

UNITED STATES EMBASSY CANBERRA
ART in Embassies Exhibition



Kate Bergin

Vanity Fair, 2012. Archival pigment print on Somerset paper, 38 ⁹/₁₆ x 42 ¹/₂ in. (98 x 108 cm)
Courtesy of the artist and Mossgreen Gallery, Armadale, Victoria, Australia

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."

For fifty years, ART in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. ART in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect and understanding among peoples. It is a fulcrum of America's global leadership as we continue to work for freedom, human rights and peace around the world.

— John Forbes Kerry
U.S. Secretary of State

Nature's Gifts of Beauty Rich and Rare

These works of art are deeply personal to Curtis and me. They tell stories about how humans affect our fragile world, for better or worse. Conservation stories are best when they are about hope and recovery. But the losses and risks are real as well. Nearly one-third of the world's amphibians, for example, now face the threat of extinction.

Biologist E.O. Wilson estimated that one half of Earth's higher life forms will be extinct by 2100 if we don't act. Not since the time of the dinosaurs have we seen species loss at today's rates. Every plant and animal species is a miracle and irreplaceable – not to mention that they are the basis for most of our modern medicines. For example, 50% of anti-cancer treatments have been discovered on coral reefs. The absence of just *one* species could prevent us from overcoming future diseases.

There are only about 3,000 tigers in the wild, and all remaining subspecies are endangered. Asian elephants and orangutans face catastrophic habitat loss. From the King of the Beasts, the blue whale, and the Asian elephant to frogs, the Tasmanian devil and the humble honey bee, animals across the world face serious threats to their survival.

We don't have to lose these animals; with our help, these species can recover and thrive. We can leave our children a richer and more abundant world.

The very symbol of the United States – the bald eagle – was once on the verge of extinction due to hunting and the presence of chemicals that affected its breeding. We banned those chemicals, and after decades of careful stewardship, eagles are again flying free over the monuments of Washington, D.C. and in all fifty states.

Mother Nature only needs an inch to work wonders. Black-footed ferrets were considered extinct in the wild until a population was rediscovered in 1981.

Nature's Gifts of Beauty Rich and Rare

In 1987, a captive breeding program was started. In 1991, they were reintroduced into the wild. Although still endangered, the 1,200 individuals now living in sites across the United States represent a remarkable recovery from fewer than 100 animals at the edge of the cliff.

Our oceans, once thought so vast as to be invulnerable, we now know are just as fragile. Taking a page from Australia's marine leadership, President George W. Bush created, in 2006, the largest marine conservation area in the United States off the coast of the northern Hawaiian Islands. The more than 7,000 marine species living there – many of which are found nowhere else in the world – include the green turtle and the critically endangered Hawaiian monk seal.

Hope is strongest when we work together across national boundaries because birds, whales, and countless other species don't recognize those lines as they migrate to eat, breed and survive. Here in Australia, we are working with conservationists to save the iconic Tasmanian devil from devil facial tumor disease. And that is only one example of hundreds that our scientists and conservationists are working together to solve.

Australia – indeed, our world – “abounds in nature's gifts of beauty rich and rare.” The globe is an ark filled with precious cargo. Each of us, Noah-like, is accountable for Earth's abundant manifest. Every dire example of threat *can be overcome* – *if* we share land and water while living more sustainably. With our arms, hearts and brains we can recover lost ground and make our story's ending truly happy. Let's begin!

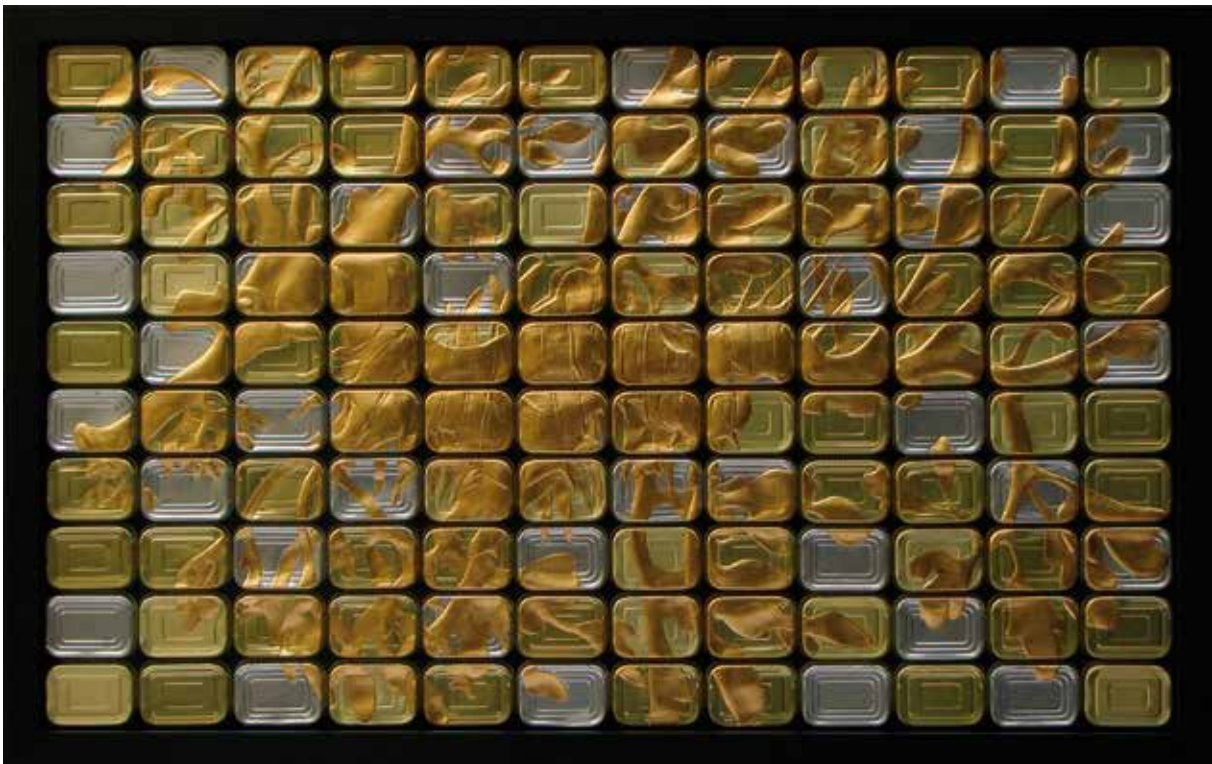
Ambassador John Berry and Mr. Curtis Yee

*Canberra
June 2014*

David Atkins

Artist's statement:

"I am not sure why I had to save these small ring pull tins. Nearly 1,000 fish were found inside; beautiful, detailed, delicate, decapitated. Small perfect fish packed in rows while their 'marine cousin,' a creature so intriguing and spellbindingly beautiful, has its image beamed around the world in full HD."



Flat screen icon, 2013

Mixed media with recycled cans and 24k gold leaf, 34 1/16 x 54 1/8 x 2 3/16 in. (86,5 x 137,5 x 5,5 cm)

Courtesy of the artist, Christies Beach, South Australia

Kate Bergin

Artist's statement:

"Since graduating from the Victorian College of the Arts in 1992, I have been exploring the still life genre and the idea of hunting and collecting. From my initial paintings of hundreds of red delicious apples to collections of moths and butterflies, which I gathered during my five year stay in Cairns, and my discovery of Ellis Rowan and her adventures and beautiful artworks, I have moved on to collections of birds and animals mainly taken from the storerooms of Museum Victoria and also from live animals in zoos around the country. I am also gathering my own collection of bird and animal specimens particularly my much painted foxes. These creatures are my 'intelligent collaborators, symbols of thought and imagination' as Kynaston McShine says of Joseph Cornell's constant use of birds in his artwork.

All these objects and creatures are presented on the white cloth as a kind of altar like offering to the viewer. This display also represents the connection with the tradition of still life which I am very much a part of, particularly after reading Norman Bryson's *Looking at the Overlooked*, which tracks the journey of the still life genre. The continuing presence of the spoons, spectacles, telephones, guns and keys with which the creatures seem to be 'drawing a spark from their contact' as Andre Breton suggested in his earliest writings, reminding us that life can be absurd, beautiful and sometimes like any fairy tale, just a little bit frightening."

www.kateberginartist.com



Kate Bergin

Vanity Fair, 2012

*Archival pigment print on Somerset paper, 38 9/16 x 42 1/2 in. (98 x 108 cm)
Courtesy of the artist and Mossgreen Gallery, Armadale, Victoria, Australia*

Victoria Beresin

Victoria Beresin is a contemporary Australian sculptor and painter. She worked as a graphic designer in New South Wales and Victoria between 1968 and 1976, before embarking on a music teaching career. Her return to art studies has rekindled a lifelong passion for creative expression. She has written:

“Shoal of Shame”

*To what were once abundant oceans
Human need and greed made claim
Now less and less remains but plastic
Rust contamination “shoal of shame”*

www.victoriaberresin.com.au



Victoria Beresin **Shoal of Shame**, undated. *Mixed media*, 16 $\frac{9}{16}$ x 29 $\frac{1}{8}$ x 29 $\frac{1}{8}$ in. (42 x 74 x 74 cm)
Courtesy of Michael Strautmanis and the South Australian Museum, Adelaide, Australia

Nicola Dickson

Artist's statement:

"I was born in 1959, in Queensland and have lived in various urban and rural locations in Australia. My interest in exploring perceptions of the natural world of Australia arises from a life long interest in animals and plants. My initial training as a veterinarian equipped me with a broad, scientifically based means of understanding the individual creature and their place within an ecosystem. Since childhood I have drawn and painted plants, birds, and animals. These early works provided a means for me to explore the attraction that the natural world and its inhabitants held for me. In 2003 I completed a Bachelor of Visual Arts degree at the School of Art, ANU. During my Honours year, I created large scale paintings that engaged with the perception of the sublime triggered by overwhelming weed infestations. This research provoked me to question my original sense of affinity with nature and associated notions of place and identity formed in relation to the natural world of Australia. The opportunity to explore this uncertainty informed my PhD research project and continues to direct my artistic practice."

www.nicoladickson.com

Nicola Dickson

Nouvelle Femme, 2009

Acrylic and oil on MDF

78 ¾ x 44 ⅛ in. (200 x 112 cm)

Courtesy of the artist,

Isaacs, ACT Australia





Nicola Dickson

Nouvelle Venus, 2009

Acrylic and oil on MDF

78 ¾ x 44 ⅛ in. (200 x 112 cm)

Courtesy of the artist,

Isaacs, ACT Australia

André Harvey

André Harvey was born in 1941. He graduated from the University of Virginia with a Bachelor of Arts degree in 1963. After working both as a journalist and educator, he traveled through Europe for a year. In 1969 while in Valauris, France, Harvey worked with abstract sculptor, Michael Anasse. Upon returning to the United States, Harvey began his sculptural career first working in fiberglass and then moving on to bronze, 18-22K gold, collages, and granite. Harvey is largely self taught. He has been a professional sculptor since 1970. He is a fellow and former board member of the National Sculpture Society in New York and also professionally associated with the International Sculpture Society in Washington, D.C. and Artist's Equity in New York. Harvey was a recipient of the National Sculpture Society's Joel Meissner Award and the Tallix Foundry Award. Harvey's sculpture is highly realistic with a concentration on animals. His sculptures are characterized by extensive research of the subject including working with biologists on location in the wild.

www.askart.com



André Harvey

The Survivor (Manatee), 1982

Bronze, 11 ½ x 20 x 7 ½ in.

(29,2 x 50,8 x 19,1 cm)

Courtesy of William Powell and André
Harvey Studio, Rockland, Delaware



André Harvey

The Pilgrimage (Green Sea Turtle),

undated

Bronze, length: 13 ½ in. (34,3 cm)

Courtesy of Mr. and Mrs. Henry Rust,
Greenville, Delaware, and the André
Harvey Studio, Rockland, Delaware

Marion Manifold

Marion Manifold is a printmaker and has a PhD which explores identity and female body imaging. She has received many awards including the prestigious Shell Fremantle Print Award 2001, the Silk Cut Acquisitive Award 2008, and the Geelong Print Acquisitive Award 2008. She was awarded the Australia Council for the Arts Paris Residency 2008, and has participated in other residencies, including the Print Council of Australia and RMIT Summer Residency in 2005. Marion was born in Melbourne but has lived in regional Victoria for the last thirty-five years. She has an extensive exhibition history, including the solo exhibitions *Of Essence and Lace Trimming*, 2003 at Fremantle Arts Centre in Western Australia; *Exquisite*, 2006 at Warrnambool Art Gallery, Victoria; and *Sub Rosa*, 2001 at Glen Eira Gallery, Melbourne. Her work is held in the National Gallery of Australia and major public collections across Australia and overseas.

<http://netsvictoria.org.au/new-artistpage-3>



Endangered, undated
Linocut, 51 $\frac{3}{16}$ x 33 $\frac{7}{16}$ in. (130 x 85 cm)
Courtesy of the artist, Victoria

Susan Middleton

Susan Middleton is a photographer and author specializing in the portraiture of rare and endangered animals, plants, sites, and cultures for the past thirty years. She was chair of the department of photography at the California Academy of Sciences from 1982 to 1995, where she currently serves as research associate. Her last book, in collaboration with Mary Ellen Hannibal, is *Evidence of Evolution* (Abrams 2009). Previous books in collaboration with David Liittschwager include *Archipelago and Remains of a Rainbow* (National Geographic); *Witness and Here Today* (Chronicle Books). She has produced films and exhibitions in conjunction with her book projects. Her most recent project is *Hermit Crabs!*, a short film produced for the web. Her upcoming book *Spineless: Portraits of Marine*

Invertebrates: the Backbone of Life will be published by Abrams October 2014.



Monk Seal, undated

Color dye transfer print, 20 x 20 in. (50,8 x 50,8 cm)

Courtesy of the artist, San Francisco, California

Middleton was awarded a Guggenheim fellowship in 2009, and is the recipient of an Endangered Species Coalition Champion Award for Education and Outreach and a Bay & Paul Foundation Biodiversity Leadership Award. In the fall of 2008, Middleton was invited as a guest artist at Crown Point Press, San Francisco, to create a series of limited edition color photogravures. Middleton's photographs have been exhibited and published throughout the world, both in fine art and natural history contexts. She lives in San Francisco, California.

www.SusanMiddleton.com



Susan Middleton

Hawksbill Sea Turtle, undated

Color dye transfer print

20 x 20 in. (50,8 x 50,8 cm)

Courtesy of the artist,

San Francisco, California



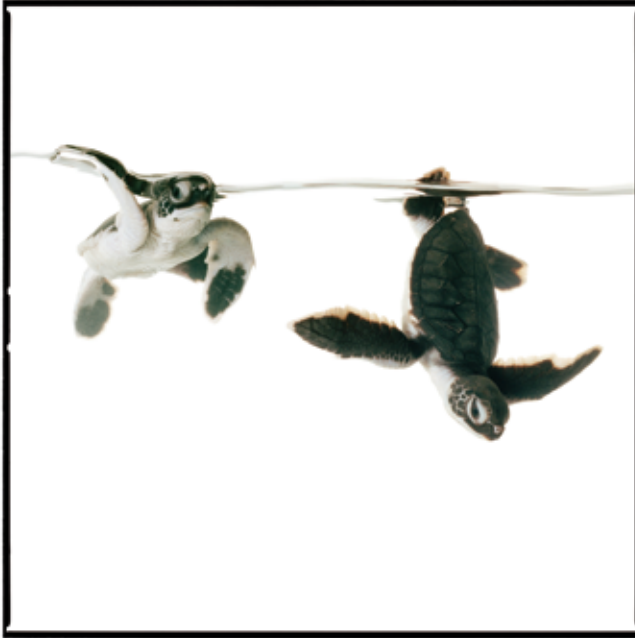
Susan Middleton

Hawksbill Sea Turtle, undated

Black and white photograph

48 x 48 in. (121,9 x 121,9 cm)

Courtesy of the artist, San Francisco, California



Susan Middleton

Hawaiian Green Turtle Hatchling,
Honu, Tern Island Field Studio,
French Frigate Shoals, 17 September 2004

Photograph, 24 x 24 in. (61 x 61 cm)

Courtesy of the artist, San Francisco, California



Susan Middleton

Black Footed Ferret, undated

Black and white photograph

36 x 36 in. (91,4 x 91,4 cm)

Courtesy of the artist, San Francisco, California

Susan Middleton

Haliaeetus leucocephalus;
Bald Eagle, Photographed: 8/16/1990;
San Francisco Zoological Gardens,
San Francisco, California

Black and white silver gelatin print
36 x 36 in. (91,4 x 91,4 cm)

Courtesy of the artist,
San Francisco, California



Ekaterina Mortensen

Ekaterina Mortensen was born and educated in Leningrad, USSR, now St. Petersburg, Russia. She excelled in art at school. Her parents and an aunt had some artistic talent, enjoying drawing and painting. Her grandparents' small collection of their own works were lost or destroyed during the siege of Leningrad in World War II. Graduating in computer engineering with the highest award, Mortensen tried several jobs before working at the State Russian Museum publishing branch. There she lived and worked with her beloved masters, producing high quality art books. On migrating to Australia, Mortensen has been encouraged by her Australian husband and new friends to sell her paintings. She has come to love the natural and cultural beauties of Australia and its very different people, but still misses the forests of her homeland, and of course, the great cultural beauty of St. Petersburg.



King Parrots, 2014

Acrylic on canvas, 39 x 29 ½ in. (99,1 x 74,9 cm)

Courtesy of an anonymous lender

www.absolutearts.com

John Mydock

Artist's statement:

"My current passion of embellishment is 'pyrography,' which is basically wood burning. This new work has been an evolutionary process which began with burning a few basic images from nature leaves and vines, followed by Hawaiian petroglyphs. My pyrography is now taking on a life of its own ... incorporating intricate weaving and layering of original Mydock designs influenced by Polynesian tattoo art, endless knots, the beauty of Nature and Visionary Art. In many cases, I feel that I am just 'following the Art,' curious where it will lead me and what the end result will be."

www.mydockstudio.com



As Above, So Below, undated
Norfolk Island pine, pyrogravure,
Diameter: 22 in. (55,9 cm)
Courtesy of the artist, Paho, Hawaii



John Mydock **Oasis (collaboration with Elmer Adams)**, 2013
Carved Norfolk Island pine, pearlized transparent color, pin striping and gold, 26 x 16 in. (66 x 40,6 cm)
Courtesy of the artist, Paho, Hawaii

Cordy Ryman

Cordy Ryman is based in New York City. He earned his Bachelor of Fine Arts degree with honors in fine arts and art education from the School of Visual Arts in New York City in 1997. Ryman's artwork is characterized by recycled wood and metal, painted and reconstructed with sculptural elements, mimicking the traditional canvas in their display. The materials Ryman uses include wood, gorilla glue, scrap metals, studio sweepings, acrylic and enamel paints, and other found objects. When working with wood, he often keeps the rough jagged edges visible. This creates a very tactile surface. Ryman alters the surfaces of his work to change the appearance, but still allows for the character of the materials to be recognized. He sometimes combines mostly mute colors: white, silver, and creamy oranges with small touches of bright hues on the edges and seams of his work. The end result is a fluorescent glow that is reflected onto the gallery spaces and the artwork itself. In a 2009 interview with Phong Bui in *The Brooklyn Rail*, Ryman says of his attention to the edges of his paintings: "I guess the main thing about the edges and the sides is that I think about them. In one way or another they are considered. When the sides are painted or accounted for in some way, it makes the piece as a whole seem more like a thing or an independent entity as opposed to a picture of something."

en.wikipedia.org/wiki/Cordy_Ryman



Cordy Ryman **Shuff's Nest**, 2011

Acrylic and enamel on wood, 44 x 38 x 2 in. (111,8 x 96,5 x 5,1 cm). Courtesy of the artist and Dodge Gallery, New York, New York



Cordy Ryman **Luca**, 2011. *Acrylic, enamel and graphite on wood, 40 ¾ x 35 ½ x 5 in. (103,5 x 90,2 x 12,7 cm)*
Courtesy of the artist and Dodge Gallery, New York, New York

Joel Sartore

Joel Sartore is a photographer, speaker, author, teacher, and a twenty-year contributor to *National Geographic* magazine. His hallmarks are a sense of humor and a Midwestern work ethic. His assignments have taken him to every continent and to the world's most beautiful and challenging environments, from the High Arctic to the Antarctic. Simply put, he is on a mission to document endangered species and landscapes in order to show a world worth saving.

Sartore's interest in nature started in childhood, when he learned about the very last passenger pigeon from one of his mother's *Time-Life* picture books. His first National Geographic assignments introduced him to nature photography, and also allowed him to see human impact on the environment first-hand. In his words, "It is folly to think that we can destroy one species and ecosystem after another and not affect humanity. When we save species, we're actually saving ourselves."

Sartore has written several books including *RARE: Portraits of America's Endangered Species*, *Photographing Your Family*, and *Nebraska: Under a Big Red Sky*. His most recent book is *Let's Be Reasonable*, a collection of essays from the *CBS Sunday Morning Show*. In addition to the work he has done for National Geographic, he has contributed to *Audubon Magazine*, *Geo*, *Time*, *Life*, *Newsweek*, *Sports Illustrated* and numerous book projects. His work has been the subject of several national broadcasts including National Geographic's *Explorer*, the *NBC Nightly News*, NPR's *Weekend Edition* and an hour-long PBS documentary, *At Close Range*. He is also a contributor on the *CBS Sunday Morning Show*.

Sartore is always happy to return from his travels around the world to his home in Lincoln, Nebraska, where he lives with his wife and their three children.

www.joelsartore.com



Joel Sartore **American Black Footed Ferret**, undated
Color print on dibond from digital image, 30 x 20 in. (76,2 x 50,8 cm)
Courtesy of National Geographic Society and ART in Embassies, Washington, D.C.



Joel Sartore **Koala Mother and her Joeys**, undated
Color print on dibond from digital image, 20 x 30 in. (50,8 x 76,2 cm)
Courtesy of National Geographic Society and ART in Embassies, Washington, D.C.

Kevin Sloan

At the core of Kevin Sloan's work is a deep concern and respect for our planet, particularly its "silent inhabitants" – the animals and plants with whom we share this world. Through allegory and symbolism he expresses this concern and, at the same time, reminds viewers of the wonders in this extraordinary world. He seeks to create a compelling body of work that can speak about our modern technological environment and, simultaneously, present images of natural balance, odd, unexpected beauty and mystery. His work consistently refers back to nature, but also acknowledges contemporary society, and thus creates a dialog between the modern world we've created and the fragile, quiet, yet always present natural environment. Often lush, sometimes stark and theatrical, Kevin Sloan's "allegorical realism" paintings always ask more questions than they present answers. The work aspires to start a conversation about our relationship with nature in this modern, technological, and quickly changing era.

www.kevinsloan.com



Kevin Sloan **Birds of America: The Worrier**, 2013

Acrylic on canvas, 28 x 45 in. (71,1 x 114,3 cm)

Courtesy of the artist, Denver, Colorado

T. H. Tuck

Shiprock (Navajo: Tsé Bit'a'í, “Rock with Wings” or “Winged Rock”) is a monadnock rising nearly 1,583 feet (482.5 m) above the high-desert plain on the Navajo Nation in San Juan County, New Mexico. It has a peak elevation of 7,177 feet (2,187.5 m) above sea level. It lies about 10.75 miles (17.30 km) southwest of the town of Shiprock, which is named for the peak. Governed by the Navajo Nation, the formation is in the Four Corners region and plays a significant role in Navajo religion, mythology and tradition. It is the most prominent landmark in Northwestern New Mexico. Shiprock is composed of fractured volcanic breccia and black dikes of igneous rock called “minette.” It is the erosional remnant of the throat of a volcano, and the volcanic breccia formed in a diatreme. The exposed rock probably was originally formed 2,500–3,000 feet (750–1,000 meters) below the Earth’s surface, but it was exposed after millions of years of erosion. Shiprock is in the northeastern part of the Navajo Volcanic Field—a field that includes intrusions and flows of minette and other unusual igneous rocks that formed about 25 million years ago. Agathla (El Capitan) in Monument Valley is another prominent volcanic neck in this volcanic field.

Known today most commonly by the name Shiprock, the eroded volcanic plume is sacred to the Navajos as “Tsé Bit'a'í,” or “Rock with Wings.” This name comes from an ancient folk myth that tells how the rock was once a great bird that transported the ancestral people of the Navajos to their lands in what is now Northwestern New Mexico. The Navajo ancestors had crossed a narrow sea far to the northwest (the Bering Strait?) and were fleeing from a warlike tribe. Tribal shamans prayed to the Great Spirit for help. Suddenly the ground rose from beneath their feet to become an enormous bird. For an entire day and night the bird flew south, finally settling at sundown where Shiprock now stands. From ancient times to the more recent past, “Tsé Bit'a'í” was indeed a pilgrimage place of major importance, the destination of young men engaged in the rigors of solitary vision quests. The rock was climbed in 1939. Since 1970, Shiprock has been off limits to climbers, accorded once again the respect due a Navajo sacred place.

<http://nextinthewest.com/sacred-mountains-of-the-west-shiprock/en.wikipedia.org/wiki/Shiprock>



T. H. Tuck Shiprock, Navajo Nation, New Mexico

Oil on canvas, 29 ½ x 49 ¾ in. (75 x 125 cm)

Courtesy of an anonymous lender

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