

# ART IN EMBASSIES EXHIBITION

## UNITED STATES EMBASSY BUDAPEST



**SUSAN SWARTZ**  
**Approaching Storm** | 2015  
Acrylic on canvas  
24 x 36 in. (61 x 91,4 cm)  
Courtesy of the artist, Park City, Utah

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## 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 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."

<https://art.state.gov/>

# WELCOME

We chose the art you see in our official residence with great consideration. Exuding both eloquence and abstraction, the exhibit is an assemblage of the masterwork of a dozen artists from across the United States. Through different mediums and techniques, the pieces blend to demonstrate the diversity of American culture.

With art that ranges from revolutionary to minimalist, our home has become a site that radiates personality. Thanks to these wonderful lenders and the graciousness and creativity of these artists, the U.S. Department of State's cross-cultural exchange through the Art in Embassies program is made possible.

I would like to highlight the tremendous work that the staff of both Art in Embassies and Embassy Budapest have put into this project from organizing, to transporting, to installing. We are pleased that visitors to the Residence of the Chief of Mission are able to experience this impressive exhibition.

**Ambassador David B. Cornstein and Mrs. Sheila Cornstein**

Budapest, Hungary  
September 2019

# ALICE BABER

1928-1982

Alice Baber was an American abstract expressionist painter who worked in both oil and watercolor. She began painting at the age of eight, ultimately studying art at Lindenwood College for Women in St. Charles, Missouri, until she transferred to Indiana University in Bloomington. She later traveled around the world, studying at the École des Beaux-Arts in Fontainebleau, France, and lived in Paris throughout the late 1950s and 1960s. She was a member of the March Gallery on Tenth Street in New York City, worked as an art editor of *McCall's* magazine, and showed her paintings throughout Europe.

Considered a feminist, Baber was instrumental in organizing exhibitions of women artists when women were still struggling to gain prominence in the international art world. Her legacy is honored at the Baber Midwest Modern Art Collection of the Greater Lafayette Museum of Art in Indiana and the Alice Baber Memorial Art Library in East Hampton, Long Island, New York. Her work is in major museum collections around the world.

Baber's work is recognized for its luminous, abstract shapes, particularly in stained canvases filled with transparent, radiant color. Her lyrical compositions often consist of overlapping floating round or ovoid shapes.

**Lock and Key**, 1968  
Oil on canvas  
51 1/8 x 31 in. (129,9 x 78,7 cm)  
Collection of Art in Embassies, Washington, D.C.;  
Gift of the Estate of Alice Baber

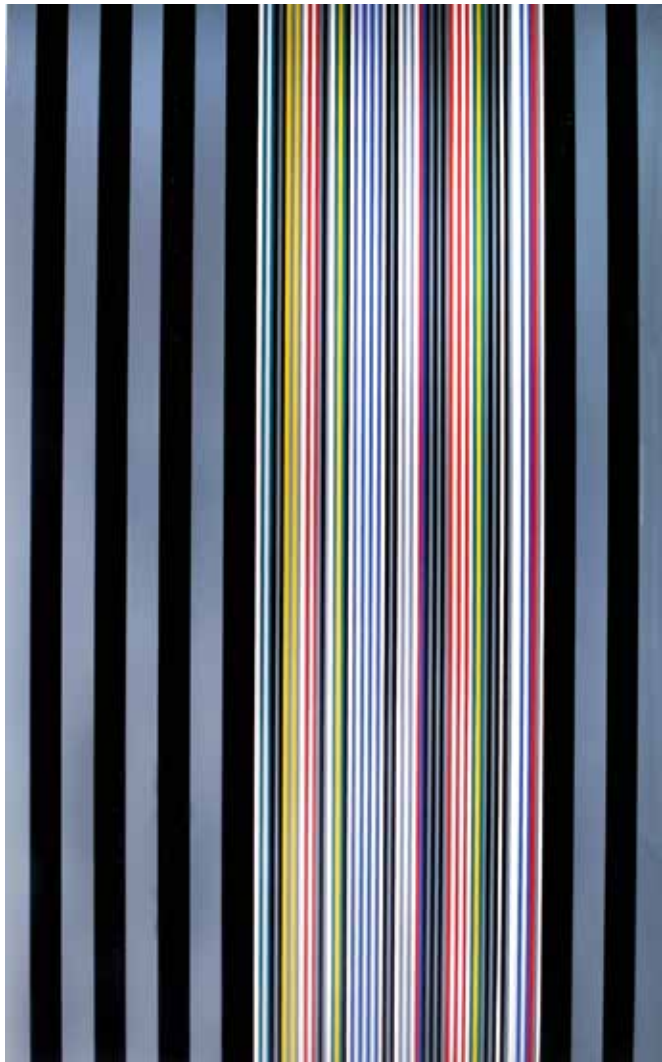


GENE  
DAVIS  
1920-1985

A lifelong Washingtonian, Gene Davis was a self-taught artist. Although he began his career as a sports and political journalist, Davis ultimately abandoned the profession for painting. From the beginning, his eye was attuned to color: he admired the palettes of the French Nabi artists like Pierre Bonnard and avant-gardes like Paul Klee. These interests led him to become a key member of the Washington Color School, which included among its ranks the likes of Morris Louis and Kenneth Noland, as well as Tom Downing, who is also featured in this exhibition. Davis began painting vertical stripe compositions in the early 1950s. Such works often involved experimental working methods, such as staining, which entailed applying thinned pigment to the canvas to eliminate any evidence of brushwork or handling. The artist's work appears in the Phillips Collection (Washington, D.C.), the Tate Modern (London), the Museum of Modern Art (New York), and the National Gallery of Art (Washington, D.C.).



**Black Watch Series I, 1974**  
Silkscreen  
79 1/2 x 53 1/2 in. (201,9 x 135,9 cm)  
Collection of Art in Embassies, Washington, D.C.



## JIM DINE 1935

Jim Dine is closely associated with the development of pop art in the early 1960s. He frequently affixed everyday objects—such as tools, rope, shoes, neckties, and other articles of clothing, many of which were personal possessions—to his canvases. This autobiographical content was clear in Dine’s early *Crash* series of 1959-60 and appeared as well in subsequent recurrent themes and images, such as the palettes, hearts, and bathrobe self-portraits. Dine has also made several three-dimensional works and environments and is well known for his drawings and prints. He has written and illustrated several books of poetry.

Born in Cincinnati, Ohio, Dine attended the University of Cincinnati, the School of the Museum of Fine Arts, Boston (Massachusetts); and Ohio University, Athens, from which he received his Bachelor of Fine Arts degree. He has had major retrospectives at the Whitney Museum of American Art and the Museum of Modern Art, both in New York City.

**Calico** | 1965  
Silkscreen  
48 1/4 x 37 1/4 in. (122,6 x 94,6 cm)  
Collection of Art in Embassies,  
Washington, D.C.;  
Gift of Philip Morris Companies, Inc.



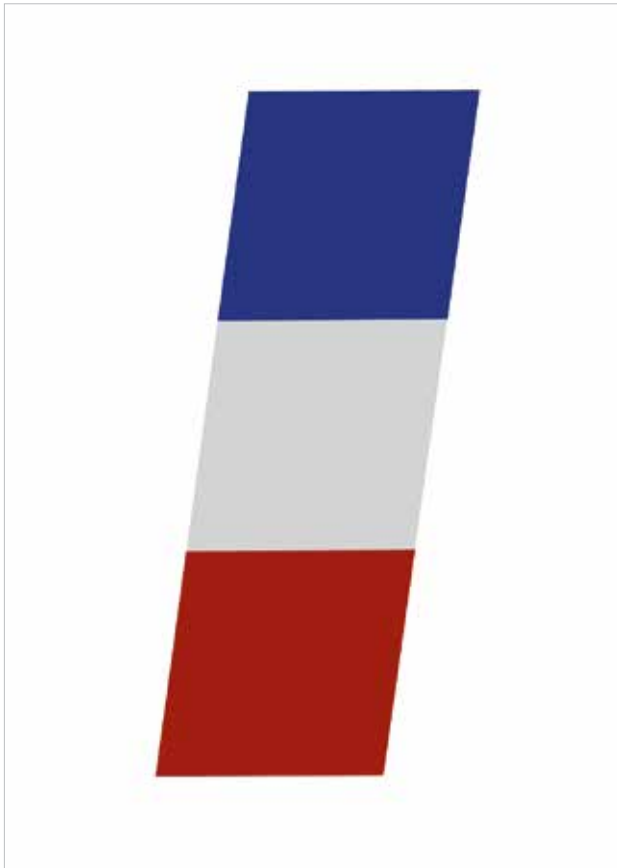
# ELLSWORTH KELLY

1923-2015

Born in Newburgh, New York, Ellsworth Kelly has commented on his continual search for forms and patterns in everyday objects, specifically mentioning “a fragment of a piece of architecture, or someone’s legs, or sometimes the space between things...”

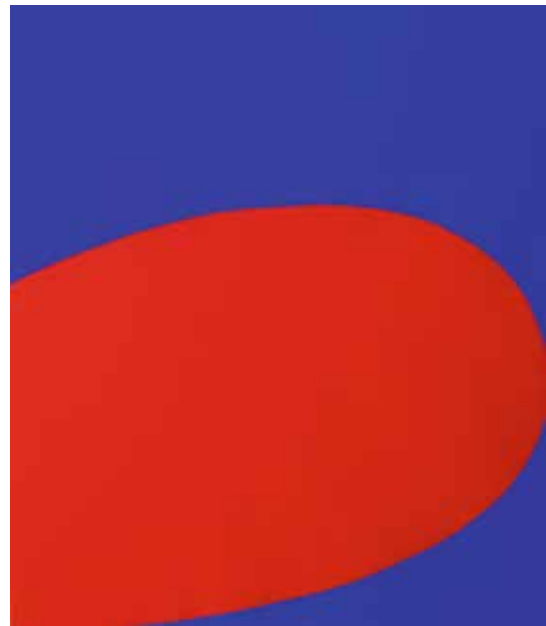
Known for pop and op art, his objective was to achieve maximum emotion with severely limited means through the intuitive use of shape and sensuous color. Kelly abstracted the forms in his paintings from observations of the real world, such as shadows cast by trees or the spaces between architectural elements.

Kelly studied at Pratt Institute, Brooklyn, and after military service, he attended the School of the Museum of Fine Arts, Boston. The following year, Kelly went to France and enrolled at the École des Beaux-Arts. In France, he was introduced to surrealism and neo-plasticism, which led him to experiment with automatic drawing and geometric abstraction. Kelly executed many public commissions, including a mural for UNESCO in Paris, sculpture for the city of Barcelona, and a memorial for the United States Holocaust Memorial Museum, Washington, D.C.



**Blue/White/Red** | ca. 1970-1971  
Lithograph  
42 1/2 x 30 in. (108 x 76,2 cm)  
Courtesy of the Foundation for Art and  
Preservation in Embassies, Washington, D.C.

**Untitled (Red and Blue)** | 1964  
Lithograph  
30 1/2 x 26 1/4 in. (77,5 x 66,7 cm)  
Collection of Art in Embassies, Washington, D.C.;  
Gift of Mr. and Mrs. Philip Berman



# ROY LICHTENSTEIN 1923-1997

Roy Lichtenstein was born in New York City. He studied under Reginald Marsh at the Art Students League in New York, and the following year at the School of Fine Arts at Ohio State University, Columbus. He served in the army, after which he resumed his studies and worked as an instructor before he obtained his Master of Fine Arts degree. By then, his practice included loosely drawn cartoon characters in abstract canvases. Later, Lichtenstein began to make paintings consisting of images borrowed exclusively from comic-strip figures and advertisements. It was during this period he introduced his Ben-Day dots, lettering, and balloons technique. In his attempt to grasp and expose how the forms, materials, and methods of production have shaped the images of Western society, Lichtenstein also explored other mediums such as polychromatic ceramic, aluminum, brass, and serigraphs.

Lichtenstein participated in the Venice Biennale in 1966, and was honored with solo exhibitions at the Pasadena Art Museum, California, and the Solomon R. Guggenheim Museum, New York. The artist was the subject of a major retrospective at the Guggenheim three years before his death.

**Bicentennial Print** | 1975  
Lithograph and screenprint on paper  
38 ¾ x 30 ¾ in. (98,4 x 78,1 cm)  
Collection of Art in Embassies,  
Washington, D.C.;  
Gift of the Mobil Corporation



CREIGHTON  
MICHAEL  
1949

Creighton Michael explores line through the full gamut of media, from sculpture to painting to photography. He holds degrees from the University of Tennessee, Vanderbilt University (Nashville, Tennessee), and Washington University in St. Louis (Missouri), where he earned his Master of Fine Arts degree in painting and multimedia. Over the last four decades, the artist has exhibited widely in the United States and abroad, and received numerous awards including a Pollock-Krasner Foundation grant, a New York Foundation for the Arts fellowship in sculpture, and a Golden Foundation for the Arts award in painting. His works count among the collections of the Museum of Modern Art (New York), the Whitney Museum (New York), the Phillips Collection (Washington, D.C.), the National Gallery of Art (Washington, D.C.), and others. He has taught at Princeton University (New Jersey), the Rhode Island School of Design (Providence), and Hunter College (New York).





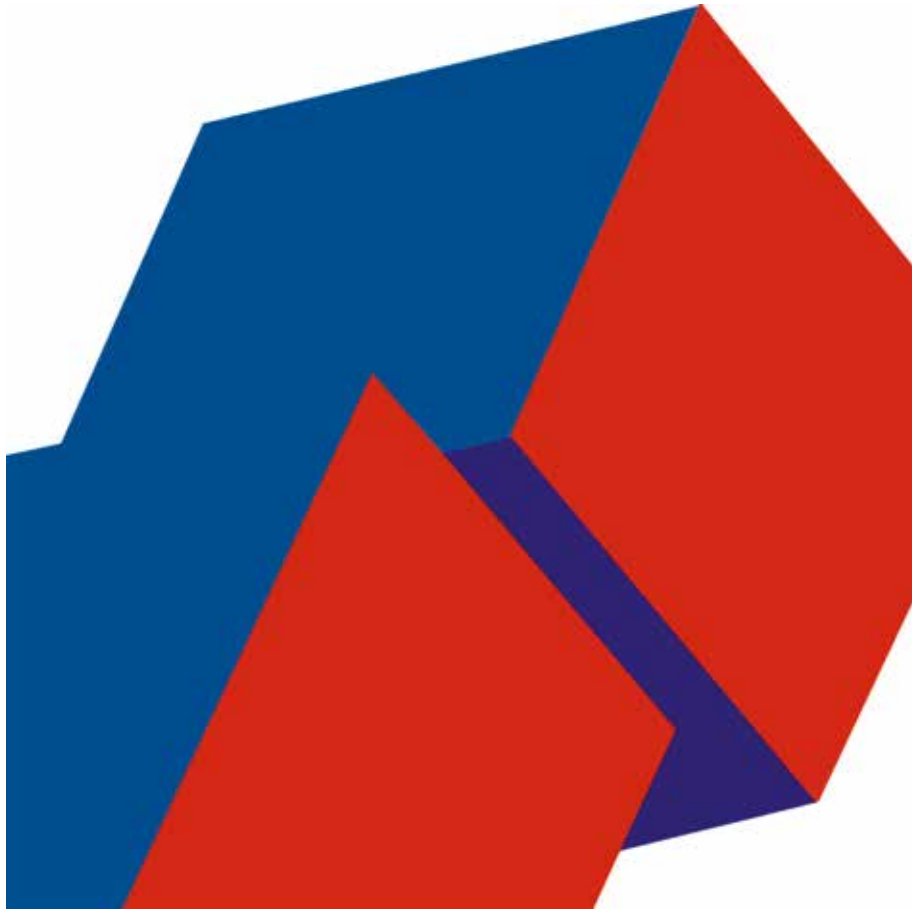
**Chronicle 1016** | 2016  
Layered acrylic and digital transfer on tapered panel  
48 x 24 in. (121,9 x 61 cm)  
Courtesy of the artist, Mount Kisco, New York



**Chronicle 816** | 2016  
Layered acrylic and digital transfer on tapered panel  
48 x 24 in. (121,9 x 61 cm)  
Courtesy of the Solaris Advisors, LLC, New York, New York

# JOHN PHILLIPS 1943

Little information exists about John Phillips and his painting *Square*. Nonetheless, Phillips' rich color, stark contrasts, and geometric forms are right at home with the other hard-edge painters in the exhibition: Frank Stella, Ellsworth Kelly, and Gene Davis. The term hard-edge was used to describe the work of abstract painters who responded to loose, gestural forms of abstract expressionism by adopting a removed and measured method of paint application. Their paintings showed monochromatic and geometric fields of color with sharp edges and uniform saturation, void of any illusion of depth, which reinforced the flatness of a canvas' surface.



**Square** | undated  
Oil on canvas  
50 x 51 in. (127 x 129,5 cm)  
Collection of Art in Embassies, Washington, D.C.; Gift of Mr. and Mrs. Philip Berman

# ROBERT RAUSCHENBERG

1925-2008

Robert Rauschenberg was one of the most important figures in American art in the twentieth century. Born in Port Arthur, Texas, Rauschenberg began art-making after World War II. As a student of German painter Josef Albers, Rauschenberg was exposed to color theory. Not identifying with his teacher's primary aesthetic doctrine, Rauschenberg ultimately joined the Art Students League of New York. His painting soon gave way to experiments in silkscreening and printing. The artist incorporated found images, newspapers, his own photographs, and unconventional media in his work. His practice ever-evolving, he developed performance art projects later in his career. From the beginning, Rauschenberg enjoyed success: less than ten years after beginning his studies in the fine arts, he had a solo exhibition; he was also honored with his first retrospective in 1963; and he won the Grand Prize at the Venice Biennale in 1964. Rauschenberg also understood art's capacity for diplomacy. He spearheaded the Rauschenberg Overseas Culture Interchange (ROCI) at the United Nations, which entailed the production of works in varied media inspired by his travels around the world in the early 1990s. He received the National Medal of Arts in 1993. His works appear in major public collections of modern and contemporary art, including the Museum of Modern Art (New York), the Whitney Museum (New York), the National Gallery of Art (Washington, D.C.), and the Tate Modern (London).



**Statue of Liberty** | undated  
Lithograph

39 1/4 x 28 3/4 in. (99,7 x 73 cm)

Collection of Art in Embassies, Washington, D.C.;  
Gift of Evelyn Farland

# JAMES ROSENQUIST 1933-2017

Best known for his pop art work, James Rosenquist produced a significant oeuvre over six decades that consistently incorporated mainstream visual culture into painting and printmaking. Upon moving to New York, the artist joined a robust, thriving art scene that included Andy Warhol, Robert Rauschenberg, Jasper Johns, and Roy Lichtenstein. Since the artist's first solo exhibition, Rosenquist's work has been exhibited widely in the United States and abroad, at the Museum of Modern Art (New York), the Whitney Museum of American Art (New York), the Guggenheim Museum (Bilbao, Spain), the Menil Collection (Houston, Texas), and the Centre Georges Pompidou (Paris), among others. The artist received countless accolades, including multiple honorary doctoral degrees from Bard College (New York) and the Corcoran College of Art (Washington, D.C.), as well as the title of Chevalier dans l'Ordre des Arts from the French Ministry of Culture.



**Miles** | 1976  
Silkscreen with airbrush  
38 7/8 x 30 7/8 in. (98,7 x 78,4 cm)  
Collection of Art in Embassies,  
Washington, D.C.;  
Gift of the Mobil Corporation

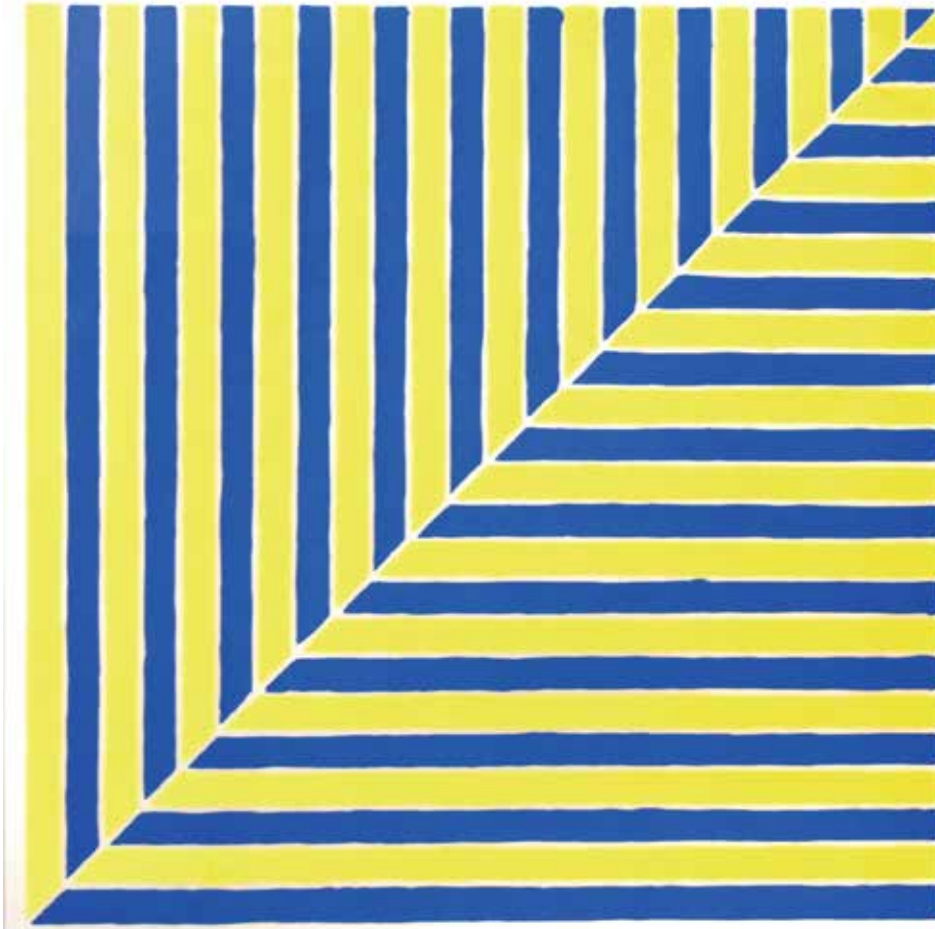
# FRANK STELLA

1936

Born in Malden, Massachusetts, Frank Stella first studied art in high school at the Phillips Academy, Andover, Massachusetts. He continued his study at Princeton University, New Jersey, and upon graduating moved to New York City, where he supported himself by painting houses. When Stella began his artistic career, many young American artists were working through the legacy of abstract expressionism, which had set the standard for avant-garde art since the late 1940s. Although Stella was initially intrigued by the physicality of abstract expressionism, he sought a new way to approach the canvas.

One of the most important artists living today, his artistic practice encompasses painting, sculpture, and printmaking. Geometric shapes and bold colors are the hallmark of his oeuvre, which is displayed at the Museum of Modern Art (New York), the Whitney Museum of American Art (New York), and the National Gallery of Art (Washington, D.C.), among others. He holds multiple honorary degrees and has received many awards, including the National Medal of Arts in 2009. He lives and works in New York.





**Untitled (Rabat), 1964**

Screenprint on paper, 28 1/2 x 27 3/4 in. (72,4 x 70,5 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of Mr. and Mrs. Philip Berman

## SUSAN SWARTZ 1943

Susan Swartz explores the landscape through potent colors and richly layered abstract paintings. With her evocation of coastal splendor and mountain drama, Swartz follows in the tradition of German painters, nineteenth-century Romantic sage Caspar David Friedrich, and twentieth-century icon Gerhard Richter. She is inspired by the intersection of art, nature, and spirituality.

The underlying energy and tension to Swartz's work hints of her complex relationship with the natural world. Her decade-long health struggle transformed her as an artist and as a citizen. She now works from a place of impassioned reverence for the earth, and of fierce determination to inform and educate. Partnering with Robert F. Kennedy, Jr., Louie Psihoyos, and Dr. Jane Goodall on several of their environmental campaigns, Swartz also supports the vision and production of documentary films that seek to shed light on social and environmental injustice.

Swartz serves on the National Advisory Board of the National Museum of Women in the Arts, the Dean's Council of the Harvard Divinity School, and is the co-founder of the charity-based Christian Center of Park City. She is on the board of the Utah Film Center and a founding member of the documentary film organization Impact Partners.



**Mirage** | 2014  
Acrylic on canvas  
45 x 84 in. (114,3 x 213,4 cm)  
Courtesy of the artist, Park City, Utah

On the cover  
**Approaching Storm** | 2015  
Acrylic on canvas  
24 x 36 in. (61 x 91,4 cm)  
Courtesy of the artist, Park City, Utah

# HAROLD THURMAN

1927

Little is publically known about Harold Thurman, who donated his work directly to Art in Embassies in the latter half of the twentieth century. He was a professor of art in College II at the University of Massachusetts, Boston, Columbia Point Campus, and married to Sue Thurman, an arts administrator in Louisville, Kentucky; New Orleans, Louisiana; and Boston, Massachusetts. His large scale, brightly colored *Cutts Came First II* is not dated, but its palette and size are in good company with the American abstract expressionists works in this exhibition. Fields of color, layers of line and form, and deconstructed compositions are motifs that appear throughout the exhibition.



**Cutts Came First II** | undated  
Oil on canvas  
43 ½ x 64 ½ in. (110,5 x 163,8 cm)  
Collection of Art in Embassies, Washington, D.C.; Gift of the artist

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