



ART IN EMBASSIES EXHIBITION
U.S. MISSION TO THE EUROPEAN UNION

MICHAEL SCHULTHEIS

Contentment in the Cycloids of Ceva, Evening, 2019

Acrylic on canvas, 60 x 60 in. (152,4 x 152,4 cm)

Courtesy of the artist and Winston Wächter Fine Art, Seattle, Washington

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 Residence of the United States Ambassador to the European Union. My wife Libby and I admire the ability of art to inspire creativity, unite differing points of view, and challenge our perspectives. We are pleased to bring art from our home in the Pacific Northwest to the heart of Europe.

When we first learned about Michael Schultheis, we were struck by his journey from mathematician to artist and his use of geometry to tell stories—an example of how art transcends interests and backgrounds to bring people together. When we discovered his sculpture **Cycloids of Ceva Honor**, it represented to us the relationship between the United States and the European Union—the cycle of coming together and transporting us toward a relationship of infinite potential. Schultheis' work also moves us from the traditional mediums of sculpture and painting into the technological age, and we are thrilled to include examples of his digital work. The movement and dynamism of the paintings are mesmerizing. This creative blending of art forms and science reminds us of the spirit of innovation that unites the United States and the European Union.

Our love of the outdoors and the importance we place on nature drew us to Jessica Cantlin's incredible artistry. **Snow Ponies** depicts the beauty of the Washington State landscape. Her photography perfectly captures the "intersection of humanity and the environment." Her love of travel and her unique ability to capture details and emotion feeds our desire to travel, which Cantlin perfectly documents in her travelogue *Feed My Wanderlust*.

Zaria Forman's pastels also bring together science and art. Forman's involvement with NASA and National Geographic to look at the impact of global ice melt and rising seas inform her work and her mission of memorializing what we may be losing due to climate change. The climate crisis is the existential challenge of our time. These landscapes remind us to look closely at the world around us, to not only appreciate nature but also as a call to action.

We are honored to include **Silvered Purple Ikebana with Gilded Stems** from world-renowned Seattle artist Dale Chihuly. Perhaps the most famous glass artist in the world, Chihuly is also a noted community advocate. He helped develop the Hot Shop Heroes program, which provides a creative outlet for military servicemembers with physical and mental injuries, resonated with Libby's commitment to and work with psychological trauma and the healing power of art.

We are pleased to share this exhibition with the visitors and guests to the Residence. We hope the art will serve as a launching point for innovative thinking, new perspectives, and inspiring conversations around a range of ideas.

We would like to express our gratitude to Winston Wächter Fine Art and Chihuly Studio for sharing these incredible artists. We are honored to display these American works as part of the State Department's Office of Art in Embassies and look forward to hearing how they speak to you.

Ambassador Mark Gitenstein and Libby Gitenstein

U.S. Mission to the European Union

Brussels, Belgium

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JESSICA CANTLIN

The foundation of landscape photographer Jessica Cantlin's artistic practice is her love of travel. Traversing the globe with her camera, she "blends texture, scale, and natural light with water, weather, and wildlife to create photographs that elegantly capture the intersection of humanity and the environment." Every detail matters—from the body language and facial expressions of her subjects to the colors and textures of the landscape. "It's the juxtaposition of these details that lends an ordinary beach scene a surreal, dreamlike quality; a reminder to look closely."

A former attorney, Cantlin is the creator of the popular blog Feed my Wanderlust, which allowed her to return full-time to the love of photography that had been with her since childhood and share her experiences with others. She studied fine art digital printing at the Photography Center Northwest in Seattle, and her work has been exhibited widely across the city. The State Hotel in Seattle and the City of Seattle Civic Arts collection hold her work in their permanent collections.



Figure 1: Snow Ponies, 2017
Archival pigment print, 35 x 49 in. (88,9 x 124,5 cm)
Courtesy of the artist and Winston Wächter, Seattle, Washington

DALE CHIHULY (BORN 1941)

Dale Chihuly has been revolutionizing the art and craft of glassblowing since the late 1960s, concocting dynamic, flamboyant, color-saturated forms that push the ubiquitous material far beyond utilitarian ends, including his iconic, massing chandeliers. His works include individual pieces ranging from undulating, nested vessels to large-scale architectural installations. Chihuly bases his multidisciplinary approach on teamwork and draws influence from his boyhood memories of nature, including the sea and his mother's garden. "A lot of work I do looks like it might come from nature, but I don't look specifically at something to make it. I just sort of have a natural feeling for using glass—trying to take advantage of the color and transparency that glass offers and the ability to take this ancient material which is blown with human air, this magical material," he says.

Born in Tacoma, Washington, Chihuly studied at the University of Wisconsin-Madison and the Rhode Island School of Design, Providence. He received a Fulbright Fellowship and was the first American glassblower to work on the island of Murano, Italy. Later, he established the Pilchuck Glass School in Seattle to help train the next generation of glass artists. His works have been exhibited throughout the United States and internationally.



Figure 2: Silvered Purple Ikebana with Gilded Stems, 2012
Blown glass, 41 x 36 x 15 in. (104,1 x 91,4 x 38,1 cm). © 2022 Chihuly Studio. All rights reserved.

ZARIA FORMAN (BORN 1982)

Zaria Forman explores “moments of transition, turbulence, and tranquility in the landscape.” In her characteristic large-scale format and working primarily in pastel, Forman imbues each drawing with a profound level of detail and attenuating care, spending months to portray what is otherwise a fleeting experience with nature. “I actually don’t set out to make anything hyperreal. Rather, I attempt to portray the landscape as I experience it,” says Forman of a technical precision that offers deeper immersion in remote landscapes. She was inspired as a child by travelling to remote parts of the planet with her mother, a photographer. When her mother died, Forman promised to carry out the last journey her mother had been planning: to the Arctic up the northwest coast of Greenland. “I was compelled to address the concept of saying goodbye on scales both global and personal, as I scattered my mother’s ashes amidst the melting ice,” says Forman of the journey that began her perhaps best-known series of drawings of glaciers and icebergs. “I choose to convey the beauty as opposed to the devastation of threatened places. If people can experience the sublimity of these landscapes, perhaps they will be inspired to protect and preserve them.”

Forman has flown with NASA on several Operation IceBridge missions over Antarctica, Greenland, and Arctic Canada. Her work has been featured on CBS Sunday Morning, CNN, and ABC 7 Eyewitness News. She delivered a TED talk in 2016; has spoken at Amazon, Google, and NASA’s Goddard Space Flight Center; has exhibited her work as part of Banksy’s temporary art project Dismaland; and has been an artist in residence aboard the **National Geographic Explorer** in Antarctica. She has been featured in numerous publications and news sites, including the **New York Times**, BBC News, PBS News Hour, **National Geographic**, **Elle**, the **Huffington Post**, **American Art Collector**, **O Magazine**, **Colossal**, the **Wall Street Journal**, and the **Smithsonian Magazine**. Forman currently works and resides in Brooklyn, New York.



Figure 3: Overview: 12 Miles of Lincoln Sea in the Arctic Ocean, North of Greenland, 2018

Video, 15 $\frac{7}{8}$ x 28 $\frac{3}{16}$ in. (40,4 x 71,6 cm)

Courtesy of the artist and Winston Wächter, Seattle, Washington

MICHAEL SCHULTHEIS (BORN 1967)

Michael Schultheis uses geometry “to tell stories about human relationships, the people we love, and how we orbit in life together.” Using his canvas like a chalkboard, “he works through real math equations and paints how he visualizes geometric models that can tell stories—everything from Greek allegories to his own personal discoveries. People who know this language of math can visualize the geometric forms in the internal chalkboard of their minds and experience true conceptual geometry. People who do not know this language experience what it looks like to him.”

Schultheis received a Bachelor of Arts degree in Economics from Washington State University, Pullman; a Master of Science degree in Labor Economics from Cornell University, Ithaca, New York; and studied Italian and history in Siena, Italy. His work has been exhibited widely and is in the permanent collections of the National Academy of Sciences, Washington, D.C.; the Mathematical Association of America, Washington, D.C.; Blue Nile, Seattle; the Tacoma Art Museum, Washington; Wentworth Institute of Technology, Boston; and the University of Oregon, Eugene, among many others.

As JD Talasek, Director of Exhibitions and Cultural Programs and the National Academy of Sciences notes, “These paintings serve as a portal into a realm where mathematical ideas become as poetic as they are rational... The process used to create these paintings reminds us that art and math are not mysteries themselves but, rather, beautifully constructed languages through which we attempt to understand ineffable phenomena.”



Figure 4: **Cycloids of Ceva Honor, 2021**

Bronze, 111 x 45 x 7 in. (281,9 x 114,3 x 17,8 cm)

Courtesy of the artist and Winston Wächter Fine Art, Seattle, Washington



Figure 5: **Celadon 28 Euclid**, 2021
Video, 27 x 48 in. (68,6 x 121,9 cm)
Courtesy of the artist and Winston Wächter, Seattle, Washington



Figure 6: Contentment in the Cycloids of Ceva, Evening, 2019
Acrylic on canvas, 60 x 60 in. (152,4 x 152,4 cm)
Courtesy of the artist and Winston Wächter Fine Art, Seattle, Washington



Figure 7: **Pythagorean Predella (2pi)**, 2017
Acrylic on panel, 12 x 12 in. (30,5 x 30,5 cm)
Courtesy of the artist and Winston Wächter
Fine Art, Seattle, Washington



Figure 8: **Pythagorean Predella (pi)**, 2017
Acrylic on panel, 12 x 12 in. (30,5 x 30,5 cm)
Courtesy of the artist and Winston Wächter
Fine Art, Seattle, Washington



Figure 9: **Pythagorean Predella ($3\pi/2$)**, 2017
Acrylic on panel, 12 x 12 in. (30,5 x 30,5 cm)
Courtesy of the artist and Winston Wächter
Fine Art, Seattle, Washington



Figure 10: **Pythagorean Predella ($\pi/2$)**, 2017
Acrylic on panel, 12 x 12 in. (30,5 x 30,5 cm)
Courtesy of the artist and Winston Wächter
Fine Art, Seattle, Washington



Figure 11: Archimedes Palimpsest, 2012
Acrylic on canvas, 60 x 96 in. (152,4 x 243,8 cm)
Courtesy of the artist and Winston Wächter Fine Art, Seattle, Washington

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