



UNITED STATES EMBASSY LONDON  
ART IN EMBASSIES EXHIBITION

MARK ROTHKO, **ORANGE AND TAN**, 1954

*Oil on canvas, 81 ¼ x 63 ¼ in. (206.4 x 160.7 cm)*

*Courtesy of the National Gallery of Art, Washington, D.C.; Gift of Enid A. Hapt 1997.47.13*

## THE ART IN EMBASSIES PROGRAM

Established in 1963, the U.S. Department of State's ART in Embassies Program (AIEP) plays a vital role in our nation's public diplomacy through a culturally expansive mission of temporary exhibitions, permanent collections, artist programming, and publications. The genesis for the Program was the Museum of Modern Art's International Council and the Woodward Foundation's lending works of art to a few of the high-profile embassies in the 1950s. In the early 1960s, President John F. Kennedy named Nancy Kefauver, a painter and the widow of Senator Estes Kefauver, as the Program's first director. With a staff of two they strove to exhibit 'modern art' in the ambassadorial residences. Now with over 200 venues, AIEP produces temporary exhibitions of original works of art by American artists, on loan from a variety of sources, for the representational spaces of U.S. chief-of-mission residences worldwide.

Equally important is its relatively new commitment to create permanent art collections for all newly built U.S. embassies, consulates, and annexes, with a focus on contemporary art and artists from the U.S. and the host countries. Together, these temporary exhibitions and permanent collections provide international audiences with a sense of the quality, scope, and diversity of American and host country art and culture. By extending the reach and mission of the Program, the permanent collections, along with the temporary exhibitions, give AIEP a presence in more countries than any other U.S. foundation or arts organization.

Overseas, AIEP exhibitions and collections 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. AIEP presents multiple facets of American culture that help residence and embassy visitors understand us better, and it achieves this in a way that words often cannot. U.S. Secretaries of State, ambassadors, public affairs officers, and cultural affairs officers have attested to the positive impact of the Program time and time again. Noted art historian Henry Geldzahler called it a cultural "footprint that can be left where people have no opportunity to see American art."

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

— *Hillary Rodham Clinton*  
*Secretary of State*

# AMERICANS ABROAD: MASTERWORKS BY MODERN AND CONTEMPORARY ARTISTS

Like our predecessors, we will have the honor of living in historic Winfield House for only a limited number of years. From the moment we envisioned this temporal opportunity, we began to dream of showcasing great American modern and contemporary art, as an expression of our appreciation for American ideals.

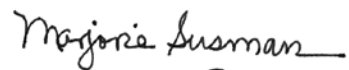

We shared our vision with museum directors, gallery owners, fellow collectors, and artists. They responded enthusiastically and generously. Their contributions, combined with works from our personal collection, have resulted in an exhibition we have entitled *Americans Abroad: Masterworks by Modern and Contemporary Artists*. Without their support and participation, we could not have mounted such an extraordinary exhibition.

The exhibition includes wonderful examples of artwork by: Louise Bourgeois, John Chamberlain, Willem de Kooning, Philip Guston, David Hockney, Jasper Johns, Alex Katz, Ellsworth Kelly, Roy Lichtenstein, Bryce Marden, Agnes Martin, Claes Oldenburg and Coosje van Bruggen, Robert Mangold, Martin Puryear, Ad Reinhardt, Mark Rothko, Robert Ryman, David Smith, and Cy Twombly, amongst others. Their works demonstrate a breadth and depth of beauty, intelligence, and spirit that represents the finest of American artistic leadership, innovation, and excellence.

This exhibition highlights America's artistic greatness and diversity. Artistic freedom of expression is a core American value. In that spirit, we hope that you find the exhibition thought-provoking, and that it inspires conversation. In presenting it, we add a cultural dimension to our diplomatic mission.

We are honored to share works from our collection as part of this exhibition, and we are profoundly grateful to our lenders: Jasper Johns; Martin Puryear; Agnes Gund; the National Gallery of Art; the Mark Rothko Foundation; the Art Institute of Chicago; the Tate Gallery and Candida and Rebecca Smith; the McKee Gallery; Lisson Gallery; David Hockney and Paul Gray of the Richard Gray Gallery; PaceWildenstein; Alex Katz; Claes Oldenburg; and The Willem de Kooning Foundation for their stunning generosity. Our special thanks go to Susan and Lew Manilow, and United Airlines for their support. Finally, we are grateful to the ART in Embassies Program, in particular, curator Virginia Shore, who understood our vision and helped to make it a reality.

*Americans Abroad: Masterworks by Modern and Contemporary Artists* is your exhibition. In the tradition of the many great art patrons, we believe that collecting, at its best, is not intended to secret great works of art in private, but to ensure their existence for the public. As President and Mrs. Obama refer to the White House as "your house," we likewise invite you to enjoy this exhibition as if it were your own.

**Ambassador and Mrs. Louis B. Susman**

*London  
March 2010*

## CHANGING CONTEXTS: TAKING AMERICAN ART ABROAD



*Green Room*

An Ambassador's Residence at all times serves dual roles as a private home and a public space and, most importantly, it is a representation of the United States on display in an international context. The current exhibition at Winfield House, *Americans Abroad: Masterworks by Modern and Contemporary Artists*, installed under the direction of the U.S. Ambassador to the United Kingdom, Louis Susman and his wife, Marjorie Susman, in partnership with the ART in Embassies Program, reflects this dual nature of the Residence. The exhibition highlights the artistic interests of the Susmans and the ideals, concerns, and accomplishments of American culture as represented by some of the most significant artists of our time.

The Ambassador and Mrs. Susman are avid art collectors who have carefully guided the selection and installation of the works in Winfield House. As they moved from Chicago to the Ambassador's Residence in Regent's Park, the Susmans gave much consideration to which works of art would be best

suited for their new home. Keeping in mind the dual role of the Residence, they chose pieces that they wanted to live with on a daily basis, that would complement the distinctive setting of Winfield House, and that would communicate the remarkable wealth of art produced during the last half of the twentieth century in the United States.

The Susmans have always been drawn to abstract expressionism and to the generations of American artists who inherited the legacy of this post-war movement. The mid-twentieth century was a time of explosive artistic creativity and production, and with the installation of *Americans Abroad: Masterworks by Modern and Contemporary Artists*, Winfield House now showcases some of the best examples of modern and contemporary American art produced since the late 1940s. The Ambassador's Residence offers visitors a firsthand experience of works that illuminate the trajectory of modern American art, beginning with abstract expressionism and moving to quintessentially pop works and beyond.

Abstract expressionism marked a radical move away from representation and figuration and, for the first time, placed American artists at the fore of avant-garde production. The works of the abstract expressionist painters are among the earliest artworks in the exhibition. These striking pieces provide an art historical foundation for the viewing and understanding of the exhibition. Ad Reinhardt's *Untitled* (1947), a gestural, abstract painting on canvas, along with a visceral, expressive piece by Philip Guston, *Accord II* (1963), and two signature works by Mark Rothko, *Untitled* (1951) and *Orange and Tan* (1954), are superb examples of abstract expressionist art represented in Winfield House. The painting by Agnes Martin, *Unbeckoning Grass* (1958), like Rothko's works, evokes the spiritual or unworldly aspect of abstract expressionism and color field painting, conveying the transformative powers of abstract painting. Ellsworth Kelly is an artist who responded and reacted to the painterly investigations of the abstract expressionists. His *Black Ripe Study* (1956-58), now hanging in the Family Dining Room, shares the clear and bold aesthetic qualities of abstract expressionism. Yet he often suggested a different relationship between abstraction and figuration in his works — placing the two seemingly distinct strategies in a dialogic and comfortable relationship within a single piece. Kelly's paintings and the work of the abstract expressionists, while providing a historical and ideological foundation for modern American art-making, resonate with the other works in the home both thematically and visually.

Jasper Johns, an artist represented by two works, combined the concepts and styles of abstraction from the previous generation with a focus on images and objects (sometimes literally) taken from the everyday. His *Untitled (Red, Yellow, Blue)*, 1998, in the main stairwell, revisits many of the seminal themes he was working with in the late 1950s and 1960s, including text, the body, the relationship between the visual and the linguistic, and the pairing of abstraction and representation. Johns and his colleague Robert Rauschenberg are often cited as paving the way for pop, a movement that expanded upon their interest in the everyday and brought the contemporary world, from the banal to the transcendent, into art-making in unprecedented ways. Arresting examples of pop art — painting and sculptures by artists such as Roy Lichtenstein, Claes Oldenburg and Coosje van Bruggen, and Alex Katz, all of which reinstate the figurative in innovative



*Family Dining Room*



*Main Stairwell*



*Reception Hall*

and pointed ways in their work – are on prominent display in Winfield House. Offered in a witty self-aware installation, the works on view are, as the title of the exhibition suggests, American masterpieces, providing a compelling exploration of definitive works from some of the most significant periods in American artistic production.

The significance of these works is enhanced by their thoughtful and specific placement within the house. This neo-Georgian home, built in the late 1930s by the American heiress Barbara Hutton, has served as the American Ambassador's Residence in the United Kingdom since 1955. Its interior is highly ornate; each room contains lavish eighteenth, nineteenth, and twentieth century furniture and *objets d'art* collected by Hutton and later residents. The works included in *Americans Abroad: Masterworks by Modern and Contemporary Artists* are installed throughout the home to create a conversation between the content of the art and context of Winfield House. For instance, Oldenburg and van Bruggen's whimsical *Tied Trumpet* (2004), derived from a common object – a musical instrument – sits in the Reception Hall. Greeting guests as they enter the home, the flaccid and looping tubes of the exaggeratedly rendered instrument stand in dramatic contrast to its pedestal, a giltwood and marble top pier table. Another work in the Reception Hall, Martin Puryear's *Untitled* (1987-88), a subtle sculpture created from red cedar and pinewood, suggests the intimacy of the handmade and the coolness of minimalism. The dramatic line of Puryear's tightly curving sculpture plays against the all-over application of paint and the quiet geometry of the two stunning Rothko paintings which flank it. The restraint of the sculpture and the tranquility of the paintings work in tandem to create a tone distinct from that of the grand and ornate Reception Hall. Lichtenstein's painting *Mirror*

(1970), which is displayed in the adjacent Gold Room, more directly points to Winfield House's function as an inhabited domestic space. *Mirror* is hung where one would expect to find a decorative mirror. However, rather than a reflection, the viewer is greeted by the luminous yellow surface of the painting and the suggestion of a beveled edge rendered in the artist's signature ben-day dots. The astute placement of *Mirror* toys with the painting's reference and points to the use of the everyday as material and content for pop artists.

Additionally, the specific placement of highly abstract works also speaks to the unique setting of Winfield House, in which the decorative and the figurative often reside not within the artworks displayed, but rather in the home itself. The Green Room, adjacent to the Gold Room, is decorated with hand-painted, eighteenth century Chinese wallpaper that depicts leafy trees, blooming flowers, and detailed birds and butterflies. In contrast, the bold, monochromatic red work of Reinhardt, *Abstract Painting Red* (1953), above the fireplace mantel in the Green Room, is a vividly incongruous presence. Likewise, a dynamic, abstract painting by Brice Marden, *Untitled No. 3* (1999-2000), in the highly formal State Dining Room, with its gestural brushwork and web of geometric lines, offers a note of discrete discord against the room's gilded molding and representational lunette. In the central stairwell is a stainless steel sculpture by David Smith, *Forging VIII*. A strongly vertical and totem-like work, *Forging VIII* asserts its industrial materiality and production through form, surface, and even its title. Nearby, Kelly's *Dark Blue Curves* (1997) offers an intense, arcing swath of blue leading up the stairs like a banner, past a chandelier and wrought-iron staircase. In a similar manner to the shaped canvas by Kelly, Robert Ryman's *Core IX* (1995), in the Gold Room, proffers a delicate interplay between absence and



*Reception Hall*



*State Dining Room*

form, and provides a modernist gesture of refreshing simplicity. Also on view are works by Alex Katz and Cy Twombly, two extremely influential artists who continue to make relevant and original contributions to the field of painting today. Through their gestural nature and use of abstraction, all of these works engage the architectural and decorative elements of the home, drawing the viewer's attention to both the artwork and the setting.

Other works within Winfield House draw attention not only to the house itself, but to its symbolic and political purpose. The house is a site for American culture abroad and a number of works within the exhibition draw inspiration and content from American symbols, themes, and icons. In the Reception Hall, John Chamberlain's sculpture *Foxymily* (2007), comprising the artist's signature twisted, interwoven strips of scrapped industrial metal, offers the dynamism of abstract expressionism rendered in three dimensions. In addition, through its material, *Foxymily* is an homage to America's industrial might and longstanding affinity for the automobile. Johns's bronze wall-mounted work *Flag* (1960), in the stairwell, indistinctly depicts, as the title suggests, the American flag. This work is an example of one of Johns's signature motifs drawn from the everyday, a symbol of the nationhood of the United States and at the time (perhaps now even more so), a symbol of America's almost ubiquitous presence in the world. Willem de Kooning's two charcoal drawings from 1969 to 1970, which hang in the Gold Room, depict the Washington Monument. However, like Johns's flag, the monument is not shown in an obvious



*Main Stairwell*

or glorified manner; it is an almost abstract representation of an American icon. A fitting selection for the Ambassador's Residence, these works of art embody a vision of the United States as seen from the unique perspective of contemporary artists.

Employing the wit of pieces by Lichtenstein, and van Bruggen and Oldenburg, the quiet sublimity of pieces like those by Reinhardt, Kelly, Rothko, and Puryear, and the symbolic pieces of Chamberlain, Johns, and de Kooning, along with other major pieces, this exhibition presents works by American artists as they pioneered new ideas about art-making in the twentieth century. The Susmans and the ART in Embassies Program have organized an exhibition that reflects the deeply personal connection the Susmans have to art as well as ART in Embassies' mission to share "the quality, scope, and diversity of American art." *Americans Abroad: Masterworks by Modern and Contemporary Artists* offers superb examples of the art of the second half of the twentieth century in an historically pertinent and visually stunning exhibition.

**Diana Nawi**

Marjorie Susman Curatorial Fellow  
 Museum of Contemporary Art  
 Chicago, Illinois

*December 2009*



LOUISE BOURGEOIS 1911



**SPIDER, 1995**

*Bronze, 24 ¼ x 38 x 38 in. (62.9 x 96.5 x 96.5 cm)*

*Donated by the artist, courtesy Cheim & Read, New York*

*Foundation for Art and Preservation in Embassies, Washington, D.C.; GIFT TO THE NATION*

JOHN ANGUS CHAMBERLAIN 1927

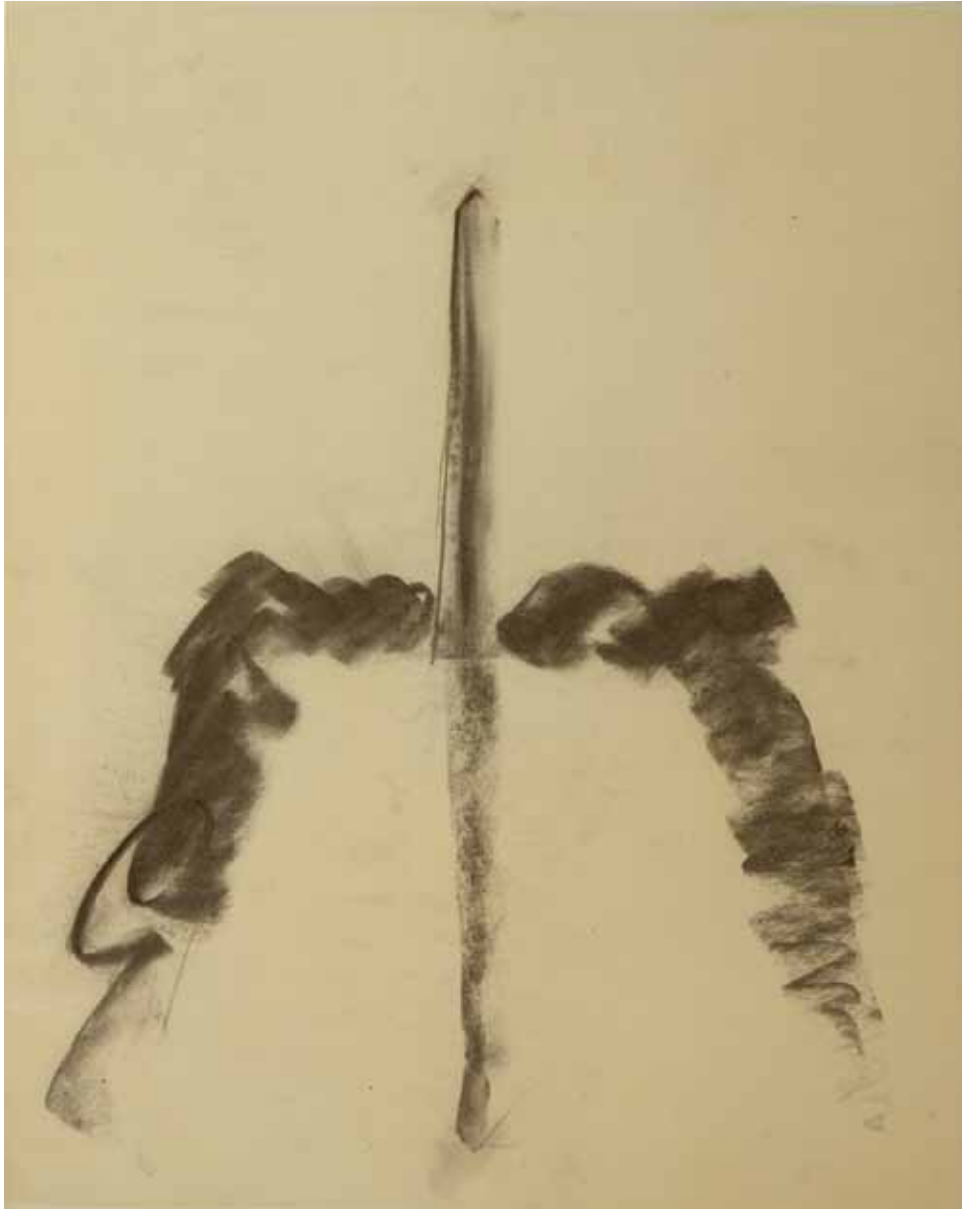


**FOXYMILY**, 2007

*Painted chrome and steel, 21 x 27 x 11 in. (53.3 x 68.6 x 27.9 cm)*

*Courtesy of PaceWildenstein, New York, New York*

WILLEM DE KOONING 1904-1997

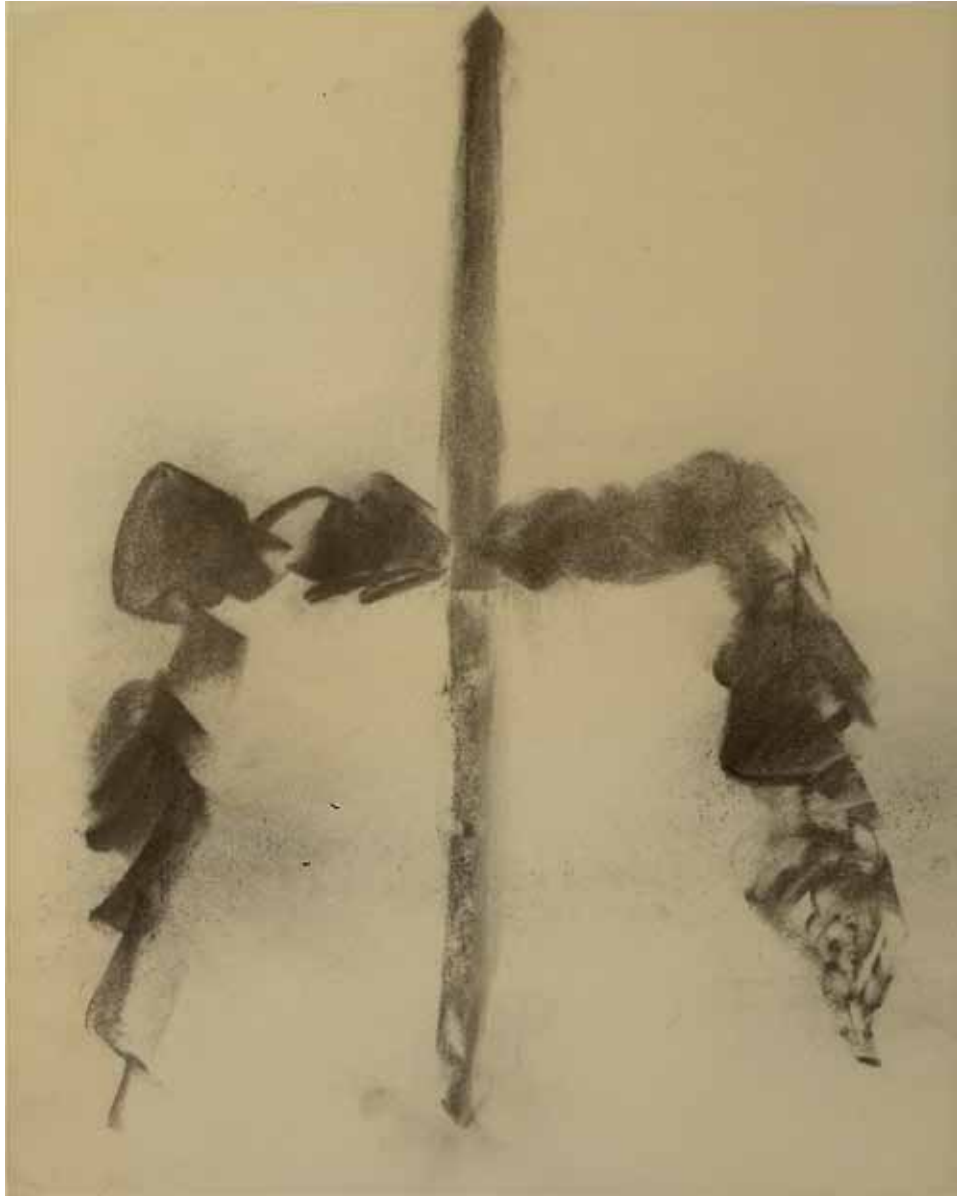


*UNTITLED (WASHINGTON MONUMENT)*, ca. 1969-1970

*Charcoal on vellum, 23 3/8 x 18 3/4 in. (60 x 47.6 cm)*

*Courtesy of The Willem de Kooning Foundation*

WILLEM DE KOONING 1904-1997



*UNTITLED (WASHINGTON MONUMENT)*, ca. 1969-1970

*Charcoal on vellum, 23 3/8 x 18 3/4 in. (60 x 47.6 cm)*

*Courtesy of The Willem de Kooning Foundation*

PHILIP GUSTON 1913-1980



**ACCORD II**, 1963

*Gouache on paper, 38 x 48 1/4 in. (96.5 x 122.6 cm)*  
*Courtesy of the McKee Gallery, New York, New York*

DAVID HOCKNEY 1937



Photo: Richard Schmidt

**FRIDAYTHORPE VALLEY, 25 OCTOBER 2005, 2005**

*Oil on canvas, 36 3/4 x 48 3/4 in. (93.3 x 123.8 cm)*

*Courtesy David Hockney and Richard Gray Gallery, Chicago*

JASPER JOHNS 1930



**FLAG, 1960**

*Bronze, 12 ¼ x 18 ¾ in. (31.1 x 47.7 cm)*

*Courtesy of the Art Institute of Chicago, Illinois, through the prior bequest of Katherine Kub*

JASPER JOHNS 1930



**UNTITLED (RED, YELLOW, BLUE)**, 1998  
*Acrylic on etching, mounted on linen, 34 x 75 ½ in. (86.4 x 191.8 cm)*  
*Collection of the artist, Sharon, Connecticut*



ALEX KATZ 1927



**MARIGOLDS**, 2001

*Oil on canvas, 30 x 30 in. (76.2 x 76.2 cm)*

*Courtesy of Alex Katz, and PaceWildenstein, New York, New York*

ELLSWORTH KELLY 1923

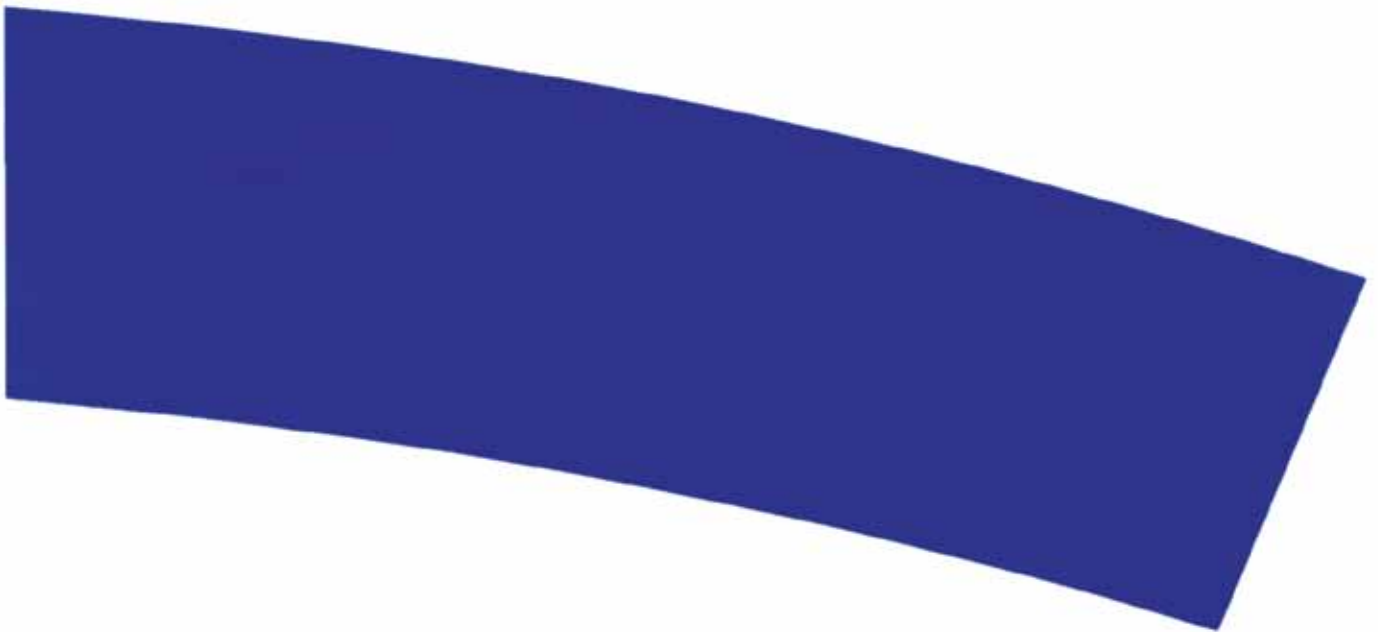


**BLACK RIPE STUDY, 1956-1958**

*Oil on wood, 30 x 29 in. (76.2 x 73.7 cm)*

*Courtesy of Agnes Gund, New York, New York*

ELLSWORTH KELLY 1923



**DARK BLUE CURVES, 1997**  
*Oil on canvas, 54 ½ x 118 in. (138.4 x 299.7 cm)*  
*Courtesy of Ambassador and Mrs. Louis B. Susman, Chicago, Illinois*

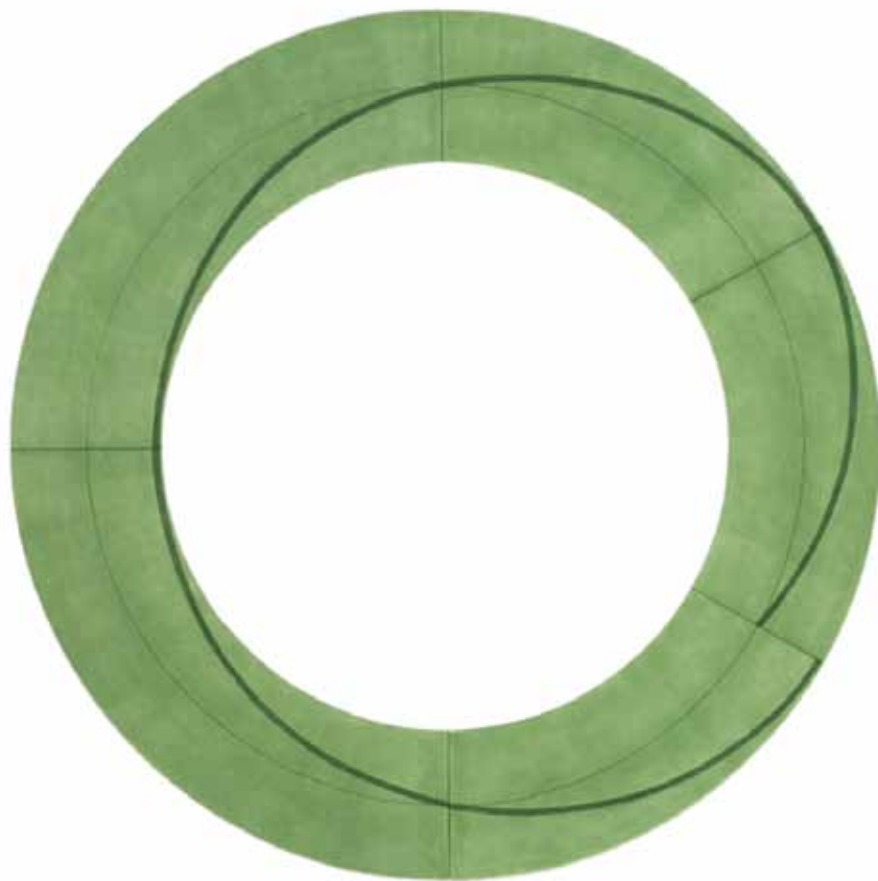
ROY LICHTENSTEIN 1923-1997



**MIRROR, 1970**

*Oil and magna on canvas, 24 in. (61 cm) in diameter  
Courtesy of Agnes Gund, New York, New York*

ROBERT MANGOLD 1937



**RING IMAGE H**, 2009

*Acrylic and pencil on canvas, 79 3/8 x 79 3/8 in. (203.2 x 203.2 cm)*

*Courtesy of Lisson Gallery, London, England*

BRICE MARDEN 1938



**UNTITLED NO. 3**, 1986-1987  
*Oil on linen, 72 x 58 in. (182.9 x 147.3 cm)*  
*Courtesy of Agnes Gund, New York, New York*

BRICE MARDEN 1938

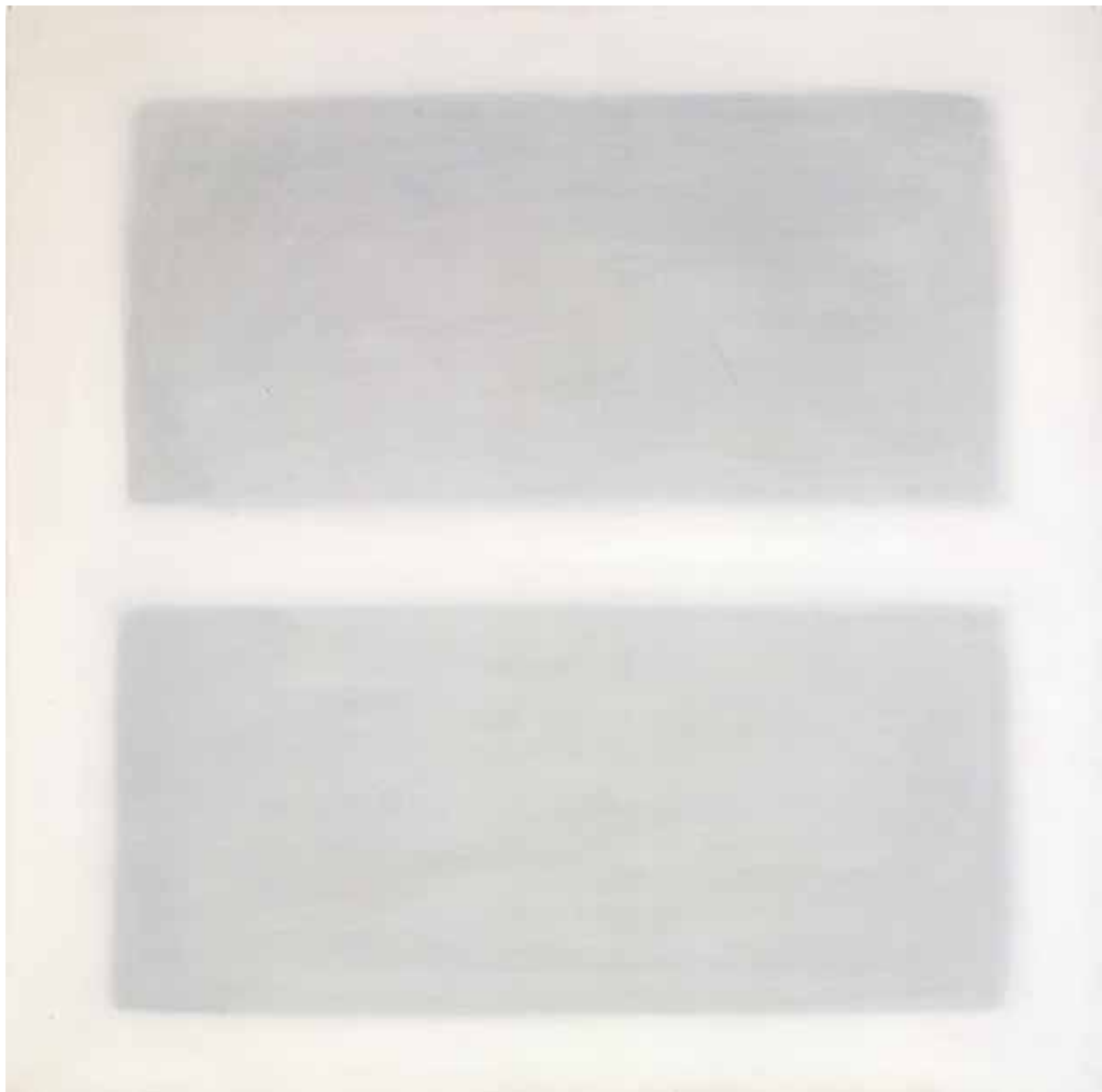


**RED AND BLACK**, 1999-2000

29 ¼ x 16 ¾ in. (74.3 x 42.5 cm)

*Courtesy of Ambassador and Mrs. Louis B. Susman, Chicago, Illinois*

AGNES MARTIN 1912-2005



**UNBECKONING GRASS, 1958**  
*Oil on canvas, 40 x 40 in. (101.6 x 101.6 cm)*  
*Courtesy of PaceWildenstein, New York, New York*



CLAES OLDENBURG 1929  
AND COOSJE VAN BRUGGEN 1942-2009



**TIED TRUMPET, 2004**

*Aluminum, canvas, felt, polyurethane foam, rope, cord, coated with resin and painted with latex; plastic tubing,  
50 ½ x 23 ½ x 15 in. (128.3 x 59.7 x 38.1 cm). Courtesy of Claes Oldenburg and PaceWildenstein, New York, New York*

MARTIN PURYEAR 1941



**UNTITLED**, 1987-1988

*Red cedar and pine, 113 x 22 x 17 in. (287 x 55.9 x 43.2 cm)*

*Courtesy of the artist, Accord, New York*

AD REINHARDT 1913-1967



**UNTITLED**, 1947

40 x 32 in. (101.6 x 81.3 cm)

*Courtesy of Ambassador and Mrs. Louis B. Susman, Chicago, Illinois*

AD REINHARDT 1913-1967



**ABSTRACT PAINTING RED**, 1953

*Oil on canvas, 40 x 40 in. (101.6 x 101.6 cm)*

*Courtesy of Ambassador and Mrs. Louis B. Susman, Chicago, Illinois*

MARK ROTHKO 1903-1970



**ORANGE AND TAN**, 1954

*Oil on canvas, 81 ¼ x 63 ¼ in. (206.4 x 160.7 cm)*

*Courtesy of the National Gallery of Art, Washington, D.C.; Gift of Enid A. Hapt 1997.47.13*

MARK ROTHKO 1903-1970

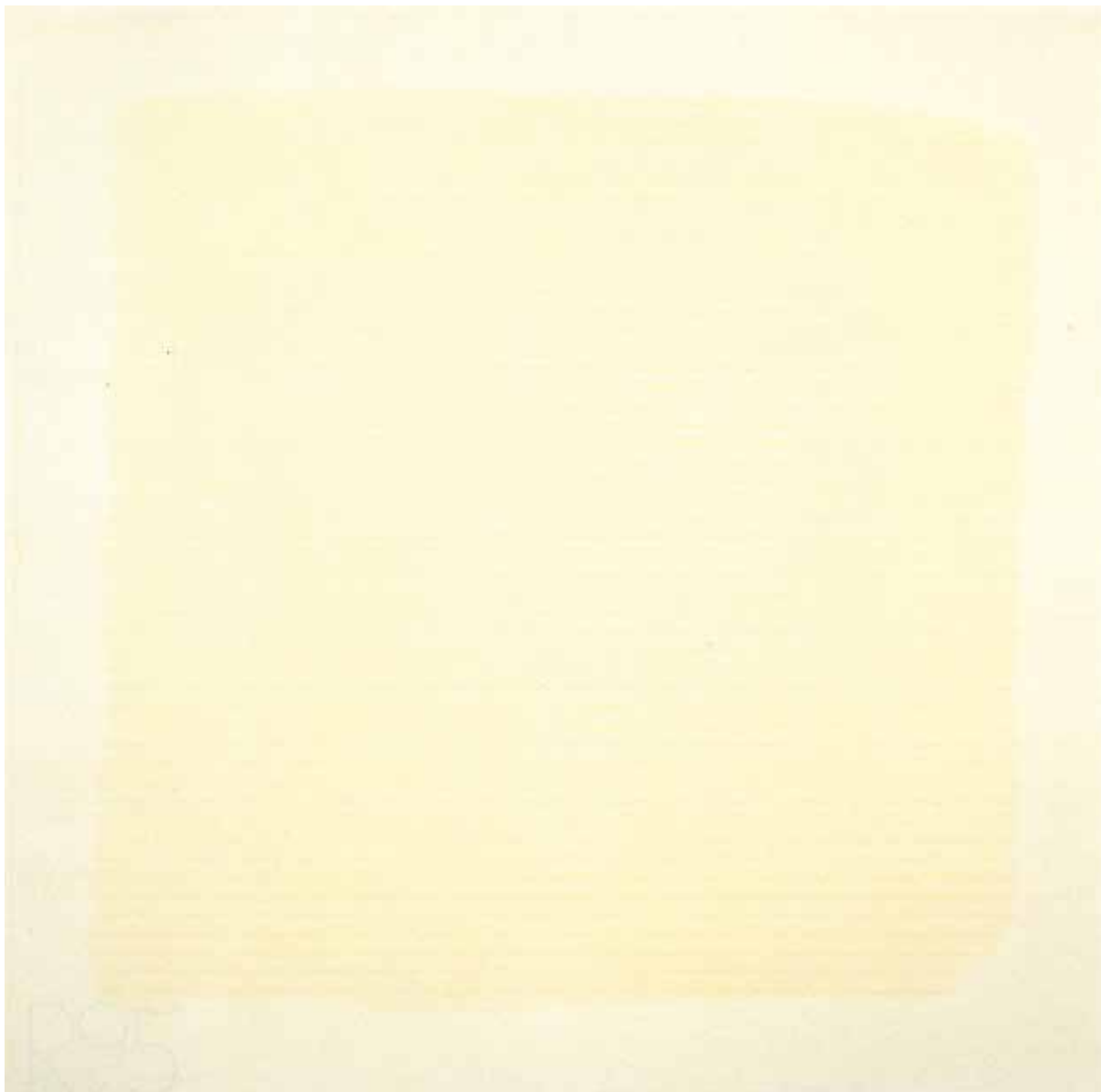


**UNTITLED**, 1951

*Oil on canvas, 44 1/4 x 37 5/8 in. (112.4 x 95.6 cm)*

*Courtesy of the National Gallery of Art, Washington, D.C.; Gift of The Mark Rothko Foundation, Inc. 1986.43.157*

ROBERT RYMAN 1930



**CORE IX, 1995**

*Encaustic painting with graphite on Japan paper, 19 ¼ x 19 ¼ in. (48.9 x 48.9 cm)  
Collection of Karsten Schubert, Courtesy of PaceWildenstein, New York, New York*

DAVID SMITH 1906-1965



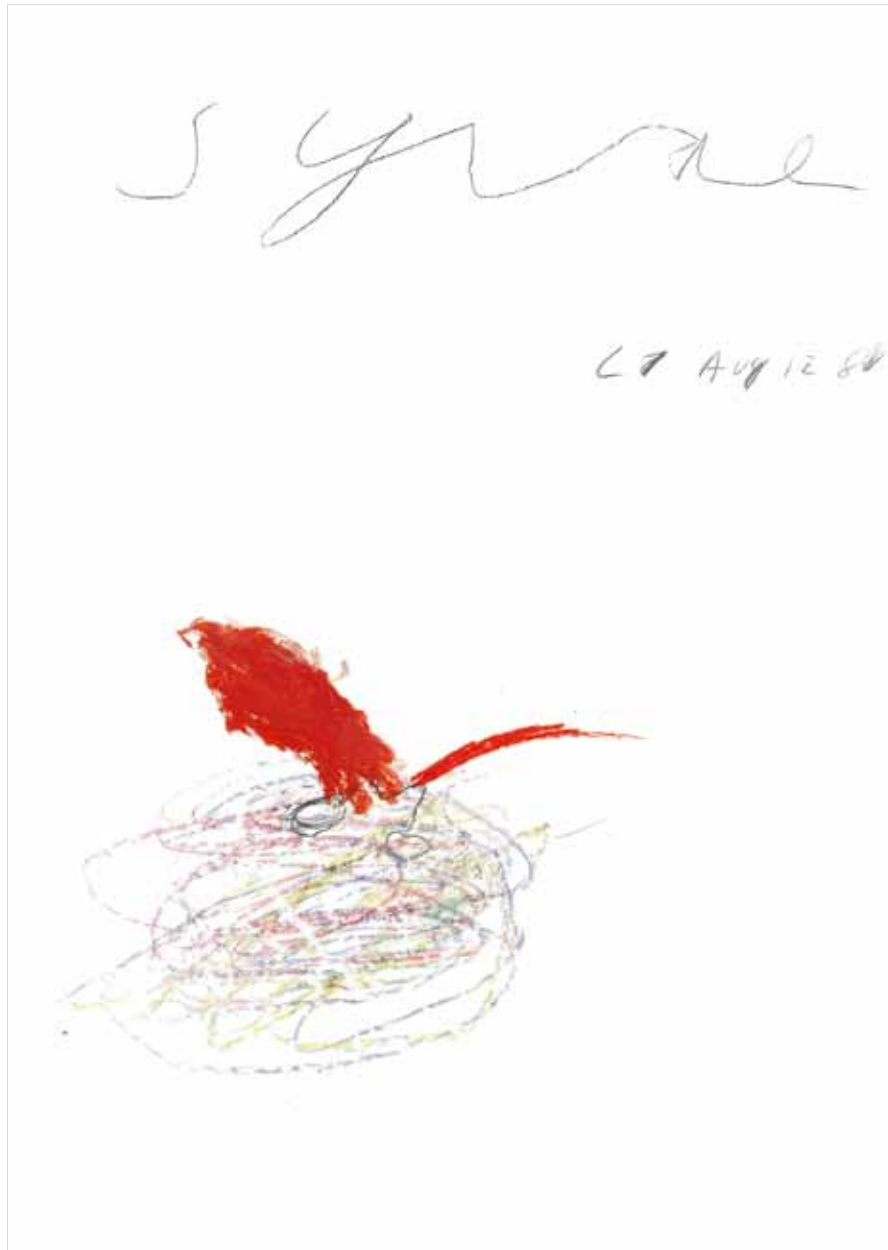
**FORGING VIII, 1955**

*Steel, 89 <sup>15</sup>/<sub>16</sub> x 9 <sup>7</sup>/<sub>16</sub> x 8 <sup>9</sup>/<sub>16</sub> in. (228.5 x 24 x 21.8 cm)*

*Estate of David Smith/VAGA, New York/DACS, London, Tate Images 2010; Lent from the collection of Candida and Rebecca Smith 1996*



CY TWOMBLY 1928



**SYLVAE**, 1980

*Paint stick, crayon, and pencil on paper, 52 ½ x 42 ½ in. (133.4 x 108 cm)  
Courtesy of Agnes Gund, New York, New York*

## ACKNOWLEDGMENTS

*Ambassador and Mrs. Susman wish to thank the following for all their tireless efforts to bring about the smooth installation of this artwork at Winfield House, and the creation of this catalogue:*

### WASHINGTON

Virginia Shore, Chief Curator  
Imtiaz Hafiz, Curator  
Theresa Beall, Registrar  
Marcia Mayo, Senior Editor  
Sally Mansfield, Editor  
Amanda Brooks, Imaging Manager

### LONDON – WINFIELD HOUSE

Pamela Strangman, Cultural Heritage Manager  
Graham Hartley, House Manager  
John Fahy, Maintenance  
Heath Cooper, Senior Photographer, Sotheby's  
Paul Bricknell, Senior Photographer, Sotheby's  
Helen Roche, Assistant to Mrs. Susman

### VIENNA

Marie Stephen, Coordination Manager  
Nathalie Mayer, Graphic Designer





Published by the ART in Embassies Program  
U.S. Department of State, Washington, D.C.  
April 2010