



Art in Embassies Exhibition  
*United States Embassy Lima, Peru*

*Chuck Close*

**Self-Portrait**, 2012

*Screenprint, 66½ x 55 in. (168,9 x 139,7 cm)*

*Courtesy of the artist and Pace Prints, New York*

*© Chuck Close, courtesy Pace Gallery*

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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."

*"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

# Welcome

Geri and I are passionate about sharing American culture with the people of Peru. The Art in Embassies program provides a rare opportunity to choose America's greatest art for display in our home. Growing up in Rhode Island, the Rhode Island School of Design Museum gave me an accessible place to see everything from cutting edge art to ancient artifacts. Traveling the globe as diplomats has given us the opportunity to see some of the world's most important art as well as seeing many nations' stories told through their artists.

When Geri and I first saw a massive Chuck Close self-portrait in the U.S. Ambassador's Residence in Mexico City in 1998, I knew that would be our first choice if we ever got the chance to serve at the Ambassadorial level. Building on decades of bold portraiture, Close has risen to the pinnacle of his career with images of Presidents Bill Clinton and Barack Obama, among others. The fabulous team at Art in Embassies worked with us in urging Pace Gallery to lend Close's most recent self-portrait. The exhibition also includes works by Sam Gilliam and Jacob Lawrence, prominent African American artists that at a very personal level recalls my parents' interest in collecting works by young African American artists.

*Is He the Worst Artist in America?* Life magazine asked that question of Roy Lichtenstein in 1964. Growing up in the era of pop art and comic books, for me the answer was clearly that Roy Lichtenstein represented a revolution in art. Having been weaned on Jack Kirby and John Byrne's comic book art, the shift to outsized bold images of pop art seemed like a natural transition. Images like Lichtenstein's *This Must be the Place* and *Moonscape* carried me into adolescence. Having several of his works in our home is a dream come true.

We share a great appreciation for textile-inspired images, mixed media, and bold forms. The exhibition that we have assembled represents a rare grouping of modern American masters. We are honored to share these works with our Peruvian friends and we hope that you will enjoy them as much as we do.

**Ambassador Brian A. Nichols and Geraldine Kam**

*Lima  
June 2015*

## Chuck Close (born 1940)

*“Inspiration is for amateurs. The rest of us just show up and get to work.  
If you wait around for the clouds to part and a bolt of lightning  
to strike you in the brain, you are not going to make an awful lot of work.  
All the best ideas come out of the process; they come out of the work itself.”*

Born in Monroe, Washington, Chuck Close has been a leading figure in contemporary art since the early 1970s. In 1988 Close was paralyzed following a rare spinal artery collapse, and continues to paint using a brush-holding device strapped to his wrist and forearm. His practice extends beyond painting to encompass printmaking, photography, and, most recently, tapestries based on Polaroid instant photographs. Best known for the monumental portraits and self-portraits he has painted in thousands of tiny airbrush bursts, thumbprints, or looping multi-color brushstrokes, Close has developed a formal analysis and methodological reconfiguration of the human face that have radically changed the definition of modern portraiture.

Over the years, Close’s works have evolved from harsh black-and-white images to colorful and brightly patterned canvases of an almost abstract painterliness. Originally associated with photorealism, Close’s rigorously systematic approach and often visibly gridded formats more nearly approximate those of the minimal and process artists who emerged alongside him in the late 1960s. His most recent pictures synthesize Close’s long-standing interest in the spontaneous manner of the abstract expressionists with his strict adherence to the self-imposed rules that have guided his art from the beginning.

Close’s sitters are consistently posed in a manner that allows only the subtlest of individual inflections. At first glance, the Polaroids that the artist works from resemble driver’s license or passport photos but are imposing in a way I.D. pictures can never be. Inherently grand in scale and aura even when the format is small and the features portrayed unremarkable, these “maquettes,” as the artist calls them, are a primary product of his sensibility rather than a casually arrived at notational resource. Close chooses his subjects from among his family and friends – including artists such as Richard Serra, Cindy Sherman, Alex Katz, Roy Lichtenstein, and Robert Rauschenberg – to create works that range from coolly unemotional likenesses of unidentified individuals to psychologically charged glimpses of well-known members of the contemporary art world.

[www.pacegallery.com](http://www.pacegallery.com)

[www.moma.org](http://www.moma.org)

Chuck Close (born 1940)



**Self-Portrait**, 2012

Screenprint, 66½ x 55 in. (168,9 x 139,7 cm). Courtesy of the artist and Pace Prints, New York  
© Chuck Close, courtesy Pace Gallery

## Gene Davis (1920-1985)

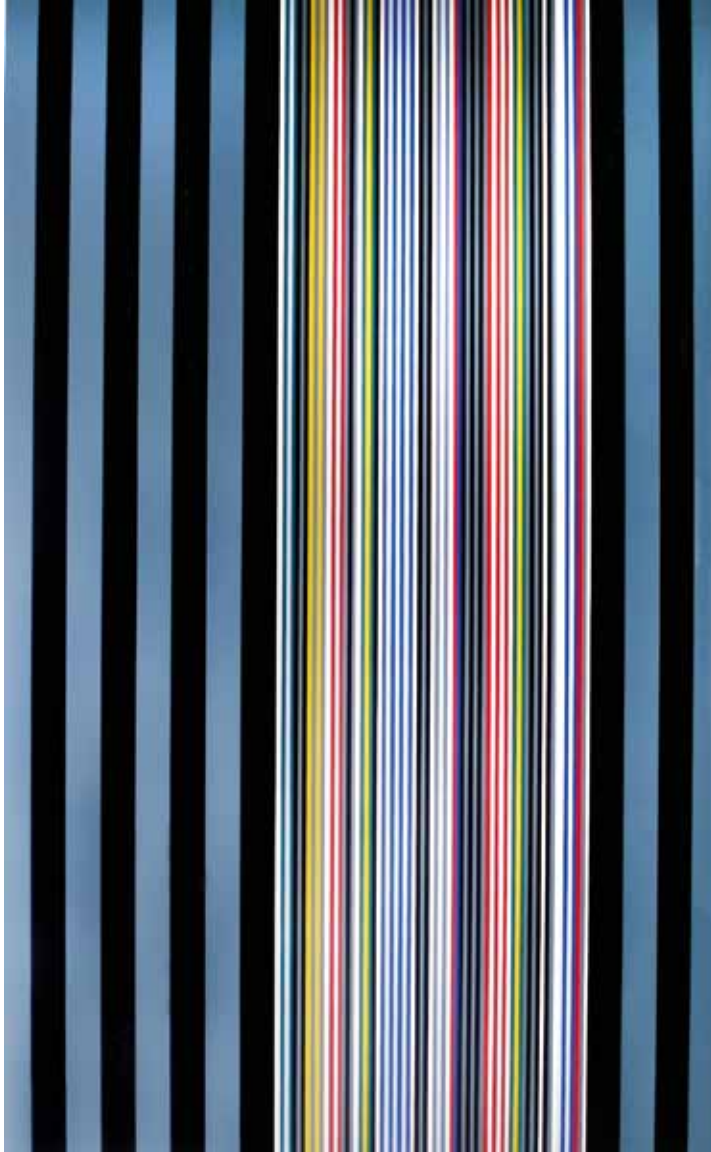
*“The subject of my work is color interval, the space between colors. And this is just as valid a subject matter as the proverbial nude or bouquet of flowers. Stripes are simply the device by which I define color interval.”*

Gene Davis, a self taught artist associated with the Washington color school, was born in Washington, D.C., and spent most of his adult life there. He worked as a journalist through the late 1950s, serving as a White House correspondent and sportswriter. His involvement with art began in the early 1950s, when he began working at the Washington workshop of artist Jacob Kainen, whom he regarded as his guide and mentor.

Davis is best known for his paintings of vertical stripes. Relying on his intuition, he chose his colors randomly from a pile of acrylic tubes on the floor – his sense of color influenced by works of the impressionists and Paul Klee. By contrast, he was deliberate in laying down lines, whether he used masking tape, pencil, or ruler. He made his first stripe painting in 1958. Considered at the time a maverick work, it measured approximately twelve by eight inches in size, with yellow, pink, and violet stripes of uneven width, alternating with regularity. From this prototype, Davis continued to paint variations of different sizes. In the larger works, such as those in the *Black Watch* series, Davis used placement and pattern of stripes to create complex rhythms and sequences of colors.



Gene Davis (1920-1985)



**Black Watch Series I, 1974**

Screenprint, 80 x 54 in. (203,2 x 137,2 cm)  
Courtesy of Art in Embassies, Washington, D.C.

## Mark di Suvero (born 1933)

*“It is the reformation of material which is what art is all about . . . we reform it to where it does that tuning fork to our knowledge of form within.”*

Internationally renowned sculptor Mark di Suvero is considered a pioneer in the use of metal. Born in Shanghai, China, he immigrated to the United States in 1941, and received a Bachelor of Arts degree in philosophy from the University of California, Berkeley. Di Suvero began showing his work in the late 1950s, and is one of the most important American artists to emerge from the abstract expressionist era. His architectural-scale sculptures – many with moving elements that invite viewer participation – have been exhibited in Australia, France, Germany, Italy, Japan, Spain, The Netherlands, the United Kingdom, and the United States. Di Suvero is the first living artist to exhibit in Le Jardin de Tuileries and Les Esplanades des Invalides in Paris and at Millennium Park-Chicago. His work is in over 100 museums and public collections, including the National Gallery of Art and the Hirshhorn Museum and Sculpture Garden in Washington, D.C.; the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, all in New York City; and Storm King Art Center, New Windsor, New York, where he has had three major exhibitions.

Mark di Suvero is a lifelong activist for peace and social justice, and has demonstrated a generous commitment to helping artists. In 1962 he co-founded Park Place Gallery, the first artists' cooperative in New York City. In 1977 he established the Athena Foundation to assist artists in realizing their ambitions. In 1986 di Suvero established Socrates Sculpture Park at the site of a landfill on the East River in Queens, New York. Through his leadership, a 4.5 acre parcel was transformed by a coalition of artists and community members into an open studio and exhibition space. He received the Lifetime Achievement Award in Contemporary Sculpture from the International Sculpture Center in 2000, and the Heinz Award for Arts and Humanities in 2005. In 2010 di Suvero was a recipient of the Smithsonian Archives of American Art Medal and the National Medal of Arts.

**[www.spacetimecc.com](http://www.spacetimecc.com)**

Mark di Suvero (born 1933)



**Untitled, 2000**

Screenprint, 48 x 31 ½ in. (121,9 x 80 cm)

Gift of Lincoln Center / Vera List Art Program to Art in Embassies, Washington, D.C.

## Sam Gilliam (born 1933)

*“You have to ask yourself what kind of artist you want to be.  
I had to get out on a limb and then decide how I wanted to get back.  
You have to constantly challenge yourself to find inspiration and to learn  
how to work. That’s the most important thing.”*

Born in Tupelo, Mississippi, Sam Gilliam attended the University of Louisville in Kentucky where he received his Bachelor of Arts degree in fine art and his Master of Arts degree in painting.

Since the early 1960s, Gilliam has advanced the inventions associated with the Washington color school and abstract expressionism and honed an artistic language of his own. To his early works in the 1960s and 1970s on stretched, then draped, and more recently wrapped canvas, Gilliam added sculptural elements as extensions of his surface, thereby making uniquely shaped works. By 1980 he was applying sculptural elements to the surface, making three-dimensional sculptural paintings. Currently, he creates multimedia installations and employs brightly stained polypropylene, dozens of layers of painted and printed color, computer generated imaging, metallic and iridescent acrylics, hand-made paper, aluminum, steel, and plastic.

Eleanor Heartney writes: “[Gilliam] presents a body of works in which meaning is woven into the structure of works, as part of their strivings for unity and their measured accommodation of freedom and order . . . Gilliam’s works are painstakingly orchestrated to create a sense of internal harmony. Planes are locked together in compositions full of internal rhymes and rhythms, and shapes and colors appear, subtly altered, across the surface of pitted canvas and smooth aluminum.”

Gilliam’s progress also reveals a consistent commitment to long standing principles of art. Through this process of informed improvisation, Gilliam creates art that embellishes its surroundings and entices viewers with its daring diversity. He has taught in Washington, D.C., public schools and in many prominent art schools and universities in Washington, Maryland, and Pennsylvania. Since his first grant from the National Endowment for the Arts in 1967, Gilliam has been acknowledged by a long list of public and private commissions, grants, awards, exhibitions, and honorary doctorates. The artist is internationally known, exhibited, and respected.

**[www.artadoo.com/en/display/artist/name/sam-gilliam/id/17433](http://www.artadoo.com/en/display/artist/name/sam-gilliam/id/17433)**

Sam Gilliam (born 1933)



**Museum Moment, 2007**

90 color screenprint, 32 x 40 in. (81,3 x 101,6 cm)

Courtesy of the artist and the Smithsonian Associates, Washington, D.C.

## Jacob Lawrence (1917-2000)

*“This is my genre ... the happiness, tragedies, and the sorrows of mankind as realized in the teeming black ghetto.”*

Jacob Lawrence, who lived much of his life in lower Manhattan, was a leading American modernist. His primary subjects were history and urban life, which he rendered as part narrative mural painting, part social realism, and part modernist abstraction. Born in Atlantic City, New Jersey, Lawrence is best known for his narrative series of tempera paintings based on his own life and that of his peers who migrated from the South to the North. His vivid canvases typically have bold planes of color and symbolic elements of the African-American heritage of struggles, aspirations, and accomplishments.

In 1946 Lawrence began teaching at Black Mountain College in North Carolina at the invitation of renowned Bauhaus figure, Josef Albers. He also taught in New York at the Art Students League, New School for Social Research, Pratt Institute, and in Maine at the Skowhegan School. In 1971 Lawrence became a professor of art at the University of Washington in Seattle, where he retired in 1986 as professor emeritus. Throughout the 1970s, 1980s, and 1990s, he continued to paint subjects that referred to racial and social issues of African-Americans and devoted himself to commissions, especially for murals and limited edition prints, to benefit non-profit organizations, including New York's Lincoln Center for the Performing Arts, for which *Supermarket Flora* was created. In 1999, the year before Lawrence's death, he and his wife, painter Gwendolyn Knight, established a foundation to create an art center in Harlem named for Lawrence.

Jacob Lawrence (1917-2000)



**Supermarket Flora, 1997**

*Silkscreen on paper, 30 x 22 ¾ in. (76,2 x 57,8 cm)*

*Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.*

## Roy Lichtenstein (1923-1997)

*“Art doesn’t transform. It just plain forms ... Pop Art looks out into the world. It doesn’t look like a painting of something, it looks like the thing itself.”*

A native of New York City, Roy Lichtenstein studied under Reginald Marsh at The Art Students League in New York in 1939, and the following year at the School of Fine Arts at Ohio State University, Columbus. He served in the U.S. Army from 1943 to 1946, after which he resumed his studies and earned his Master of Fine Arts degree in 1949. By the time he taught at the State University of New York, Oswego, from 1957 to 1960, Lichtenstein had begun to include loosely drawn cartoon characters in his increasingly abstract canvases.

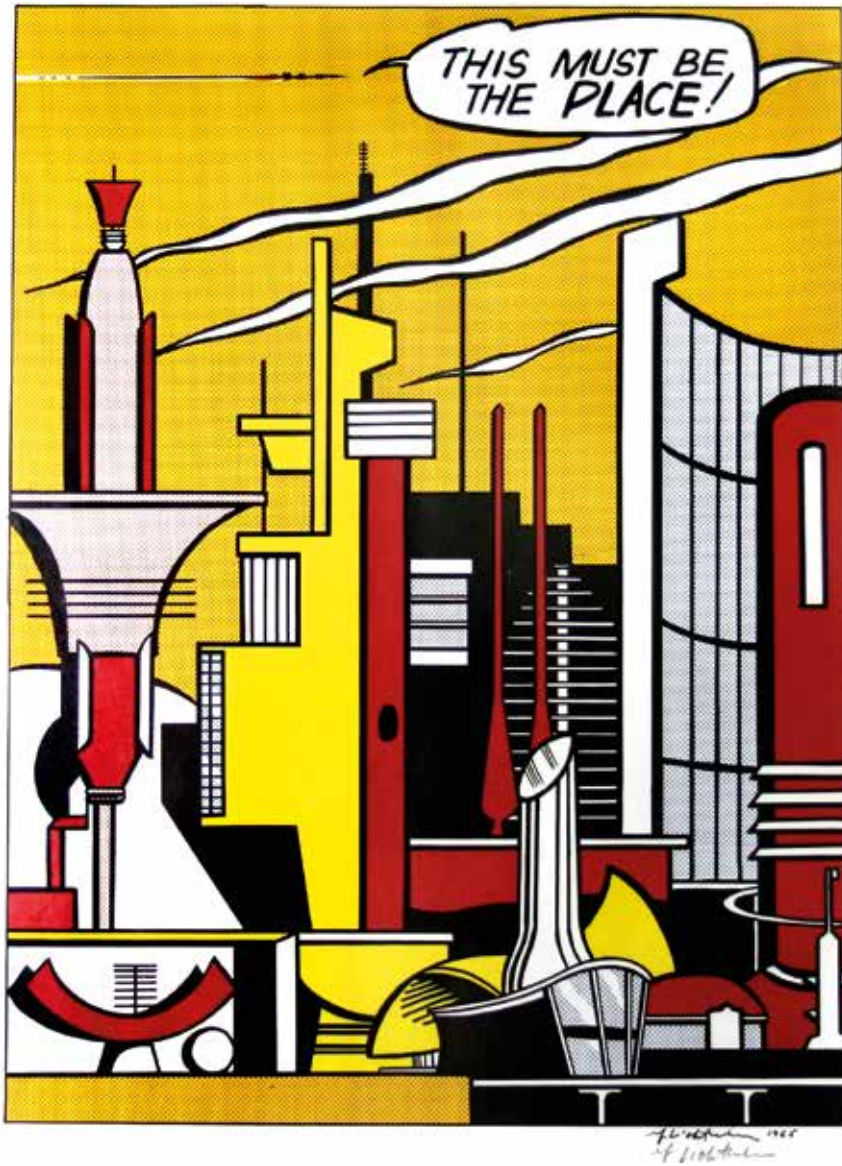
*This Must be the Place*, a work from 1956, was created to publicize the National Cartoonists Society’s (NCS) nineteenth annual Reuben Awards dinner. From 1960 to 1963, Lichtenstein lived in New Jersey while teaching at Douglass College, a division of Rutgers University in New Brunswick, New Jersey. In 1961 he began to make paintings consisting exclusively of comic strip figures, and introduced his Benday dot grounds, lettering, and balloons, partially from the challenge by one of his sons, who pointed to a Mickey Mouse comic book and said: “I bet you can’t paint as good as that.” He also started cropping images from advertisements. To create *Moonscape*, a version of Van Gogh’s *Starry Night*, the artist used sheets of Rowlux – a shimmering plastic like material made of vinyl and cellulose.

As a mature painter, Lichtenstein’s preferred to work in successive series or thematic groups. The later groups tended to be interpretations and to some extent parodies of earlier Modernist styles – cubism, futurism, and surrealism. In the early 1980s, Lichtenstein created sculptural maquettes constructed from flat shapes as three-dimensional graphic imitations of German expressionist woodcuts. These, like his series of painted or sculpted brushstrokes of the 1980s, painstakingly created an ironic suggestion of spontaneity. In the late 1980s and early 1990s, he returned to the use of Benday dots in a new and refined application of his earlier style. Lichtenstein participated in the Venice Biennale in 1966, and was honored with solo exhibitions in 1967 and 1968 at the Pasadena Art Museum, California, and the Solomon R. Guggenheim Museum, New York City, respectively. The artist was the subject of a major retrospective at the Guggenheim in 1994.

**[www.guggenheimcollection.org](http://www.guggenheimcollection.org)  
and *Lives of the Great 20th Century Artists*, by Edward Lucie Smith**



Roy Lichtenstein (1923-1997)

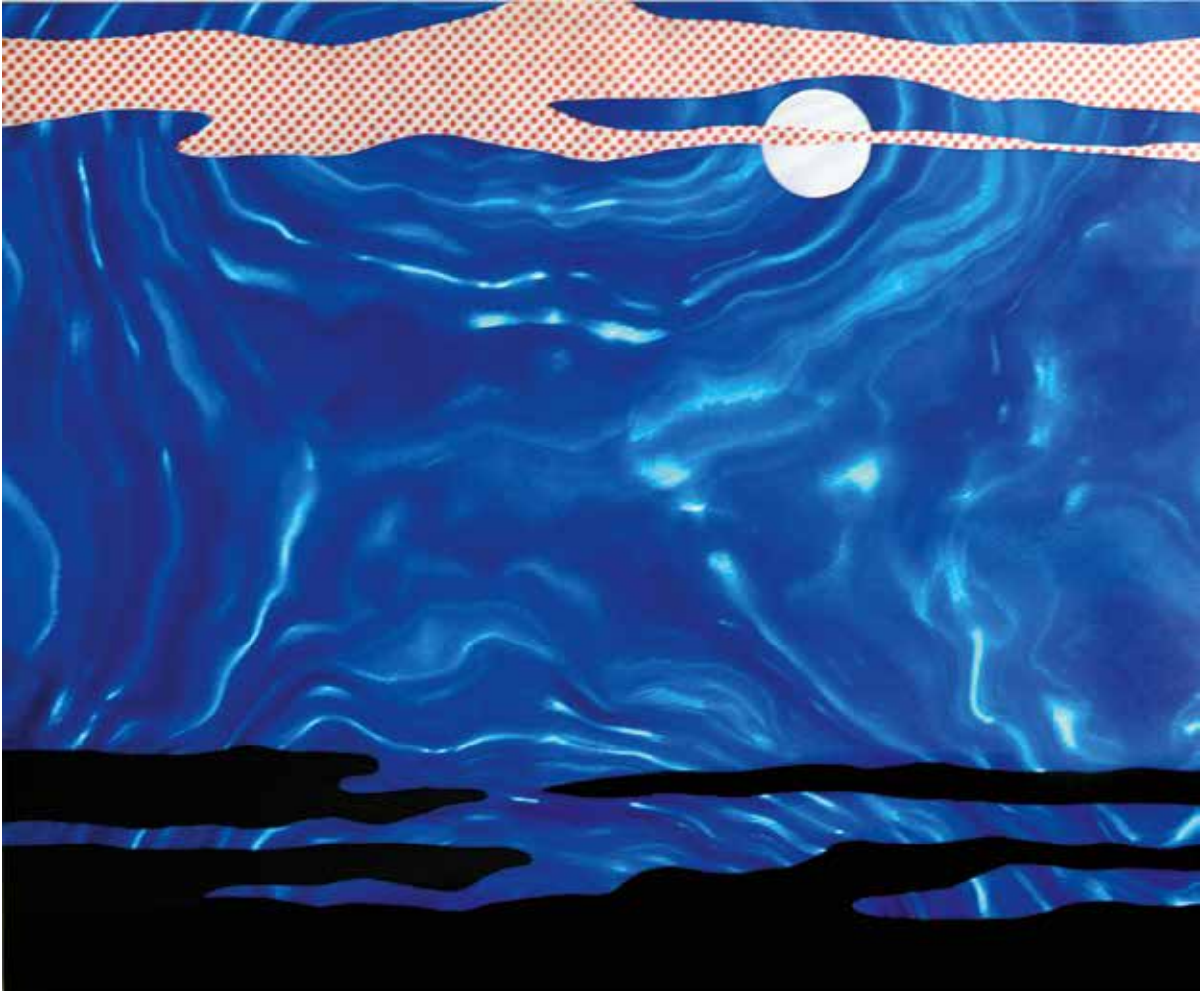


**This Must be the Place**, 1956

Screenprint, 31 ½ x 25 ¾ in. (80 x 65,4 cm)

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

Roy Lichtenstein (1923-1997)



**Moonscape, 1965**

*Color screenprint on blue Rowlux, 26 ¾ x 30 ½ in. (67,9 x 77,5 cm)  
Gift of Phillip Morris Companies to Art in Embassies, Washington, D.C.*

Roy Lichtenstein (1923-1997)



**Shipboard Girl, 1965**

*Offset lithograph, 36 ½ x 28 ½ in. (92,7 x 72,4 cm)*

*Gift of Mr. and Mrs. Philip Berman to Art in Embassies, Washington, D.C.*

## Robert Mangold (born 1927)

*“I am attracted to generic or ‘industrial’ colors; paper bag brown, file cabinet gray, industrial green, that kind of thing.”*

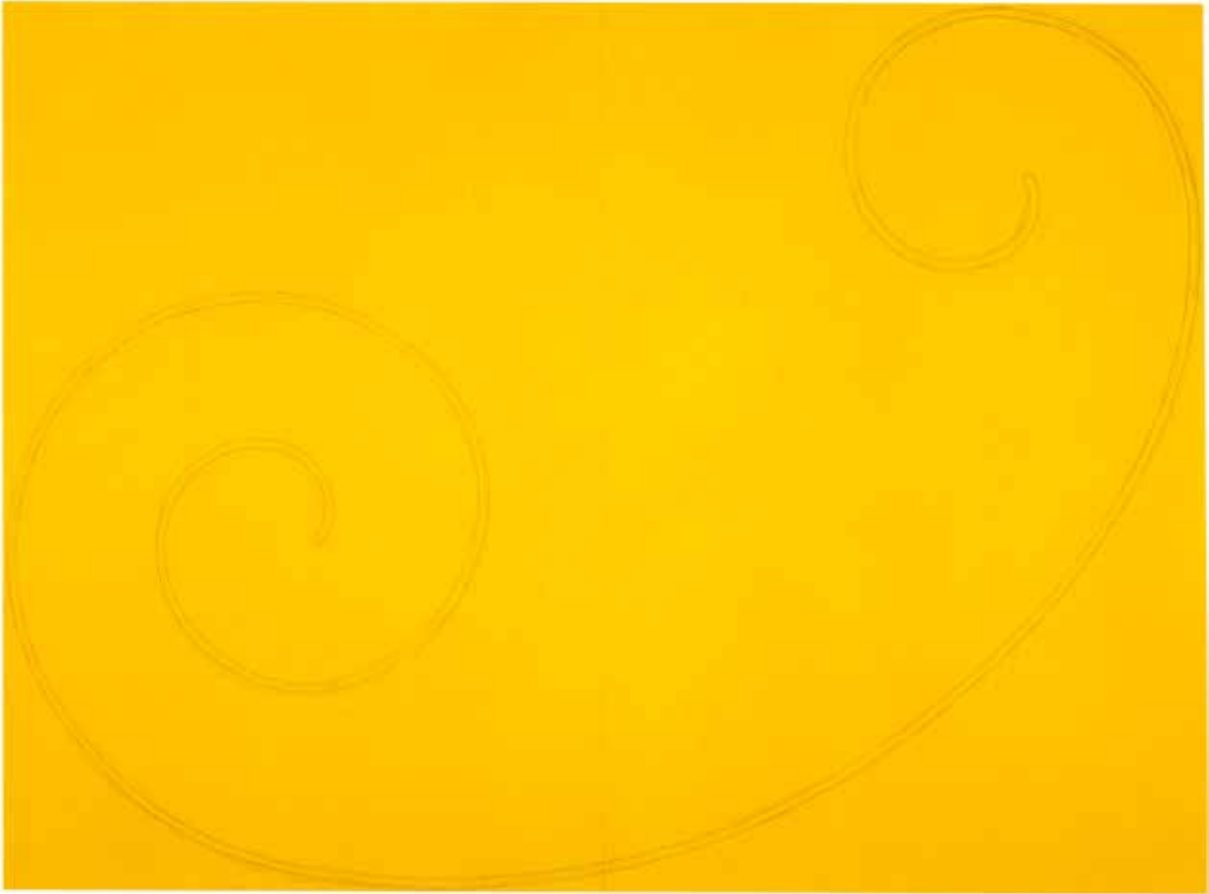
Born in North Tonawanda, New York, Robert Mangold has honed an artistic vocabulary derived from the idea of geometry, and asymmetry in shape and form. Mangold’s use of subtle color and curvilinear abstract forms is associated with minimalism but also recalls other sources from ancient Greek pottery to Renaissance frescoes. Starting in the 1960s, he challenged the typical connotations of what a painting is or could be, and his works often appear as objects rather than images. Mangold studied at the Cleveland Art Institute, Ohio, before attending the Yale University School of Art and Architecture, New Haven, Connecticut, where he received a Bachelor of Fine Arts degree in 1961 and Master of Fine Arts degree in 1963. Since his first solo exhibition in 1964, Mangold’s work has been the subject of numerous one-person shows, traveling exhibitions, and retrospectives exhibited throughout the United States and abroad.

Included three times in both Documenta, Kassel, Germany (1972, 1977, 1982), and in the Whitney Museum of American Art Biennial (1979, 1983, 1985), Mangold’s work has also been featured in the Venice Biennale (1993). Early in his career, he received a National Endowment for the Visual Arts Fellowship (1967). In 1993 he was awarded the Skowhegan Medal for Painting from the Skowhegan School of Painting and Sculpture (Maine), and five years later received the Alexej von Jawlensky-Preis der Stadt Wiesbaden from the Museum Wiesbaden in Germany. Robert Mangold is a trustee of Yale University and a member of the American Academy of Arts and Letters. His work can be found in many public collections in the United States and abroad.

**[www.pacewildenstein.com](http://www.pacewildenstein.com)**

**[www.lissongallery.com/#/artists/robert-mangold](http://www.lissongallery.com/#/artists/robert-mangold)**

Robert Mangold (born 1927)



**Yellow Curled Figure, 2002**

*Screenprint, 32 x 39 ½ in. (81,3 x 100,3 cm)*

*Gift of Lincoln Center / Vera List Art Program to Art in Embassies, Washington, D.C.*

## Robert Rauschenberg (1925-2008)

*“You can’t make either life or art, you have to work in the hole in between, which is undefined. That’s what makes the adventure of painting.”*

Robert Rauschenberg is known for redefining American art in the 1950s and 1960s and providing an alternative to the then dominant aesthetic of abstract expressionism. The artist realized his talent with drawing when he turned twenty-two while serving in the U.S. Marine Corps. Born in Port Arthur, Texas, “Robert” Milton Ernest Rauschenberg studied at the Kansas City Art Institute and the Académie Julian in Paris, before enrolling, in 1948, at the legendary Black Mountain College in North Carolina. There his painting instructor was Bauhaus master Josef Albers, whose rigid discipline and sense of method inspired Rauschenberg, as he once said, to do “exactly the reverse” of what Albers taught him.

More often, Rauschenberg’s early works reflected the aesthetic of his friend, composer John Cage, another member of the Black Mountain faculty, whose music of chance occurrences and found sounds perfectly suited Rauschenberg’s personality. While the *White Paintings* series Rauschenberg produced at Black Mountain in 1951 contain no image at all, they are considered so exceptionally blank and reflective that their surfaces respond and change in sympathy with the ambient conditions in which they are shown, “so you could almost tell how many people are in the room,” as Rauschenberg once commented. This series is said to have directly influenced Cage in the composition of his completely “silent” piece titled *4’33”* (four minutes, thirty-three seconds) the following year. The work’s score instructs the performer or performers not to play their instrument or instruments during the entire duration of the composition. The piece purports to consist of the sounds of the environment that the listeners hear while it is performed.

In 1952 Rauschenberg began his series of *Black Paintings* and *Red Paintings*, in which large, expressionistically brushed areas of color were combined with collage and found objects attached to the canvas. These so called “Combine Paintings” ultimately came to include such theretofore un painterly objects as a stuffed goat and the artist’s own bed quilt, breaking down traditional boundaries between painting and sculpture. By 1962 Rauschenberg’s paintings were beginning to incorporate not only found objects but found images as well – photographs transferred to the canvas by means of the silkscreen process. Previously used only in commercial applications, silkscreen allowed Rauschenberg to address the reproducibility of images, and the consequent flattening that it implies. In this respect, his work is exactly contemporaneous with that of Andy Warhol, and both Rauschenberg and Jasper Johns are frequently cited as important forerunners of American pop art.

[www.pacewildenstein.com](http://www.pacewildenstein.com)

[www.lissongallery.com/#/artists/robert-mangold](http://www.lissongallery.com/#/artists/robert-mangold)

Robert Rauschenberg (1925-2008)



**Domicile**, 1996

Screenprint, 48 x 34 ½ in. (121,9 x 87,6 cm)

*Gift of the artist; courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.*

## James Rosenquist (born 1933)

*“People say I use my billboard technique to make art.  
Baloney! I used my art technique to paint billboards.”*

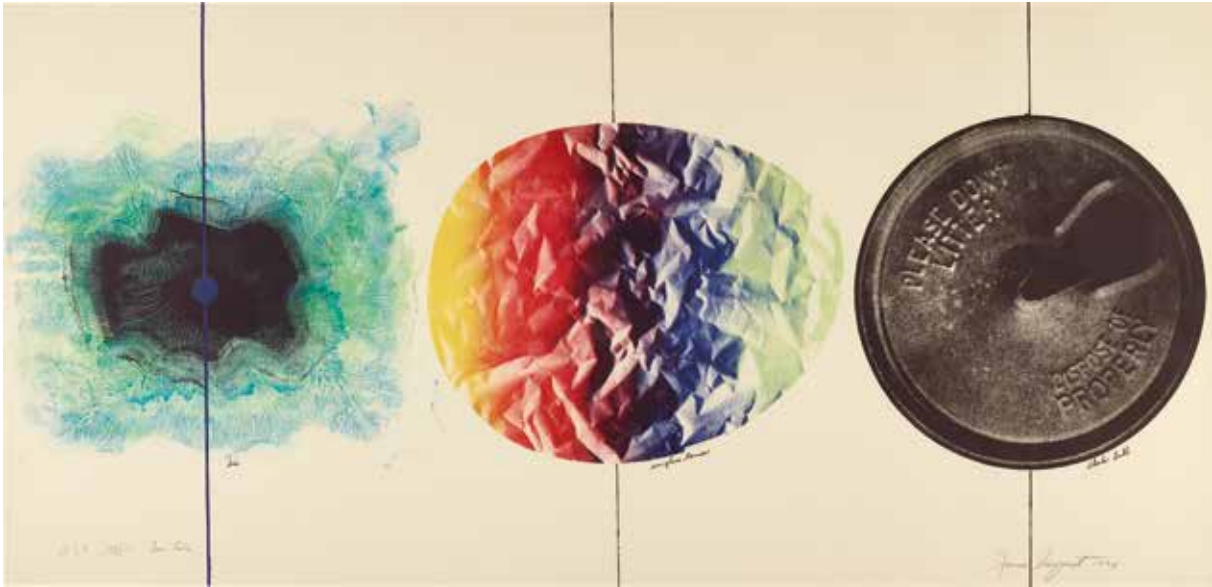
James Rosenquist, one of the first pop artists, was born in Grand Fork, North Dakota, and grew up in Minneapolis, Minnesota, where he attended art school. He went to New York City in 1955 to study at The Art Students League, and by the late 1950s, had met fellow artists Jasper Johns, Robert Rauschenberg, Claes Oldenburg, and Robert Indiana, all important figures in the transition from abstract expressionism to pop.

While at the University of Minnesota, Rosenquist had painted outdoor advertising, and upon arriving in New York, worked painting billboards high above Times Square. He applied techniques used in his commercial work to his painting, and in a collage-like manner, juxtaposed images from advertising and mass media such as automobile tires, canned spaghetti, and movie stars. His broad themes related to an American culture of consumerism, and his paintings from the early 1960s are pictorial narratives of contemporary America. *Iris Lake*, a screenprint from 1974, represents a thought-provoking play on texture, perception, and reality. The left element with the word “iris” underneath it is an invented texture (loosely recalling the iris of the eye); the middle element with the words “sunglass lens” underneath it simulates a crushed piece of paper; and the right element with the words “black bulb” underneath it is an actual rubbing.

**[www.acquavellagalleries.com](http://www.acquavellagalleries.com)**



James Rosenquist (born 1933)



**Iris Lake, 1974**

*Color lithograph, 43 ¾ x 80 ½ in. (111,1 x 204,5 cm)*

*Gift of the Foundation for Art and Preservation in Embassies to Art in Embassies, Washington, D.C.*

## Donald Sultan (born 1951)

*“I want my painting to be almost indecipherable,  
as if the viewer were inside the painting, in the fire, in a state of confusion.  
The fact that the image is hard to read is part of the painting.”*

Born in Asheville, North Carolina, Donald Sultan received his Bachelor of Fine Arts degree from the University of North Carolina, Chapel Hill. After earning his Master of Fine Arts degree from the School of the Art Institute in Chicago (Illinois), he moved to New York City in 1975. Since his first one-man show in 1977, Sultan has enjoyed a distinguished career as a painter, printmaker, and sculptor. His extensive body of work has placed him at the forefront of contemporary art, where he has become best known for his ability to successfully merge the best of yesterday’s artistic tradition with a fresh approach.

Although his paintings fit into the criteria of a still life, Sultan describes these works as first and foremost abstract because his large-scale compositions juxtapose huge pieces of fruit, flowers, dominoes and other objects against a stark, unsettling tar-black, eight-foot square background. Sultan is best known for his lemons, flowers, and fruit, and states that his subjects develop from previous work: the oval of his lemons led to a series of oval-blossomed tulips, and dots from dice became oranges. Constant with Sultan’s work is the blending of basic geometric and organic forms with a formal purity that is both subtle and monumental. His images are weighty, with equal emphasis on both negative and positive areas. Sultan describes his work as “heavy structure, holding fragile meaning” with the ability to “turn you off and turn you on at the same time.”

Sultan has been given numerous exhibitions dedicated to his work, as well as having been included in a number of group shows. He has received two honorary doctorate degrees from The Corcoran School of Art in Washington, D.C., and the New York Academy of Art. His work is included in the permanent collection of many prestigious institutions, including the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, and the Metropolitan Museum of Art, all in New York City; the Tate Gallery in London; and the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Currently, the artist lives and works in New York.

**[www.meyerovich.com/sultan/sultanbio.html](http://www.meyerovich.com/sultan/sultanbio.html)**

Donald Sultan (born 1951)



**Four Oranges**, 1993

Screenprint, 39 ¼ x 38 ¼ in. (99,7 x 97,2 cm)

Gift of Lincoln Center / Vera List Art Program to Art in Embassies, Washington, D.C.

## Philip Taaffe (born 1955)

*“My paintings always had a narrative feeling about them, and yet finally they were icons. I had to resolve this seeming contradiction. The paintings were about expression and gesture, but the gesture couldn’t stand on its own — the mark had to be combined with other marks and be reflective of the larger scheme of things. I wasn’t interested in just the gesture, but in shaping something structurally that would be more like making a movie.”*

**[www.philiptaaffe.info/Interviews\\_Statements/Tomaselli-Smith-Taaffe.php](http://www.philiptaaffe.info/Interviews_Statements/Tomaselli-Smith-Taaffe.php)**

Born in Elizabeth, New Jersey, Philip Taaffe studied at the Cooper Union in New York City and had his first solo exhibition in the city in 1982. He has traveled widely in the Middle East, India, South America, and Morocco, where he collaborated with Mohammed Mrabet on the book *Chocolate Creams and Dollars*, and lived and worked in Naples, Italy, from 1988 to 1991. He has participated in numerous museum exhibitions, including the Carnegie International, two Sydney Biennials, and three Whitney Biennials. The subject of extensive critical study, his work is in numerous public collections, including the Museum of Modern Art, the Whitney Museum of American Art, and the Solomon R. Guggenheim Museum, all in New York City; the Philadelphia Museum of Art (Pennsylvania); and the Reina Sofia, Madrid. In the year 2000, the Institut Valencià d’Art Modern museum in Valencia, Spain, organized a retrospective survey of his work.

Taaffe is one of the most significant painters to have emerged from the postmodernism of the 1980s. His unorthodox approach to painting employs linocuts, paint, and canvas to produce exotic and compelling images, calling to mind Matisse’s cutouts and synthetic cubist collage. His paintings combine cultural synthesis and art historical references, addressing such marginalized issues as pattern and decoration and the opticality of painting with thoroughly fresh, yet critical and thoughtful eyes. The artist works and lives in New York City and West Cornwall, Connecticut.

**<http://bombmagazine.org/article/1411/philip-taaffe>**

*Philip Taaffe (born 1955)*



**Untitled, 1999**

*Screenprint, 38 ½ x 39 ½ in. (97,8 x 100,3 cm)*

*Gift of Lincoln Center / Vera List Art Program to Art in Embassies, Washington, D.C.*

## William Wegman (born 1943)

*“My Weimaraners are perfect fashion models. Their elegant, slinky forms are covered in gray – and gray, everyone knows, goes with anything.”*

Born in Holyoke, Massachusetts, William Wegman received a Bachelor of Fine Arts degree in painting from the Massachusetts College of Art in Boston in 1965, and a Master of Fine Arts degree from the University of Illinois Champagne-Urbana in 1967. Starting in 1970, he taught for one year at California State University in Long Beach, where he became interested in photography and video and got his dog, Man Ray. Known in the art world and beyond for his endearing deadpan presence, Man Ray became a central figure in Wegman’s photographs and videotapes. In 1972 the two moved to New York and continued a collaboration that was to last for twelve years.

In 1986 a new dog, Fay Ray, came into Wegman’s life and soon thereafter another prolific collaboration began, marked by the artist’s extensive use of the Polaroid 20 x 24 [inch] camera. With the birth of Fay’s litter in 1989, his cast grew to include Fay’s offspring: Battina, Crooky, and Chundo. Since then four new dogs have joined the family; Battina’s son Chip in 1995, Chip’s son Bobbin in 1999, Candy in 2000, and Candy and Bobbin’s daughter Penny in 2004. Out of Wegman’s involvement grew a series of books and videos inspired by the dogs’ various acting abilities.

Over the years, Wegman has participated in numerous museum and gallery exhibitions both in the United States and abroad, including a retrospective originated by the Kunstmuseum in Lucerne that travelled to museums throughout Europe and the United States (including the Centre Pompidou in Paris and the Whitney Museum of American Art in New York). More recent retrospectives have toured Japan, Sweden, and North America. Currently, the artist divides his time between New York and Maine.

Of his piece, *View Points*, Wegman states: “It seemed to have the right spirit. It is both literally and figuratively reflective. And it looks like a flag. Penny was one of my favorite models. She posed effortlessly as though she was born to it. She was.”

**[www.wegmanworld.com](http://www.wegmanworld.com)**

William Wegman (born 1943)



**View Points, 2005**

*Pigment print, 36 x 44 in. (91,4 x 111,8 cm)*

*Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.*

## Jack Youngerman (born 1926)

Born in Saint Louis, Missouri, Jack Youngerman studied at the University of North Carolina before entering military service in 1944. Two years later he resumed his education at the University of Missouri. After receiving a Bachelor of Arts degree in 1947, he left for Paris, where he befriended Ellsworth Kelly and studied at the École des Beaux-Arts for a year. For the next eight years, Youngerman traveled extensively in Europe and worked on projects in Lebanon and Iraq with French architect and urban planner Michel Ecochard. Drawn to Henri Matisse, Piet Mondrian, and other masters of simplified form and while still in Europe, he began painting the bold shapes that characterize his mature work.

After settling in New York in 1956, Youngerman gradually abandoned an impasto technique in favor of smooth paint application, showing little trace of brushwork. By the late 1960s, he often employed less expressionistic, sensuous forms abstracted from nature and set within ambiguous figure-ground relationships. It was Youngerman's large, brightly colored abstractions – generally focused on a few cleanly defined, jagged-edged shapes, tightly locked into the picture plane – that contributed to the popularity of 1960s hard-edge painting.

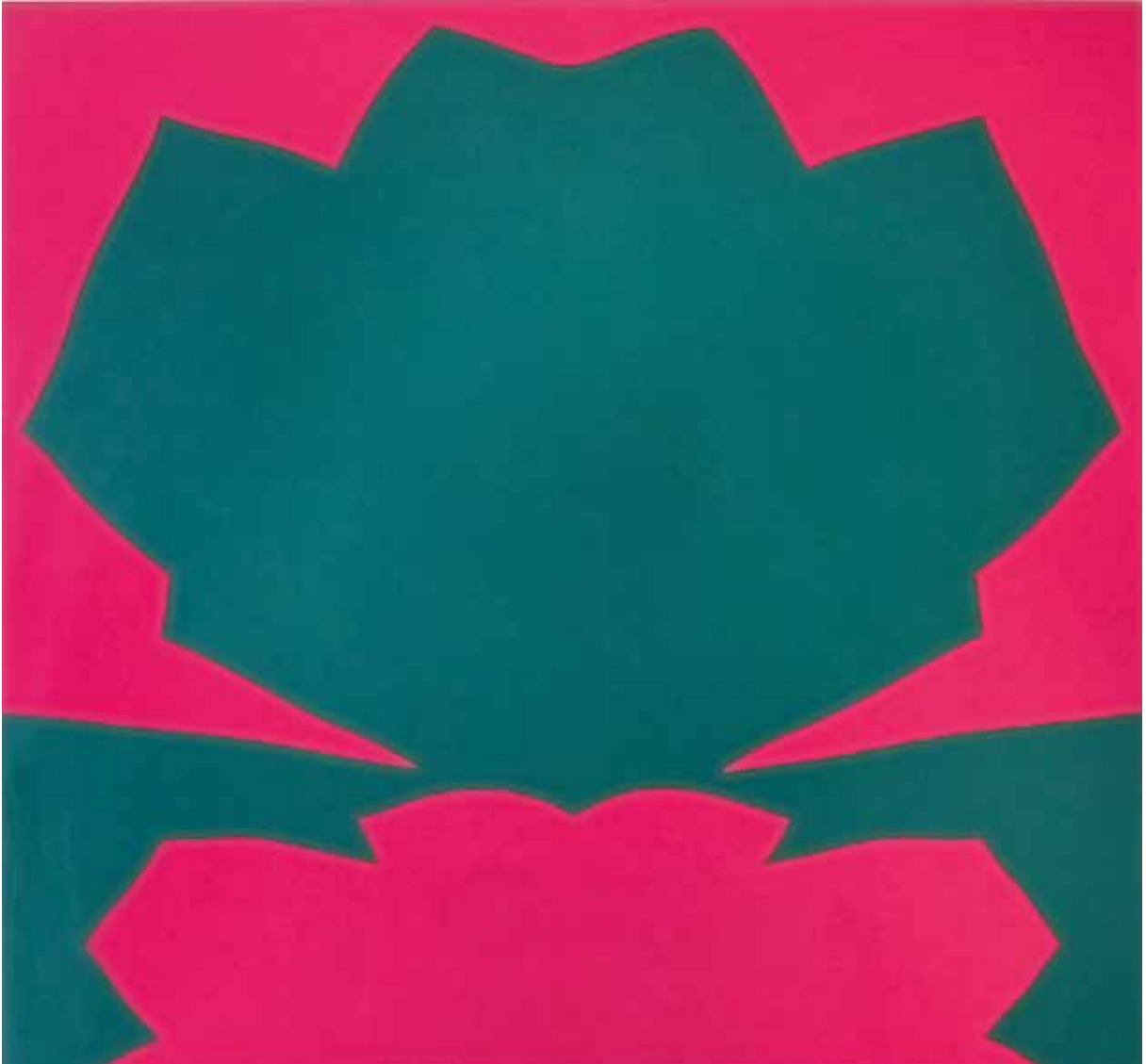
Since the 1970s, Youngerman has turned increasingly to sculpture. In the 1990s and after, his three-dimensional work culminated in large, spiraling, columnar works indebted to Constantin Brancusi (whose studio he visited during his formative years) and in painted plywood reliefs that recall works by Jean Arp. Crafted from laminated layers and featuring sensuously polished wood surfaces, the columns reengage the modern search for ideal form, while the wall pieces jump with quirky energy. As a printmaker, Youngerman has worked in several media but primarily lithography. He lives in Bridgehampton, near the eastern end of Long Island.

Youngerman's honors include a National Council of Arts and Sciences Award in 1966, a National Endowment for the Arts Award in 1972, and a Guggenheim Fellowship Award in 1976. Between 1950 and 1982 he had thirty five, one man shows and has participated in more than sixty six group shows over the course of his career. His work can be found in many public collections, including those of the Art Institute of Chicago, Illinois; the Corcoran Gallery of Art, Washington, D.C.; the Museum of Modern Art, New York, New York; the Carnegie Institute, Pittsburgh, Pennsylvania; and the Museum of Fine Art, Houston, Texas.

**[www.answers.com/topic/jack-youngerman](http://www.answers.com/topic/jack-youngerman)**  
**<http://rogallery.com>**



Jack Youngerman (born 1926)



**Changes #4**, 1970

*Graphic, 43 x 33 in. (109,2 x 83,8 cm)*

*Courtesy of Art in Embassies, Washington, D.C.*

Jack Youngerman (born 1926)



**Changes #5**, undated

Screenprint, 49 x 37 in. (124,5 x 94 cm)  
Courtesy of Art in Embassies, Washington, D.C.

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