



Art in Embassies

U.S. DEPARTMENT *of* STATE

Art in Embassies Exhibition: United States Embassy Tunis

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 and scope 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."

www.art.state.gov

Welcome

Art has always allowed us to bridge cultures, inviting us to see the world through another's eyes. It is in that spirit that I welcome you to this exhibition at the U.S. Ambassador's Residence in Tunis, assembled through the U.S. Department of State's Office of Art in Embassies—which for more than six decades has brought American artistic expression to audiences around the world.

The works gathered here tell a distinctly American story: one of labor and landscape, industry and ingenuity, and movement and memory. Gifford Beal's *Quarry Man* and *Factory on a River*, for example, remind us that American identity was shaped, in part, by the sweat of working men and women in the quarries and along the riverbanks of a young nation. Ansel Adams's sweeping photograph of a wheatfield near Pendleton, Oregon, captures the vast, quiet grandeur of the American West, while Marc Poole's precise oil paintings of naval vessels and historic aircraft honor those who served and the machines that carried them. Archival images of Henry Ford and William Boeing—pioneers who transformed modern transportation—anchor the exhibition in the larger story of American innovation.

Tunisia and the United States share 229 years of friendship grounded in mutual respect and a belief in the power of human creativity. I hope these works spark conversation, inspire reflection, and deepen the bonds between our two peoples.

With warm regards,

Ambassador Bill Bazzi

Tunis, Tunisia

Artists' Biographies

Ansel Adams (1902—1984)

Ansel Adams was a photographer, writer, environmental activist, and lecturer who traveled the United States pursuing the natural beauty he revered and extending the tradition of nineteenth-century American landscape art. His life was, in his words, “colored and modulated by the great earth gesture” of the Yosemite Sierra, where he spent time each year for most of his life. In his practice, Adams developed the “zone system” to control an image’s exposure and development, which allowed other photographers to produce images that matched and expressed his visualization. Committed to elevating photography as a fine art, Adams played a key role in establishing the Museum of Modern Art’s first museum department of photography in New York.

Harvesting a Wheatfield near Pendleton, Oregon was part of a commercial project initiated by the Kodak Company that exhibited “the world’s largest photographs” at Grand Central Station in New York. This was one of approximately 565 panoramic images, some printed eighteen feet tall and sixty feet long and rotated every three weeks for the duration of the exhibition.

Title of Artwork Displayed: Harvesting a Wheatfield near Pendleton, Oregon



Format: Photograph

Dimensions: 14 × 24 ½ in. (35,6 × 62,2 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of Robert Brown

Gifford Beal (1879—1956)

Painter and watercolorist Gifford Beal gained widespread recognition during the first half of the twentieth century for his gentle, warmly lit depictions of American landscapes and urban views. Born into a prominent New York family, Beal began his artistic training as a teenager with summer courses led American impressionist William Merritt Chase. Under Chase's tutelage, Beal mastered the impressionist technique of documenting the transient effects of light and atmosphere, an approach that continued to shape his work as style and subject matter evolved from austere seascapes featuring monumental figures to dynamic views of New York's freight yards. Friend and fellow painter Barry Faulkner said Beal's work showed "the eternal pleasures of work and leisure, the casual enjoyable incidents which add so much to life's richness."

His work attracted early attention, and by age twenty-two he was exhibiting nationally. Beal's work can be found in some of the nation's most esteemed collections, including the Metropolitan Museum of Art, New York; the Art Institute of Chicago; and the Nelson-Atkins Museum of Art, Kansas City, Missouri.

Title of Artwork Displayed: Quarry Man



Format: Oil on canvas

Dimensions: 34 × 32 in. (86,4 × 81,3 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the Estate of Gifford Beal, Courtesy of Kraushaar Galleries, New York, New York

Title of Artwork Displayed: Factory on a River



Year Created: 1903

Format: Oil on canvas

Dimensions: 22 × 30 in. (55,9 × 76,2 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the Estate of Gifford Beal, Courtesy of Kraushaar Galleries, New York, New York

Johnny Bivera

Johnny Bivera is a freelance photojournalist with more than thirty years of experience documenting military and humanitarian operations. As a combat photographer, his assignments ranged from the Israeli-Jordan peace treaty and the 1999 İzmit earthquake in Turkey to the War in Afghanistan. After joining the U.S. Navy in 1986, he studied photojournalism at Rochester Institute of Technology, New York, while assigned to the Fleet Intelligence Center.

Untitled depicts a flight deck director guiding an F/A-18 Hornet jet fighter into position for launch from the USS Theodore Roosevelt (CVN-71) aircraft carrier following the terror attacks on September 11, 2001. The photograph was part of the 2012–2013 exhibition *Serving Abroad:*

Through Their Eyes, a collaboration between Art in Embassies and the U.S. Department of Defense featuring images submitted by active or former U.S. military, Foreign Service, and Civil Service members.

Title of Artwork Displayed: Untitled



Year Created: 2012

Format: Photograph on panel

Dimensions: 16 × 24 in. (40,6 × 61 cm)

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

Marjory Collins (1912—1985)

Photojournalist and documentary photographer Marjory Collins was renowned for her coverage of the home front during World War II. Collins informally studied photography in New York with documentarian and filmmaker Ralph Steiner and later joined the Foreign Service of the U.S. Office of War Information (OWI), completing around 50 assignments documenting American support for the war effort and daily life. Both *Buffalo, New York* photographs were taken during Collins's photo assignment with the OWI. The women in the second image worked

for the mold department in Symington-Gould, preparing molds used in the production of ships, tanks, and railroad parts.

Roy Stryker, government official and photographer who led the OWI and the Information Division of the Farm Security Administration, wrote in his April 13, 1943, Gossip Sheet to staff: "Marjory is in Buffalo, working on women in the industry...These photographs should...portray representative types actually at work rather than posed 'cuties,' [and should show] the very important contributions made towards final victory and how they have adapted themselves to wartime conditions." With her interest in social reform, Collins aligned her work with Stryker's call to make "pictures of life as it is."

Title of Artwork Displayed: Buffalo, New York



Year Created: May 1943

Format: Digital print from original negative

Dimensions: 22 × 29 in. (55,9 × 73,7 cm)

Collection of Art in Embassies, Washington, D.C.; Library of Congress Digital Reproduction

Title of Artwork Displayed: Buffalo, New York. Tugboats, grain boats and grain elevators on the Erie Canal



Year Created: May 1943

Format: Digital print from original negative

Dimensions: 22 × 29 in. (55,9 × 73,7 cm)

Collection of Art in Embassies, Washington, D.C.; Library of Congress Digital Reproduction

Ray Abraham Garza

Photographer Ray Abraham Garza's *Sea of Mountains* was part of the 2012-2013 exhibition *Serving Abroad: Through Their Eyes*, a collaboration between Art in Embassies and the U.S. Department of Defense featuring images submitted by active or former U.S. military, Foreign Service, and Civil Service members.

Title of Artwork Displayed: Sea of Mountains



Year Created: 2012

Format: Photograph on panel

Dimensions: 16 × 24 in. (40,6 × 61 cm)

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

Frederic James (1915—1985)

Frederic James was a regionalist painter who focused primarily on rural Missouri and Kansas. He often painted from direct observation en plein air, as well as from photographs taken during his travels to Japan, Egypt, Jamaica, and Europe.

A native of Missouri, he attended the Kansas City Art Institute and later studied at the University of Michigan in Ann Arbor and the Cranbrook Academy of Art in Bloomfield Hills, Michigan. During World War II, James joined the U.S. Army as a draftsman in the Army Corps of Engineers. During the remainder of his service, he worked as a photographer and painter

creating what he described as a “pictorial war record” for the U.S. Army Forces in South America. After leaving the Army as master sergeant in 1945, James returned to the Kansas City Art Institute to teach watercolor and formed a close friendship with painter Thomas Hart Benton.

Title of Artwork Displayed: Old Man of Tunisia

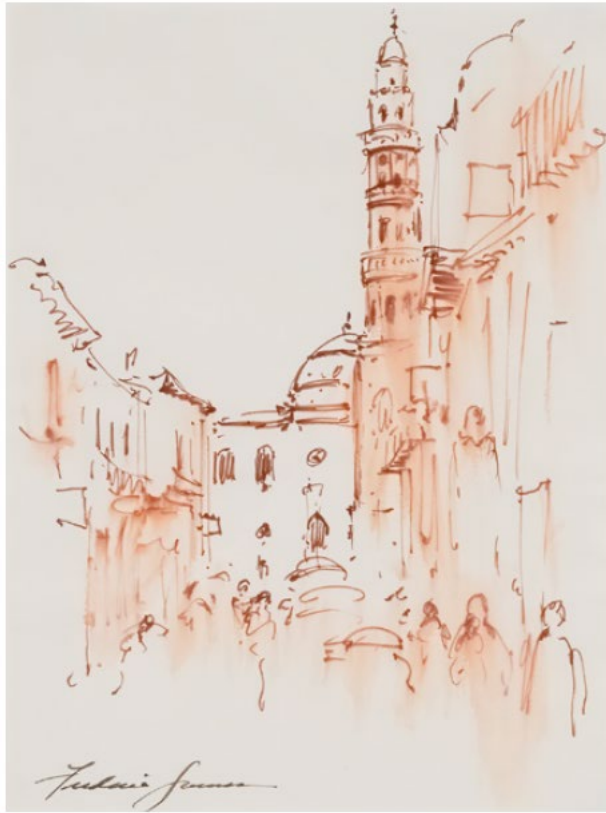


Format: Drawing

Dimensions: 16 × 6 ½ in. (40,6 × 16,5 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of Milton McGreevy

Title of Artwork Displayed: Street in Constantine



Format: Ink and wash on paper

Dimensions: 15 × 12 in. (38,1 × 30,5 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of Milton McGreevy

Ellery Kurtz (born 1951)

Ellery Kurtz studied at Bronx Community College, New York, and had developed an interest in science and space exploration, which he combined with his career as an artist. He participated in an experiment examining how paintings respond to zero gravity and other conditions of space, including extreme G-forces during takeoff and temperature variations in the cargo bay. In 1986, during a NASA mission aboard Space Shuttle Columbia, four of Kurtz's semi-abstract oil on linen paintings were carried in a canister into orbit for 98 days; the paintings showed no visible signs of degradation. Kurtz said, "All artists are concerned with permanence...That's part of what the experiment is about, whether my paintings can withstand that kind of stress...Where man goes, art should go."

Title of Artwork Displayed: America



Format: Mixed media collage

Dimensions: 21 ½ × 27 ¼ in. (54,6 × 69,2 cm)

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

Christopher Makos (born 1948)

Born in Lowell, Massachusetts, Christopher Makos grew up in California before moving to Paris to study architecture. Since the early 1970s, he has continued to develop his style of bold, graphic photojournalism. Iconic artist Andy Warhol, Makos' good friend and frequent portrait subject, referred to him as "the most modern photographer in America." He apprenticed with photographer Man Ray in Paris and frequently collaborated with Warhol, introducing him to his first camera. Makos' work is held in the permanent collections of more than one hundred museums and private institutions. Grand Canyon depicts the monumental red rock formation in Arizona, with the wing of an airplane visible in the foreground to the left.

Title of Artwork Displayed: Grand Canyon



Year Created: 1987

Format: Silver print

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

Collection of Art in Embassies, Washington, D.C.; Courtesy of the Foundation for Art & Preservation in Embassies

Reginald Marsh (1898—1954)

Painter, illustrator, and printmaker Reginald Marsh was renowned for his depictions of burlesque shows, throngs of crowds at Coney Island, and bustling ship harbors. Working in egg tempera, oils, ink, and watercolor, he observed everyday life in a manner associated with social realism. Although primarily known for his paintings of New York City, Marsh also documented his travels throughout the United States and abroad, sketching on location and using photographs as reference.

Born in Paris to artist parents, Marsh and his family immigrated to New Jersey when he was two years old. He graduated from Yale School of Fine Arts, New Haven, Connecticut, and provided illustrations to many publications, including the *New Yorker*, *Harper's Bazaar*, *Esquire*, and *Life*. His work is in the collections of such museums as the National Gallery of Art, Washington, D.C.; the Metropolitan Museum, the Whitney Museum of American Art, and the Museum of Modern Art, all in New York; and the Art Institute of Chicago, among many others.

Title of Artwork Displayed: RMS Queen Mary



Year Created: 1936

Format: Watercolor

Dimensions: 31 ½ × 37 ½ in. (80 × 95,3 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of William Benton

Title of Artwork Displayed: Ferry Boat Docked in River



Format: Watercolor

Dimensions: 20 ¼ × 25 ¾ in. (51,4 × 65,4 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of William Benton

Marc Poole

Marc Poole is a traditional artist whose work centers on historical aviation expressed through oil, watercolor, and gouache, inspired by his family members' service in the U.S. Army Air Forces during World War II; one such relative flew with the 384th Bomb Group in a B-17 Flying Fortress in Europe. Rather than rely on a single historical photograph, his paintings are made "from a vantage point to put the viewer into the scene, as if they were witness to it."

Poole earned a Bachelor of Arts degree in graphic design and a Master of Fine Arts degree from Mississippi State University, Starkville. His work is held in public collections including the Department of the Air Force Art Program, the National Museum of the Marine Corps, and the National Naval Aviation Museum.

Title of Artwork Displayed: Nieuport Biplane



Year Created: 2019

Format: Oil on canvas

Dimensions: 8 × 16 in. (20,3 × 40,6 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the artist, Gautier, Mississippi

Title of Artwork Displayed: USS Alabama



Year Created: 2015

Format: Oil on canvas

Dimensions: 8 × 10 in. (20,3 × 25,4 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the artist, Gautier, Mississippi

Title of Artwork Displayed: USS Navy EA-6B Prowler



Year Created: 2018

Format: Oil on canvas

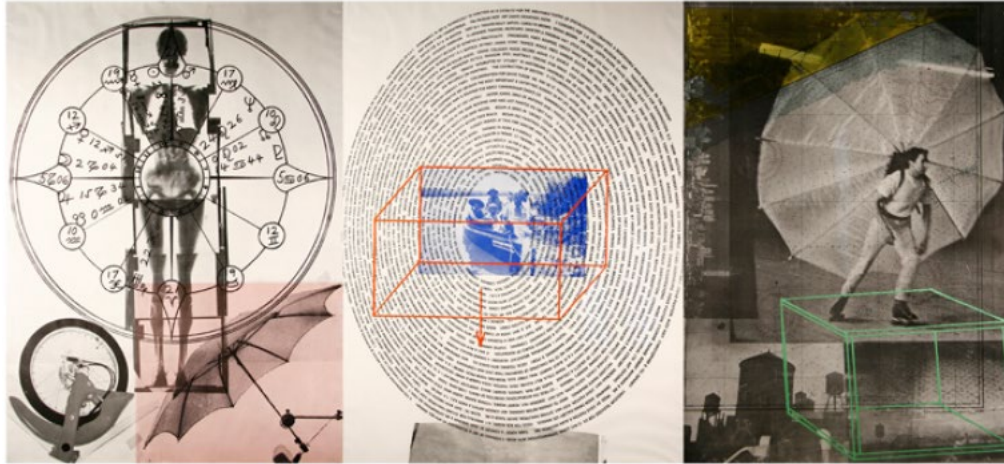
Dimensions: 9 × 12 in. (22,9 × 30,5 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the artist, Gautier, Mississippi

Robert Rauschenberg (1925—2008)

Considered the “forerunner of essentially every postwar movement since Abstract Expressionism,” Robert Rauschenberg was a painter, sculptor, and graphic artist who helped reshape American art in the 1950s and 1960s. Rauschenberg’s work represents an ongoing dialogue “between the handmade and the readymade, and between the gestural brushstroke and the mechanically reproduced image.” Throughout his six-decade career, his art incorporated technology, choreography, performance, and multimedia.

Rauschenberg studied at the Kansas City Art Institute, Missouri, and Académie Julian, Paris, before attending Black Mountain College, Asheville, North Carolina. He later moved to New York City, where he encountered abstract expressionism and began incorporating open brushwork into his paintings. A solo exhibition at the Jewish Museum, New York, and the International Grand Prize at the Venice Biennale established his artistic reputation.

Title of Artwork Displayed: Grand Canyon

Year Created: 1968

Format: Offset lithograph

Dimensions: 72 × 54 ½ in. (182,9 × 138,4 cm), each of 3 panels

Collection of Art in Embassies, Washington, D.C.; Gift of Marian B. Javits

Master Sergeant Cecilio Ricardo

Master Sergeant Cecilio Ricardo served as an aerial combat photojournalist from 1999 to 2004, documenting service members, training exercises, humanitarian relief missions, and military operations such as Operation New Dawn, Enduring Freedom, and Infinite Justice. He later worked as a senior journalist and photography editor for *Airman Magazine*, where his work received Department of Defense and U.S. national-level awards.

Taken on November 9, 2011, the photograph shows a U.S. Air Force F-16 Fighting Falcon from the 79th Expeditionary Fighter Squadron providing top cover for U.S. forces as they transition personnel and equipment out of Iraq. This photograph was included in the 2012-2013 exhibition *Serving Abroad: Through Their Eyes*, a collaboration between Art in Embassies and the U.S. Department of Defense featuring 3,200 images submitted by active or former U.S. military, Foreign Service, and Civil Service members.

Title of Artwork Displayed: Untitled



Year Created: 2012

Format: Photograph on panel

Dimensions: 16 × 24 in. (40,6 × 61 cm)

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

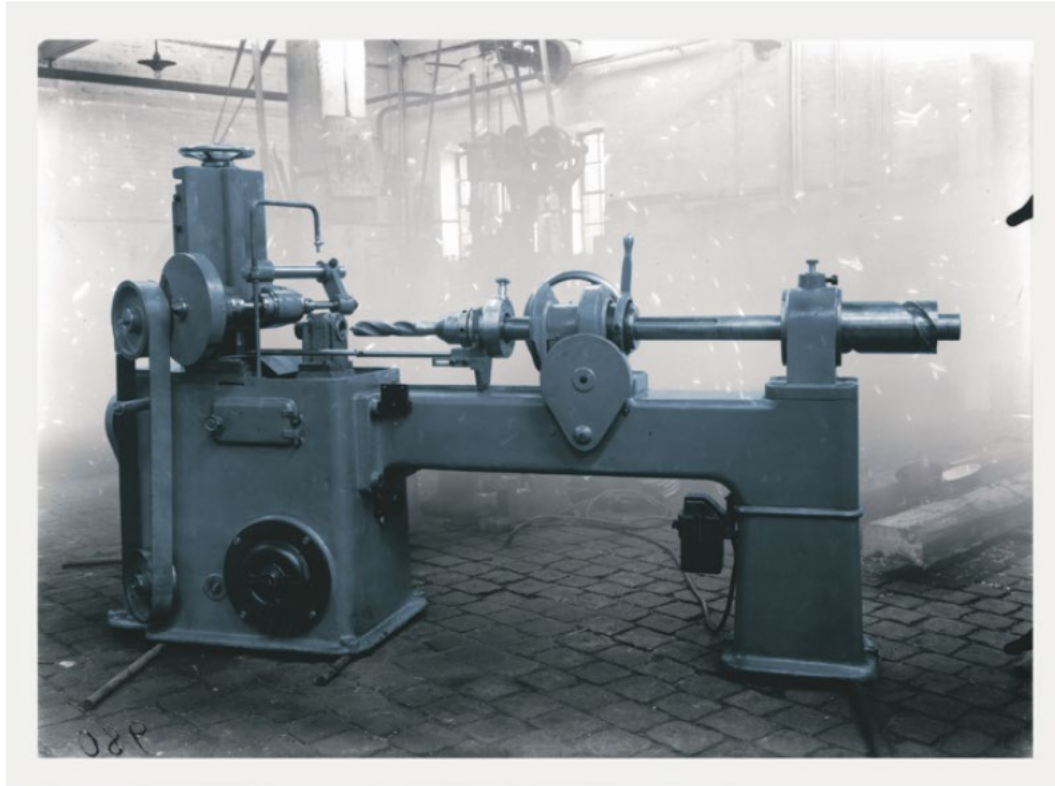
Thomas Ruff (born 1958)

German photographer Thomas Ruff has been described as a “master of edited and reimagined images.” Ruff rose to prominence in the 1980s as a member of the Düsseldorf School, a collective of young photographers known for their experimental approach to photography and its evolving technologies. His conceptual photographs emphasize color, incorporate manual retouching, and are often enlarged to the scale of monumental painting.

Part of his *Maschinen* (or *Machine*) series, *Maschinen 0980* is based on glass negatives acquired from a 1930s German machine and tool manufacturing company. The negatives were originally made for a sales catalogue, in which large machines would be illustrated next to the tools they

produced. Ruff reworks these analog commercial negatives through digital color manipulation to pursue his own pictorial idea. In doing so, he “frees the motifs from their context: retouching produced polished shiny places on the metal; less important machine parts were removed entirely.”

Title of Artwork Displayed: Maschinen 0980



Year Created: 2003

Format: C-print and Diasc

Dimensions: 51 3/16 × 67 3/4 in. (130 × 172 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of Salon 94

Christopher Makos (born 1948)

James Van Der Zee was a highly regarded portrait photographer active in New York during the Harlem Renaissance in the 1920s and 1930s. While many sitters had their portraits taken in the

studio, others requested that he photograph them in their natural settings; this included their homes, churches, and schools.

In *Couple, Harlem*, a man and woman stand in front of a row of brownstone houses on West 127th Street. They are dressed in raccoon coats, a popular fashion of the period, and pose beside their Cadillac V-16, a top-of-the-line model that sold from 1930 to 1940. Approximately 4,000 were made, each with a chassis customized for its owner. The car's sleek design and gleaming surface contribute to a carefully composed image of style, status, and self-presentation.

Title of Artwork Displayed: Couple, Harlem



Year Created: 1932

Format: Digital photograph from original photographic print

Dimensions: 11 × 14 in. (27,9 × 35,6 cm)

Collection of Art in Embassies, Washington, D.C.; Library of Congress, catalogue #2002711328

Photographer Unknown

Henry Ford was a transformative figure in the twentieth-century automobile industry, closely associated with the development of the modern assembly line. Showing an early interest in machinery, he constructed his first steam engine at age fifteen. In 1893, his curiosity in internal combustion engines led him to build a small one-cylinder gasoline model, the first Ford engine.

In 1903, he founded the Ford Motor Company. Known as the “Tin Lizzie,” the eponymous Model T, pictured here with Ford, debuted on October 1, 1908. The automobile had a 20-horsepower, four-cylinder engine that reached a top speed of 45 miles per hour and weighed approximately 1,200 pounds. The company built and sold more than 15 million Model Ts.

Title of Artwork Displayed: Henry Ford with Ford Model T, Buffalo, New York



Year Created: 1921; printed 2026

Format: Digital print from original negative

Dimensions: 24 × 29 7/8 in. (61 × 70,8 cm)

Collection of Art in Embassies, Washington, D.C.; Ford Motor Company Archives Digital
Reproduction

Photographer Unknown

William E. Boeing was an American aviation pioneer who founded the Pacific Aero Products Company (later renamed Boeing), which would later become the largest aerospace manufacturer internationally. He attended the Sheffield Scientific School at Yale University, New Haven, Connecticut, but left to pursue opportunities in the timber industry in the Pacific Northwest. With a growing interest in aviation, Boeing met and befriended U.S. Navy Lieutenant George Conrad Westervelt; after flying together, the two concluded they could build a better airplane. After completing an aviation course, he ordered the Model TA from the Glenn L. Martin Company and hired technical assistants to design and construct his first airplane, the Bluebill B&W (Boeing and Westervelt), in 1916. After his death, Boeing was inducted into the Aviation Hall of Fame for “outstanding contributions to aviation by his successful organization of a network of airline routes and the production of important military and commercial aircraft.”

Title of Artwork Displayed: William Boeing with a Model 40



Year Created: Printed 2026

Format: Digital print from original negative

Dimensions: 30 ½ × 24 in. (77,5 × 61 cm)

Collection of Art in Embassies, Washington, D.C.; Boeing Images Digital Reproduction