



ART IN EMBASSIES EXHIBITION
united states embassy nicosia

MARY BABCOCK

1° 55' 30" N (Self Portrait as Atoll) detail, 2017

Handwoven from salvaged fishing nets and lines collected across the Pacific, terrestrial, celestial and aquatic maps and deep sea fishing line, 68 x 96 x 3 in. (172,7 x 243,8 x 7,6 cm). Courtesy of the artist, Honolulu, Hawaii

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ART IN EMBASSIES

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These

exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a "footprint that can be left where people have no opportunity to see American art."

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

ΤΕΧΝΗ ΣΤΙΣ ΠΡΕΣΒΕΪΕΣ

Το πρόγραμμα «ΤΕΧΝΗ στις Πρεσβείες» του Υπουργείου Εξωτερικών των ΗΠΑ ξεκίνησε το 1963 και διαδραματίζει σημαντικότατο ρόλο στη διπλωματία της χώρας μας μέσω μιας ευρείας πολιτιστικής αποστολής στην οποία περιλαμβάνονται προσωρινές και μόνιμες εκθέσεις, καλλιτεχνικά προγράμματα, και εκδόσεις. Το αρχικό όραμα για το εν λόγω παγκόσμιο πρόγραμμα εικαστικών τεχνών είχε συλληφθεί μια δεκαετία νωρίτερα από το Μουσείο Σύγχρονης Τέχνης. Το πρόγραμμα τελικά ξεκίνησε επίσημα στις αρχές της δεκαετίας του '60 από τον πρόεδρο Τζον Φ. Κένεντι, ο οποίος διόρισε και τον πρώτο διευθυντή του. Σήμερα, στο πλαίσιο του προγράμματος «ΤΕΧΝΗ στις Πρεσβείες» διοργανώνονται προσωρινές και μόνιμες εκθέσεις σε περισσότερες από 200 πρεσβείες, προξενεία και πρεσβευτικές κατοικίες των ΗΠΑ σε ολόκληρο τον κόσμο, με την επιλογή και την παραγγελία έργων σύγχρονης τέχνης από τις ΗΠΑ και τις χώρες φιλοξενίας. Οι

εν λόγω εκθέσεις προσφέρουν στο διεθνές κοινό την ευκαιρία να γνωρίσει την ποιότητα, το εύρος, και την ποικιλομορφία του πολιτισμού και της τέχνης και των δύο χωρών, καθιερώνοντας έτσι την παρουσία του προγράμματος «ΤΕΧΝΗ στις Πρεσβείες» σε περισσότερες χώρες από οποιοδήποτε άλλο αμερικανικό ίδρυμα ή καλλιτεχνικό οργανισμό.

Οι εκθέσεις του προγράμματος «ΤΕΧΝΗ στις Πρεσβείες» προσφέρουν στους πολίτες άλλων χωρών, πολλοί από τους οποίους ενδέχεται να μην επισκεφθούν ποτέ τις Ηνωμένες Πολιτείες, τη δυνατότητα να βιώσουν το βάθος και το εύρος της καλλιτεχνικής μας κληρονομιάς και των αξιών μας, αφήνοντας έτσι «ένα αποτύπωμα σε μέρη όπου οι άνθρωποι δεν έχουν τη δυνατότητα να έρθουν σε επαφή με την αμερικανική τέχνη».

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

BÜYÜKELÇİLİKLERDE SANAT

ABD Dışişleri Bakanlığı'na bağlı olarak 1963 yılında kurulan Büyükelçiliklerde Sanat (AIE) ofisi, geçici ve daimi sergiler, sanatçı programları ve yayınlar hazırlayarak, kültürel faaliyetler aracılığıyla halkımızın ulusal kamu diplomasisi alanında hayati bir rol oynamaktadır. Modern Sanat Müzesi, küresel çaptaki bu görsel sanat programını ilk kez on yıl önce gündemine almıştı. 1960'lı yılların başında Başkan John F. Kennedy, programın ilk direktörünü atayarak, bu fikri resmileştirdi. Günümüzde iki yüzden fazla mekanda çalışmalar yürüten AIE, tüm dünyadaki ABD elçilikleri, konsoloslukları ve büyükelçi konutlarında ABD ve ev sahibi ülkeye ait modern sanat eserlerinin yer aldığı geçici ve daimi sergiler düzenlemektedir. Bu sergiler ulus-

lararası kitlelere her iki ülkenin sanatsal ve kültürel zenginliğini, kalitesini, kapsamını ve çeşitliliğini aktararak AIE programının diğer Amerikan vakıfları veya sanat örgütlerine göre çok daha fazla sayıda ülkede olmasını sağlamaktadır.

Belki de hiçbir zaman Amerika Birleşik Devletleri'ne gitme fırsatı bulamayacak olan yabancı vatandaşlara Amerika'nın sanatsal mirası ve değerlerinin derinliği ve enginliği hakkında kişisel bir deneyim yaşama fırsatı sunan AIE sergileri, "Amerikan sanatını görme fırsatı bulamayanlar için oluşturulan bir ayak izi" olarak adlandırılabilir.

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

WELCOME

For nearly 60 years the Art in Embassies program has allowed people to experience the depth and breadth of America's artistic heritage and values. My husband and I are honored to be part of this tradition every time we host guests in our home.

I chose each of the pieces in this exhibition under the theme Oceans and Seas. The oceans and seas comprise more than 70 percent of our planet. Just like art can connect us, so do these great waterways serve as a bridge to bring people together, through trade or travel, the tides or the simple humility one can feel standing on the shore and drinking in the beauty and sound of the waves.

The experience I brought with me to Cyprus is also reflected in this theme. In my time leading the State Department's Bureau of Oceans and International Environmental and Scientific Affairs, I came to understand the importance of careful stewardship of our oceans and seas, and the vital

role they play in our economies and livelihoods. I also came to appreciate their natural beauty which inspires us all, every day, particularly on this picturesque island.

I feel very fortunate to live here in the Eastern Mediterranean. This special place has been home to a vibrant exchange of cultures over the millennia. I am grateful to have the opportunity to build bridges between our peoples and cultures, and to share my passion for the sea through art as we open our home to our Cypriot friends.

Thank you to all of the artists whose unique works I am fortunate to be able to display, and to the Art in Embassies curators whose work helps me share Oceans and Seas with the people of Cyprus. Enjoy the exhibition!

Ambassador Judith Garber

Cyprus
August 2019

ΚΑΛΩΣ ΗΡΘΑΤΕ

Για σχεδόν 60 χρόνια το πρόγραμμα Τέχνη στις Πρεσβείες έχει επιτρέψει στον κόσμο να βιώσει το βάθος και το εύρος της καλλιτεχνικής κληρονομιάς και των αξιών της Αμερικής. Είναι τιμή για το σύζυγό μου και για μένα να γινόμαστε μέρος αυτής της παράδοσης κάθε φορά που φιλοξενούμε επισκέπτες στο σπίτι μας.

Επέλεξα το κάθε ένα από τα κομμάτια σε αυτή τη έκθεση με θέμα Ωκεανοί και Θάλασσες. Οι ωκεανοί και οι θάλασσες αποτελούν πάνω από το 70% του πλανήτη μας. Όπως ακριβώς η τέχνη μπορεί να μας συνδέει, έτσι και αυτές οι μεγάλες υδάτινες οδοί χρησιμεύουν ως γέφυρα για να φέρνουν τους ανθρώπους μαζί, μέσω του εμπορίου ή των ταξιδιών, των παλιρροιών ή της απλής υγρασίας που ο καθένας μπορεί να αισθανθεί όταν στέκεται στην ακτή και απολαμβάνει την ομορφιά και τον ήχο των κυμάτων.

Η εμπειρία που έφερα μαζί μου στην Κύπρο αντικατοπτρίζεται και σε αυτό το θέμα. Κατά τη διάρκεια της θητείας μου ως επικεφαλής του Γραφείου Ωκεανών και Διεθνών Περιβαλλοντικών και Επιστημονικών Υποθέσεων του Υπουργείου Εξωτερικών, κατάλαβα τη σημασία της προσεκτικής διαχείρισης των ωκεανών και των θαλασσών μας

και του ζωτικού ρόλου που διαδραματίζουν στις οικονομίες μας και τους πόρους ζωής. Έμαθα να εκτιμώ επίσης τη φυσική τους ομορφιά που μας εμπνέει όλους, καθημερινά, ειδικά σε αυτό το όμορφο νησί.

Αισθάνομαι πολύ τυχερή που ζω εδώ στην Ανατολική Μεσόγειο. Αυτός ο ιδιαίτερος τόπος φιλοξενεί μια ζωντανή ανταλλαγή πολιτισμών διά μέσου των χιλιετιών. Είμαι ευγνώμων που έχω την ευκαιρία να οικοδομήσω γέφυρες μεταξύ των λαών και των πολιτισμών μας και να μοιραστώ το πάθος μου για τη θάλασσα μέσω της τέχνης καθώς ανοίγουμε το σπίτι μας στους Κύπριους φίλους μας.

Ευχαριστώ όλους τους καλλιτέχνες των οποίων τα μοναδικά έργα είμαι τυχερή που μπορώ να επιδείξω, καθώς και τους επιμελητές του προγράμματος «Τέχνη στις Πρεσβείες,» η δουλειά των οποίων με βοήθησε να μοιραστώ τους Ωκεανούς και τις Θάλασσες με τον λαό της Κύπρου. Απολαύστε την έκθεση!

Πρέσβειρα Judith Garber

Κύπρος
Αύγουστος 2019

HOŞGELDİNİZ

Yaklaşık 60 yıldır Büyükelçiliklerdeki Sanat programı, insanların Amerika'nın sanatsal mirasını ve değerlerini derinlemesine ve kapsamlı şekilde deneyimlemelerine olanak sağlamıştır. Kocam ve ben misafirlerimizi evimizde ağırladığımız her zaman bu geleneğin bir parçası olmaktan onur duyuyoruz.

Bu sergideki eserlerin her birini Okyanuslar ve Denizler teması altında seçtim. Okyanuslar ve denizler gezegenimizin yüzde 70'inden fazlasını oluşturmaktadır. Tıpkı sanatın bizi bağlayabileceği gibi, bu büyük su yolları da, gerek ticaret veya seyahat, gerekse gelgitler veya sahilde dururken dalgaların güzelliği ve sesinin keyfini çıkarırken sade bir tevazu sayesinde insanları biraraya getirmek için bir köprü görevi görebilmektedir.

Kıbrıs'a getirdiğim deneyimim de bu temaya yansımaktadır. Dışişleri Bakanlığı'nın Okyanuslar ve Uluslararası Çevresel ve Bilimsel İşler Bürosu'na önderlik ederken, okyanus ve denizlerimizin dikkatli bir şekilde idare edilmesinin önemini, ekono-

milerimizde ve geçim kaynaklarımızda oynadıkları hayati rolü anladım. Ayrıca her gün, özellikle bu resimsi adanın, hepimize ilham veren doğal güzelliklerini takdir etmekteyim.

Doğu Akdeniz'de yaşadığım için kendimi çok şanslı hissediyorum. Bu özel yer, binlerce yıldır kültürlerin canlı bir alışverişine ev sahipliği yapmıştır. İnsanlarımız ve kültürlerimiz arasında köprü kurma fırsatı bulduğum için ve evimizi Kıbrıslı dostlarımıza açarken sanat aracılığıyla denize olan tutkumu paylaşabildiğim için minnettarım.

Eşsiz eserlerini sergileyebilme olanağı bulduğum tüm sanatçılara, ve Okyanuslar ve Denizler'i Kıbrıs insanlarıyla paylaşmama yardımcı olan Büyükelçiliklerdeki Sanat küratörlerine teşekkür ederim. Serginin tadını çıkarmanız dileğiyle!

Büyükelçi Judith Garber

Kıbrıs
Ağustos 2019

MARY BABCOCK | 1962

Mary Babcock is a visual and performance artist deeply interested in the intersection of art, contemplation, and social activism. Mending is a central theme in her work, both as an actual reparative action, and as a metaphor for personal, social, and environmental change. Her work is driven by a need to understand, critique, and speak about her culture, and is rooted in the desire to bridge two prevailing paradigms for art-making: art as beauty and art as social criticism.

Babcock obtained her Master of Fine Arts degree from the University of Arizona in

Tucson with a specialization in fiber, her Bachelor of Fine Arts degree in painting from the University of Oregon in Eugene, and her PhD in psychology from the University of Pennsylvania in Philadelphia. A professor, she currently chairs the Graduate Program in the Department of Art and Art History at the University of Hawai'i at Manoa. Babcock's installation, fiber, and mixed media work has been exhibited regionally, nationally and internationally, including Korea, Japan, Canada, France, Hungary, and the Ukraine and is in multiple public and private collections.

1° 55' 30" N (Self Portrait as Atoll), 2017. Handwoven from salvaged fishing nets and lines collected across the Pacific, terrestrial, celestial and aquatic maps and deep sea fishing line, 68 x 96 x 3 in. (172,7 x 243,8 x 7,6 cm). Courtesy of the artist, Honolulu, Hawaii



JARRETT BURCH | 1957

Jarrett Burch is a self-taught chromatic abstractionist painter originally from the foothills of north Georgia now living in North Carolina. He is affiliated with Raleigh's Visual Art Exchange and the Durham Art Guild and his work has been shown in exhibitions across North Carolina. His painting can be inspired by many things: a piece of music, for example, or the work of artists such as

Norman Lewis, Joan Mitchell, and Frank Bowling. The idea then evolves directly on canvas as work proceeds, and usually undergoes several cycles of “creation and destruction” before the artist is fully comfortable with the result. Burch uses vibrant colors and fluid tonal shifts in rendering his canvases.

Xanthus, 2018
Acrylic on canvas, 40 x 30 in. (101,6 x 76,2 cm). Courtesy of the artist, Durham, North Carolina



SYLVIA CAREWE | 1914-1981

One of the most common subjects in the semi-abstract paintings of Sylvia Carewe was New York City depicted at night. Her works are in the permanent collections of the Metropolitan Museum of Art, the Modern Museum of Art, and the Whitney Museum and she studied at Columbia University and the New School for Social Research, all in New York. She was a prolific abstract

artist, producing tapestry designs; making felt banners; working in traditional artistic media such as watercolor, oil, lithograph, and pastel; and creating collage reliefs and what she termed “blown paintings”—assemblages overlaid with spray paint. The child of Russian immigrants, Carewe lived and worked in New York City.

Pastel, 27 ½ x 32 ½ in. (69,9 x 82,6 cm). Courtesy of Art in Embassies, Washington, D.C.; Gift of John Walker

Sea, Sky Masts



KATHRYN FRUND

Kathryn Frund's paintings and assemblages pose questions about the complex relationships between nature and our consumer-driven world. She explores the themes of stewardship, damage, fluidity, and control. Her work relies heavily on the use of post-consumer waste with a focus on plastic and synthetic matter. The motivation for the work centers on the concern for the growing quantities of plastic in the ocean and how art can play a role in developing images of awareness, resilience, and hope.

Frund was a fellow at the MacDowell Colony in Peterborough, New Hampshire, as well as at the Virginia Center for the Creative Arts in Amherst and Woodstock School of Art in New York. She has had numerous solo shows in Boston and Philadelphia. Her work has been included in group exhibitions at the Art Forum Ute Barth, Zurich; the Butler Institute of American Art, Youngstown, Ohio; and the College of William and Mary, Williamsburg, Virginia, among others. Frund received her Bachelor of Fine Arts degree from the Cleveland Institute of Art in Ohio and did additional coursework at the School of Visual Arts in New York City.

A Responsive Dance, 2014
Acrylic on canvas, 36 x 40 in. (91,4 x 101,6 cm). Courtesy of the artist, New Haven, Connecticut



VIRGINIA GREENLEAF KOCH

Virginia Greenleaf Koch's subjects range from farm animals to rural landscape and floral display. Greenleaf grew up in Old Lyme, Connecticut, where as a child she rode her pony down the country roads. Her unique palette of color renders her art softened, as though behind a veil of grayed light. The tonal quality of her art relaxes the eye and sheds a late day or early morning quiet point in time impression.

Her art training includes Yale University (New Haven, Connecticut), Art Students League (New York, New York), and American University (Washington, D.C.), as well as studies with artists Robert Brackman, Ivan Olinsky, Robert Gates, and Gene Davis. Her work has appeared in exhibitions across the American Northeast including institutions such as the Phillips Collection in Washington, D.C.

Untitled #13. Acrylic on canvas, 47 ½ x 56 ¾ in. (120,7 x 144,1 cm)
Courtesy of Art in Embassies, Washington, D.C.; Gift of Virginia Greenleaf Koch



ANNE NEELY | 1946

“My parents fostered in me and my siblings an abiding love for nature, its tangible manifestations of sky, sea, and land as well as its intimations of the unseen, the infinite, and its invitation to imagine.

“I found painting to be the most compelling way to continue my connection to nature and delve more deeply into the unseen... Because it is very important for me to ‘wonder’ as I paint, I approach painting by asking questions, just as a scientist does, and it is through my investigation of these questions that a painting is built. With one curiosity lay-

ered on top of another, my paintings begin to come to life. I start by pouring paint on a canvas to make a base and further define a structure. As I paint I find that each piece gives me a thread to follow for the next painting, and gradually a body of work emerges.”

Anne Neely is a painter and printmaker who spends her time between Boston, Massachusetts, and Jonesport, Maine. Her work is found in the collections of the Hammer Museum, Los Angeles, California; the Brooklyn Museum, New York; and the National Gallery of Art, Washington, D.C., among others.

Tidal, 2010
Oil on linen, 24 x 32 in. (61 x 81,3 cm). Courtesy of the artist, Dorchester, Massachusetts



MARGOT NIMIROSKI

“My childhood was spent in Kansas and Illinois but I have lived in Connecticut and boated on Long Island Sound for most of my adult life.

“My paintings are my personal vision of the water. Sometimes it’s wild and rolling...other times it’s gentle and still, but it’s always beautiful and full of surprises! I never set out to be a painter of seascapes, but as I look back upon my paintings of the past twenty years... the waves are always there. Sometimes my studio seems like an island...my own ‘private beach’ surrounded by my waves.”

Artist Margot Nimiroski lives and works in Branford, Connecticut. She studied at Montclair State College in Upper Montclair, New Jersey, and Southern Connecticut State College in New Haven. Her art has been shown in galleries across the northeast United States and is included in the public collection of the American Craft Museum in New York.

Breaking Clouds ... After the Storm, 2018
Acrylic on canvas, 51 X 51 in. (129,5 X 129,5 cm). Courtesy of the artist, Branford, Connecticut



RHONDA SMITH | 1951

Rhonda Smith, an artist living in Boston, Massachusetts, was educated at St. Lawrence University, Canton, New York; the School of the Museum of Fine Arts, Boston; and the Cooperativa Mosaicisti, Ravenna, Italy. She has shown her work in the United States and abroad. She currently works in oils and drawing media.

Her latest images are based on the changeability of water; within these she explores the nature of structure and system, and also the alluring qualities of water which have fasci-

nated humans forever. The complex and delicate drawings start with a very simple map of lines. As she begins to relate the lines she looks for which new ornaments might appear, employing them to the fullest possible extent. Any one drawing may expend a dozen or more pencils.

In her paintings, Rhonda employs color dynamics to push that intricate relationship of lines and shapes. Each painting can take months to complete as she follows a process of layers of thinking.

Lands Moving, 2011
Oil and pencil on wood panel, 36 x 36 in. (91,4 x 91,4 cm). Courtesy of the artist, Boston, Massachusetts



SUZANNE YURDIN

“I’m interested in translating the environment, be it water, earth, or air. As an abstract artist, the real work for me is how to convey a message through paint. My emphasis is on communicating a sense of place within the landscape. It can be city architecture or an active street scene, vast landscapes or how light creates a show on the water. I want to present an idea or trigger a memory rather than define a specific place.

“In 2019 my work explores aspects of climate change and ... nature’s very divergent characteristics: the serene and active, picturesque and disintegrating, quiet and volatile.

Some works offer an atmospheric perspective, as if seeing the land from above after a violent storm, a glacier melt, or the aftermath of destructive wildfires.”

Finding freedom in abstraction, art has inspired painter and mixed media artist Suzanne Yurdin since she first started combing through her parents’ art books as a child. Today, the Virginia-based artist captures a fresh and modern approach in her colorful, designed works. The architectural underpinnings of her earlier works are more pronounced, capturing the joy of artistic creation and the power of a strong line.

Tempest, 2019
Mixed media on canvas, 37 x 37 in. (94 x 94 cm). Courtesy of the artist, Falls Church, Virginia



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