

Art in Embassies Exhibition United States Embassy Freetown



WILLIAM CONGDON

**Campo G, 5**, 1986

Oil on panel, 39 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> in. (100 x 80 cm)

Courtesy of The William G. Congdon Foundation, Buccinasco, Italy

# 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/>

# W E L C O M E

“Art is an adventure into an unknown world, which can be explored only by those willing to take the risks.” This is the credo of American abstract expressionists.

Following their lead, we have taken some risks with this exhibition. The abundance of works, the richness of colors, the mixture of media, and the wide variety of styles all challenge the viewer. They also represent the richness and diversity of American art and show how vast American artists’ imagination can be.

In our exhibition, we have artists such as William Congdon, who left the United States and decided to live abroad, and foreign artists such as Lucio Pozzi, who left their home countries to settle down in the United States. We have artists who traveled throughout the world and others who never left their studios but found inspiration within themselves.

Artists who painted relentlessly in search of perfection and others who proclaimed that a painting is the result of an immediate and instinctive drive, such as Helen Frankenthaler; artists who sought glamour and fame through art, such as Andy Warhol; and others who were content to cultivate their garden away from the limelight, such as Eleanore Berman, all are included.

Robert Motherwell with the New York School devoted his life entirely to art and founded the theoretical basis of American abstract expressionism, while Esteban Vicente had a parallel, distinguished career as a diplomat. James Twitty relied heavily on nature’s material around him, while Frank Stella refused any self-reference in his works.

William Congdon tried to balance American abstract expressionism with European figurative tradition. He traveled around the world, including to Africa, and tried to combine innovative techniques with a unique imaginary representation of places.

Rather than showcasing American landscapes and landmarks with figurative paintings, we wanted to explore the boundaries of American artists' imagination with abstract representations.

With such a wide variety of methods and techniques, the results are extraordinary. These artists have explored the world through their imagination. This is why we leave the interpretation up to the viewers, and we welcome comments, ideas, and remarks from our guests. We love these paintings, and we hope you love them too.

We are grateful to all the people who have helped us with this exhibition, the State Department's Art in Embassies program, and The William G. Congdon Foundation.

Ambassador David Reimer and Simonetta Romagnolo

*Freetown, Sierra Leone  
July 2021*

# ALICE BABER

[ 1928 – 1982 ]

Composed of undulating, organic shapes, Alice Baber's abstract paintings and watercolors vibrate with color. To achieve this luminous effect, she applied transparent layers of diluted oil paint to her primed canvases, a time-consuming process that often required further thinning with a turpentine-soaked rag.<sup>1</sup> While Baber used a variety of abstract forms in her work, she preferred elongated circles, as she believed they imparted the greatest sense of motion across the composition.<sup>2</sup>

Baber began painting at the age of eight, later studying art at Indiana University in Bloomington. She also traveled worldwide, studying at the École des Beaux-Arts in Fontainebleau, France, and lived in Paris throughout the late 1950s and 1960s. From 1976 to 1978, Baber exhibited and lectured in thirteen Latin American countries under the auspices of the State Department.<sup>3</sup> An active feminist, Baber was instrumental in organizing exhibitions of women artists when women were still struggling to gain prominence in the international art world. Baber's paintings are in major museum collections throughout the world, including the Metropolitan Museum of Art, New York; the Smithsonian American Art Museum, Washington, D.C.; and the Museum of Modern Art, New York.

<sup>1</sup> Sylvia Moore, "Alice Baber," *Woman's Art Journal*, Spring-Summer 1982, 42.

<sup>2</sup> "Oral history interview with Alice Baber, 1973 May 24," Archives of American Art, accessed April 17, 2021, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-alice-baber-12443#transcript>.

<sup>3</sup> "Alice Baber, 54, Artist Of Lyrical Abstractions," *The New York Times*, October 7, 1982, <https://www.nytimes.com/1982/10/07/obituaries/alice-baber-54-artist-of-lyrical-abstractions.html>.



**Sun Circuit (D)**, 1968  
Color lithograph, 25 x 20 in. (63,5 x 50,8 cm)  
Collection of Art in Embassies, Washington, D.C.  
Gift of the Estate of Alice Baber

# ELEANORE BERMAN

[1928 – 2004]

Eleanore Berman was a painter whose work encompassed a variety of abstract idioms throughout her three-decade career. Her works, ranging from large, bold canvases to delicate, embossed intaglios, often incorporated organic forms derived from the natural world.<sup>4</sup> In the 1990s, she also began painting impressionistic still lifes of plants and flowers, inspired by the garden she tended at her Los Angeles home. Born in New York, Berman began drawing as a child, sketching the trees, bridges, and ponds of Central Park.<sup>5</sup> She studied with modernist painter Josef Albers at the Black Mountain College in Asheville, North Carolina, and earned a bachelor's degree from the University of California, Los Angeles. Her work was the subject of more than thirty solo exhibitions throughout her lifetime and can be found in the collections of such institutions as the Los Angeles County Museum of Art and the Brooklyn Museum, New York.

<sup>4</sup> Katherine Coy, "Eleanore Lazarof at the Riverside Museum," *Artweek*, September 1978, no page.

<sup>5</sup> Janet Eastman, "Artistically grounded," *Los Angeles Times*, February 26, 2004, F3.





**Paradigm**, early 1980s  
Acrylic on paper, 40 x 29 in. (101,6 x 73,7 cm)  
Collection of Art in Embassies, Washington, D.C.

# WILLIAM CONGDON

[1912 – 1998]

William Congdon attended Yale University in New Haven, Connecticut, where he pursued a growing interest in art. After graduation, he briefly attended the Pennsylvania Academy of Fine Arts, then took painting lessons in Provincetown with Henry Hensche and later drawing and sculpture lessons under George Demetrios in Boston and in Gloucester, all in Massachusetts. After the war, he devoted himself definitively to painting and traveled through Europe, becoming familiar with the various artistic trends that were developing at the time.

Congdon served as a volunteer in the American Field Service and worked as an ambulance driver during World War II. This experience led him to travel to North Africa, Italy, France, Belgium, and Germany and had a profound impact on his work, as evidenced by his sketches of those years. Though he spent most of his life in Italy, he remained a U.S. citizen, and his painting style is clearly rooted in the American tradition. Congdon's work made an original contribution to the body of American art for its unique balancing of abstract expressionism with the European figurative tradition.<sup>6</sup>

<sup>6</sup> The William G. Congdon Foundation, email to the author, April 21, 2021.



**Alba Inverno 2, 1986**

Oil on panel, 33 <sup>7</sup>/<sub>16</sub> x 19 <sup>1</sup>/<sub>16</sub> in. (85 x 50cm)

Courtesy of The William G. Congdon Foundation, Buccinasco, Italy





(page 10, left)

**Finestra 3**, 1985

Oil on panel, 43 <sup>5</sup>/<sub>16</sub> x 31 <sup>1</sup>/<sub>2</sub> in. (110 x 80 cm)

Courtesy of The William G. Congdon Foundation,  
Buccinasco, Italy

(page 10, right)

**Campo G, 5**, 1986

Oil on panel, 39 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> in. (100 x 80 cm)

Courtesy of The William G. Congdon Foundation,  
Buccinasco, Italy

(page 11)

**Nebbia 12**, 1983

Oil on panel, 43 <sup>5</sup>/<sub>16</sub> x 31 <sup>1</sup>/<sub>2</sub> in. (110 x 80 cm)

Courtesy of The William G. Congdon Foundation,  
Buccinasco, Italy

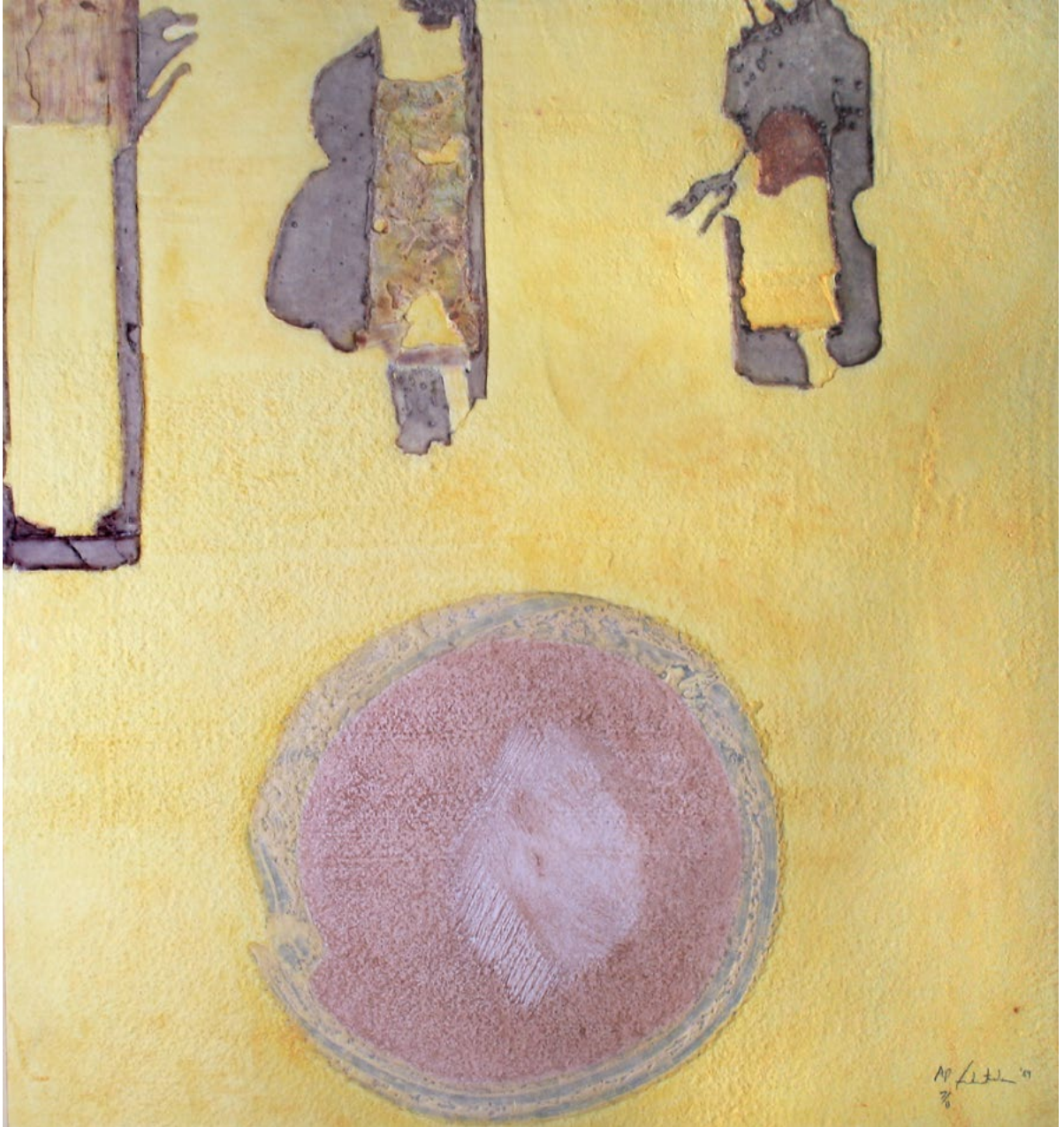
# HELEN FRANKENTHALER

[1928 – 2011]

Helen Frankenthaler was a pioneering female artist in the male-dominated sphere of mid-twentieth-century abstract painting. She is best known for her “soak-stain” process, which entailed pouring thinned paint onto an unprimed canvas to create fields of translucent color. Often, these paintings referenced figuration and landscape, expanding the strict nonfigurative boundaries of abstract expressionism. In addition to her painting practice, Frankenthaler experimented with various printmaking methods. *Sirocco* is one of the monumental editions Frankenthaler produced in collaboration with Mixografia, a Los Angeles-based printmaking workshop known for its three-dimensional printing techniques. *Sirocco* defies conventional categorization with richly textured surfaces and blended aspects of painting, print, and sculptural relief.

Born in New York, Frankenthaler studied at Bennington College, Vermont, and later exhibited alongside abstract expressionists in New York. During her lifetime, she was honored with multiple retrospectives and awards, including the National Medal of Arts in 2001. Frankenthaler’s work figures in the collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and the National Gallery of Art, Washington, D.C.

<sup>7</sup> “Helen Frankenthaler, A Brief Biography,” Helen Frankenthaler Foundation, accessed April 17, 2021, <https://www.frankenthalerfoundation.org/helen/biography>.



**Sirocco**, 1989

Mixografia® print on handmade paper, 42 ½ x 40 in. (108 x 101,6 cm)  
Collection of Art in Embassies, Washington, D.C.

# ELLSWORTH KELLY

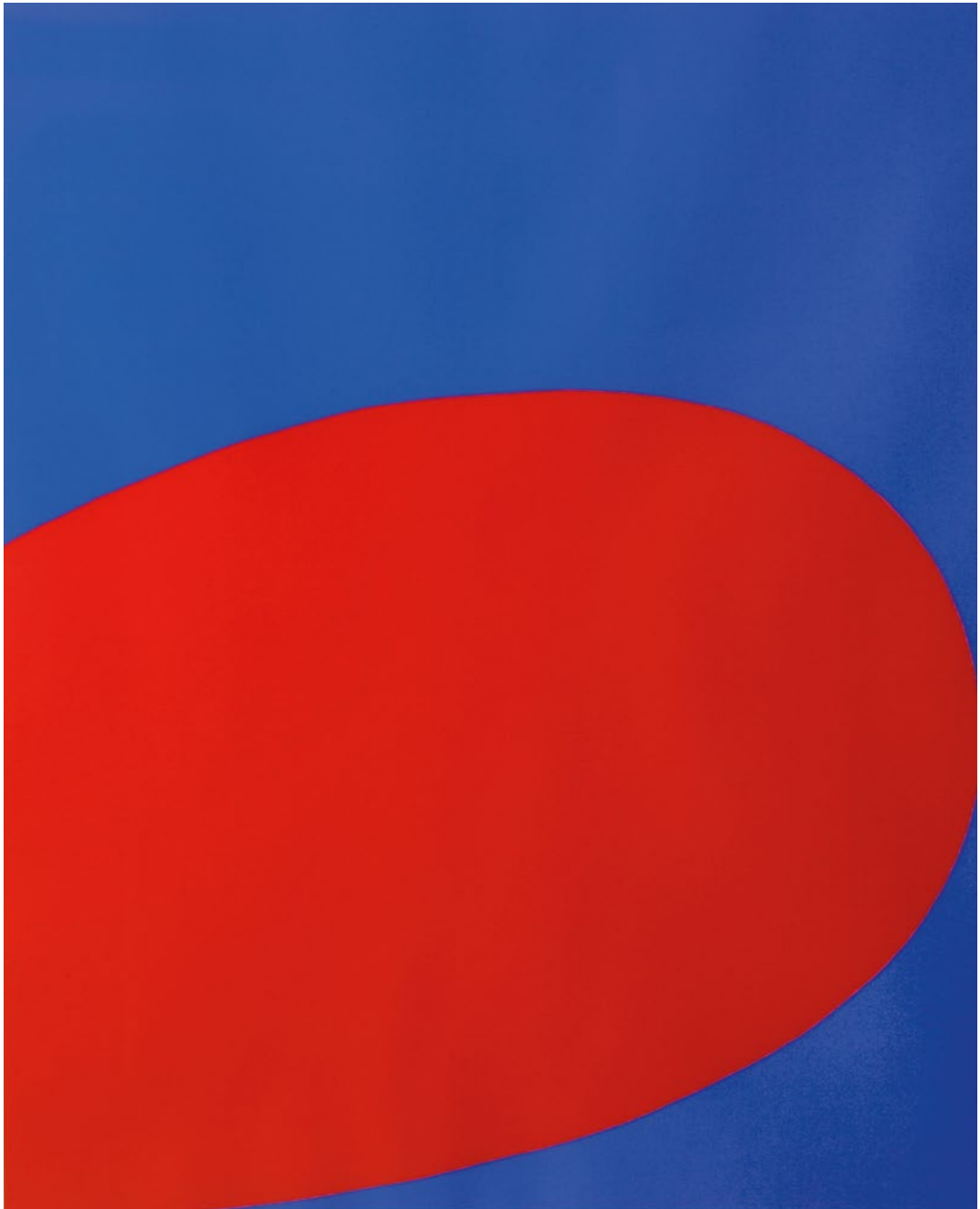
[1923 – 2015]

Ellsworth Kelly is best known for his abstract paintings and sculptures consisting of deeply saturated colors and drastically simplified forms. His work marked a significant departure from the gestural, surface-oriented paintings of abstract expressionism, paving a path for a more diverse, expansive canon of nonfigural art in the United States. “I’m interested in the space between the viewer and the surface of the painting—the forms and the way they work in their surroundings. I’m interested in how they react to a room,”<sup>8</sup> he said. Although Kelly’s forms are highly distilled, they are rooted in the artist’s observation of nature, from the curve of a leaf to a shadow cast on the ground. *Untitled (Red and Blue)* was featured in a limited-edition series called *Ten Works x Ten Painters* meant to make modern art more accessible to a wider audience.

Kelly began exploring abstraction while stationed in France after World War II. He previously studied figurative drawing and painting at the School of the Museum of Fine Arts in Boston and Pratt Institute, Brooklyn, New York. He held his first solo exhibition at Galerie Arnaud in Paris. Throughout his seven-decade career, Kelly experimented with different forms of abstraction, such as monochromatic paintings and shaped canvases, often blurring the distinction between painting and sculpture. He was the recipient of numerous awards, including the National Medal of Arts. Kelly’s work can be found in many public collections, including the Museum of Modern Art, New York; the Metropolitan Museum, New York; the Art Institute of Chicago; and the Guggenheim Museum, New York.

<sup>8</sup> Carol Strickland, “In Ellsworth Kelly’s Art, Geometry Takes on Joy,” *The Christian Science Monitor*, December 10, 1996, <https://www.csmonitor.com/1996/1210/121096.feart.arts.1.html>.





**Untitled (Red and Blue), 1964**  
Screenprint, 30 ½ x 26 ¼ in. (77,5 x 66,7 cm)  
Collection of Art in Embassies, Washington, D.C.  
Gift of Mr. and Mrs. Philip Berman

# ROBERT MOTHERWELL

[1915 – 1991]

“One might truthfully say that abstract art is stripped bare of other things in order to intensify it, its rhythms, spatial intervals, and color structure. Abstraction is a process of emphasis, and emphasis vivifies life.”<sup>9</sup>

Robert Motherwell was part of a movement comprised of loosely associated painters who sought to illuminate universal and emotional truths through nonrepresentational art. Inspired by the surrealists’ exploration of the subconscious, Motherwell adopted a spontaneous, “automatic” painting process, letting his brush wander across the canvas, undeterred by preconceived ideas.<sup>10</sup> At the same time, he always paid careful attention to the arrangement of color and form.<sup>11</sup> Unlike some other abstract expressionists, Motherwell did not confine himself to painting, expanding his practice to include printmaking and collage. In this untitled screenprint, the shapes’ pronounced jagged edges illustrate Motherwell’s intuitive paper tearing method,<sup>12</sup> lending a sense of vitality to the work.

Motherwell received a bachelor’s degree in philosophy from Stanford University in California and studied philosophy at Harvard University in Cambridge, Massachusetts.<sup>13</sup> He worked consistently throughout his fifty-year career, not only as an artist but also as one of the leading writers, theorists, and advocates of abstract expressionism. His work can be found in public collections across the world, including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the Art Institute of Chicago; and Tate, London.

<sup>9</sup> Naomi Kuromiya, “From the Archives: Robert Motherwell at MoMA in his own Words,” the Museum of Modern Art, last modified March 25, 2013, [https://www.moma.org/explore/inside\\_out/2013/03/25/from-the-archives-robert-motherwell-at-moma-in-his-own-words/](https://www.moma.org/explore/inside_out/2013/03/25/from-the-archives-robert-motherwell-at-moma-in-his-own-words/).

<sup>10</sup> “Collecting guide: Robert Motherwell,” Christie’s, accessed April 17, 2021, [https://www.christies.com/features/Collecting-guide-Robert-Motherwell-10868-7.aspx?sc\\_lang=en](https://www.christies.com/features/Collecting-guide-Robert-Motherwell-10868-7.aspx?sc_lang=en).

<sup>11</sup> “Robert Motherwell, *Elegy to the Spanish Republic*, 108, 1965-67,” the Museum of Modern Art, accessed April 17, 2021, <https://www.moma.org/collection/works/79007>.

<sup>12</sup> “Robert Motherwell: The Art of Collage,” Kasmin Gallery, accessed April 17, 2021, <https://www.kasmingallery.com/exhibition/robert-motherwell-the-art-of-collage>.

<sup>13</sup> “Robert Motherwell Biography,” Sotheby’s, accessed April 17, 2021, <https://www.sothebys.com/en/artists/robert-motherwell>.



**Untitled, 1964**  
Screenprint with collage, 31 ¼ x 25 ¼ in. (79,4 x 64,1 cm)  
Collection of Art in Embassies, Washington, D.C.  
Gift of Mr. and Mrs. Philip Berman

# LUCIO POZZI

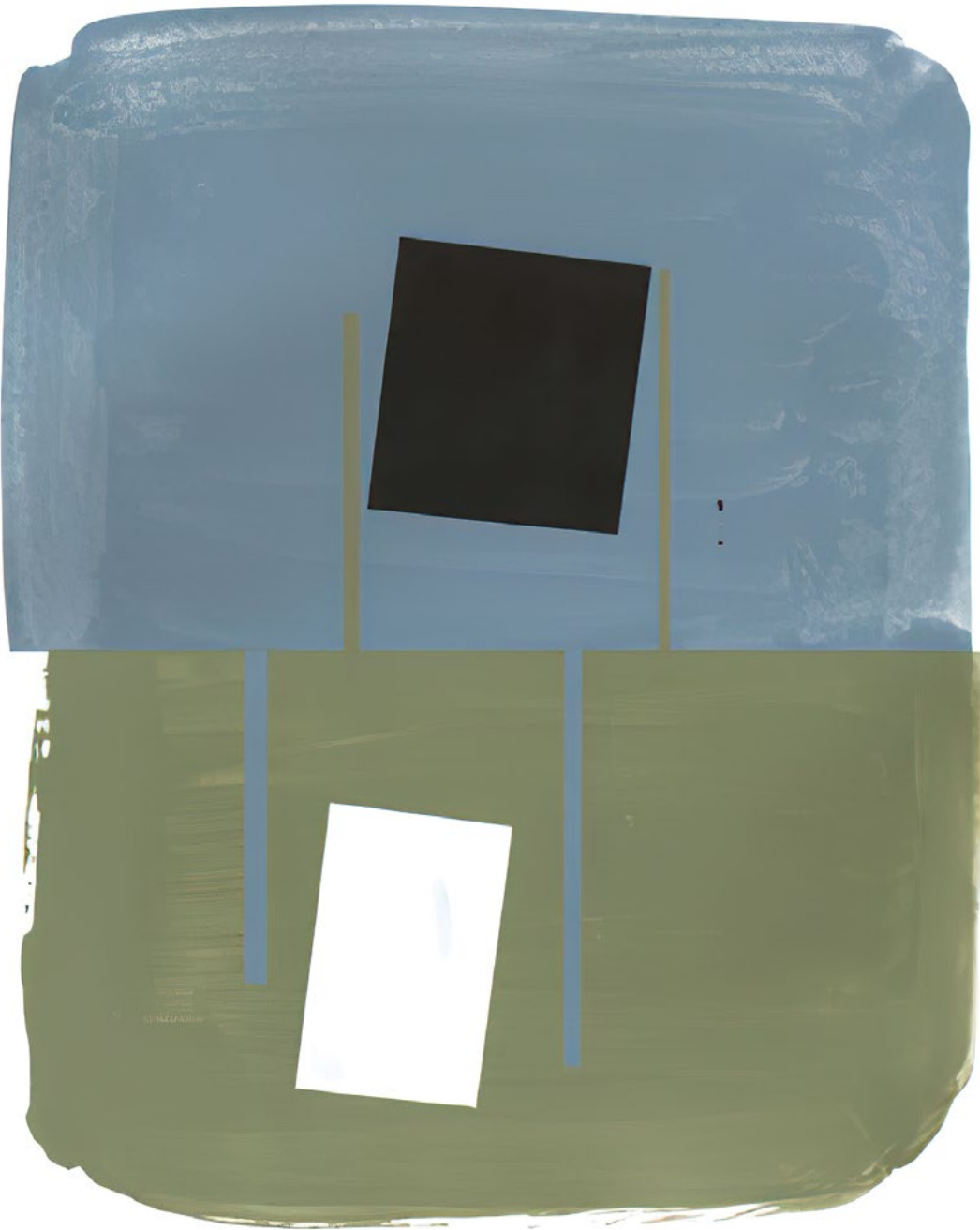
[born 1935]

Lucio Pozzi is a multidisciplinary artist whose practice defies categorization. Although he had some early associations with conceptual and minimalist artists, he strongly resists being labeled by a singular style.<sup>14</sup> In his work, Pozzi explores a variety of aesthetic approaches, ranging from monochromatic abstract constructions to elaborate figurative paintings. As he stated, “[I]t would be quite unlikely for me to rest on my laurels, complacently repeating a sterile repertoire. Using doubt as a fundamental resource, I keep myself on my toes.”<sup>15</sup>

Pozzi was born in Milan, Italy. After living and studying architecture in Rome, he came to the United States as a guest of the Harvard International Summer Seminar. He then settled in New York. He has taught at the Cooper Union, New York; the Yale Graduate Sculpture Program, New Haven, Connecticut; Princeton University, New Jersey; and the Maryland Institute College of Art, Baltimore. His work is represented in the collections of the Detroit Institute of Arts; the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and the Museum of Contemporary Art, Chicago.

<sup>14</sup> “Lucio Pozzi,” Virginia Museum of Fine Arts, accessed April 17, 2021, <https://www.vmfa.museum/piction/6027262-7931355/>.

<sup>15</sup> Lucio Pozzi, “The Inventory Game (Art Without Fear or Theme),” *BOMB*, October 12, 2012, <https://bombmagazine.org/articles/the-inventory-game-art-without-fear-or-theme/>.



**Summer Noon, 2012**

Archival inkjet print, 17 ¼ x 14 ¼ in. (43,8 x 36,2 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of American Abstract Artists, New York,  
New York American Abstract Artists 75th Anniversary Print Portfolio

# EDWARD (ED) RUSCHA

[born 1937]

“I just think that the process of art making is an unintelligible act, and anybody who thinks that they understand it is missing the point.”

Edward Ruscha works in photography, painting, and film and has designed personal books and painted murals. His paintings featuring text are perhaps his best known and most celebrated. These images are clean and precise, seemingly lacking the personal hand of the artist, a clear indication of his longstanding interest in graphic design. In their imitation of the vernacular of the commercial art world, they look familiar, but their meaning remains elusive. In the mid-1980s, Ruscha shifted his practice to paintings and prints of silhouetted objects and figures. In *Spattership*, a galley sits precariously atop a dramatically tilted horizon, lending the work an uneasy sense of foreboding. However, the overall ghostliness of the work renders any interpretation inaccessible, an effect Ruscha attained using an airbrush.<sup>16</sup>

Ruscha enrolled in his first painting class at age eleven and continued to study art in high school. He received an undergraduate degree from the Chouinard Art Institute in Los Angeles (now the California Institute of the Arts). Ruscha’s work has been the subject of numerous retrospectives in the United States and internationally. His work is in the collections of such institutions as the National Gallery of Art, Washington, D.C.; the Museum of Modern Art, New York; the J. Paul Getty Museum, Los Angeles; and the Tate, London.

<sup>16</sup> “Ed Ruscha: Ship Talk,” Phillips Auctioneers, accessed April 17, 2021, <https://www.phillips.com/detail/ed-ruscha/UK010415/35>.



**Spattership, 1990**

Two color lithograph, 44 x 35 in. (111,8 x 88,9 cm)

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

Gift of the Foundation for Art and Preservation in Embassies, Washington, D.C.

# FRANK STELLA

[born 1936]

Throughout his prolific career, painter, sculptor, and printmaker Frank Stella has pushed the conventions of abstraction beyond their assumed limits.<sup>17</sup> Stella's introduction to the art world came in 1959 through his black "pinstripe paintings"—large-scale canvases featuring patterns of thin lines spaced uniformly across the composition. Using a housepainter's brush and methodical regularity, Stella rejected the connotations of art making, famously quipping, "What you see is what you see."<sup>18</sup> While never abandoning abstraction, Stella's style has evolved significantly throughout his career. In the mid-1960s, his canvases assumed curvilinear shapes and a bright palette; in the 1970s, he began to create elaborate works that projected out from the wall.<sup>19</sup> As his style has changed, he has consistently experimented with a variety of media and materials. For example, *Untitled (Rabat)* is based on a series of paintings named for Moroccan cities, which Stella executed in Day-Glo<sup>®</sup> acrylics. The work's fluorescent hues heighten the optical tension between the perpendicular bands.<sup>20</sup>

Stella received his bachelor's degree from Princeton University, New Jersey. At twenty-three, he was the youngest artist to be included in New York's Museum of Modern Art's pivotal *Sixteen Americans* exhibition. In 2015, he was the subject of a major retrospective at the Whitney Museum of American Art, New York. His work is featured in many public collections, including the Metropolitan Museum of Art, New York; the Centre Pompidou, Paris; and the Tate, London.

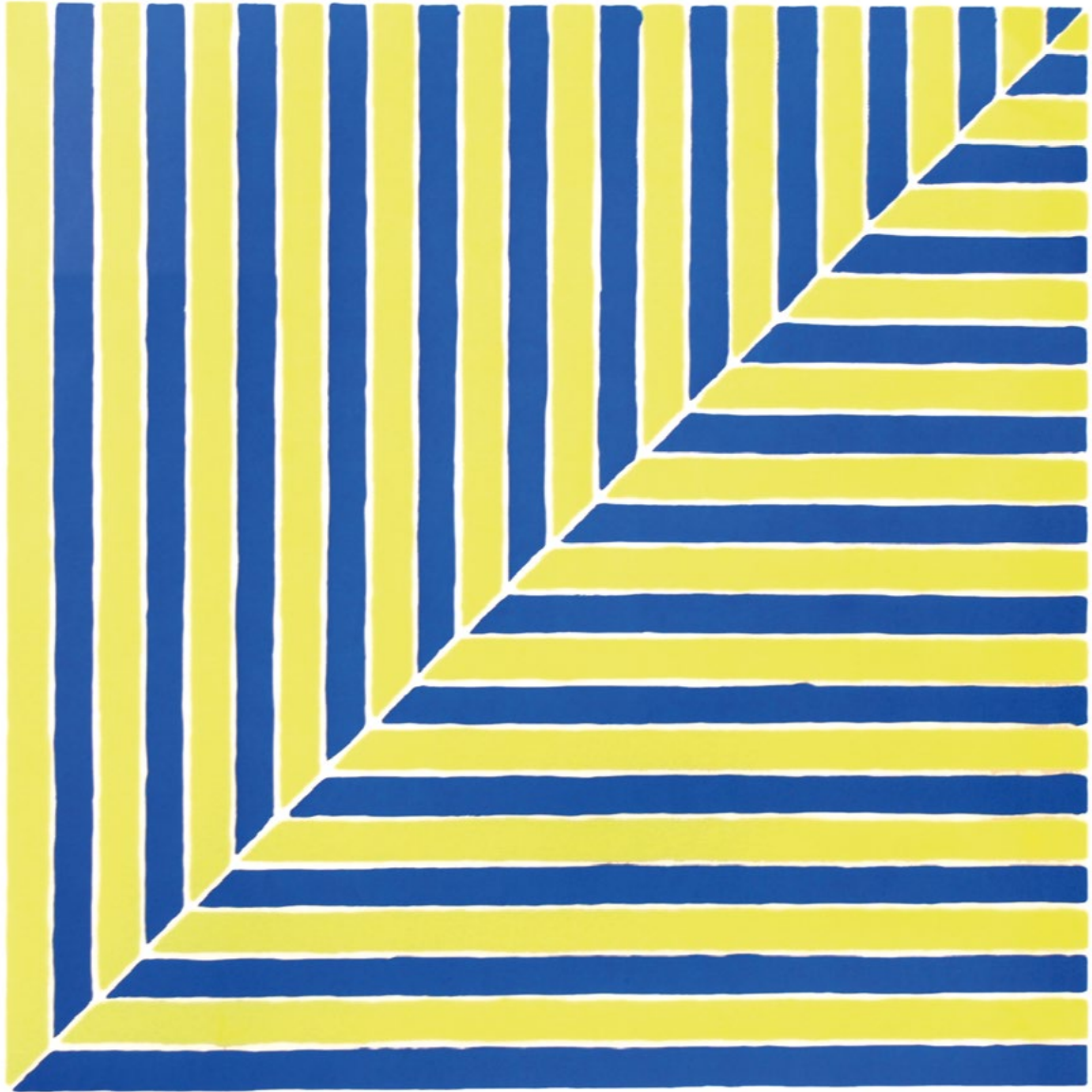
<sup>17</sup> "Frank Stella," the Walker Art Center, accessed April 17, 2021, <https://walkerart.org/collections/artists/frank-stella>.

<sup>18</sup> Virginia B. Spivey, "Frank Stella, The Marriage of Reason and Squalor," Khan Academy, accessed April 17, 2021, <https://www.khanacademy.org/humanities/art-1010/post-war-american-art/new-york-school/a/frank-stella-marriage-of-reason-and-squalor>.

<sup>19</sup> "Frank Stella," the National Gallery of Art, accessed April 17, 2021, <https://www.nga.gov/collection/artist-info.1903.html>.

<sup>20</sup> "Frank Stella: Agadir I," Christie's, accessed April 17, 2021, <https://www.christies.com/en/lot/lot-6076285>.





**Untitled (Rabat)**, 1964  
Screenprint, 28 1/2 x 27 3/4 in. (72,4 x 70,5 cm)  
Collection of Art in Embassies, Washington, D.C.  
Gift of Mr. and Mrs. Philip Berman

# JAMES TWITTY

[ 1911 – 1994 ]

James Twitty is known for his enigmatic, evocative landscape paintings. Early in his career, he created highly distilled, abstract compositions of the fundamental elements: land, air, and water.<sup>21</sup> His later work is characterized by landscapes viewed through a variety of geometrical windows in three-dimensional space. Prior to his career as an artist, Twitty served for thirty years in the United States Air Force, retiring in 1958 as a full colonel and the base commander of Homestead Air Force Base in Florida. He studied painting and drawing at the University of Miami and the Art Students League of New York City. He was an associate professor of painting at the Corcoran School of Art and a studio lecturer in the fine arts at George Washington University, both in Washington, D.C. His works are in the permanent collections of the National Gallery of Art, Washington D.C.; the Smithsonian Museum of American Art, Washington, D.C.; the McNay Art Museum, San Antonio, Texas; and the Brooklyn Museum, New York.

<sup>21</sup> "Twitty, Guerin Art Works Reflect Contrast in Styles," *The Morning Call*, April 3, 1967, 6.



**The Beach**, undated

Mixed media, 48 x 48 in. (121,9 x 121,9 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of *Newsweek* Magazine

# ESTEBAN VICENTE

[1903 – 2001]

Esteban Vicente was best known for his rigorously structured abstract compositions executed in evocative colors. As a young painter, Vicente honed his skills in Madrid, Paris, and New York, creating portraits, landscapes, and still lifes, but in 1941, he stopped exhibiting for nearly a decade to educate himself and develop a more modern, impactful style.<sup>22</sup> For the next fifty years, Vicente experimented with color, texture, and form, but never deviated from abstraction. Although he befriended and exhibited with prominent abstract expressionists in New York during the 1950s, his measured, deliberate approach to organizing the picture plane set his work apart from the spontaneous, gestural style of artists such as Robert Motherwell and Jackson Pollock.<sup>23</sup>

In addition to his art practice, Vicente was a dedicated instructor who taught at some of the most prestigious institutions in the United States, including Black Mountain College, Asheville, North Carolina; Yale University, New Haven, Connecticut; and Princeton University, New Jersey. In 1998, a large retrospective of his work was held at the Museo Nacional Centro de Arte Reina Sofía in Madrid. Vicente's work can also be found in the collections of the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the National Gallery of Art, Washington, D.C.; and the Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain.

<sup>22</sup> Elizabeth Frank, "Esteban Vicente," *Abstract Expressionism and Other Modern Works: The Muriel Kallis Steinberg Newman Collection in the Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 2007), 118.

<sup>23</sup> "Perspectives: Esteban Vicente," The Southampton Press, March 8, 2011, <https://www.27east.com/arts/perspectives-esteban-vicente-1370402/>.



**Untitled**, circa 1965  
Lithograph, 29 x 22 ½ in. (73,7 x 57,2 cm)  
Collection of Art in Embassies, Washington, D.C.  
Gift of The Andre Emmerich Gallery

# ANDY WARHOL

[1930–1987]

Growing up in Pittsburgh, Pennsylvania, Andy Warhol took free art classes at the now Carnegie Museum of Art. Hollywood movies enraptured him as well—he received his first camera when he was nine years old and developed the pictures himself in his basement.

Warhol went on to earn a Bachelor of Fine Arts degree from the Carnegie Institute of Technology. Soon after graduating, Warhol moved to New York City to pursue a career as a commercial artist. Debuting in *Glamour* magazine, his illustrations became some of the most successful of the 1950s, with a whimsical style that belied their frequent sources: traced photographs and imagery.

Fascinated by consumer culture, the media, and fame, Warhol himself became one of the most important artists of the twentieth century, creating the prototype of the artist as a social celebrity, successful business person, and mass producer. He derived his subject matter from popular culture and established himself as a prime mover in the pop art movement with his paintings of Campbell's Soup cans. Using cultural icons such as Jacqueline Kennedy Onassis, Warhol celebrated the transience of taste and fame.



**Flowers (Black and White), 1974**

Screenprint on Arches paper , 48 x 34 ½ in. (121,9 x 87,6 cm)

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

Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.

# JACK YOUNGERMAN

[1926 – 2020]

“People seem to have noticed my surfaces, edges, etc., but not my primary concern, which is finding and inventing new shapes. I am working for something organic and lyrical. I like the expressiveness of locked, meshed, or tension-provoking shapes in opposition, a union in combat.”<sup>24</sup>

Along with Ellsworth Kelly and Frank Stella (see pages 14 and 22), Jack Youngerman played a significant role in shaping the post-abstract expressionist era of American art. All three were included in *Sixteen Americans*, a seminal Museum of Modern Art, New York, exhibition that heralded this new generation of artists in 1960. Youngerman was particularly friendly with Kelly—they met in Paris and later lived in the same area of downtown New York. Both shared an affinity for certain formal properties in their prints and paintings, including bold colors, organic forms, and crisp outlines. Youngerman’s work is distinct, however, for his exploration of shape, particularly noteworthy in his deft handling and dynamic arrangement of positive and negative space. In the 1970s, he began creating elaborate wall reliefs using irregularly shaped canvases and later constructions made of fiberglass, polystyrene, epoxy, and other materials.<sup>25</sup>

Youngerman studied at the University of North Carolina, Chapel Hill; the University of Missouri, Columbia; and the Ecole des Beaux-Arts, Paris. Between 1950 and 1982, he had thirty-five solo shows and participated in more than sixty-six group shows. In 1986, the Guggenheim Museum, New York, mounted a retrospective of his career in art. His work can be found in many public collections, including those of the Art Institute of Chicago; the Museum of Modern Art, New York; the Carnegie Institute, Pittsburgh; and the Museum of Fine Art, Houston.

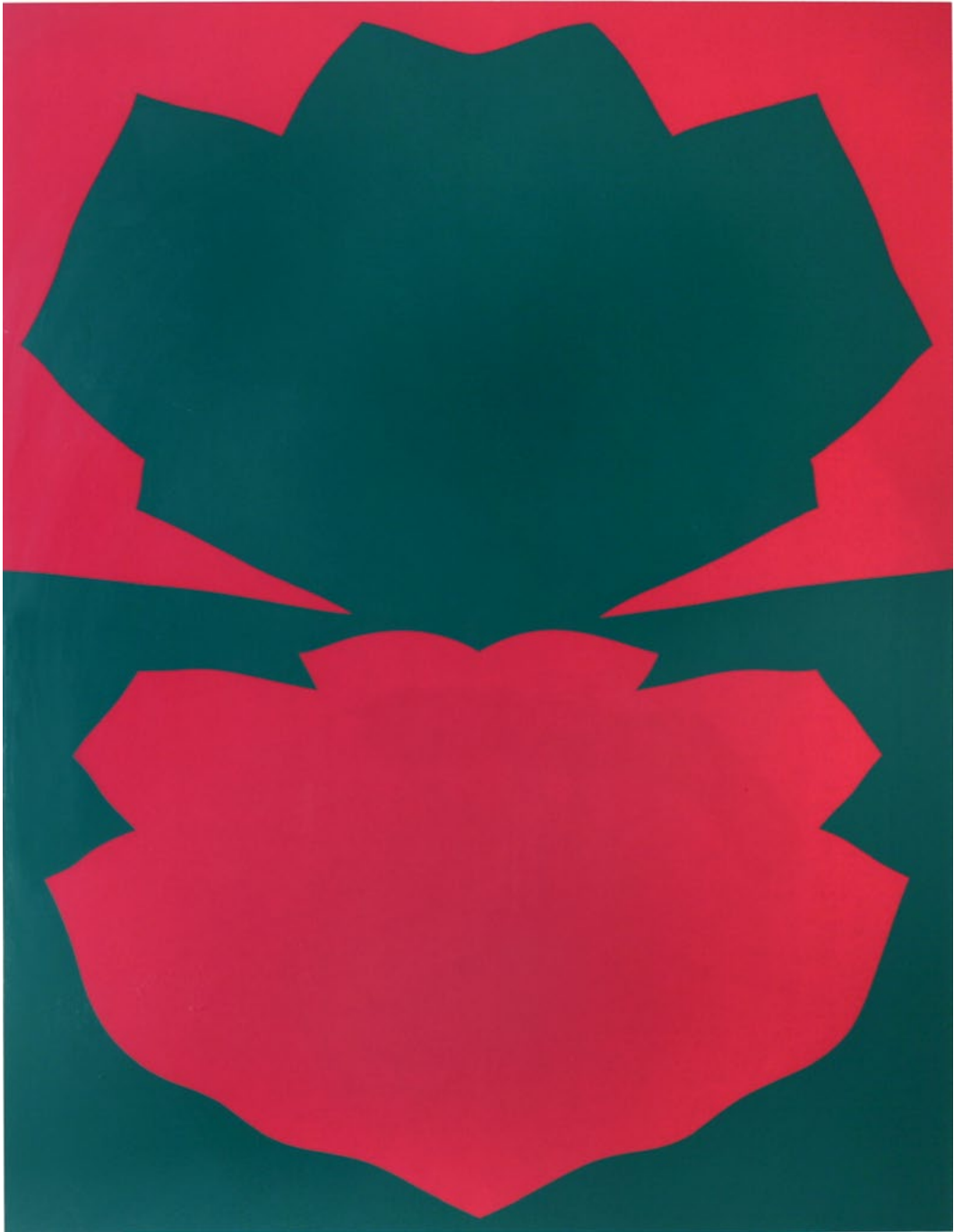
<sup>24</sup> Barbara Rose, “An Interview with Jack Youngerman,” *Artforum*, accessed April 17, 2021, <https://www.artforum.com/print/196601/an-interview-with-jack-youngerman-36871>.

<sup>25</sup> Wallace Ludel, “Jack Youngerman, second-wave abstractionist, has died, aged 93,” *The Art Newspaper*, February 24, 2020, <https://www.theartnewspaper.com/news/jack-youngerman-second-wave-abstractionist-has-died-aged-93>.





**Changes #5**, 1970  
Screenprint, 43 x 33 in. (109,2 x 83,8 cm)  
Collection of Art in Embassies, Washington, D.C.



**Changes #4, 1970**  
Screenprint, 43 x 33 in. (109,2 x 83,8 cm)  
Collection of Art in Embassies, Washington, D.C.



**Changes #3**, 1970  
Screenprint, 49 x 37 in. (124,5 x 94 cm)  
Collection of Art in Embassies, Washington, D.C.



# Art in Embassies

U.S. DEPARTMENT *of* STATE

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