

CELEBRATING DIVERSITY

An Art in Embassies Exhibition by U.S. Ambassador to Portugal, Randi Charno Levine

Welcome to Casa Carlucci, a remarkable and historic home in the center of Lisbon that represents the hope and promise of the long-standing relationship between the United States and Portugal. Here in Casa Carlucci, I, along with Art in Embassies and curator Ana Sokoloff, have collaborated to put together a distinctive exhibition of American and Portuguese contemporary artists that represent the most diverse, outspoken, and strong voices of each country.

We are proud to showcase female artists, African American artists, and LGBTQ artists all speaking through their art about the most significant issues of our time. We trust that you will enjoy the exhibition as much as we enjoyed putting it together, and we hope to see all of you here in Lisbon in June as we celebrate the 60th anniversary of Art in Embassies.

Ambassador Randi Charno Levine
Lisbon, Portugal
November 2022



CHECKLIST



Helena Almeida
Desenho | Drawing, 1999
Black and white photograph
27 3/4 x 41 1/8 in. (70,5 x 104,5 cm)
Courtesy of Galeria Filomena Soares, Lisbon, Portugal



Vasco Araújo
Time and the Other #H, 2019
Painted cardboard, fabric, text on paper and pins
48 5/8 x 30 13/16 in. (123,5 x 78,3 cm)
Courtesy of Galeria Francisco Fino, Lisbon, Portugal



Vasco Araújo
Time and the Other #I, 2020
Painted cardboard, fabric, text on paper and pins 49
7/16 x 30 13/16 in. (125,5 x 78.3 cm)
Courtesy of Galeria Francisco Fino, Lisbon, Portugal



Nick Cave
Untitled, 2015
Mixed media including cast iron figure, ceramic birds, strung beads and metal flowers
92 1/2 x 40 x 34 3/4 in. (235 x 101,6 x 88,3 cm)
Courtesy of the artist and Jack Shainman Gallery, New York



Spencer Finch
Study for Moonlight (Yellowstone), 2017
Fluorescent fixtures and filters
7 1/4 x 47 1/2 in. (18,4 x 120,7 cm)
Courtesy of the artist and James Cohan, New York



Nan Goldin
Fatima Candles, Portugal, 1998
Cibachrome print
40 x 59 1/4 in. (101,6 x 150,5 cm)
Courtesy of the artist and Marian Goodman Gallery, New York



Renée Green
Corallium Rubrum, 1989
Mounted paper, Van Dyke prints, mixed media, on Masonite
60 x 48 x 3 in. (152,4 x 121,9 x 7,6 cm)
Courtesy of the artist and Bortolami, New York



Renée Green
Addendum Ad Nauseam, 1989
Mounted paper, vellum, mixed media on Masonite
60 x 48 x 3 in. (152,4 x 121,9 x 7,6 cm)
Courtesy of the artist and Bortolami, New York



Keith Haring

USA 19-82, 1982

Lithograph in black and red, on copperplate deluxe paper

20 × 30 in. (50,8 × 76,2 cm)

Courtesy of the New Museum, New York, New York



Lyle Ashton Harris

Kennedy Crash #2, 2020

Unique assemblage (Dye sublimation photographic print, Ghanaian fabric, artist ephemera)

40 1/2 × 49 3/4 in. (102,9 × 126,4 cm)

Courtesy of the artist and David Castillo, Miami, Florida

Jenny Holzer

Truisms: A relaxed man..., Original: 1987

White Macael marble bench

17 × 54 × 25 in. (43,2 × 137,2 × 63,5 cm)

Courtesy of the artist and Hauser & Wirth © 2022

Jenny Holzer, member Artists Rights Society (ARS), New York



Délío Jasse

Untitled (from the series A última barreira), 2021

Photo emulsion and silkscreen on paper

39 3/8 × 27 9/16 in. (100 × 70 cm)

Courtesy of Galeria Filomena Soares, Lisbon, Portugal



Délío Jasse

Untitled (from the series A última barreira), 2021

Photo emulsion and silkscreen on paper

39 3/8 × 27 9/16 in. (100 × 70 cm)

Courtesy of Galeria Filomena Soares, Lisbon, Portugal



Deborah Kass

Single Silver Yentl (My Elvis), 1993

Silkscreen and acrylic on canvas

72 × 36 in. (182,9 × 91,4 cm)

Courtesy of the artist, Brooklyn, New York



Maya Lin

Fractured Landscape, 2006

Pastel rubbing on tracing paper

12 × 12 in. (30,5 × 30,5 cm)

Courtesy of Maya Lin Studio and Pace Gallery.

Photograph courtesy of Pace Gallery



Maya Lin

Fractured Landscape, 2006

Pastel rubbing on tracing paper

12 × 12 in. (30,5 × 30,5 cm)

Courtesy of Maya Lin Studio and Pace Gallery.

Photograph courtesy of Pace Gallery



Maya Lin

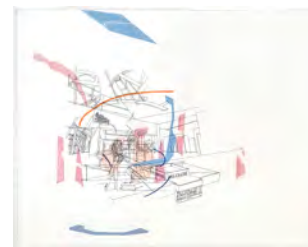
Fractured Landscape, 2006

Pastel rubbing on tracing paper

12 × 12 in. (30,5 × 30,5 cm)

Courtesy of Maya Lin Studio and Pace Gallery.

Photograph courtesy of Pace Gallery



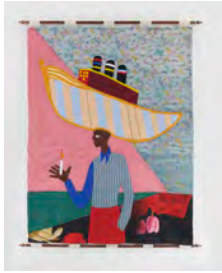
Julie Mehretu

Untitled, 2000

Ink, color pencil, and cut paper on Mylar

28 × 35 in. (71,1 × 88,9 cm)

Courtesy of the New Museum, New York, New York



Christopher Myers

Bocanegra, 2019

Appliqué textile

72 × 48 in. (182,9 × 121,9 cm)

Courtesy of the artist and James Cohan, New York

Jordan Nassar

Night Has Arrived, 2018

Hand embroidered cotton on cotton

12 × 36 in. (30,5 × 91,4 cm)

Courtesy of the artist and James Cohan, New York



Aliza Nisenbaum

Samuel (Papá) en el jardín, 2021

Oil on canvas

64 × 57 in. (162,6 × 144,8 cm)

Collection of Miyoung Lee and Neil Simpkins



Catherine Opie

Untitled 1, from *700 Nimes Road* series, 2012

Pigment print

40 × 30 in. (101,6 × 76,2 cm)

Courtesy of a private collection; Long term loan to Art in Embassies



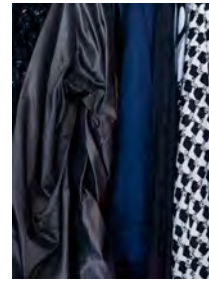
Catherine Opie

Untitled 4, from *700 Nimes Road* series, 2012

Pigment print

40 × 30 in. (101,6 × 76,2 cm)

Courtesy of a private collection; Long term loan to Art in Embassies



Catherine Opie

Untitled 8, from *700 Nimes Road* series, 2012

Pigment print

40 × 30 in. (101,6 × 76,2 cm)

Courtesy of a private collection; Long term loan to Art in Embassies



Amy Sherald

Hope is the thing with feathers (The little bird), 2021

Color screenprint on Coventry Rag 335 gsm

40 1/4 × 32 in. (102,2 × 81,3 cm)

Courtesy of the artist and Hauser & Wirth



Xaviera Simmons

Index Two, Composition Three, 2012

Chromogenic color print

50 × 40 in. (127 × 101,6 cm)

Courtesy the artist and David Castillo, Miami, Florida



Lorna Simpson

Counting, 1991

Photogravure with silkscreen on paper

73 × 37 1/2 in. (185,4 × 95,3 cm)

Courtesy of the New Museum, New York, New York



Vaughn Spann

Untitled, 2022

Polymer paint, mixed media, cardboard, wood on wood panel

40 × 40 in. (101,6 × 101,6 cm)

Courtesy of the artist and David Castillo, Miami, Florida



Hank Willis Thomas

Ain't I A Woman, 2009

Liquitex on Canvas

25 3/8 × 19 3/8 in. (64,5 × 49,2 cm)

Courtesy of the artist and Jack Shainman Gallery,
New York



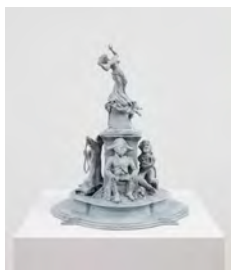
Hank Willis Thomas

A Place to Call Home (Africa America), 2009

1/4" polished aluminum with powdered coat

80 × 66 in. (203,2 × 167,6 cm)

Courtesy of the artist and Jack Shainman Gallery,
New York



Kara Walker

Fons Americanus, 2019

Bronze

20 × 16 × 16 in. (50,8 × 40,6 × 40,6 cm)

Courtesy of the artist and Sikkema Jenkins & Co.,
New York



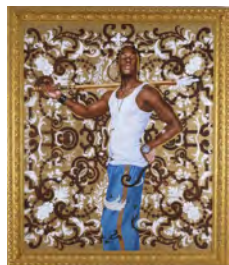
Nari Ward

Mirror Shield, 2020

Found mirror, wood, copper sheet, copper nails,
darkening patina

60 × 48 × 6 in. (152,4 × 121,9 × 15,2 cm)

Courtesy of the artist and Lehmann Maupin, New
York, Hong Kong, Seoul, and London



Kehinde Wiley

Entry into Paris of the Dauphin, 2005

Oil and gold enamel on canvas

72 × 60 in. (182,9 × 152,4 cm)

Collection of Julie and Bennett Roberts, Los
Angeles

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ABOUT CASA CARLUCCI

The Residence of the U.S. Ambassador to Portugal is a stately mansion built in 1878 by the Count of Olivais e Penha Longa in the prestigious Lapa district of downtown Lisbon. In 1927, the U.S. Government rented the building from the Count's heirs to use as the residence of its Minister and as offices of the American Legation. In 1939, the Chancery moved to Rua da Lapa and the building became solely the residence of the U.S. Chief of Mission. The U.S. Government purchased the property in January 1964. The Portuguese Directorate-General for Cultural Heritage has included the residence, with four other buildings, in a Special Protection Zone for architectural heritage since 1998.

The architecture follows the neoclassical style that prevailed throughout Europe in the last quarter of the 19th century. The building's neoclassical features are best observed in its imposing façade: the Doric capitals on the ground level pilasters; the Ionic capitals on the pilasters of the upper two levels; the cymatia that separate each story; the symmetric design centered on the main entrance; and, the various window ornamentations. Inside, under a double-glassed ceiling, the main staircase leads to two galleries that lead to the reception rooms on the main floor, whose ceilings are richly embellished with plaster reliefs dating from the time of construction.

One room with particular historical resonance is the Crow's Nest, a glass-enclosed observation deck at the top-most level that offers a spectacular view of the city and the Tejo River. Noteworthy about this room are the many late nights Ambassador Frank Carlucci and former Foreign Minister Mário Soares spent here working to advance democracy and human rights for the people of

Portugal during the turbulent years following the Carnation Revolution. After decades of right-wing dictatorship, Portugal faced the threat of a Communist takeover. The Carnation Revolution of April 1974 ushered in a period of instability as hard-left factions tried to capitalize on their record of opposition to dominate Portugal's political transition. Arriving in January 1975, Ambassador Frank Carlucci headed American efforts to prevent the loss of a NATO member state to the Alliance's political and ideological foes. This mission required collaborating with democratically-minded parties and politicians across the political spectrum, engaging the Portuguese press, and convincing Washington skeptics that non-Communist Portuguese leftists – notably the Socialist Foreign Minister Mário Soares – had a realistic chance to prevail. Carlucci's anti-communist political strategy proved effective. Portugal adopted a democratic Constitution in 1976, Soares led the Socialists to an electoral victory in 1976, and Portugal remained a committed NATO Ally. Not only did Frank Carlucci live in the current Ambassador's Residence, the house itself and the Crow's Nest were the site of key meetings with Soares that helped to define Portugal's democratic future, and set the stage for the great friendship our countries continue to enjoy today.