

**CELEBRATING DIVERSITY, INCLUSION, AND UNITY**



**ART IN EMBASSIES EXHIBITION | UNITED STATES EMBASSY BERLIN**

[THERESA VOLPP] **Seeing You, Seeing Me.**, 2017  
Lacquer and spray-paint on canvas, 82 1/4 x 63 in. (210 x 160 cm)  
Courtesy of the artist, Berlin, Germany

ART IN EMBASSIES EXHIBITION  
UNITED STATES EMBASSY BERLIN

## 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

Welcome to the U.S. Ambassador's Residence in Berlin and our Art in Embassies exhibition!

Art has always fascinated us with its capacity to create unexpected connections between diverse people who speak different languages and grew up thousands of miles apart. These connections often lift our spirits as much as they stretch our minds. My husband, Dr. Michael Doyle, and I are excited to welcome you to our home to share in this experience.

The theme of the Residence's exhibition – **Celebrating Diversity, Inclusion, and Unity** – is both dear to our hearts and central to our goals at the United States Mission to Germany. We are celebrating the diverse connections that not only track my life journey from New York to Philadelphia to Berlin, but also make both countries strong allies. We are at our best when we work together to foster creativity and defend freedom and opportunity for all.

Represented in this exhibition are the first generation of American modernist and abstract expressionist artists, including:

A brilliant *Composition* (1964) by Stuart Davis, who was born in Philadelphia and influenced by both American jazz and European modernism, and who inspired Robert Stark's *After Stuart Davis*;

A famous *Study for Homage to the Square* (1965) by Josef Albers, who was born in Westphalia, Germany, and immigrated to the United States;

A classic screen print with collage (1964) by Robert Motherwell, who studied at Stanford, Harvard, and Columbia Universities, toured Europe in 1935 at age twenty and became a famous member of the New York School;

*Blue Halo* (1967) by Adolph Gottlieb, born in New York to Jewish parents and a member of the group known as "the 10" who exhibited together; and

Two paired works (1969-1970) by Alexander Liberman, born to a Jewish family in Kyiv, Ukraine, and who immigrated to New York, where he became *Vogue's* art director and then editorial director of Condé Nast publications throughout the United States and Europe.

Our colorful exhibition also bridges my birthplace of New York City, my adopted hometown of Philadelphia, and Berlin, where I serve as Ambassador, by featuring fascinating twenty-first-century works of major artists from these three global cities. These works include:

A dazzling mixed media canvas *Untitled P05-83* (2005) by Anselm Reyle, an influential Berlin-based artist;

A splendidly engaging set of glazed porcelain women figures (2010) by Ann Agee, born in Philadelphia and currently living in Brooklyn, New York;

A deeply luxurious portrait in acrylic and gold leaf on panel (2012) by Rina Bannerjee, an Indian American born in Calcutta who now lives in New York City;

Two captivating works of mixed media, *CC In Between* (2021), by Berlin-based Alicja Kwade, born in Poland before her family escaped in 1987 to Hannover, West Germany;

A brilliantly alluring and symbolic oil on canvas, *Phillis* (2010), a portrait of Phillis Wheatley, the first famous African American poet of the eighteenth century, by Elizabeth Columba, born in France to Martinican parents and based in New York City;

Whether regarded as psychedelic or purely spiritual, Barbara Takenaga's *Wheel (Blue Haze)* (2011) and *Twin Overlay* (2010) display the artist's signature combination of unrestrained movement and precise detail;

A captivating canvas of staples and pigment print on wood, *Untitled (\$25)* (2018), by Philadelphia-based artist Wilmer Wilson IV, who was educated at Howard University and the University of Pennsylvania;

Two intensely colorful lacquers on canvas, *Seeing You, Seeing Me* (2017) and *My Heart Burns Like Petrol* (2021), by Theresa Volpp, who was born in East Germany, trained throughout Germany, and is based in Berlin; and

Two stunning charcoals on paper, both titled *Echo on Repeat*, by Christine Sun Kim, a Korean American artist also based in Berlin whose work brilliantly communicates her experiences of being Deaf in a hearing world.

The exhibition is punctuated by humor and lightness. Every morning as we descend the staircase to the entrance, we are welcomed by a luminescent mirror by Jeppe Hein—a German Danish artists based in both Berlin and Copenhagen—with his handwritten neon message: *We Are All Imperfect* (2013). Also included by Hein is a canvas that is part of a worldwide series entitled *Breathe with Me* (June 2022), which I had the honor of painting alongside him on-site. Three playful outdoor benches and one bright blue balloon by Hein affixed to the ceiling (try pulling the string!) always elicit smiles.

This project would not have been possible without the direction of Art in Embassies; our heartfelt appreciation to Curators Claire D'Alba and Welmoed Laanstra for their tireless work across two continents. We owe a special debt of gratitude to Lisa and Richard Perry, who not only lent one of their own pieces to this exhibition but also shared their insights and vision. Thank you also to Anne McCullom, who introduced us to great artists associated with the Philadelphia Academy of Fine Arts and lent us two of her own pieces, as well as to James O'Neill and David Rubin, who loaned from their personal collection. We are grateful to the following galleries for their generous participation in this exhibition: COLLECTA, 303 Gallery, PPOW Gallery, Susan Inglett Gallery, and François Ghebaly Gallery.

In bringing artists from both sides of the Atlantic together, we hope this exhibition joyfully conveys the spirit of diversity, inclusion, and unity that are at the heart of the United States-Germany relationship.

**Ambassador Amy Gutmann**

*Berlin, Germany*  
2023

# WILLKOMMEN

Willkommen in der Residenz der US-Botschafterin in Berlin und zu unserer Ausstellung Kunst in Botschaften!

Die Kunst hat uns schon immer fasziniert, denn sie ist in der Lage, überraschende Verbindungen zwischen ganz unterschiedlichen Menschen entstehen zu lassen, die nicht die gleiche Sprache sprechen und Tausende Kilometer voneinander entfernt aufwachsen. Diese Verbindungen beflügeln oft ebenso sehr unseren Geist wie sie unseren Verstand fordern. Mein Mann Dr. Michael Doyle und ich freuen uns, Sie hier bei uns begrüßen und diese Erfahrung gemeinsam mit Ihnen machen zu dürfen.

Das Thema der Ausstellung in der Residenz – **Vielfalt, Inklusion und Einheit würdigen** – liegt uns sehr am Herzen und ist von zentraler Bedeutung für die Ziele der US-Vertretung in Deutschland. Wir feiern die vielfältigen Verbindungen, die nicht nur meinen Lebensweg von New York über Philadelphia nach Berlin nachzeichnen, sondern auch beide Länder zu starken Verbündeten machen. Am erfolgreichsten sind wir, wenn wir zusammenarbeiten, um Kreativität zu fördern und Freiheit und Chancen für alle zu verteidigen.

In dieser Ausstellung ist die erste Generation amerikanischer Künstlerinnen und Künstler der Moderne und des abstrakten Expressionismus vertreten, darunter:

eine brillante *Komposition* (1964) von Stuart Davis, der in Philadelphia geboren wurde und sowohl vom amerikanischen Jazz als auch von der europäischen Moderne beeinflusst war und Robert Stark zu *After Stuart Davis* inspiriert hat,

die berühmte Studie *Hommage an das Quadrat* (1965) von Josef Albers, der in Westfalen geboren wurde und in die Vereinigten Staaten emigrierte,

ein klassischer Siebdruck mit Collage (1964) von Robert Motherwell, der an den Universitäten Stanford, Harvard und Columbia studierte, 1935 im Alter von zwanzig Jahren durch Europa reiste und ein berühmtes Mitglied der New York School wurde,

*Blue Halo* (1967) von Adolph Gottlieb, der als Sohn jüdischer Eltern in New York geboren wurde und zur New Yorker Künstlergruppe *The Ten* gehörte, die gemeinsam ausstellte, sowie

zwei zusammengehörende Werke (1969-1970) von Alexander Liberman, der in eine jüdische Familie in Kiew (Ukraine) geboren wurde und nach New York emigrierte, wo er künstlerischer Leiter der *Vogue* und später Redaktionsleiter der Condé-Nast-Publikationen in den Vereinigten Staaten und Europa wurde.

Unsere farbenfrohe Ausstellung schlägt auch eine Brücke zwischen meiner Geburtsstadt New York City, meiner Wahlheimat Philadelphia und Berlin, wo ich Botschafterin bin, indem sie faszinierende Werke bedeutender Künstlerinnen und Künstler des 21. Jahrhunderts aus diesen drei Weltstädten zeigt. Dazu gehören:

eine schillernde Mischung verschiedener Materialien auf Leinwand, *Ohne Titel P05-83* (2005) von Anselm Reyle, einem angesehenen Berliner Künstler,

ein überaus ansprechendes Ensemble von Frauenfiguren aus glasiertem Porzellan (2010) von Ann Agee, die in Philadelphia geboren wurde und derzeit in Brooklyn (New York) lebt,

ein opulentes Porträt in Acryl und Blattgold auf Holz (2012) von Rina Bannerjee, einer in Kalkutta geborenen Amerikanerin indischer Abstammung, die in New York City lebt,

*CC In Between* (2021), zwei faszinierende Mixed-Media-Werke der in Polen geborenen Berliner Künstlerin Alicja Kwade, die 1987 mit ihrer Familie aus Polen ins westdeutsche Hannover floh,

ein brillantes und symbolträchtiges Ölgemälde auf Leinwand, *Phillis* (2010), ein Porträt von Phillis Wheatley, der ersten berühmten afroamerikanischen Dichterin des 18. Jahrhunderts, von Elizabeth Columba, die als Tochter von aus Martinique stammenden Eltern in Frankreich geboren wurde und in New York City lebt,

ob man sie nun für psychedelisch oder rein spirituell hält, Barbara Takenaga's *Wheel (Blue Haze)* and *Twin Overlay* weisen die für die Künstlerin charakteristische Mischung aus ungezügelter Bewegung und präzisen Details auf,

eine fesselnde Arbeit aus Heftklammern und Pigmentdruck auf Leinwand und Holzplatte, *Ohne Titel* (\$25) (2018), des in Philadelphia lebenden Künstlers Wilmer Wilson IV, der an der Howard University und der University of Pennsylvania ausgebildet wurde,

zwei farbtintensive Lackarbeiten auf Leinwand, *Seeing You, Seeing Me* (2017) und *Mein Herz brennt wie Benzin* (2021), von Theresa Volpp, die in Ostdeutschland geboren wurde, ihre Ausbildung deutschlandweit absolvierte und heute in Berlin lebt,

zwei atemberaubende Kohlezeichnungen auf Papier, beide mit dem Titel *Echo on Repeat*, von Christine Sun Kim, einer koreanisch-amerikanischen Künstlerin, die ebenfalls in Berlin lebt und in ihren Werken auf brillante Weise ihre Erfahrungen als Gehörlose in der Welt der Hörenden zum Ausdruck bringt.

Die Ausstellung ist von Humor und Leichtigkeit durchdrungen. Jeden Morgen, wenn wir die Treppe zum Eingang hinuntergehen, werden wir von der Neonbotschaft auf einem leuchtenden Spiegel von Jeppe Hein, einem deutsch-dänischen Künstler, der in Berlin und Kopenhagen lebt: *We Are All Imperfect* (2013). Auch von Jeppe ist eine Leinwand, die Teil einer weltweiten Serie mit dem Titel *Breathe with Me* (Juni 2022) ist. Ich hatte die Ehre, sie gemeinsam mit Jeppe vor Ort zu malen. Drei verspielte Gartenbänke und ein leuchtend blauer Luftballon von Jeppe, der an der Decke befestigt ist (versuchen Sie, an der Schnur zu ziehen!), bringen uns immer wieder zum Schmunzeln.

Dieses Projekt wäre ohne die fachliche Anleitung von *Art in Embassies* nicht möglich gewesen. Unser herzlicher Dank gilt den Kuratorinnen Claire D'Alba und Welmoed Laanstra für ihre unermüdliche Arbeit, die sie über zwei Kontinente hinweg geleistet haben. Besonders dankbar sind wir Lisa und Richard Perry, die nicht nur eines ihrer eigenen Werke für diese Ausstellung zur Verfügung gestellt, sondern auch ihre Erkenntnisse und Vorstellungen eingebracht haben. Wir danken auch Anne McCullom, die uns mit großen Künstlerinnen und Künstlern der Philadelphia Academy of Fine Arts bekannt gemacht und uns zwei ihrer eigenen Werke zur Verfügung gestellt hat, sowie James O'Neill und David Rubin, die Leihgaben aus ihrer persönlichen Sammlung

zur Verfügung gestellt haben. Wir bedanken uns bei den folgenden Galerien für ihre großzügige Beteiligung an dieser Ausstellung: COLLECTA, 303 Gallery, PPOW Gallery, Susan Inglett Gallery und François Ghebaly Gallery.

Wir hoffen, dass diese Ausstellung, die Künstlerinnen und Künstler von beiden Seiten des Atlantiks zusammenführt, auf fröhliche Weise den Geist von Vielfalt, Inklusion und Einheit vermittelt, der den Kern der Beziehungen zwischen den Vereinigten Staaten und Deutschland bildet.

**Botschafterin Amy Gutmann**

*Berlin, Deutschland*  
2023

## ANN AGEE (born 1959)

Ann Agee fashions ceramic figurines, objects, and installations that represent domestic life and celebrate everyday experiences. Lighthearted and whimsical, Agee's intricate sculptural pieces "combine the sensibilities of highly ornate decorative objects with quotidian household interiors to make a signature style that is profoundly complex." Some of her works are left unpainted, and most have a fictional maker's mark (Agee Manufacturing Company), an allusion to replicated, factory-made wares that signifies her interest in the relationship between art, material, and function.

Agee earned a Bachelor of Fine Arts degree from the Cooper Union for the Advancement of Science and Art, New York, and a Master of Fine Arts degree from the Yale University School of Art, New Haven, Connecticut. She completed residencies at the Watershed Center for the Ceramic Arts, Newcastle, Maine, and the Kohler Art Center, Sheboygan, Wisconsin, and was awarded fellowships from the Guggenheim Foundation and the National Endowment for the Arts.



**Pregnant Woman Tulip Vase, 2010**  
Glazed porcelain, 13 x 7 x 8 in. (33 x 17,8 x 20,3 cm)  
Courtesy of the artist and PPOW, New York, New York





**Re-enactor (with ruff and woman with flip camera), 2009**  
Glazed porcelain, 15 ½ x 8 x 7 in. (39,4 x 20,3 x 17,8 cm)  
Courtesy of the artist and PPOW, New York, New York



**Documentarians, 2010**  
Glazed porcelain, 14 ½ x 10 x 8 in. (36,8 x 25,4 x 20,3 cm)  
Courtesy of the artist and PPOW, New York, New York





**Vase (Fan Shaped), 2013**  
Glazed porcelain, 15 ½ x 8 x 7 in. (39,4 x 20,3 x 17,8 cm)  
Courtesy of the artist and PPOW, New York, New York

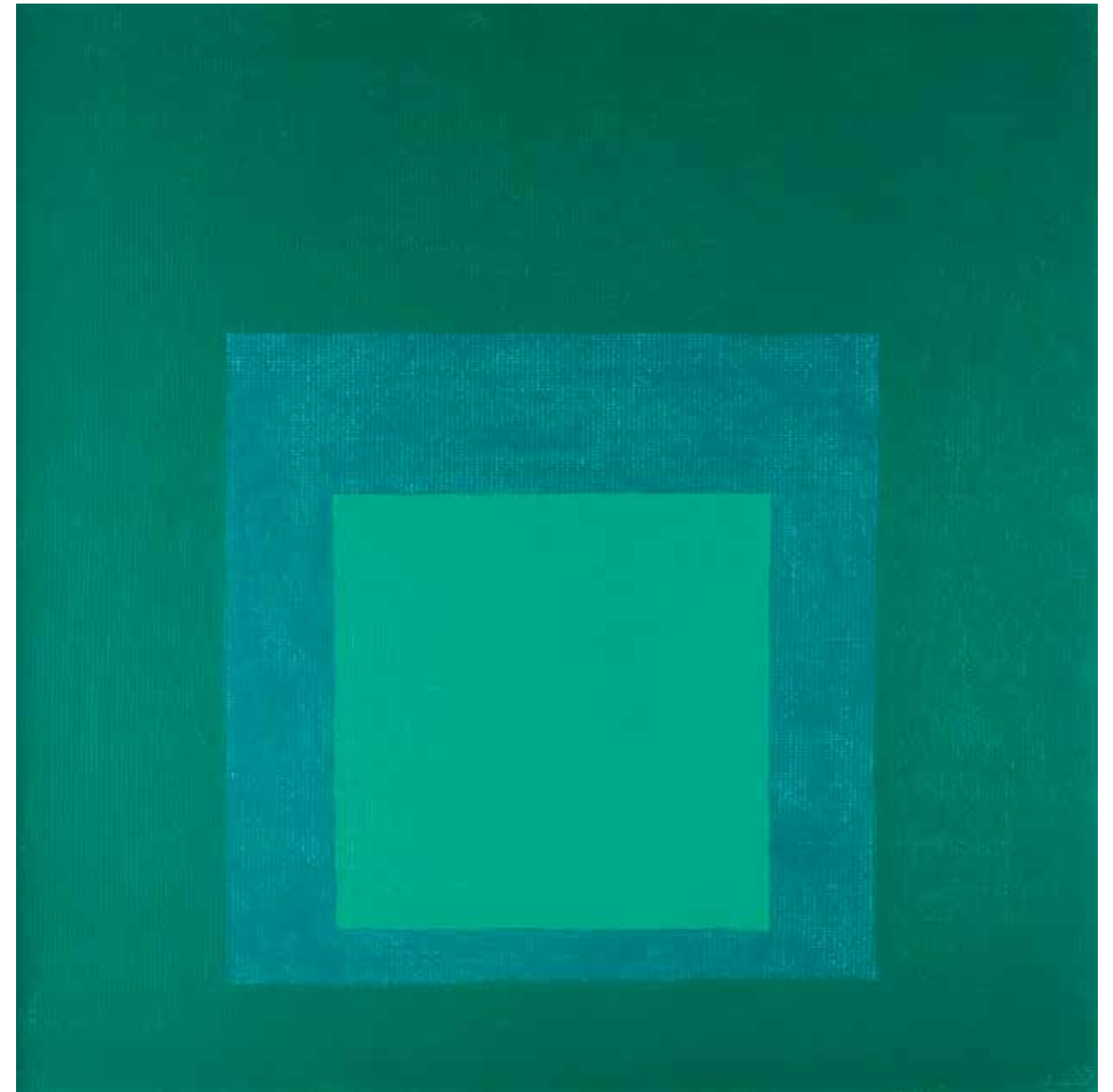


**Woman Made with Thrown Parts, 2016**  
Glazed porcelain, 13 ½ x 6 ½ x 6 in. (34,3 x 16,5 x 15,2 cm)  
Courtesy of the artist and PPOW, New York, New York

## JOSEF ALBERS (1888–1976)

Artist, writer, and educator Josef Albers worked with glass, photography, printmaking, and other modes of expression, but he was most well-known for his role in developing color theory in the twentieth century. Albers's iconic series, *Homage to the Square*, featured simple, flat colored squares concentrically placed on the canvas. "Simultaneous contrast is not just a curious optical phenomenon—it is the very heart of painting," Albers said. His *Interaction of Color* (1963) remains one of the most innovative texts on color theory and contemporary art.

Albers first studied at the Bauhaus, Weimar, Germany, where he designed stained glass, furniture, and objects, and later taught as a professor. After immigrating to the United States, he became head of the painting program at Black Mountain College, North Carolina, and then chairman of the department of design at the Yale University School of Art, New Haven, Connecticut. In 1971, Albers was the first living artist to have a retrospective at the Metropolitan Museum of Art, New York.



**Study for Homage to the Square, 1965**

Oil on Masonite, 16 x 16 in. (40,6 x 40,6 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the American Art Foundation

## RINA BANERJEE (born 1963)

Rina Banerjee creates large-scale installations, sculptures, and paintings with lyrical and introspective titles. Addressing identity politics, visual anthropology, and feminist theory, Banerjee's oeuvre also focuses on ethnicity and American Diasporic histories. As an Indian immigrant who lived in the United Kingdom and now lives in New York City, she highlights and celebrates her multinational background through her work.

Banerjee earned a Bachelor of Science degree in polymer engineering at Case Western University, Cleveland. During her graduate work at Penn State University, State College, she took painting classes and began pursuing art, later receiving a Master of Fine Arts degree in painting and printmaking from Yale University, New Haven, Connecticut. Public collections that hold her work include the Whitney Museum of American Art, New York; Centre Pompidou, Paris; and the Kiran Nadar Museum of Art, New Delhi.

**Clouds of warm gold punctured by pearls with cool luster rested like pillow on her nape's crane and then a meditative shyness overcame her, although she was stark and ascetic her mood changed - was deeply luxurious, bathed in a industrious Heritage.**

**Her culture had many corridors, courtyards why not one for each tenant., 2012-2013**

Acrylic and gold leaf on wood panel, 16 x 12 in. (40,6 x 30,5 cm)

Courtesy of Anne E. McCollum, Philadelphia, Pennsylvania





## ELIZABETH COLOMBA (born 1976)

Elizabeth Colomba infuses both French and Caribbean heritage into her paintings. “Creating pieces that reference Old Masters’ techniques while incorporating Western themes implies a precontemporary creation, an egalitarian existence in a story from which the Black body is almost always absent,” she says. Part of her *History* series, *Phillis* is an allegorical portrait of eighteenth-century African American poet Phillis Wheatley Peters, who was enslaved and educated in the home of a well-known Boston businessman. Peters’s *Poems on Various Subjects, Religious and Moral* garnered her critical acclaim in Britain and America, and she was emancipated shortly after its publication. Regally seated in a simple room and radiantly clothed in red, Phillis is surrounded by her books, ink, and poems. Two cats playing with a quill represent her children. *Phillis* “reveals an insight into [her] life while highlighting her invaluable role across literary and social history.”

Of Martiniquais descent and raised in France, Colomba attended the École nationale supérieure des Beaux-Arts and the École Estienne, both in Paris. She received the New York State Council on the Arts/New York Foundation for the Arts Fellowship for Painting and the Voice of a Woman Award. Her works were exhibited at the Caribbean Cultural Center African Diaspora Institute, New York; Tiwani Contemporary, London; and the Los Angeles County Museum of Art.



**Phillis, 2010**

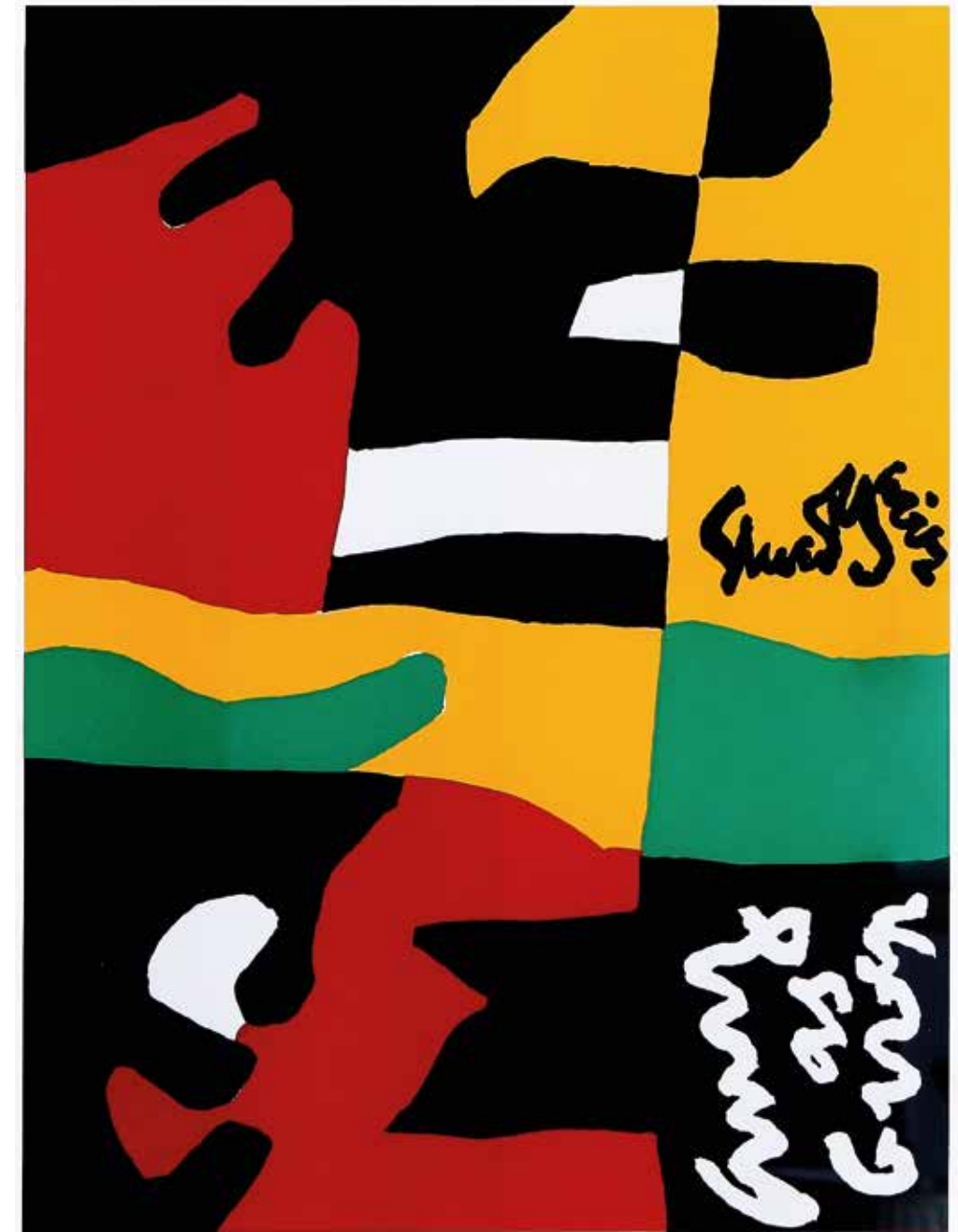
Oil on canvas, 24 x 30 in. (61 x 76,2 cm)

Courtesy of the artist and COLLECTA, New York, New York

## STUART DAVIS (1894–1964)

Early American modernist painter Stuart Davis was known for his jazz-infused, abstract art that united the bold, geometric style of advertising with European avant-garde painting. Davis “created an art endowed with the vitality and dynamic rhythms that he saw as uniquely modern and American. In the process, he achieved a rare synthesis: an art that is resolutely abstract, yet at the same time exudes the spirit of popular culture.” He possessed the uncanny ability to “transform the chaos of everyday life into a structured yet spontaneous order that communicates the wonder and joy that can be derived from the color and spatial relationships of everyday things.”

Davis was invited to participate in the 1931 Armory Show, the first exhibition of European avant-garde art in the United States. As a political and social activist, he took on numerous roles as Editor in Chief of *Art Front* and muralist for the Federal Art Project of the Works Projects Administration. He represented the United States at the Venice Biennale and earned the Guggenheim International Award in 1958 and 1960.



**Composition**, 1964. Silkscreen, 26 x 22 ½ in. (66 x 57,2 cm)  
Collection of Art in Embassies, Washington, D.C.; Gift of Mr. and Mrs. Philip Berman

## ADOLPH GOTTLIEB (1903–1974)

Painter, sculptor, and printmaker Adolph Gottlieb was part of the first generation of abstract expressionists. Featuring pictographs and mythological symbols, as well as an “emotional intensity through both color and line,” Gottlieb’s oeuvre evolved from surrealism to abstraction. He drew inspiration from automatic drawing and theories of leading psychoanalysts Sigmund Freud and Carl Jung. In his famous *Burst* paintings, like *Blue Halo*, a sun-like orb looms above a black mass, suggesting the “spatial relationship of landscape and the elemental struggle of history painting.”

Gottlieb studied at the Art Students League, the Parsons School of Design, the Cooper Union, and Educational Alliance Art School, all in New York, and abroad at the Académie de la Grande Chaumière, Paris. A professor at the Pratt Institute, Gottlieb was also a member of The Ten and the New York Artist Painters, groups that were devoted to abstract painting. A major joint retrospective exhibition was organized by New York’s Whitney Museum of American Art and the Solomon R. Guggenheim Museum in 1968, the first and only time this has occurred.



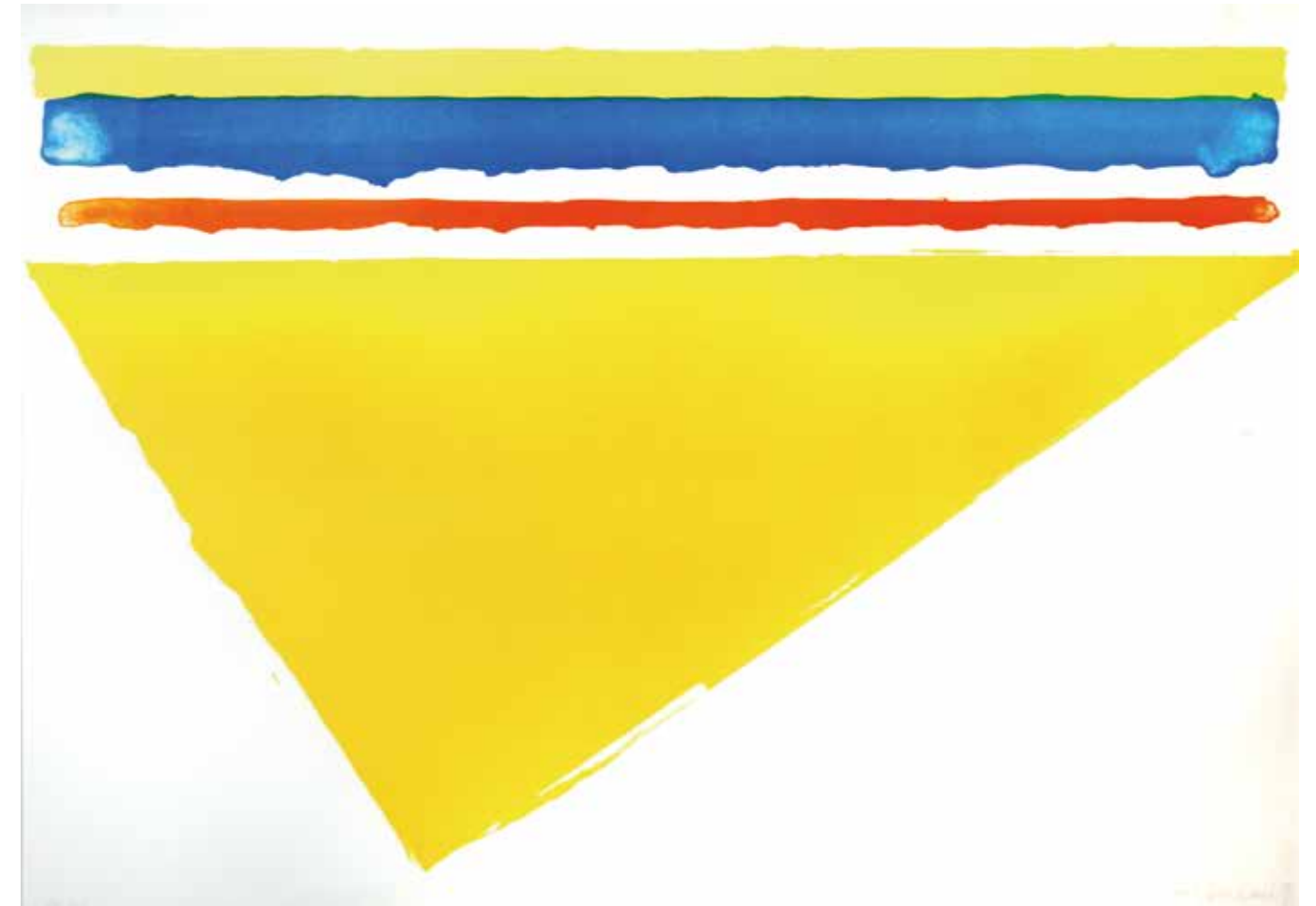
**Blue Halo**, 1967. Graphic, 37 ½ x 29 ¼ in. (95,3 x 74,3 cm)  
Collection of Art in Embassies, Washington, D.C.; Gift of Kate Louchheim



## ALEXANDER LIBERMAN (1912—1999)

Alexander Liberman is not only famous for his monumental red steel sculptures and hard-edged geometric paintings, but also for introducing twentieth-century art to fashion magazines. While he was art director at *Vogue*, Liberman incorporated modern artworks into fashion photo shoots, specifically Jackson Pollock paintings as a backdrop for British photographer Cecil Beaton's images. Inspired by American industrialization and modernization, his minimalist paintings and sculpture conveyed themes about "celestial motion, the movement of the eye, as well as human sexuality."

Before pursuing an art and publishing career, Russian-born Liberman studied at the Sorbonne Université and the École des Beaux-Arts, both in Paris, with a focus on architecture and philosophy. He became managing editor at the French magazine *VU* in the 1930s, then moved to New York and served for thirty years as editorial director at Condé Nast.



**Untitled, 1969.** Lithograph, 28 ¾ x 37 in. (73 x 94 cm)  
Collection of Art in Embassies, Washington, D.C.; Gift of Brooke and Carolyn Alexander



[ALEXANDER LIBERMAN] **Untitled**, 1970. Lithograph, 29 ¾ x 36 ¼ in. (75,6 x 92,1 cm)  
Collection of Art in Embassies, Washington, D.C.; Gift of Brooke and Carolyn Alexander

## JEPPE HEIN (born 1974)

Jeppe Hein produces “experiential and interactive artworks” that intersect art, architecture, and technical inventions. Incorporating humor with minimalist sculpture and 1970s conceptual art, his works allow the observer to experience and perceive the surrounding space. “My installations offer the viewer the possibility of participation in the actual piece, or of being confronted with the surprise of the unexpected. While in museums, the relationship between the viewer and the artwork is already defined to a strong degree, artworks in public space open up new possibilities for the viewer to lose his timidity and respect towards art...Therefore I consider art as a social space, a sign system with the capacity provoke and challenge communication and reflection,” Hein says.

Denmark-born Hein studied at the Royal Danish Academy of Arts, Copenhagen, and the Städelschule für Bildende Künste, Frankfurt, Germany. Previously an artist resident at Atelier Calder in Saché, France, he participated in the Venice Biennale in 2003 and 2019. His work is in the public collections of the Museum of Contemporary Art, Los Angeles; Rijksmuseum, Amsterdam; and the Centre Pompidou, Paris.



**Medium Blue Mirror Balloon for Baden-Baden, 2021**

Glass fiber reinforced plastic, chrome lacquer (medium blue), magnet, string (white smoke),  
15 ¾ x 15 ¾ x 10 ¼ in. (40 x 40 x 26 cm)

Courtesy of the artist, KÖNIG GALERIE, Berlin, Germany; 303 Gallery, New York, New York;  
and Galleri Nicolai Wallner, Copenhagen, Denmark; photo by Jan Stempel Photography



**Breathe with Me workshop with Jeppe Hein, 2022**

Mineral pigment on canvas, 47 ¼ x 31 ½ x 1 ¾ in. (120 x 80 x 3 cm)

Courtesy of the artist, KÖNIG GALERIE, Berlin, Germany; 303 GALLERY, New York, New York;  
and Galleri Nicolai Wallner, Copenhagen, Denmark; photo by Jan Stempel Photography





**Modified Social Bench Q, Ed. EC/1 EC, 2008**

Powder-coated aluminum, 29 <sup>15</sup>/<sub>16</sub> x 70 <sup>7</sup>/<sub>8</sub> x 19 <sup>13</sup>/<sub>16</sub> in. (76 x 180 x 50 cm)

Courtesy of the artist, KÖNIG GALERIE, Berlin, Germany; 303 Gallery, New York, New York;  
and Galleri Nicolai Wallner, Copenhagen, Denmark; photo by Jan Stempel Photography



**Modified Social Bench #17, Ed. ½ AP, 2012**

Powder-coated aluminum, 30 <sup>5</sup>/<sub>16</sub> x 98 <sup>13</sup>/<sub>16</sub> x 17 <sup>5</sup>/<sub>16</sub> in. (77 x 251 x 44 cm)

Courtesy of the artist, KÖNIG GALERIE, Berlin, Germany; 303 Gallery, New York, New York;  
and Galleri Nicolai Wallner, Copenhagen, Denmark; photo by Jan Stempel Photography





**Modified Social Bench #30, Ed. 1/3, 2012**

Powder-coated aluminum, 29 15/16 x 103 7/16 x 39 in. (76 x 263 x 99 cm)

Courtesy of the artist, KÖNIG GALERIE, Berlin, Germany; 303 Gallery, New York, New York;  
and Galleri Nicolai Wallner, Copenhagen, Denmark; photo by Jan Stempel Photography



**WE ARE ALL IMPERFECT, Ed. 1/3, 2015**

Powder-coated aluminum, neon tubes, two-way mirror, powder-coated steel, transformers,  
39 3/8 x 39 3/8 x 3 15/16 in. (100 x 100 x 10 cm)

Courtesy of the artist, KÖNIG GALERIE, Berlin, Germany; 303 Gallery, New York, New York;  
and Galleri Nicolai Wallner, Copenhagen, Denmark; photo by John Self

## ALICJA KWADE (born 1979)

Alicja Kwade creates multimedia works—sculptures, video, and photography—that explore concepts of science and philosophy. Her immersive works challenge viewers to reconsider how their bodies occupy space and time through elements of doubling, mirrors, and repetition. “My efforts to understand and represent something I can barely grasp, and my failure to do so, bring forth my work,” Kwade says.

Kwade attended the Studium der Bildende Kunst, Berlin, and did a yearlong exchange at the Chelsea College of Arts, London. She was the recipient of the Metropolitan Museum of Art’s 2019 Roof Garden Commission, New York. Her works have been shown at the Kunsthall Charlottenborg, Copenhagen; Fondazione Giuliani, Rome; and the Espoo Museum of Modern Art, Finland.



**CC In-Between, 2021**

Pocket watch hands, mixed media on paper, 12 3/4 x 18 1/2 x 1 3/4 in. (31,4 x 47 x 4,4 cm) each

Courtesy of the artist and 303 Gallery, New York, New York;

image reproduction credit: © Alicja Kwade, courtesy of 303 Gallery, New York, New York



## ROBERT MOTHERWELL (1915—1991)

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. At the same time, he always paid careful attention to the arrangement of color and form. 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, 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. 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.



**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

## ANSELM REYLE (born 1970)

Anselm Reyle is known for his large-scale abstract paintings, mixed media works, and found-object sculptures. "I like the fact that this simple principle of a stripe painting allows such a wide range of variety. Just through the combination of different and often divergent colors and materials various atmospheres and associations can be evoked," he says about *"Untitled," P05-83*. "Disruptive elements, such as folds in the foil, a blot of paint serving as a standardized signature or a last stripe cut at the edge of the pictorial plane, are consciously included into the composition to create a visual tension which I find very interesting."

Berlin-based Reyle attended the Staatliche Akademie der Bildenden Künste, Stuttgart, Germany, and Staatliche Akademie der Bildenden Künste, Karlsruhe, Germany. Since 2009, he has been teaching painting and drawing at the Hochschule für bildende Künste, Hamburg, Germany. Reyle's works have been shown internationally at the Museum of Contemporary Art, Los Angeles; the Song Museum, Beijing; and the Royal Academy of Arts, London.



**"Untitled," P05-83, 2005**  
Mixed media on canvas, 88 x 74 ½ in. (223,5 x 189,2 cm)  
Courtesy of Richard and Lisa Perry, New York, New York

## ROBERT STARK (born 1939)

Robert Stark specializes in abstract expressionist landscape painting and photography. Stark first copied well-known artists—namely Georges Braque, Henri Matisse, and Vincent van Gogh—but with time and practice, he became a confident painter with a distinct artistic style. Drawn from the tradition of twentieth-century abstract painter Stuart Davis, *After Stuart Davis* is one of Stark's early works featuring geometric lines and shapes combined in bright colors.

For forty years, Stark has lived and painted in Union Dale, Pennsylvania. After earning his Bachelor of Arts degree at the University of Denver, he studied photography and then learned conservation and restoration from American painter Robert Scott Wiles at the Corcoran Gallery of Art, Washington, D.C. His paintings are in the Phillips Collection, Washington, D.C.; Cheekwood Estate & Gardens, Nashville, Tennessee; and the Bibliothèque nationale de France, Paris.



**After Stuart Davis, c. 1972**  
Pastel, 26 ¼ x 31 ¾ in. (66,7 x 80,6 cm)  
Collection of Art in Embassies, Washington, D.C.

## CHRISTINE SUN KIM (born 1980)

Christine Sun Kim's artistic practice revolves around visual representations of sound and its circulation in society. Inspired by Kim's experiences as a Deaf American living in Germany, both *Echo on Repeat* drawings show "messages bounce from German into English into American Sign Language, delaying and distorting as an echo against a surface." The two hands in both works depict the ASL sign for the word echo—one hand strikes the palm of the other, then rebounds. By placing the pair of drawings away from each other, Kim brings attention to the infinite nature of an echo. "My life is full of echoes. Almost everything is repeated to me, whether through captions, through body language, or through interpreters," she says.

Kim studied in New York at the Bard College, Annandale-on-Hudson; Rochester Institute of Technology; and the School of Visual Arts. She is the recipient of the disability futures fellowship from the Ford Foundation, as well as the Media Lab and TED Senior fellowships. Her work is housed in the collections of the Museum of Modern Art, New York; the Los Angeles County Museum of Art; and the Tate Britain, London.

**Echo on Repeat, 2022**  
Charcoal on paper,  
132 ½ x 132 ½ in. (336,6 x 336,6 cm)  
Courtesy of the artist and François  
Ghebaly, Los Angeles, California



**Echo on Repeat, 2022**  
Charcoal on paper,  
132 ½ x 132 ½ in. (336,6 x 336,6 cm)  
Courtesy of the artist and François  
Ghebaly, Los Angeles, California



## BARBARA TAKENAGA (born 1949)

Self-described abstract process painter Barbara Takenaga creates otherworldly compositions that are “abstract and representational, microscopic and cosmic.” Utilizing a visual vocabulary of dots, stenciling, and outlining, each meticulous element in her process results in works that depict possibilities both abstract and narrative. “I am interested in that space between naming an image and its abstract nature,” Takenaga says. “I like this openness of possibilities, a fluidity to how the work is read. For me, this process has parallels in how we construct meaning and deal with change in an increasingly challenging and catastrophic world—entropy and randomness reined by control, labor, and structure.”

Takenaga earned a Bachelor of Fine Arts degree in art and English and a Master of Fine Arts degree from the University of Colorado, Boulder. She is a professor emerita at Williams College, Williamstown, Massachusetts, and was the recipient of the Guggenheim fellowship in 2020. Exhibitions include the Williams College Museum of Art; Space | 42, New York; and the Bemis Center for Contemporary Arts, Omaha, Nebraska.

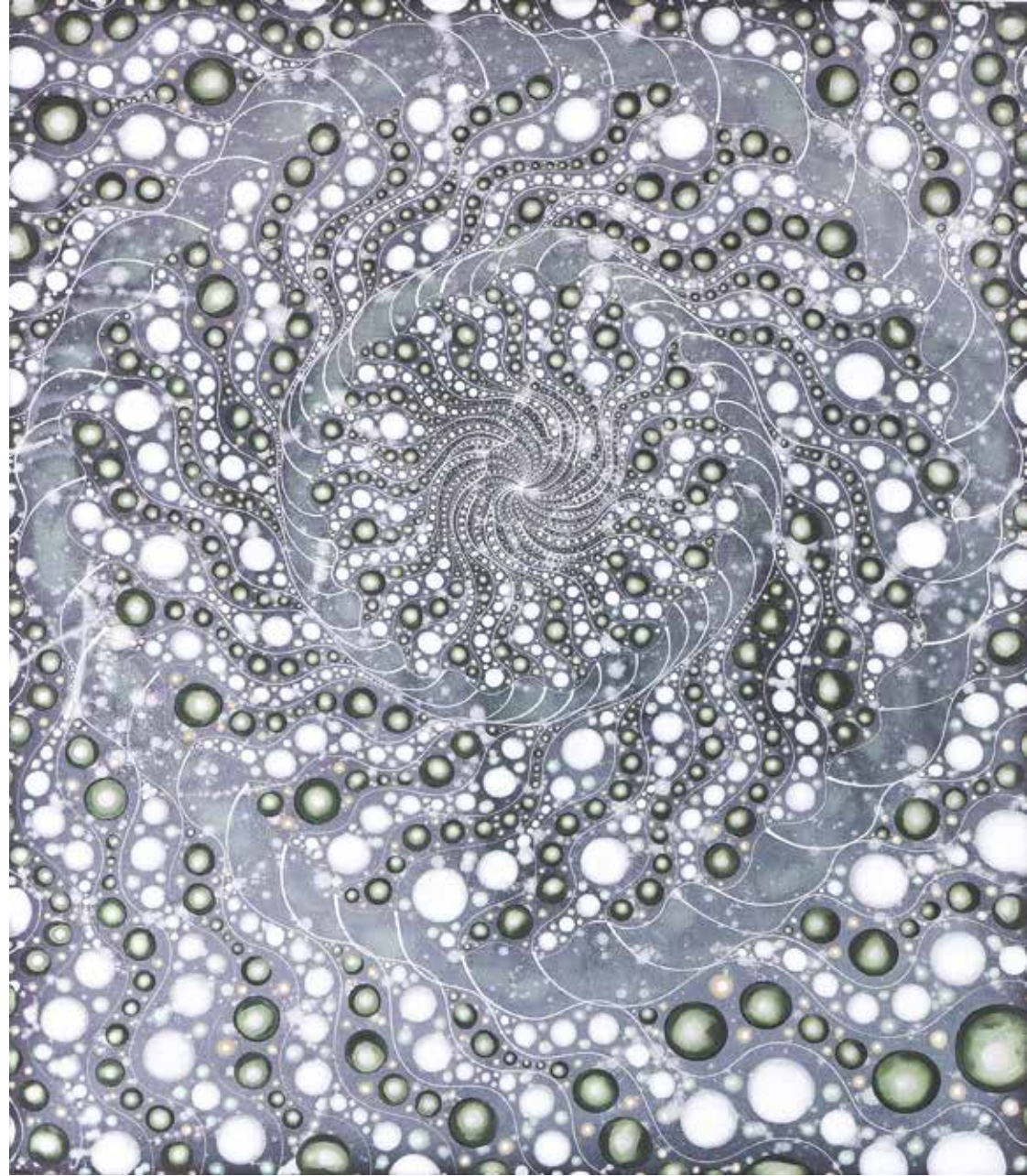


**Twin Overlay, 2010**

Acrylic on linen, 42 x 36 in. (106,7 x 91,4 cm)

Courtesy of Anne E. McCollum, Philadelphia, Pennsylvania





[BARBARA TAKENAGA] **Wheel (Blue Haze)**, 2011

Acrylic on wood panel, 24 x 20 in. (61 x 50,8 cm)

Courtesy of James O'Neill and David Rubin, Philadelphia, Pennsylvania

## THERESA VOLPP (born 1988)

Theresa Volpp's art is heavily based on process—she sees herself both as an image maker and a collector of images. As a former graffiti artist, mark making is familiar to her, and the repeated movement of her body in her abstract paintings becomes her signature. She adds another layer to these paintings by adding purposefully disruptive elements. “The surrounding space, be it the canvas itself, a room, or public space (the city) is also important to the artist as it always stands in conversation with the painting or painted elements,” she says. *Seeing You, Seeing Me.*, one of the first paintings done in her Berlin studio after returning from London, “can be understood as a juxtaposition of one own's longings and needs and the needs of others, as well as the understanding and acceptance that they don't always overlap, but eventually interweave again at some point.” *Mein Herz brennt wie Benzin / My Heart Burns Like Petrol*, titled after a song by rapper Haiyti, “is a powerful, almost aggressive description of emotional energy and strong feelings towards another person or also towards one own's work and passion—I hope the painting manages to reflect this energy,” she says.

German-born Volpp received a Bachelor of Arts degree in design at the University of Applied Sciences, Hamburg, Germany, and a Master of Fine Arts degree in fine art from Goldsmiths, University of London. She was an artist resident at the Dr. Éva Kahán Foundation in Tuscany, Italy, and has been featured in numerous publications, namely *Sleek* magazine and *Harper's Bazaar Germany*. Exhibitions include the Trafo Gallery, Prague, and El Museo de Los Sures, Brooklyn, New York.





**Mein Herz brennt wie Benzin / My Heart Burns Like Petrol, 2021**  
Lacquer on canvas, 61 x 49  $\frac{3}{16}$  in. (155 x 125 cm)  
Courtesy of the artist, Berlin, Germany



**Seeing You, Seeing Me., 2017**  
Lacquer and spray-paint on canvas, 82  $\frac{1}{16}$  x 63 in. (210 x 160 cm)  
Courtesy of the artist, Berlin, Germany



## WILMER WILSON IV (born 1989)

Wilmer Wilson IV specializes in performance, photography, sculpture, and multi-media works that “investigate the marginalization and care of Black bodies in contemporary life.” *Untitled* (\$25) is part of a series inspired by the streets of West Philadelphia where the artist collected local advertisements featuring Black figures, enlarged and collaged them, and “returned the new prints to the sort of substrate where they were found, wood panels as stand in for the now ubiquitous plywood hording.” For this work, the artist collected advertisements for local hair braiding salons fastened with staples “forming a protective scrim impacting not only the way the image appears but how it is seen... The veiled surface forces an active engagement with the image as the photo cannot be seen in its entirety from just one angle, or point of view. The staples necessitate a careful consideration and navigation of the subject, at once obscuring, distorting, and amplifying.”

Philadelphia-based Wilson IV earned a Bachelor of Fine Arts degree from Howard University, Washington, D.C., and Master of Fine Arts degree from the University of Pennsylvania, Philadelphia. His work is in held in the permanent collections of the Baltimore Museum of Art; the Phillips Collection, Washington, D.C.; and the Museum of Fine Arts, Boston.



**Untitled (\$25), 2018**

Staples and pigment print on wood, 48 x 48 in. (121,9 x 121,9 cm)  
Courtesy of the artist and Susan Inglett Gallery, New York, New York

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