



Art in Embassies

U.S. DEPARTMENT *of* STATE

Art in Embassies Exhibition: United States Mission to International Organizations in Vienna

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."

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Welcome

A particular privilege of U.S. ambassadors abroad is to work with the Department of State's Office of Art in Embassies to select artwork for our residences that reflects our unique perspectives. For this historic residence in the beautiful Cottage District of Vienna, I have taken inspiration from the city's artistic heritage; the technical orientation of the international organizations with whom my mission works; my thirty years of living in the Washington, D.C.; and my commitment to the advancement of women.

The art adorning the walls of this home share one or many of the following characteristics:

- Reflection of the scientific work of the Vienna-based international organizations;
- Connection to the Washington region;
- The power of women as both artists and subjects;
- Use of gold leaf as a nod to local artists Gustav Klimt and the Vienna Jugendstil movement as well as to Friedensreich Hundertwasser, whose dramatic exterior of the Spittelau incinerator is visible from the residence roof terrace.

Rosemarie Forsythe's *Power* is a fitting cover for this book, as it embodies all four of these characteristics. In addition to the rich color and textures, I love the golden, Central Asian-inspired patterns on her robe, which reflects a mutual love for that region that I share with the artist, a retired U.S. Foreign Service Officer who lives and creates in Reston, Virginia.

Cherry Blossom hangs in what I consider a conversation with Forsythe's *Power*, complementing its colors while balancing the figurative with the abstract. The cherry blossom theme was a welcome reminder of the renowned springtime display all over the Washington area. I was

intrigued to find an echo in *Capriccio with Gilded Fan* by Emil Orlik, displayed in one of my favorite Vienna museums, the Leopold. The combination of Japanese and Secessionist elements in Orlik's piece seems a natural connection to this engaging depiction of cherry blossoms. Maremi Andreozzi's striking depictions Tina Blau, Susan La Flesche Picotte, Malinda Russell, Margaret Fuller, Sarah Winnemucca, and Louisa May Alcott, displayed in the library bar, reflect women's absence/erasure from history. Their anonymity bring to mind the feminist adage "If I can see her, I can be her" by allowing us to see ourselves in these powerful portraits.

In the dining room, the quadriptych by Andrea Limauro, *A Rising Tide Lifts All Boats*, sparks quick recognition of the iconic elements of the Washington skyline against a brilliant gold sky, then viewers are drawn into the slightly dystopian details as they look more closely at the intricate blue waves of the Potomac River. Climate change is an essential aspect of our work in the Vienna-based agencies, and this piece provides a unique entry to a conversation about human impacts on the planet.

The late Catherine Hunt's *Water, Space, Memory or Dream?* and *Bones, Stardust and a Dream of Long Ago* present a compelling blend of nature, science, and abstraction that connects the space and science aspects of our Vienna-based organizations to the meditative interplay of soft shapes and colors.

The space theme is directly represented by one of the first photographs from NASA's James Webb Space Telescope, launched in 2021. The telescope's high-resolution, high-sensitivity instruments allow for stunning and inspiring images of never-before-seen corners of the universe.

I am grateful to the talented artists who created these pieces and have generously allowed me to share them with you. I also thank Art in Embassies, as well as my friend Laura Ballman, for their hard work and dedication to creating this exhibition and catalog.

Ambassador Laura S. H. Holgate

U.S. Mission to International Organizations in Vienna, Austria

March 2024

Artist Biographies

Maremi Andreozzi (born 1971)

Maremi Andreozzi's paintings explore themes of feminism, women's history, and social justice. "My work explores misunderstood and forgotten historical women in order to expose untold stories and provide these figures with a contemporary presence," she says. In these paintings, part of Andreozzi's History Adorned series, "The female subjects are depicted with a blackened face. She is simultaneously the everywoman and the anonymous woman. She is ageless and timeless. By omitting facial features, her story is recognized as a universal story of courage, strength, pride and a common human condition. These shadowed subjects represent the unrecognized woman who didn't 'make' the books and slipped through the cracks of history. By focusing on clothing and adornments, another dynamic story is revealed."

Mount Vernon, Virginia-based Andreozzi earned a Bachelor of Fine Arts degree from Cornell University, Ithaca, New York, and a Master of Fine Arts degree from Clemson University, South Carolina. Her work has been exhibited nationally and is held in the collections of the Zimmerli Art Museum at Rutgers University, New Brunswick, New Jersey; the DC Commission on the Arts and Humanities; the Arlington Commission for the Arts, Virginia; and the Eat Good Food Group.

Title of Artwork Displayed: Malinda Russell



Year created: 2021

Format: Acrylic on board

Dimensions: 12 x 12 in. (30,5 x 30,5 cm)

Courtesy of the artist and Adah Rose Gallery, Kensington, Maryland

Title of Artwork Displayed: Susan La Flesche Picotte



Year created: 2020

Format: Acrylic on board

Dimensions: 12 x 12 in. (30,5 x 30,5 cm)

Courtesy of the artist and Adah Rose Gallery, Kensington, Maryland

Title of Artwork Displayed: Tina Blau



Year created: 2022

Format: Acrylic on board

Dimensions: 12 x 12 in. (30,5 x 30,5 cm)

Courtesy of the artist and Adah Rose Gallery, Kensington, Maryland

Title of Artwork Displayed: Louisa May Alcott



Year created: 2021

Format: Acrylic on board

Dimensions: 12 x 12 in. (30,5 x 30,5 cm)

Title of Artwork Displayed: Sarah Winnemucca



Year created: 2021

Format: Acrylic on board

Dimensions: 12 x 12 in. (30,5 x 30,5 cm)

Courtesy of the artist and Adah Rose Gallery, Kensington, Maryland

Title of Artwork Displayed: Margaret Fuller



Year created: 2021

Format: Acrylic on board

Dimensions: 12 x 12 in. (30,5 x 30,5 cm)

Courtesy of the artist and Adah Rose Gallery, Kensington, Maryland

Rosemarie Forsythe

Inspired by living and working around the world, Rosemarie Forsythe paints in a style she calls “conceptual illumination.” Her paintings celebrate the power of ideas that have influenced history or changed our perception of the world. Forsythe paints in a style reminiscent of fifteenth century illuminated manuscripts. Yet, instead of conventional text, she weaves symbols, algorithms, ornate patterns, and/or intellectual puzzles in her work. She uses acrylics, gouache, flashe, gold leaf, mica chips, and/or handmade paper, mixing matte gem tones with metallics to create a rich texture.

Before becoming a full-time artist, Forsythe lived in seven countries and visited over sixty during her careers as a U.S. diplomat, policymaker, and international business executive.

Trained as a professional jeweler, she combined her jewelry designs with her intellectual and prior work interests to create a unique painting style. Her works are in private collections in Qatar, Switzerland, Belgium, France, the United Kingdom, and the United States.

Title of Artwork Displayed: Power



Year Created: 2021

Format: Acrylic paint and collage with handmade paper on Venetian plaster over canvas

Dimensions: 22 1/8 × 22 1/8 in. (56,2 × 56,2 cm)

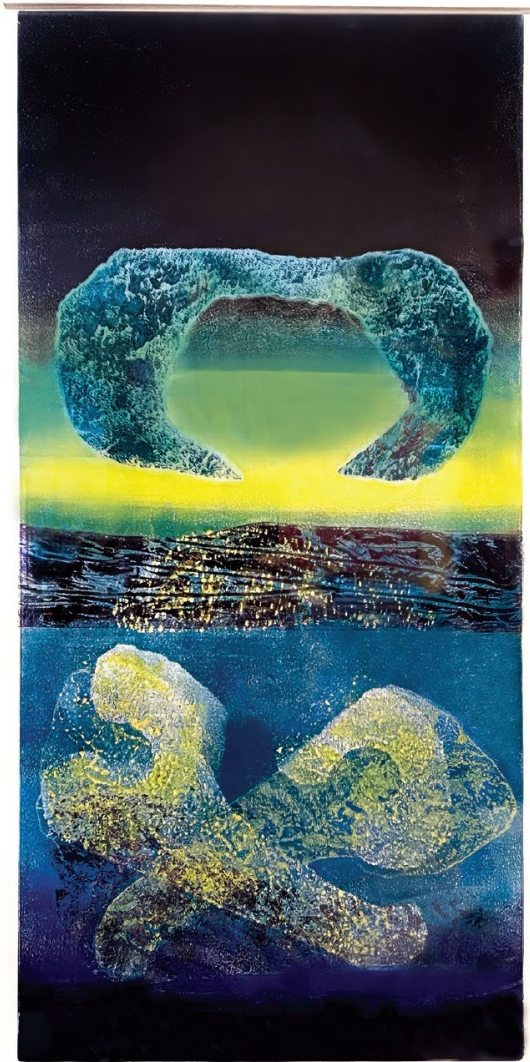
Courtesy of the artist, Great Falls, Virginia

Catherine Hunt (1942 – 2003)

“The psychologist and philosopher Sam Keen reminds us that 'to have a sense that our lives are purposeful, we need to know that we belong within a drama of creation that began before we were born and will continue after we die...that an implicit knowledge of our interconnection with the cosmos is programmed into our genetic makeup...that our carbon atoms are imprinted with the memory of the distant stars from which they came and whose substance they share...'

My work has always been, and continues to be, a vehicle through which I constantly strive to make contact visually, intellectually, and emotionally with the underlying patterns that repeat themselves in the multiple levels of existence that surround us from microscopic to macroscopic, as well as backward and forward in time. It is a way of connecting with the mysteries and puzzles of our existence and trying to figure out where one fits into this continuum. For the past few years, my images have been inspired by Jungian psychology, world religions, geology, and paleontology. Fossils and ancient forms of life fascinate me—the textured leaf veinings of age-old plant species, the ribs and spines of primitive creatures, both strange and familiar, and other exquisite, delicate, traces of life from millions of years ago cast in stone. Using images generated by reflecting upon primordial life sets up connections that are most reassuring.”

**Title of Artwork Displayed: Water, Space,
Memory or Dream?**



Year Created: 1997
Format: Monotype with prismacolor
**Dimensions: 36 1/4 x 22 1/4 in. (92.1 x 56.5
cm)**
Courtesy of the artist, Alexandria, Virginia

**Title of Artwork Displayed: Bones, Stardust
and a Dream of Long Ago**



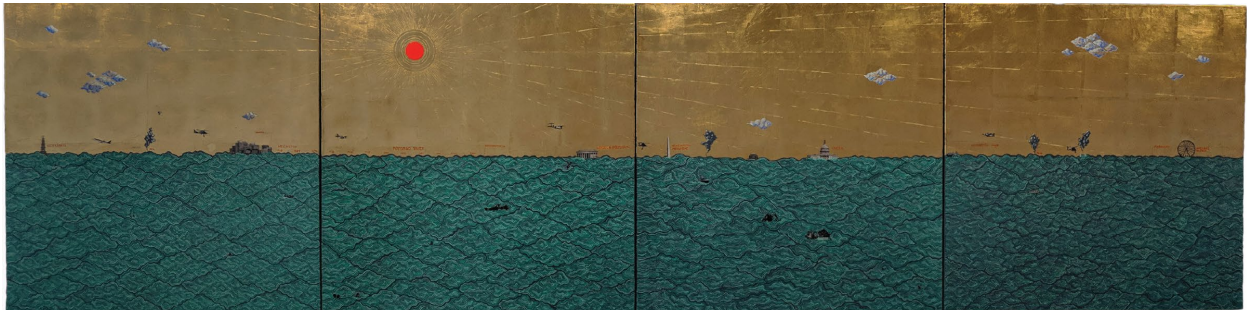
Year Created: 1997
Format: Monotype
**Dimensions: 36 1/4 x 22 1/4 in. (92,1 x 56,5
cm)**
Courtesy of the artist, Alexandria, Virginia

Andrea Limauro

"My work is influenced by my personal experiences with civil wars and migration and explore[s] how power is preserved and grown through the dissemination of nationalistic and religious mythologies and the promotion of sectarian, corporate, and government violence. My works seek to uncover these dynamics and invite the viewer to reconsider their understanding of events past, present and future."

Andrea Limauro creates work inspired by the images he saw growing up in Italy in the 1980s and 1990s: Anarchist and communist graffiti, posters, and propaganda pasted next to Roman ruins and art from the past that celebrated power, the patriarchy, class violence, and colonial expansion. His materials are a mix of the old and new with gold and copper leaf side by side with screen printing, acrylic paint, markers, collage, and neon colors. He earned a Bachelor of Arts degree in politics and sociology from Essex University, Colchester, England; a graduate diploma in international development from the University of Padua, Italy; and a master's degree in urban planning and policy from the University of Illinois, Chicago. His works have been exhibited widely in the Washington, D.C. and New York City areas.

Title of Artwork Displayed: A Rising Tide Lifts All Boats



Year Created: 2019

Format: Acrylic paint, paper collage, 24 karat gold leaf, varnish across four stretched canvases

Dimensions: 36 x 36 in. (91,4 x 91,4 cm) each of 4

Courtesy of the artist, Silver Spring, Maryland

NASA James Webb Telescope

This mosaic of the five galaxies of Stephan's Quintet contains over 150 million pixels and is created from more than 1,000 separate images taken by NASA's James Webb Space Telescope. Clusters of millions of young stars sparkle throughout the image, while gravity pulls sweeping tails of gas and dust from several of the galaxies. In the leftmost galaxy, a bright red core and a multitude of individual stars are visible. Old, dying stars producing gas stand out as red points throughout the image. Massive red and gold shockwaves surround the central pair of galaxies due to one of the galaxies smashing through the cluster.

Stephan's Quintet was captured by Webb's NearInfrared Camera (NIRCam) and MidInfrared Instrument (MIRI) and uses two of the three MIRI filters to best show and differentiate the hot dust and structure within the galaxy. With images this clear and precise, astronomers are given unprecedented access to the merging of and interactions between galaxies that are vital to the field of galaxy evolution. NIRCam was built by a team at the University of Arizona, Chandler, and Lockheed Martin's Advanced Technology Center. MIRI was contributed by the European Space Agency and NASA, with the instrument designed and built by a consortium of nationally funded European Institutes (the MIRI European Consortium) in partnership with NASA's Jet Propulsion Laboratory and the University of Arizona.

Title of Artwork Displayed: Stephan's Quintet (NIRCam and MIRI Composite Image)



Year Created: 2022

Format: Print on polymetal

Dimensions: 24 × 23 in. (61 × 58,4 cm)

Collection of Art in Embassies, Washington, D.C.; Image courtesy of NASA and the Space Telescope Science Institute

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Washington, D.C.

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