



UNITED STATES EMBASSY TO THE HOLY SEE
ART IN EMBASSIES EXHIBITION

DALE CHIHULY

Palazzo Ducale Tower, 1996

Glass, 114 in. (289,6 cm) high

Courtesy of the artist, Seattle, Washington

Photography: Michael JN Bowles

WELCOME to the ART in Embassies exhibition at the residence of the United States Ambassador to the Holy See. The exhibition was completed in November 2010 with the final, sparkling addition of *Palazzo Ducale Tower*, a monumental sculpture by Seattle-based artist Dale Chihuly. The piece joined the other works in the

exhibition that are by artists with connections to the Midwest and Southeast of the United States, places that hold special meaning to Ambassador and Dr. Diaz and their family. The exhibition is a monument to the value of teamwork and reflects the quality, scope, and diversity of American art and culture.

ART IN EMBASSIES

Established in 1963, the U.S. Department of State's office of ART in Embassies (ART) 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, ART curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and chief-of-mission residences worldwide, selecting works 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 ART's presence in more countries than any other U.S. foundation or arts organization.



ART's exhibitions allow foreign 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."

The ART in Embassies program reveals the rich history and cultural heritage of the United States and the communal experiences that we share with peoples of different countries, backgrounds and faiths, binding us closer together. Through its temporary exhibitions and permanent collections, the ART in Embassies program intrigues, educates, and connects – playing an ambassadorial role as important as that served by traditional diplomacy.

– Hillary Rodham Clinton
Secretary of State



JIM BRANDENBURG **Wilderness Loons – Day 10 Chased by Light**, 1994
Photograph, 26 1/16 x 40 in. (67,8 x 101,6 cm). Courtesy of the artist, Ely, Minnesota

JIM BRANDENBURG (1945)

Minnesota native Jim Brandenburg traveled the globe as a photographer with *National Geographic Magazine* for over three decades. He has received a multitude of national and international honors for his work. The National Press Photographers Association twice named him Magazine Photographer of the Year for his *National Geographic Magazine* work. He was

named Kodak Wildlife Photographer of the Year by *BBC Wildlife Magazine* and the Natural History Museum, London, and was the recipient of the Lifetime Achievement Award from the North American Nature Photography Association.

Brandenburg's long career of conservation efforts was honored in 1991 by the United Nations.

He received the World Achievement Global 500 Forum award in recognition of using nature photography to raise public awareness of the environment. Brandenburg and his wife Judy are the founders of the Brandenburg Prairie Foundation (BPF), whose mission is to preserve native prairies in southwest Minnesota.

Brandenburg has published many bestsellers, including *Chased by the Light*, *Brother Wolf*, and *White Wolf*. He lives in northern Minnesota on the edge of a 1,000,000 acre wilderness area.

www.jimbrandenburg.com



JIM BRANDENBURG *Prairie Smoke*, 1993

Photograph, 26 1/16 x 40 in. (67,8 x 101,6 cm). Courtesy of the artist, Ely, Minnesota

RICHARD BRESNAHAN (1953)

Richard Bresnahan, artist-in-residence at St. John's University in Minnesota since 1979, combines his expertise in Japanese ceramics with his interest in the use of local materials and natural resources to create stunning ceramics, and a program which is attracting international attention. Bresnahan apprenticed in the mid-1970s to Nakazato Takashi Pottery in Japan, where the Nakazato family has been producing pottery for thirteen generations. At the completion of his apprenticeship, he was named a "master potter" by his teacher, the son of a National Living Treasure of Japan.

Bresnahan's training in both the U.S. and Japan enabled the pottery program at St. John's to weave together regional indigenous materials and human resources with Pacific Rim pottery processes. This melding of cultures is embodied in the construction and use of the largest wood-fired kiln in North America, a kiln primarily built with recycled materials.

Indigenous materials all come from within a ten-mile radius of the university. They include high-fire stoneware clay received from an abandoned road bed at a nearby glacial ridge. Kaolin, the main ingredient in porcelain, was received as a discarded material from a local granite quarry. These two deposits are large enough to last 300 years. Glazes are made of ashes from flax, navy bean and wheat straw, sunflower hull, wood, and pink quartzite dust. The kiln is fueled with dead fall from nearby woods, which has received certification from the Forest Stewardship Council.



RICHARD BRESNAHAN
Tanegashima Teapot with Reed Handle, 2005

Stoneware with reed handle by Paul Krueger

8 ½ x 7 ½ x 6 in. (21,6 x 19,1 x 15,2 cm)

Courtesy of the artist, Collegeville, Minnesota;

photography by Brian Zehowski

www.theislandgallery.net/bresnahan.php

RICHARD BRESNAHAN

Mizusashi Water Jar, 1997

Stoneware with sunflower seed hull ash glaze

8 3/8 x 5 x 5 in. (21,3 x 12,7 x 12,7 cm)

*Courtesy of the artist, Collegeville, Minnesota;
photography by Brian Zehowski*



RICHARD BRESNAHAN

Nature Leaves Humans Behind Platter, 1998

*Stoneware with white slip and iron painting
under a basswood ash glaze*

13 1/4 x 13 1/4 x 3 1/2 in. (33,7 x 33,7 x 8,9 cm)

*Courtesy of the artist, Collegeville, Minnesota;
photography by Brian Zehowski*



Mizusashi (water jars) hold fresh water for replenishing the kettle during the tea ceremony. Bresnahan learned to make these forms during his apprenticeship in Japan and now creates a few each year to accommodate the growing popularity of the *chanoyu* (tea ceremony) in the United States.

DALE CHIHULY (1941)

Born in Tacoma, Washington, Dale Chihuly was introduced to the medium of glass while studying interior design at the University of Washington. After graduating in 1965, he enrolled in the first glass program in the country at the University of Wisconsin, Madison. He continued his studies at the Rhode Island School of Design, Providence, where he later established the glass program and taught for over a decade.

In 1968 Chihuly was awarded a Fulbright Fellowship to work at the Venini factory in Venice, Italy. There he observed the team approach to blowing glass, which is critical to the way he works today. In 1971 Chihuly co-founded Pilchuck Glass School in Seattle and Stanwood, Washington. With this international glass center, he has led the field in the development of glass as a fine art. His work is in over two-hundred museum collections worldwide, and he has been the recipient of many awards, including seven honorary doctorates and two fellowships from the National Endowment for the Arts.

Chihuly has created many well-known series of works, among them the *Baskets*, *Persians*, and *Seaforms*, but he is also celebrated for large architectural installations. In 1995 he embarked on the international project, *Chihuly over Venice*, which involved working in glass factories in Finland, Ireland, and Mexico, with the resultant sculptures, including *Palazzo Ducale Tower*, installed over the canals and piazze of Venice.

www.chihuly.com

www.franklloyd.com/dynamic/artist_bio.asp?ArtistID=27



DALE CHIHULY

Palazzo Ducale Tower, 1996

Glass, 114 in. (289,6 cm) high

Courtesy of the artist, Seattle, Washington

Photography: Michael JN Bowles

DEMI (1955)

Demi was born in Camaguey, Cuba in 1955. In 1962 she was sent to Puerto Rico to live with her father's relatives. She remained there until 1971, when she joined her mother and sisters in the United States. In 1980 she met the Cuban-American painter Arturo Rodriguez, who became a powerful influence in her work. The couple moved to Madrid, Spain in 1983, where at the age of twenty-eight, Demi underwent an intellectual and cultural transformation when she discovered the magic of the Prado Museum. Demi and Rodriguez settled in Miami, Florida in 1984.

Demi paints children, concentrating mainly on the plight of children whose lives are changed by terrible events. Her ideas are filtered through predominantly unconscious images that manifest themselves through drawing, composition, and color. She combines ideas from popular culture with imagery culled from Western European art. Her works have been widely exhibited, including in Switzerland, France, Panama, Puerto Rico, and the United States.

www.demiart.net/reference_material.htm

DEMI Two Artists and the Children of Their Imagination, 2002

Acrylic on canvas, 48 x 36 in. (121,9 x 91,4 cm)

Courtesy of Carlos and Marianne Coto, Key Biscayne, Florida

Photography: Michael JN Bowles



ZOE HERSEY (1958)

"I paint because it is a 'life affirming' commitment. The image of life as a river and the theme of flowing existence are frequently used in my paintings. I see this idea as a magnificent portrait of life, the constant changes, death, decay, the frailty and resiliency of life. I continue to investigate the various ways of expanding my parameters and meditation points.

Using a blend of abstract and representational imagery, my work incorporates an eclectic range of visual references, including textiles, embroidery, Asian landscape painting, photography, and nineteenth century German botanicals. I use these elements both as a pictorial device and as a means of reordering the perceptual world. Painted directly and spontaneously in numerous layers of paint, color provides information about land, water, sky and time while recording my emotional response to the moment.

My paintings are a comment on our relationship with ourselves and a reflection on the human condition; we confront not only the character of the earth but our own as well. It is my goal that they provide a release from the overly rational view of the world, to one which allows greater freedom of thought and feeling."

www.zoehersey.com/flash.html

ZOE HERSEY **Light Dawns**, undated
Acrylic on canvas, 70 x 70 in. (177,8 x 177,8 cm)
Courtesy of the artist, Atlanta, Georgia



MIA MERLIN (1970)

Mia Merlin's work consists of subjective but realistic oil paintings that are personal and psychological in nature. She is interested in painting's ability to touch on aspects of experience that are familiar but difficult to grasp. The paintings are composed to encourage the viewer to linger so that it is possible to notice the complex way the things included relate to one another.

Born in Atlanta, Georgia, Merlin received her Bachelor of Arts degree in psychology and religion in 1992 from Hampshire College, Amherst, Massachusetts, and her Master of Fine Arts degree in 2003 from Georgia State University, Atlanta. Merlin is currently a visiting lecturer at Georgia State University. She has also been an instructor for Spelman College and Emory University, both in Atlanta. In 2010 she had two solo exhibitions with the Georgia Fine Arts Academy in Atlanta and Athens, Georgia. Merlin's work has been exhibited in many regional and national juried shows and recently was published in the *Menninger Perspective*, an international journal for the Menninger psychiatric clinic. Merlin lives in Grant Park with her daughter Lily, the inspiration for her most recent paintings.

www.miamerlin.com

MIA MERLIN **Sea of Lily**, 2007
Oil on wood, 48 x 36 in. (121,9 x 91,4 cm)
Courtesy of the artist, Decatur, Georgia



STEPHEN PALMER (1882-1965)

Stephen Palmer produced a massive record of his Christian faith in the guise of roughly four-hundred known and recently discovered gouache paintings on paper. As private devotional works, they demonstrate the layered complexity and subversive potential of religious imagery. As artifacts uncovered, they speak about an era. As a collective effort, they hold clues to reconstructing the psychology and motivations of an individual.

Although Palmer's death certificate indicates that he was born in New York State, no record of his birth exists there. It is likely that the notation on the death certificate is an error. Palmer had no next of kin to confirm or deny the information. Probably born in Illinois, he was documented living in a men's lodging house in Minnesota by at least 1900. By 1910 he was staying in Eau Claire, Wisconsin, with his mother and older brother. He spent his adult life, through the 1930s, moving around logging camps in the Midwest and died of a stroke in a Minnesota hospital in 1965.

**[www.riccomaresca.com/artists/
slideshows/palmer_bio.htm](http://www.riccomaresca.com/artists/slideshows/palmer_bio.htm)**

STEPHEN PALMER **God Bless America**, ca. 1955-1965
Mixed media on paper, 31 ½ x 22 in. (80 x 55,9 cm)
Courtesy of John Levin, Norwalk, Connecticut
Photography: Michael JN Bowles



ALBERTO REY (1960)

Born in Havana, Cuba, Alberto Rey and his family received political asylum from the United States in 1963. Having arrived in the country from Mexico, they moved to Miami, Florida in 1965. In 1967 his family relocated to Barnesboro, Pennsylvania, a small coal mining town in the western part of the state, where he lived until he went to college. He finished his Bachelor of Fine Arts degree at Indiana University of Pennsylvania and his Master of Fine Arts degree at the University of Buffalo, New York. He is currently a distinguished professor at the State University of New York at Fredonia. His work can be found in over twenty museum collections and has been presented in over 130 exhibitions.

Over the past twenty-five years, Rey's work has been influenced by his Cuban lineage and his attempt to find a sense of identity in a complex contemporary environment. His abstract work from 1982 through 1992 dealt with issues related to layered memories of Cuban iconography and his American experiences. After 1992 his drawings and paintings incorporated realistic imagery as an attempt to make clear connections between his past concerns and art history, regionalism, and Cuban-American politics. In 2000, his reflections on contemporary society started to incorporate environmental issues and its relationship to art history, biology, and social disconnections with nature. Shortly afterwards, he also began to work in film and video.

www.albertorey.com



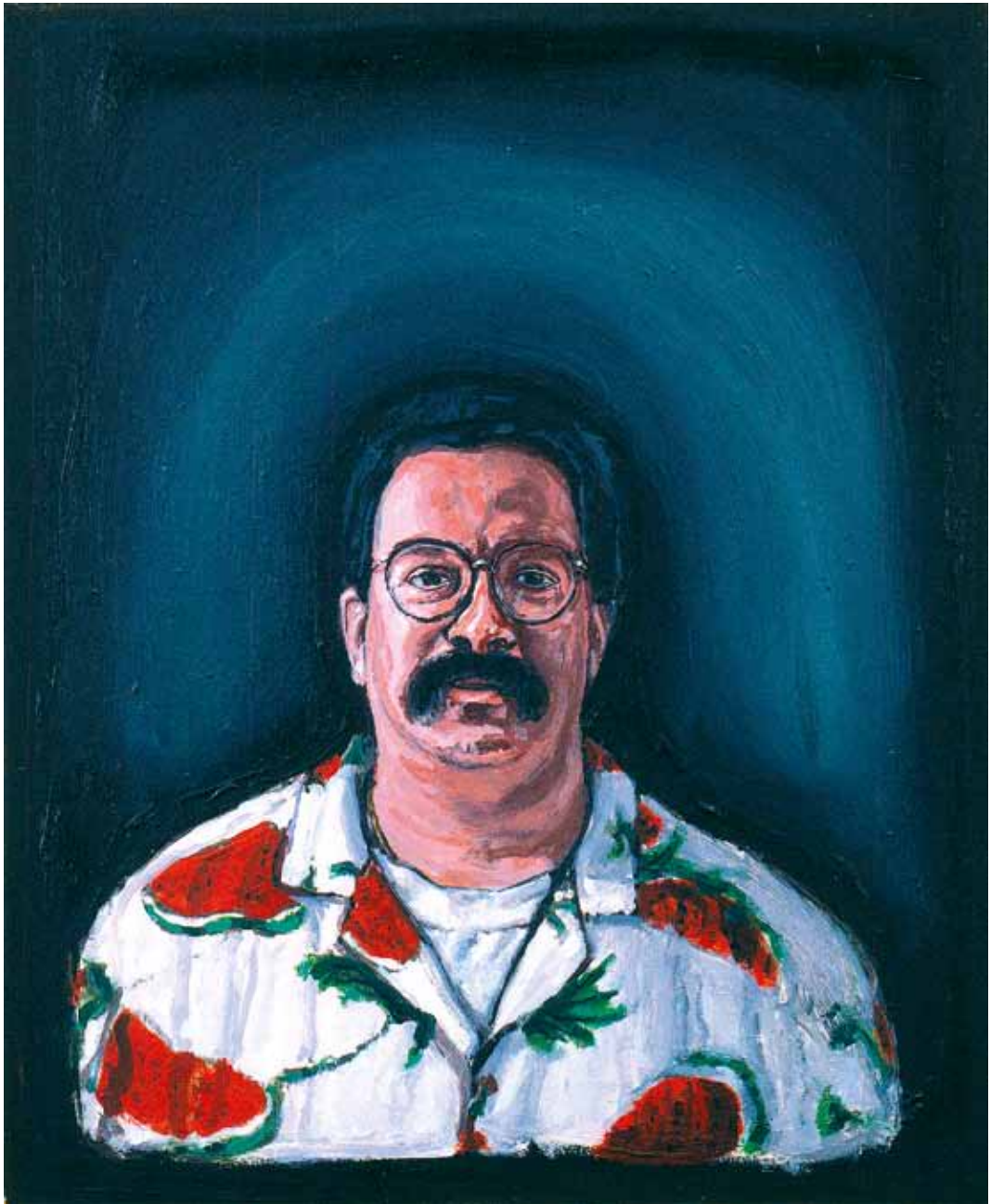
ALBERTO REY Cuban Portraits: Alberto, Agramonte, Cuba, undated
Oils on Plaster, 15 ½ x 12 in. (39,4 x 30,5 cm). Courtesy of the artist, Fredonia, New York



ALBERTO REY Cuban Portraits:
Candelario, Agramonte, Cuba, undated
Oils on Plaster, 15 ½ x 12 in. (39,4 x 30,5 cm)
Courtesy of the artist, Fredonia, New York



ALBERTO REY Cuban Portraits:
Anna, Miami, Florida, United States, undated
Oils on Plaster, 15 ½ x 12 in. (39,4 x 30,5 cm)
Courtesy of the artist, Fredonia, New York



ALBERTO REY Cuban Portraits: Alberto, Miami, Florida, United States, undated
Oils on Plaster, 15 ½ x 12 in. (39,4 x 30,5 cm). Courtesy of the artist, Fredonia, New York



ALBERTO REY **Cobre de Caridad**, undated
Mixed media on canvas, 72 x 48 in. (182,9 x 121,9 cm). Courtesy of the artist, Fredonia, New York

ACKNOWLEDGMENTS

Washington

Camille Benton, Curator
Theresa Beall, Registrar
Marcia Mayo, Senior Editor
Sally Mansfield, Editor
Amanda Brooks, Imaging Manager

Rome

Brenda Soya, Management/Political Officer
Massimo Guelfi, General Services Assistant
John Degory, Management/Political Officer
Valeria Brunori, Fine Arts Curator

Vienna

Nathalie Mayer, Graphic Designer



Published by ART in Embassies | U.S. Department of State, Washington, D.C. | April 2011