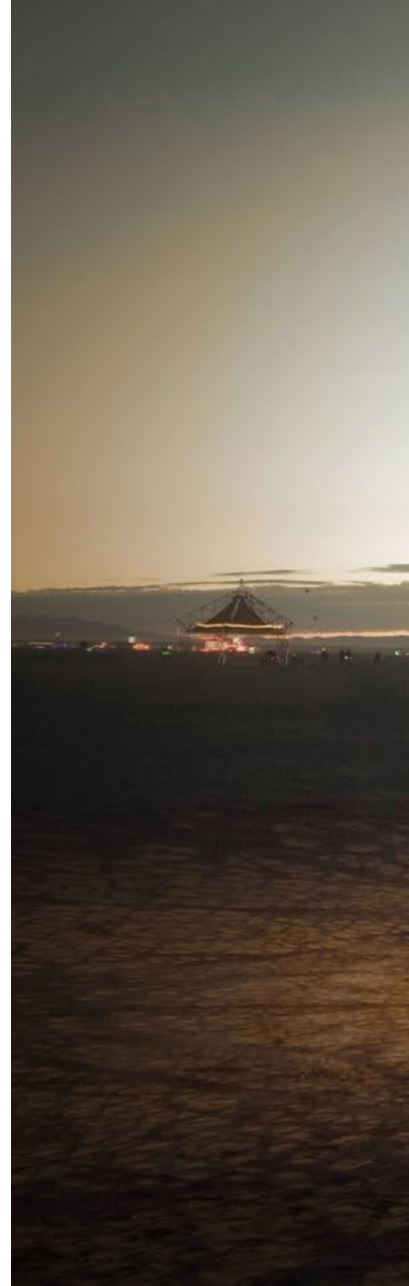
SERGE BEAULIEU

Artist and industrial designer Serge Beaulieu's practice explores polyhedron geometry, natural science, and the interplay of light and shadow. In his large-scale public works, he implements cutting-edge technology to produce finely crafted and precise sculptures. As a principal artist in the HYBYCOZO collective, the Hyperspace Bypass Construction Zone (see page 20), he has exhibited throughout the United States, including a permanent sculpture commissioned by Illuminate San Francisco Festival of Light. HYBYCOZO first gained widespread recognition through their participation at Burning Man, an event founded on the principles of radical self-expression and creative freedom that features many large-scale, experimental art installations. His photographs demonstrate how HYBYCOZO's intricately carved, multisided works illuminate and transform the surrounding barren landscape.

Beaulieu earned a bachelor's degree in industrial design from Carleton University, Ottawa, Canada. His solo installations can be found in urban civic settings throughout the world.

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The Hyperspace Bypass Construction Zone, 2014
Color photograph, 22 x 30 in. (55,9 x 76,2 cm)
Courtesy of HYBYCOZO, Oakland, California









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SERGE BEAULIEU

**The Arrival of a Wedding Party
to Deep Thought, 2015**

Color photograph,
22 x 30 in. (55,9 x 76,2 cm)
Courtesy of HYBYCOZO,
Oakland, California

MEGAN BERNER

Visual artist Megan Berner works with digital and experimental techniques such as instant film, digital transfers, and cyanotypes. Her practice is greatly influenced by the landscape of her native Nevada as well as the vast prairies of the Midwest, being a twin, mapping and exploration, and countless hours of daydreaming. She creates site-specific installations that incorporate video and sound and constructs performative scenes that ultimately exist as photographs. She has also created artist's books, textile projects, and videos.

Berner earned a Master of Fine Arts degree in intermedia from the University of Iowa, Iowa City, with a minor in drawing. Her work has been shown nationally and internationally and is held in several collections, including the Center for Art and Environment at the Nevada Museum of Art, Reno; the University of Arizona Art Museum, Tucson; the University of Iowa Special Collections & University Archives; and Southern Graphics Council International Archives at the Bernard A. Zuckerman Museum of Art, Kennesaw State University, Georgia. She currently serves as interim manager of arts, culture, and events for the City of Reno.

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Desert Dusk 2, 2019
Digital transfers with cyanotype process, bleach
Courtesy of the artist, Reno, Nevada





MEGAN BERNER **Sunset at Black Rock Point: June 7, 2016, 4:49 pm - 7:56 pm, 2016**
Archival pigment print, 15½ x 21¼ in. (39,4 x 55,2 cm). Courtesy of the artist, Reno, Nevada



MEGAN BERNER *Mirage 01*, 2016

Fuji instant film in a Polaroid camera, double exposures, 21 x 25 in. (53,3 x 63,5 cm). Courtesy of the artist, Reno, Nevada



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MEGAN BERNER

Playa Topographic 1, 2016

Bleached and toned cyanotype
prints on Canson watercolor paper
19 x 16 in. (48,3 x 40,6 cm)

Courtesy of the artist,
Reno, Nevada



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MEGAN BERNER

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prints on Canson watercolor paper

19 x 16 in. (48,3 x 40,6 cm)

Courtesy of the artist,
Reno, Nevada

CHRIS CROSSEN

Inspired by landscapes, the wilderness, and environmental change, Chris Crossen's work employs elemental forms and experiments with perception, patterns, randomness, and natural processes. He uses various watercolor and acrylic techniques to simplify complex forms into organic abstractions. Ultimately, his work explores how we see, remember, and attach importance, given our state of constant flux.

Crossen received his bachelor's and master's degrees from the University of Notre Dame, South Bend, Indiana. In 2013, he was the recipient of the Sustainable Arts Foundation Promise Award. Crossen's works are included in public and private collections throughout the United States and abroad.



Worthington Range, Basin and Range National Monument, Nevada, 2019

Watercolor on paper, mounted to panel, 40 x 59 in. (101,6 x 149,9 cm)

Courtesy of the artist, Truckee, California



CHRIS CROSSEN Sweetwater Mountains, Nevada, 2019

Watercolor on paper, mounted to panel, 14 x 14 in. (35,6 x 35,6 cm). Courtesy of the artist, Truckee, California



CHRIS CROSSEN **Golden Gate Range, Basin and Range National Monument, Nevada, 2019**
Watercolor on paper, mounted to panel, 25 x 25 in. (63,5 x 63,5 cm). Courtesy of the artist, Truckee, California

JEFFREY ERICKSON

“I find that the difficulty and the struggle that happened in that space was pretty profound. When you see it now, there is nothing there, but I still think that something remains—there is a phantom quality about it.”

Jeffrey Erickson’s work explores the history and geography of Nevada’s unforgiving desert, the Lahontan Valley, through which thousands of settlers passed to reach California during the Gold Rush. Based on a photograph by Timothy O’Sullivan (see page 24), this large-format print reimagines the nineteenth-century work with a stripped all-terrain vehicle at its center. Erickson photographed at night to coincide with a fireworks display. During the printing process, he inverted the colors to impart a surreal, otherworldly atmosphere.

Erickson earned a Bachelor of Fine Arts degree in sculpture and printmaking from Southern Oregon University, Ashland, and a Master of Fine Arts degree from the University of Nevada, Reno. He is currently the assistant chair of the Department of Art and assistant director of the John Ben Snow Sculpture Center at the University of Nevada, Reno. In 2006, he was commissioned by the City of Reno to create a permanent sculpture for their Public Art Program.

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They Shoot Their Horses, Don’t They?, 2016
Archival print, 60 x 40 in. (152,4 x 101,6 cm). Courtesy of the artist, Reno, Nevada



HYBYCOZO

YELENA FILIPCHUK & SERGE BEAULIEU

“Math, to us, seems to have a resonant quality that the eye and the heart respond to.”

Yelena Filipchuk and Serge Beaulieu, collaborators in the art collective HYBYCOZO, investigate the impact of mathematics and geometry on the history of artwork, as well as the interconnections among contemporary physics, biological patterns, and ancient craft. To create their polyhedron sculptures, they expertly laser cut elaborate designs into the surface, allowing light from inside to permeate its structure and surroundings. The sculptures celebrate the inherent beauty of geometric form and pattern while harmonizing the viewer’s experience of sculpture, light, and shadow. Although most of their work is large in scale, *Nevicata* (Italian for “snowfall”) is adjusted to more intimate proportions. Its design involves an infinite number of complex patterns that are self-similar across different scales, also known as fractals, found in the geometry of snowflakes.

HYBYCOZO (a shortening of Hyperspace Bypass Construction Zone) met in 2008 and produced their first sculpture in 2014. Since then, they have participated in multiple museum exhibitions, including *No Spectators: The Art of Burning Man* at the Smithsonian American Art Museum’s Renwick Gallery, Washington, D.C. They have been commissioned to create permanent installations in civic areas throughout the world, including Istanbul, Turkey; Oakland, California; and Dubai, the United Arab Emirates.

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Nevicata, undated
Gold-plated stainless steel, 16 x 16 x 16 in. (40,6 x 40,6 x 40,6 cm)
Courtesy of HYBYCOZO, Oakland, California



ANN JOHNSTON

“I chose cloth and stitches as a means of expression because they were accessible and familiar, and now, more than forty years later, I find the desire to manipulate cloth an irresistible force.”

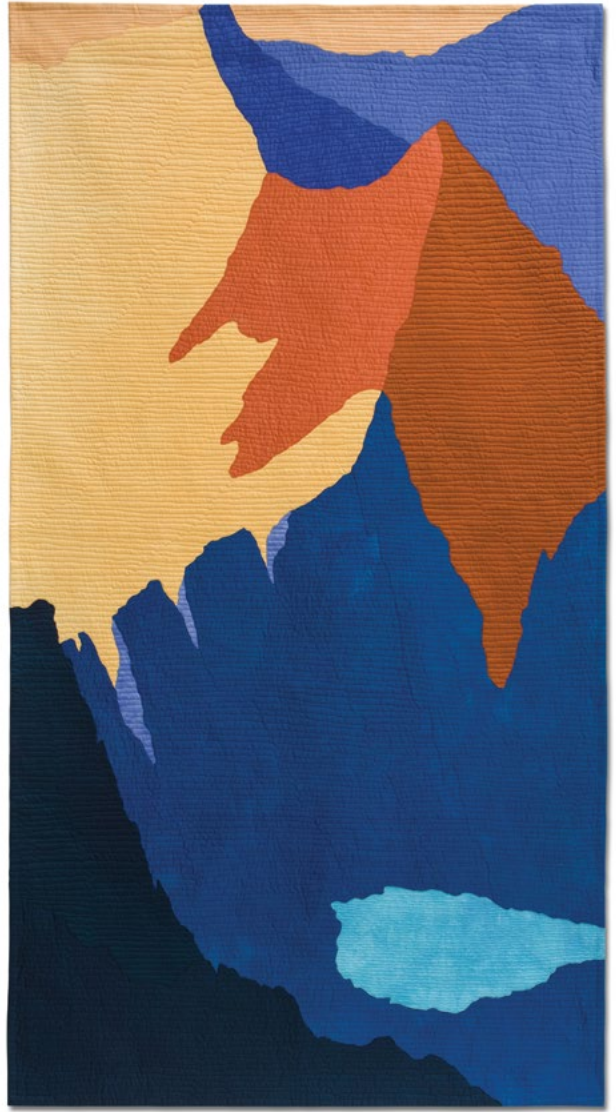
Ann Johnston is a textile artist known for richly textured, hand-dyed silk and cotton quilts that feature a combination of stitching techniques, including piecing, appliqué, and embroidery. For her series, *The Contact*, she drew inspiration from the shapes and colors of the Sierra Nevada mountain range, where granite visibly touches other geologic formations. As part of that larger series, *Cirque 1* and *Cirque 2* are depictions of light and cast shadows created across the peaks' uneven surfaces that vary greatly throughout the day.

Johnston earned a bachelor's degree in literature from Stanford University, California, and a master's degree in geography at the University of Oregon, Eugene. Her work has been exhibited at numerous institutions, including the Nevada Museum of Art, Reno; the Northeastern Nevada Museum, Elko; and the Bellevue Arts Museum, Washington. She has authored and published multiple books on quilt making and fabric dyeing.

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(left) **The Contact: Cirque 1.** Cotton sateen, low-water immersion dyed, machine stitched, 84 x 44 ½ in. (213,4 x 113 cm). Courtesy of the artist, Lake Oswego, Oregon

(right) **The Contact: Cirque 2.** Cotton sateen, low-water immersion dyed, machine stitched, 83 ½ x 46 ¾ in. (212,1 x 118,7 cm). Courtesy of the artist, Lake Oswego, Oregon



TIMOTHY H. O'SULLIVAN

Timothy O'Sullivan was considered an influential nineteenth-century photographer for his unflinching depictions of Civil War battlegrounds and sweeping views of the American West. Although little is known of O'Sullivan's early life, he apprenticed for Mathew Brady in New York, and he later joined Alexander Gardner in Washington, D.C., where forty-four of his works were included in Gardner's *Photographic Sketch Book of the War*, the first published collection of Civil War photographs. After the war, O'Sullivan joined the 1867 Geological Exploration of the Fortieth Parallel. Under the authority of the U.S. Army Topographical Engineers, O'Sullivan embarked on four tours with a team of scientists to document and catalog approximately 800 miles of land, from the border of California eastward to Wyoming.

Although thousands of people passed through the desert to reach California, *Desert Sand Hills near Sink of Carson, Nevada*, shows the desolate terrain O'Sullivan traveled during the expedition. A union of documentation and interpretation, O'Sullivan highlighted his presence on the landscape by depicting a traveling darkroom drawn by four mules and his footprints left in the sand. His technique employed a low vantage point that obscured the horizon, heightening the contrast between the flat planes of the dunes and their wavy peaks. O'Sullivan would later photograph several other Western expeditions before returning to Washington, D.C., in 1880 to serve as the chief photographer for the Department of the Treasury.

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Desert Sand Hills near Sink of Carson, Nevada

Archival print, 21 x 26 in. (53,3 x 66 cm). Collection of Art in Embassies, Washington D.C.;
Digital image courtesy of the Getty's Open Content Program, Los Angeles, California



CLAIRISSA STEPHENS

Clairissa Stephens's studio work and research explore a sense of place and relationship to the landscape. Also influential to her practice is navigation, mapping, weather patterns, climate change, and extreme natural environments. Working primarily in painting, drawing, and sculpture, she investigates connections between macro and micro elements of the natural world. These works were conceived during her tenure as the artist in residence for the Bureau of Land Management, where she spent two weeks in the Black Rock Desert, Nevada. According to Stephens, the paintings represent a hybrid view of the water mirage visible when looking over the great expanse and a graph that indicated the amount of precipitation that fell during her residency.

Stephens holds a bachelor's degree in painting and drawing from Portland State University, Oregon, and a Master of Fine Arts degree in interdisciplinary studio art from the University of Nevada, Reno. Her work has been featured in solo and group exhibitions nationally and internationally, including the Association of Icelandic Visual Artists, Reykjavík, Iceland; WAIS Divide Research Station, Antarctica; the Sierra Arts Foundation, Reno; and the Museum of Northwest Art, LaConner, Washington.



**Black Rock Desert
Study | 12 mile, 2019**
Watercolor on paper
with silver leaf
6 ½ x 6 ½ in.
(16,5 x 16,5 cm)
Courtesy of the artist,
Oregon City, Oregon

CLAIRISSA STEPHENS

**Black Rock Desert
Study | 3 mile, 2019**

Watercolor on paper
with silver leaf
6 ½ x 6 ½ in.

(16,5 x 16,5 cm)

Courtesy of the artist,
Oregon City, Oregon





CLAIRISSA STEPHENS

**Black Rock Desert
Study | 8 mile, 2019**

Watercolor on paper
with silver leaf

6 ½ x 6 ½ in.

(16,5 x 16,5 cm)

Courtesy of the artist,
Oregon City, Oregon



CLAIRISSA STEPHENS

Black Rock Desert Waterlines | 12 Mile no. 2, 2019

Oil on Panel, 12 ¼ x 22 in. (31,1 x 55,9 cm)

Courtesy of the artist, Oregon City, Oregon

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CLAIRISSA STEPHENS

Black Rock Desert Waterlines | 3 Mile, 2018

Oil on Panel, 9 ¼ x 12 ⅝ in. (23 x 31,3 cm)

Courtesy of the artist, Oregon City, Oregon



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