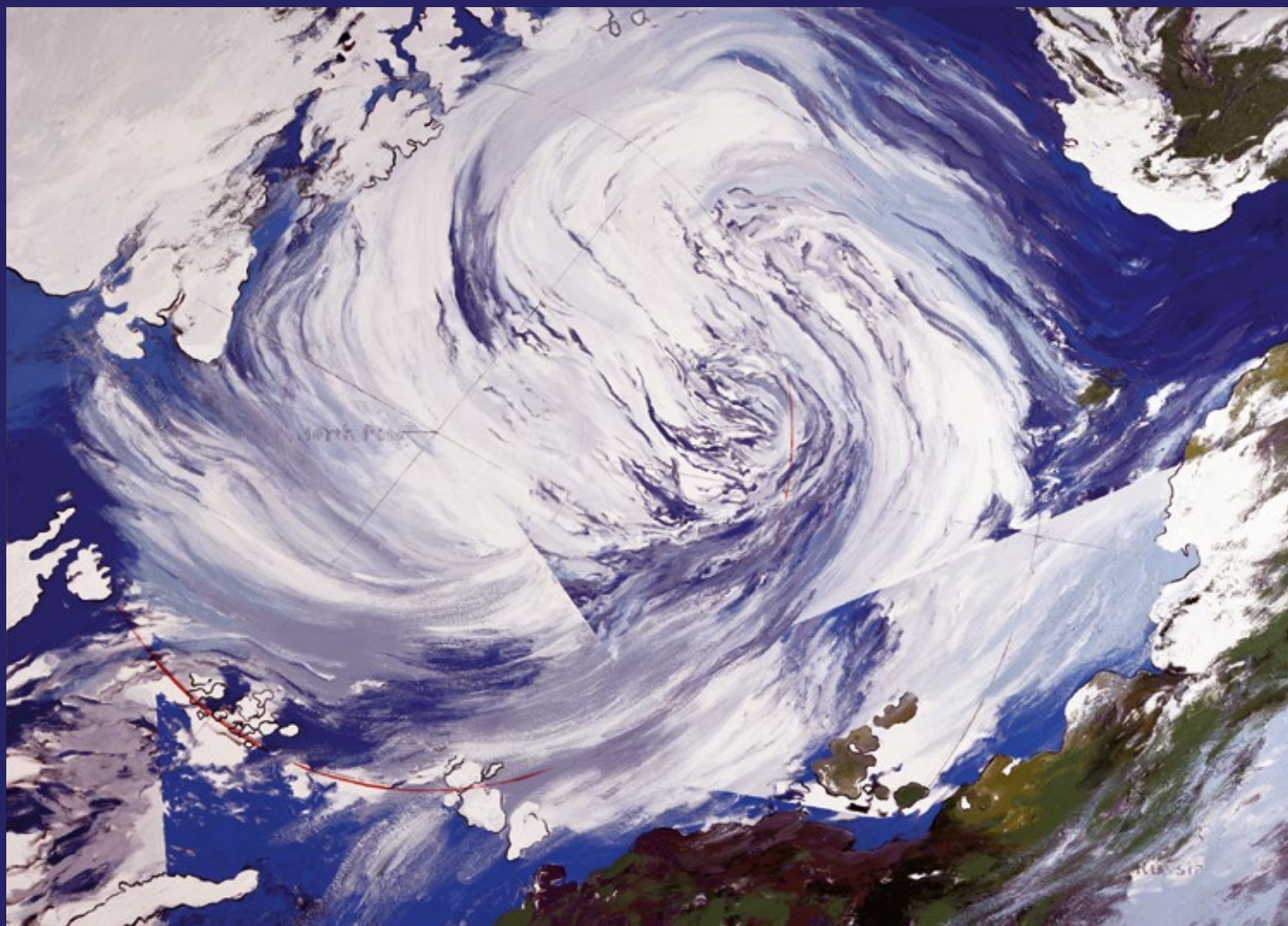


UNITED STATES EMBASSY HELSINKI ART IN EMBASSIES EXHIBITION



DIANE BURKO Arctic Cyclone, August 2012 (after NASA), 2012-2013
Oil on canvas, 60 x 84 in. (152,4 x 213,4 cm). Courtesy of the artist, Philadelphia, Pennsylvania

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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 over 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*

Welcome to the Chief of Mission's Residence! My wife Vera and I chose The Arctic as the theme for our art exhibition. This is because the Embassy is preparing for the transition of the Chairmanship of the Arctic Council from the United States to Finland in April 2017. The Arctic Council program affects one of the world's last remaining pristine environments and the artwork serves as a starting point for important conversations on the Arctic and on the environment generally. The pieces naturally prompt very interesting exchanges of views on some of the substantive issues on which we work with our Finnish partners, ranging from the condition of our oceans to the effects of climate change.

A secondary reason for choosing The Arctic is that this magnificent Residence, with its flame birch paneling, runs the risk of being a little bit dark, particularly during the long Finnish winters. We love the way the artists have captured light in their works; manifested in a variety of forms, it fills the native wood paneled rooms. These are truly luminous and bright works of art, which have helped us through our first experience of a true Arctic winter, with darkness descending at 3:30 in the afternoon until 10:00 the following morning. A lot of people have "happy lights" but at the Residence we have these works of art to keep us happy!

We have been absolutely delighted with the Art in Embassies program. It has very much enhanced this residence, our own experience living here, and the goodwill inherent in our relationship with Finland, with our esteemed Finnish guests, and visitors to this house. It is an important part of our public diplomacy outreach and a result of the superbly implemented Art in Embassies exhibition.

Ambassador Charles C. Adams, Jr.

*Helsinki
December 2016*

"I make paintings that explore portraiture and landscapes as votives, consecrated objects that reflect on the past while seeking to invoke new emotive potentials. Votives are made not only to protect, but also as an expression of thanks to overcome a calamity. Often my work is imbued with a self-reflexive quality that aims to protect or embolden the subject, the viewer, and the artist alike.

My paintings negotiate the territory between portrait and landscape — a realm where forces of nature collide with the personal and the political. I often use iconic portraits of historical figures, shipwrecks, utopian images of Arcadian landscapes, and photos of Mars and fireworks as a visual lexicon within which I negotiate the burden of history [on painting] within the exigencies of contemporary life. I then use the materiality of my medium to mark, manipulate, and consume the image — exalting the depiction with the aim of locating new emotional potential in the re-worked imagery.

In my maritime paintings, images of ships and shipwrecks are attempts to investigate the collision between the personal and the sublime. Typically, academic maritime paintings have illustrated the treachery of wartime or the romanticism of a love lost. By projecting my personal fears and anxieties onto the landscape, gestural bursts of paint add an explosive tension to the work. In each painting the movement of paint describes and embodies the power and the beauty of nature's creative and destructive forces."

Whitney Bedford received her Master of Fine Arts degree from the University of California, Los Angeles, in 2003. She was the winner of the 2001 UCLA Hammer Museum Drawing Biennale and received a Fulbright Graduate Fellowship from Hochschule der Kuenste, Berlin, Germany, in 1999. She has had solo exhibitions at Carrie Secrist Gallery, Chicago, Illinois; Cherrydelosreyes Gallery, Los Angeles, California; D'Amelio Terras Gallery, New York; Art Concept, Paris, France; and Starkwhite, Auckland, New Zealand.

Bedford has been included in group exhibitions at the Jewish Museum, New York; Massachusetts Museum of Contemporary Art, North Adams; and the Museum of Contemporary Art, Denver, Colorado. Her work is included in the Jumex Collection, Mexico City, Mexico; the de La Cruz Collection, Miami, Florida; the Saatchi Collection, London, England; the Francois Pinault Collection, Paris, France; the Eric Decelle Collection, Brussels, Belgium; and the Collection Ginette Moulin/Guillaume Houze, Paris, France.

www.vielmetter.com

Order and Progress (Ships), 2014

Ink and oil on panel, 18 x 24 in. (45,7 x 61 cm)

Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, Culver City, California



Sukey Bryan was born in New Jersey but grew up in Connecticut and France. She graduated in 1983 from Yale University, New Haven, Connecticut, with a Bachelor of Arts degree in fine arts and English. At Yale, artist Bob Reed was an important influence on her development. She worked for two years as a graphic designer in New York, followed by three years of freelance work in San Francisco, California.

While working in design, Bryan began painting on weekends and evenings and decided to turn full time to fine art. She attended the Maryland Institute College of Art, Baltimore, graduating with a Master of Fine Arts degree in 1990. The following year, she received a grant from the Maryland State Arts Council. With the support of a fellowship from the National Endowment for the Arts in 1993, Bryan painted a series of work based on the environments of Iceland and the Outer Hebrides Islands of Scotland. Her interest in the volcanic nature of the Icelandic landscape led to several years of work that explores the interactions between natural elements (lava, water, gases, and rock) during seismic activity.

A resident of California since 1997, Bryan has created works that examine aspects of the surrounding natural eco-system in particular, wildfires, ocean tides, waves, and shallows, winter rain and grasses. During the summer of 2008, she was an artist in residence at Denali National Park and Preserve, Alaska. A stay of only three weeks in this remarkable landscape became the source for five years of work and over 100 paintings and prints that explore the Alaskan glacier ice cycle, from snow and ice to retreat, melt, and ablation. This work celebrates the natural ice cycle that is jeopardized by the rise in atmospheric temperature.

Bryan's current work explores the patch of sky over her own backyard, blue skies with floating fluffy white rainless clouds – the California sky during the present drought – culminating in a public installation piece entitled *Sky fountain: installation in the time of drought* at Stanford University, California.

www.sukeybryan.com

Melt Falls 1, 2012

Oil on canvas, 61 x 61 in. (154,9 x 154,9 cm)

Courtesy of the artist, Stanford, California



"In 2006, I had an epiphany when I saw a 1976 painting of mine depicting the French Alps in an exhibition. I could not help wondering what its present condition was, thirty years later. I became obsessed with this passage of time globally and personally. I returned to that early imagery and examined ice and snow in a different context...

I have always used my painting practice to register my emotional response to geological discoveries. No matter the content; the materiality of paint remains a driving force in my visceral responses to monumental environments. The images are formally located in the balance between abstraction and representation. How paint articulates light and form, and how the scale of the painting transforms discrete visual experiences into an image that becomes greater than its parts is crucial.

But now there is an added layer, an impulse about projecting physical reality into the future as well as contrasting the present with its past; with configuring a particular site in real time while conflating issues of geological/chronological time supported by scientific data.

I am trying to develop new strategies which reveal temporal realities and the seriality of change.

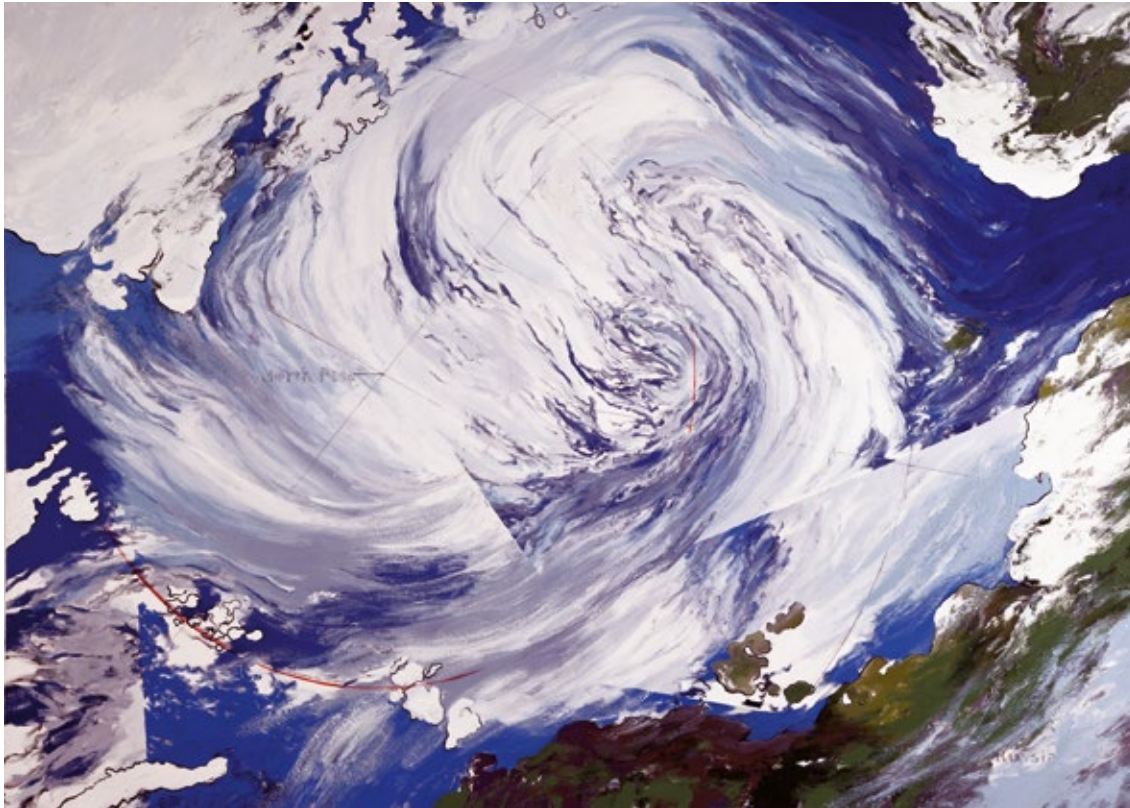
While still using the language of paint, I am demanding it to communicate more than beauty and process. Instead of engaging with the landscape through my own camera lens (my usual method), I have reverted to sourcing other people's data. A network of geologists, and photographers throughout the world have provided me with a broad range of repeat photographs, which are sets of archival images in the public record, matched with their present day photographs.

My ongoing project, *POLITICS OF SNOW* continues the tradition of painting into the twenty-first century. Théodore Gericault, Gustave Courbet, and Albert Bierstadt used the

genre of landscape to address their political realities, and I take courage from this precedent to articulate the pressing issues of our melting environment. My lifelong fascination with geology, along with my practice of recording nature's constant state of flux has now converged in an overarching sense of urgency as I try to contribute to the effort to address issues of climate change."

Diane Burko focuses on monumental geological phenomena. Since 2006 her practice has been at the intersection of art and science, devoted to the urgent issues of climate change. Her current work reflects expeditions to the three largest ice fields in the world. In 2013, she sailed around Svalbard with artists and also spent four days in Ny-Alesund with scientists from the Norwegian Polar Institute. In 2014, she returned north to Greenland's Ilulissat and Egi Sermia glaciers. She first traveled to the Antarctic Peninsula in 2013 returning in January 2015. After exploring the Antarctic Peninsula she flew from Ushuaia to El Calafate to explore the Patagonian ice field of Argentina.

Burko's ongoing study of polar landscapes profoundly inform her work as she bears witness to the unprecedented ice melt on our planet. She has garnered the attention of the scientific community who invite her to speak at various conferences such as the GSA (Geological Society of America) and AGU (American Geophysical Union) on how the arts can communicate with science. She is an affiliate of INSTAAR, having led a seminar at their headquarters and interacted with their research scientists in Boulder, Colorado. Burko has had more than thirty solo exhibitions in galleries and museums across the U.S., including recent museum exhibits at the Zimmerli Museum of Art (New Brunswick, New Jersey), Tang Museum (Saratoga Springs, New York), Tufts University (Medford, Massachusetts), Michener Art Museum (Doylestown, Pennsylvania), and at Princeton's



Arctic Cyclone, August 2012
(after NASA), 2012-2013
Oil on canvas
60 x 84 in. (152,4 x 213,4 cm)
Courtesy of the artist,
Philadelphia, Pennsylvania

Woodrow Wilson School (New Jersey). Her works are also held in many public and private collections.

She is the recipient of multiple honors and awards, including Independence Foundation's Fellowship in the Arts (2013), NEA Visual Arts Fellowships (1985, 1991); Individual Artists Grants from the Pennsylvania Council on the Arts (1981, 1989); a Lila

Acheson Wallace Foundation Residence Fellowship (1989); a Rockefeller Foundation Residence Fellowship (1993); and the Bessie Berman Grant, awarded by the Leeway Foundation in Philadelphia (2000).

The inspiration for Zaria Forman's drawings began in early childhood when she traveled with her family throughout several of the world's most remote landscapes, which were the subject of her mother's fine art photography. Forman was born in South Natick, Massachusetts, and currently works and resides in Brooklyn, New York. She studied at the Student Art Centers International in Florence, Italy, and received a Bachelor of Science degree in studio arts from Skidmore College in New York.

Recent achievements include participation in Banksy's *Dismaland*, speaking at a live TED event at the Town Hall Theater in NYC, and a solo exhibition at Winston Wächter Fine Art in New York in September and October of 2015. Her work has appeared on the Netflix TV series *House of Cards*.

In August 2012 Forman led *Chasing the Light*, an expedition sailing up the Northwest coast of Greenland, retracing the 1869 journey of American painter William Bradford and documenting the rapidly changing arctic landscape. Continuing to address climate change in her work, Forman traveled multiple times to the Maldives, the lowest-lying country in the world, and arguably the most vulnerable to rising sea levels.

Forman was invited aboard the National Geographic Explorer as an artist-in-residence November and December of 2015, traveling to Antarctica. Her next solo show will take place at Winston Wächter Fine Art's Seattle location, in February and March of 2017.

www.zariaforman.com

Greenland #74, 2015

Pastel on paper, 60 x 66 in. (152,4 x 167,6 cm)

Courtesy of Winston Wächter Fine Art, New York, New York



Lisa Goren was born in California and raised in New York City, and yet, she has dreamed of polar landscapes since she was in her teens. Her first trip took her to Antarctica where she was inspired and captivated by the landscape. She has also traveled to Iceland and Alaska to increase her understanding of the polar regions.

Her watercolors show an unfamiliar landscape in a new light. By using vibrant colors and taking risks with different surfaces, she makes the viewer reevaluate their understanding of both of these landscapes and their beliefs in the potential of the medium. Her works create questions about the nature of abstraction and our planet as many of her pieces are representations of unfamiliar terrains.

Goren's work can be found in private collections all over the world, from Australia to Iceland, and in much of the United States. She was awarded a place on the 2013 voyage of the Arctic Circle, an artist residency sailing near the North Pole. This "trip of a lifetime" is just the beginning of the next phase of her Polar work. Goren has been working out of Boston, Massachusetts, for the past twenty-five years.

www.lisagorenpaintings.com

Arctic 3 Ice, 2015
Watercolor, 22 x 30 in. (55,9 x 76,2 cm)
Courtesy of the artist, Hyde Park, Massachusetts



“As the largest cutter in the U.S. Coast Guard fleet, the Coast Guard Cutter Healy is amply suited for double duty as an icebreaker and as a research vessel that carries laboratories and accommodations for up to 50 scientists and civilian support staff. I deployed aboard the Healy in August of 2013 to observe a survey of the southern reaches of the Arctic Ocean, known as the Chukchi Sea. Sponsored by the Bureau of Ocean Energy Management and the National Science Foundation, the mission was to gather data that would help to lay an environmental base line in anticipation of the first proposed oil drilling in the region.

Under the auspices of COGAP, the U.S. Coast Guard Art Program, my assignment was to capture the work of the Coast Guard and especially Coast Guard personnel as they supported Arctic research. Finding a definitive image that would express my theme had proven to be challenging, however, until an opportune moment presented itself late in the voyage. After weeks of putting large-scale apparatus over the side, some of the scientists wanted to complete their work by chipping samples from an ice floe and requested that the ship put down a small boat. It was my chance. When the captain agreed to my request for a second craft, I was on my way out to the ice to follow the action.

On that day, lead gray skies had yielded only adequate visibility for the operation. The temperature, typical for high summer in the southern Arctic, hovered at the freezing point turning precipitation that might have been snow to a soaking drizzle. I had hoped to see the Healy in the background as I watched the other boat maneuver among the floes, but overhanging ice blocked my view. Even so, I was lucky. My coxswain positioned me at the perfect angle at the very moment that a scientist thrust himself across the gunwale and literally reached into the sea. It was a striking sight made even more remarkable by a second

scientist who happened to be assisting with a pole. From my angle, the second man’s pose put me in mind of Emanuel Leutze’s famous painting of George Washington crossing the Delaware.

For the final composition, I chose to couple the scene I had witnessed with a view of the icebreaker standing off in the distance as seen from my extraordinary vantage point. On the floor of that boat I was literally inches from the Arctic Ocean. I was beyond great ships and cranes; close enough to see humans cooperating with humans in the pursuit of knowledge.

Some weeks later, I returned to my studio determined to capture that scene and the important work that it reflected. ”

Robert Selby graduated from Catawba College in Salisbury, North Carolina, in 1971 with a Bachelor of Arts degree in English. He subsequently returned to his native New England to freelance as an illustrator for publications that included *Yankee Magazine*, the *Boston Globe* and the *Providence Journal-Bulletin*. In 1976 he joined the staff of the *Providence Journal* in Rhode Island. His career as news artist, which spanned more than twenty years, took him from homeless shelters to America’s Cup races and from a Plan International aid project in Guatemala to the U.S. Supreme Court in Washington, D.C.

His news illustration garnered awards and recognition from the Society of Illustrators of New York, the Society of Newspaper Design, and the Associated Press. In 1993 he was granted a Fulbright research scholarship for Journalism in Spain. In 1986 Selby was invited to teach as an adjunct professor at the Rhode Island School of Design.

Selby resigned from the *Providence Journal* in 1995 and began teaching full-time at the University of Massachusetts at Dartmouth that same year. After four years, Shelby



Chukchi Reach, 2014
Acrylic on canvas,
24 x 36 in. (61 x 91,4 cm)
U.S. Coast Guard
Art Collection,
Washington, D.C.

resigned both his position at Dartmouth and the Rhode Island School of Design so that he and his wife could realize their long-held dream of moving to the Green Mountains of Vermont.

Selby was connected with the U.S. Coast Guard Art Program via the Society of Illustrators of New York in 2001. He has executed several commissions for the U.S. Coast Guard including a deployment to the Arctic Ocean aboard the Ice Breaker U.S.C.G.C. Healy in August of 2013. The painting that resulted, entitled *Chukchi Reach*, won the George Gray Award

for the Best-in-Show at the Coast Guard Art Program annual exhibition at New York's Salmagundi Club in 2014.

In 2003 Selby began teaching at Champlain College in Burlington, Vermont. In the spring of 2015 Selby retired to relocate to upstate New York where his wife has taken a position at St. Lawrence University. Selby has happily returned to the studio to paint full time.

www.uscg.mil/community/Art_Program.asp

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