

United States Mission to the United Nations, New York | ART in Embassies Exhibition

LORNA SIMPSON **Heads 1-20**, 2008. Graphite and ink on paper, 11 x 9 in. (27.9 x 22.9 cm) each. Courtesy of the artist and Salon 94, New York, New York

# ART in Embassies

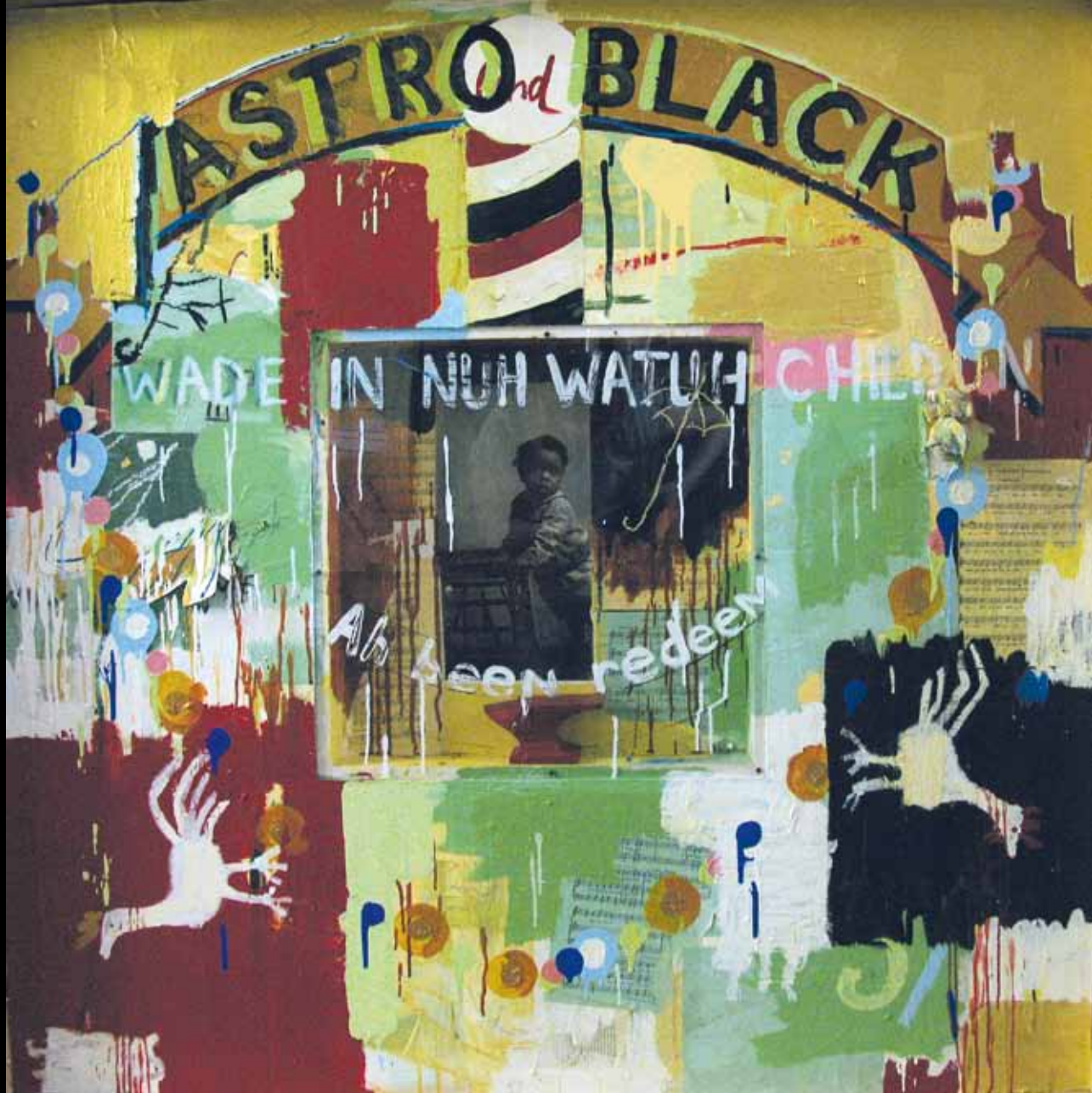


ART in Embassies (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1963, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 200 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

ART in Embassies is proud to lead this international effort to present the artistic accomplishments of the people of the United States.



## Radcliffe Bailey | born 1968

Radcliffe Bailey creates his mixed media paintings by piecing together ancestral photographs, collected objects, and painted words and maps. Unified by painterly abstraction, rich color, formal balance, and pattern, Bailey's dynamic wall assemblages create a multi-layered narrative which explores the social and cultural history of African-Americans, as well as Bailey's personal history and influences.

Born in 1968 in New Jersey, Bailey now lives and works in Atlanta, Georgia. He earned a Bachelor of Fine Arts degree from Atlanta College of Art in 1991. His work is permanently installed in the Atlanta Hartsfield-Jackson International Airport, and in numerous public collections, including The Corcoran Gallery of Art, Washington, D.C.; The Metropolitan Museum of Art, New York City; The High Museum of Art, Atlanta, Georgia; and The Art Institute of Chicago, Illinois.

**Astro Black**, 1995. Mixed media, 60 x 60 in. (152.4 x 152.4 cm). Courtesy of the artist and Jack Shainman, New York, New York



Nick Cave

**Untitled, 2006**

*Found beaded and sequined garments*

*92 in. (233.7 cm) in diameter*

*Courtesy of the artist and Jack Shainman Gallery, New York, New York*

## Nick Cave | born 1953

Assembling multiple, highly textured layers of sequined materials, plastic, fabric, and found objects, renowned fiber artist Nick Cave operates as a self-described “recycler of material and cultural artifacts.” African ceremonial costumes and masks are frequent points of reference in Cave’s elaborate fiber works, which often recall the African positing of spiritual power in objects.

Through his exquisitely crafted objects, Cave strives to explore cultural and historical identities both within himself and beyond: “My ability to make objects come alive is also a testament to my ability to have things resonate with their past history and usages alongside my personal though usually opaque meanings. I want my work to open up vistas to many cultures (including our own), explore a wide range of materials and formal approaches, and look inwardly as it examines personal and cultural identity in relation to the world.

My only concern around my work is making sure that my art continues to reach a broader community. My goal is to imbue the tenets of my artwork with the global world.”

Cave, who earned his Master of Fine Arts degree in fiber arts at the Cranbrook Academy of Art (Bloomfield Hills, Michigan), is Associate Professor and Chairman of the Fashion Department at the School of the Art Institute of Chicago (Illinois). He has had solo exhibitions at the Yerba Buena Center for the Arts, San Francisco, California; the Jack Shainman Gallery, New York City; the Chicago Cultural Center; and the Museum of Contemporary Art Jacksonville, Florida.



## Sam Gilliam | born 1933

Considered one of the foremost abstract painters in the United States, Sam Gilliam was born in Tupelo, Mississippi, and attended the University of Louisville in Kentucky, where he received his Bachelor of Fine Arts and Master of Fine Arts degrees. He has since taught at the Corcoran School of Art in Washington, D.C.; the Maryland Institute College of Art in Baltimore; and

Carnegie Mellon University in Pittsburg, Pennsylvania. Since receiving his first National Endowment for the Arts grant in 1967, Gilliam has received numerous public and private commissions, grants, awards, exhibitions and honorary doctorates. Gilliam lives and works in Washington, D.C.; his work is internationally known and exhibited, and he is enormously respected.

### ***Tree*, 2007**

*Monoprint/collage on wood*

*48 x 37 in. (121.9 x 94 cm)*

*Courtesy of the artist, Washington, D.C.*



## Barkley L. Hendricks | born 1945



**Shortcut Through the Quarry, 2006**  
Oil on canvas, 16 ½ x 28 in. (41.9 x 71.1 cm)  
Courtesy of the artist, New York, New York



**Christmas Eve in the Quarry, 2006**  
Oil on canvas, 16 ½ x 28 in. (41.9 x 71.1 cm)  
Courtesy of the artist and Jack Shainman Gallery, New York, New York

Barkley L. Hendricks, born in 1945 in Philadelphia, Pennsylvania, is a renowned contemporary American painter whose work hovers at a unique intersection of American realism and post modernism. Although Hendricks has worked in a variety of media and genres from photography to landscape painting, he is best known for his striking, life-sized oil portraits of people of color from the urban Northeast. In these portraits, he attempts to imbue his subjects with a proud, dignified presence.

Hendricks earned his certificate at the Pennsylvania Academy of the Fine Arts, Philadelphia, and received both his Bachelor of Arts and Master of Arts degrees from Yale University, New Haven, Connecticut. Currently,

he serves as a professor of art at Connecticut College, New London. Hendricks' work can be viewed in many public institutions, including the National Gallery of Art, Washington, D.C.; the Chrysler Museum of Art, Norfolk, Virginia; and the Philadelphia Museum of Art, among others. Hendricks' first career painting retrospective, *Barkley L. Hendricks: Birth of the Cool*, presents works dating from 1964 to the present, and was organized by the Nasher Museum of Art at Duke University in the spring of 2008. It traveled to the Studio Museum in Harlem, New York City; the Santa Monica Museum of Art, California; the Pennsylvania Academy of the Fine Arts; and the Contemporary Arts Museum Houston, Texas.

## Jacob Lawrence | 1917-2000

Jacob Lawrence, who lived much of his life in lower Manhattan, was a great American modern painter whose subjects were history and urban life. Born in Atlantic City, New Jersey, Lawrence is best known for his narrative series of tempera paintings based on his own life, and those 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. His paintings are a unique blend of sensibilities – part narrative mural painting, part social realism, and part modernist abstraction.

In 1946 he began teaching at Black Mountain College in North Carolina, at the invitation of 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 he 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, Lawrence 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.



**Library III, 1960**

*Tempera on board, 36 x 24 in. (91.4 x 61 cm)*

*Courtesy of the Citi Collection of Fine Art, New York, New York*

## Whitfield Lovell | born 1959

Born in the Bronx, New York, Whitfield Lovell has received international attention. His ten solo exhibitions and numerous group shows feature installations of site-specific drawings with found objects and other, often large-scale components of personal metaphor, referencing his own family memories, as well as broader themes of African-American ancestry and cultural history. Using images from 1920s and 1930s vintage photographs culled from antique stores and flea markets, Lovell creates environments that commemorate and bring honor to the lives of those now anonymous individuals.

Lovell earned his Bachelor of Fine Arts degree from the Cooper Union School of Art, Greenwich Village, New York City. His works have been exhibited at the DC Moore Gallery in New York City; the Hudson River Museum in Yonkers, New York; the Boston Museum of Fine Arts, Massachusetts; and the Walker Art Center in Minneapolis, Minnesota, among other venues. He has been the recipient of fellowship grants from the National Endowment for the Arts, Awards in the Visual Arts, and the Joan Mitchell, Penny McCall, and New York Foundations.



**Chance**, 2002

*Iris print with hand-collaged playing cards, 21 x 16 in. (53.3 x 40.6 cm)*

*Courtesy of the artist and DC Moore Gallery, New York, New York*

## Julie Mehretu | born 1953

Julie Mehretu was born in Ethiopia, raised in the U.S. states of Michigan and Rhode Island, and now lives in New York City. Her travelled history is reflected in her work, with its dynamic visual vocabulary of maps, urban-planning grids, and architectural forms, alternating between narratives and fictional landscapes. Mehretu creates her complex and chaotic semi-abstractions

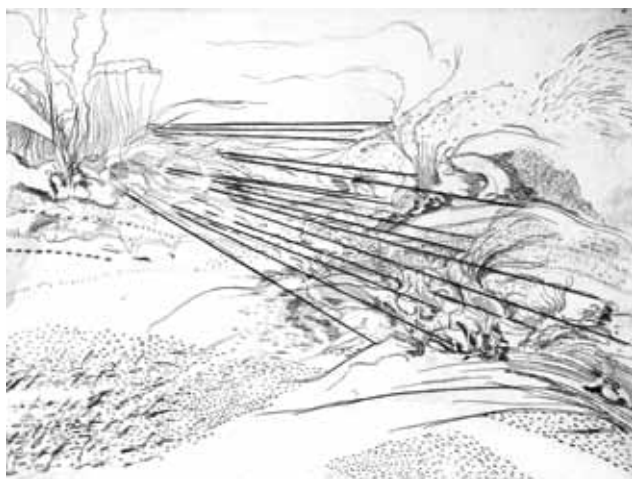
by combining an unfamiliar (to the viewer) personal language of signs and symbols with familiar architectural imagery. Concerned with formal issues of color and line, but also social matters of power, history, globalism, and personal narrative, Mehretu seeks to explore “the multifaceted layers of place, space, and time that impact the formation of personal and communal identity.”

Mehretu was the recipient of the 2001 Penny McCall Award. Her work has been included in Greater New York, P.S.1 Contemporary Arts Center, New York City (2000), and she has participated in numerous group exhibitions, including one at the Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York (2000). Most recently, her work has ap-

peared in the Studio Museum in Harlem, New York City (2001); *The Americans: New Art* at the Barbican Gallery in London, England (2001); the Busan Biennale in the Republic of Korea (2002); the 8th Baltic Triennial in Vilnius, Lithuania (2002); and *Drawing Now: Eight Propositions* (2002) at the Museum of Modern Art in New York City.

### **Landscape Allegories, 2004**

Copperplate prints using etching, engraving, dry-point, sugar-bite, and aquatint  
19 x 21 5/8 in. (48.3 x 54.9 cm) each; Portfolio of 7  
Courtesy of the artist and Salon 94, New York, New York



## Julie Mehretu

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## Greg Mort

Greg Mort, an internationally acclaimed, self-taught artist, hikes the rugged coast of Maine, and travels the rural trails of Maryland with his brushes, paints, and canvases. Having drawn and painted since childhood, Mort began his professional art career at an early age, with his first museum show at age eighteen. Today his watercolor, oil, and pastel images are in notable collections around the world.

Mort's creative roots grow from his love of nature. Born near Syracuse, New York, where he hiked and camped as a young person, he developed a life-long fascination with the outdoors, the night sky, and the study of astronomy. He was captivated, and

wanted to express the beauty of the natural world he so enjoyed. From the beginning he took his painting materials everywhere. Then, as now, he continued to draw directly from life, with no limits to his interests and subject matter.

Mort's artwork can be viewed in the Corcoran Gallery of Art, the Smithsonian American Art Museum, and the Smithsonian National Air and Space Museum, all in Washington, D.C.; and the Portland Museum of Art, Maine, as well as many other venues. He lives with his wife and two children in Ashton, Maryland, and summers on the coast of Maine, in the town of Port Clyde.



**One World**, 2008  
*Oil on Masonite panel*  
37 x 52 in. (94 x 132.1 cm)  
Courtesy of the artist, Ashton, Maryland

## Odili Donald Odita | born 1966

Through vibrant designs and rhythmic patterns, Odili Donald Odita explores a painting's metaphoric ability to address the human condition through pattern, structure, and design, while also potentially triggering memory. The brilliant colors Odita uses to realize his bold geometric designs hold personal significance, reflecting his local and global travels. He creates each color by hand-mixing, developing them as he works, and creating unique colors that cannot be replicated. For Odita, the fact that his colors can appear only once illustrates the specificity of differences that exist among people and things. Weaving together diverse color into a unified whole, Odita's paint-

ings express his notion of "a common humanity" existing within a world of difference.

Odita earned his Master of Fine Arts degree from Bennington College, Vermont, and his Bachelor of Fine Arts degree from Ohio State University. He has had solo exhibitions at the Studio Museum of Harlem (New York City); the Institute for Contemporary Art in Philadelphia (Pennsylvania), and the Jack Shainman Gallery in New York City. His work is in a variety of public and private collections, including the Studio Museum of Harlem, the Miami Art Museum (Florida), and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.







Odii Donald Odita

**21st Parallel, 2006**

*Acrylic on canvas, 30 x 40 in. (76.2 x 101.6 cm)*

*Courtesy of the artist and Jack Shainman Gallery, New York, New York*

**Stick Beaters, 2001**

*Acrylic on canvas, 20 x 26 in. (50.8 x 66 cm)*

*Courtesy of the artist and Jack Shainman Gallery, New York, New York*

## Lorna Simpson | born 1960

Lorna Simpson was born in 1960 in Brooklyn, New York, and received her Bachelor of Fine Arts degree in photography from the School of Visual Arts, New York City, and her Master of Fine Arts degree from the University of California, San Diego. When Simpson emerged from the graduate program at San Diego in 1985, she was already considered a pioneer of conceptual photography. Feeling a strong need to reexamine and redefine photographic practice for contemporary relevance, Simpson was producing work that engaged the conceptual vocabulary of the time by creating exquisitely crafted documents that are as clean and spare as the closed, cyclic systems of meaning they produce. Her initial body of

work alone helped to incite a significant shift in the view of the photographic art's transience and malleability.

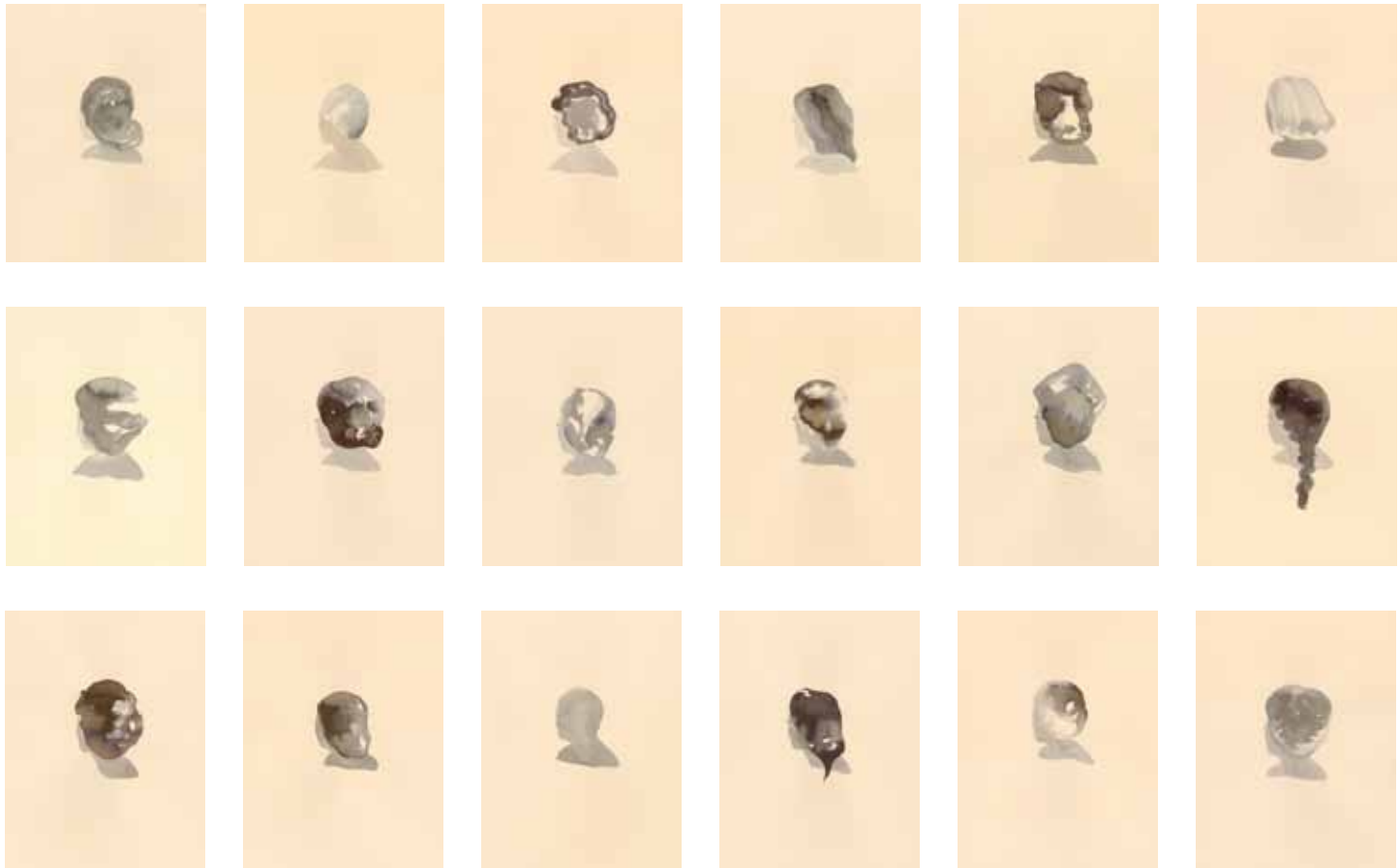
Lorna Simpson first became well-known in the mid-1980s for her large-scale photograph-and-text works that confront and challenge narrow, conventional views of gender, identity, culture, history, and memory. With the African American woman as a visual point of departure, Simpson used the figure to examine the ways in which gender and culture shape the interactions, relationships, and experiences of our lives in contemporary multi-racial America. In the mid-1990s, she began creating large multi-panel photographs printed on felt that depict the

sites of public – yet unseen – sexual encounters. More recently, she has turned to moving images – in film and video works. Simpson presents individuals engaged in intimate and enigmatic yet elliptical conversations that elude easy interpretation, but seem to address the mysteries of both identity and desire. Her newest body of work includes drawings based on the characters in a recent video work constructed from found film footage. As a collection, these portraits become studies on the construction of identity, achieved through the subtle interplay of lines and accents of color.

Simpson's work has been exhibited at the Museum of Modern Art, New York City; the

Museum of Contemporary Art, Chicago, Illinois; the Miami Art Museum, Florida; the Walker Art Center, Minneapolis, Minnesota; and the Irish Museum of Modern Art, Dublin. Simpson's first mid-career survey was held at the Los Angeles Museum of Contemporary Art, California; the Miami Museum of Art; the Whitney Museum of American Art, New York City; the Kalamazoo Institute of Art, Michigan; and the Gibbes Museum in Charleston, South Carolina.

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



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## Shinique Smith

***There Were Sunday Mornings*, 2008**

*Acrylic, fabric, and collage on canvas panel, train  
30 x 40 x 72 (train) in. (76.2 x 101.6 x 182.9 cm)*

*Courtesy of the artist and Yvon Lambert Gallery,  
New York, New York*



## Shinique Smith | born 1971

Assembled sculptures and three-dimensional installations of found, bought, and created objects, Shinique Smith's works serve as a kind of portrait, referencing the original owners of the included objects. Smith writes that her work implies multiple reads and is informed by an enduring interest in how things shape our experiences. Constantly exploring the personal significance of things, or possessions, Smith reinterprets the "personal myths" we build through the objects we either choose to keep or discard, exposing the relationship between excess, or waste, and personal meaning or market value, which resonate socially and spiritually.

Born in Baltimore, Maryland, Shinique Smith earned undergraduate and graduate degrees from the Maryland Institute College of Art. She has had exhibitions at the Studio Museum of Harlem, New York City; the Smithsonian's National Portrait Gallery, Washington, D.C.; the Socrates Sculpture Park, Long Island City, New York; and the Yvon Lambert Gallery in New York City.

***From Indelible Marks, 2009***  
*Mixed media, 19 3/4 x 15 3/4 in. (50.2 x 40 cm)*  
*Courtesy of the artist and Yvon Lambert Gallery,*  
*New York, New York*



## Joan Snyder | born 1940

Born April 16, 1940 in Highland Park, New Jersey, Joan Snyder received her Artium Baccalaureatus degree from Douglass College, New Brunswick, New Jersey (1962) and her Master of Fine Arts degree from Rutgers University, also in New Brunswick (1966). She was a recipient of a National Endowment for the Arts Fellowship (1974), a John Simon Guggenheim Memorial Fellowship (1983), and a MacArthur Fellowship (2007). Snyder currently lives in Brooklyn and Woodstock, both in New York State.

Joan Snyder's introduction into the New York City art world began with her series of *Stroke Paintings*, which

she completed in the 1970s. These paintings were included in the prestigious Biennial exhibitions of the Whitney Museum of American Art in New York City (1973) and the Corcoran Gallery of Art in Washington, D.C. (1975), and were the basis of her first solo shows in New York and San Francisco. Although her work is often placed under various art-movement umbrellas – abstract expressionism, neo-expressionism, and feminist art – the changing nature of it, with its combination of personal iconography, female imagery, aggressive brush-stroke, and accomplished formalism, has kept Snyder uncategorized.

Her paintings are in many public collections, including those of The Metropolitan Museum of Art, the Museum of Modern Art, and the Solomon Guggenheim Museum, all in New York City, and The Phillips Collection in Washington, D.C., to name just a few. In 2005 The Jewish Museum in New York City presented a thirty-five year survey of her work, which then traveled to the Danforth Museum in Framingham, Massachusetts, and Abrams Books published a monograph, *Joan Snyder*, in conjunction with the exhibition.

[www.joansnyder.net](http://www.joansnyder.net)



Photo credit: Jack Abraham

## Joan Snyder



***Sustained*, 2007**

*Oil, acrylic, seeds, glitter, pastel, cloth, and paper maché on linen*  
54 x 72 in. (137.2 x 182.9 cm)

*Courtesy of the artist and Betty Cunningham Gallery, New York, New York*



Photo credit: Steve Sloman

***Still/Life*, 2002**

*Oil, acrylic, herbs, and fabric on wood panel*  
42 x 66 in. (106.7 x 167.6 cm)

*Courtesy of the artist and Betty Cunningham Gallery, New York, New York*

## Lou Stovall | born 1937

Lou Stovall was born in Athens, Georgia in 1937, and grew up in Springfield, Massachusetts. He studied at the Rhode Island School of Design (Providence) and at Howard University (Washington, D.C.). Since 1962 he has lived and worked in Washington, D.C. His drawings and silkscreen prints have brought him grants from the National Endowment for the Arts and the Stern Family Fund. Stovall's craft is that of a master printmaker, but his passion is drawing. His own prints and drawings are part of numerous public and private collections throughout the world.



***Into the Light*, 2009**

*Silkscreen print, 24 x 24 in. (61 x 61 cm)*

*Courtesy of the artist, Washington, D.C.*



## Lou Stovall



### *Sea to Shining Sea*

*"Hope Floats Quietly Yet Passionately on Ripples and Waves From Sea to Shining Sea"*

Recognition as a master printmaker has gained Stovall commissions to print works of such noted artists as Josef Albers, Peter Blume, Alexander Calder, Elizabeth Catlett, Gene Davis, David Driskell, Sam Gilliam, Lois Mailou Jones, Jacob Lawrence, Robert Mangold, Mathieu Mategot, A. Brockie Stevenson, and James L. Wells. Stovall has received numerous commissions, including from the White House, the City of Washington, D.C., and others. Through Workshop, Inc., founded in 1968, he has made a unique effort to build a community of artists in Washington, D.C. and to encourage, by his own example, service to the community.

#### ***Sea to Shining Sea*, 2008**

*Silkscreen print, 20 x 16 in. (50.8 x 40.6 cm)*

*Courtesy of the artist, Washington, D.C.*

## Mickalene Thomas | born 1971

Mickalene Thomas depicts African-American women in intimate household settings, using acrylic paint, enamel, and rhinestones. The many decorative patterns within her works of clothing, blankets, wall coverings, and upholstery are mainly inspired by the artist's cultural identity and her memories of growing up in the 1970s. Other sources of inspiration for Thomas' work are women,

including her mother, 1970s icons, and people depicted in print advertisements, album covers, and art throughout history. Thomas investigates her self-image, eroticism, black female celebrity, and the marketing of black urban identity. Her work celebrates and critiques black narrative symbols of gender and sexual behavior. Born and raised in New Jersey, Mickalene Thomas earned

her Master of Fine Arts degree from Yale University (New Haven, Connecticut), and holds a Bachelor of Fine Arts degree from Pratt Institute (New York City). In 2002 and 2003 she participated in the Artist-in-Residence program at the Studio Museum in Harlem, New York City. Her work has been included in many prominent group exhibitions, including *Hands on Hands Down*

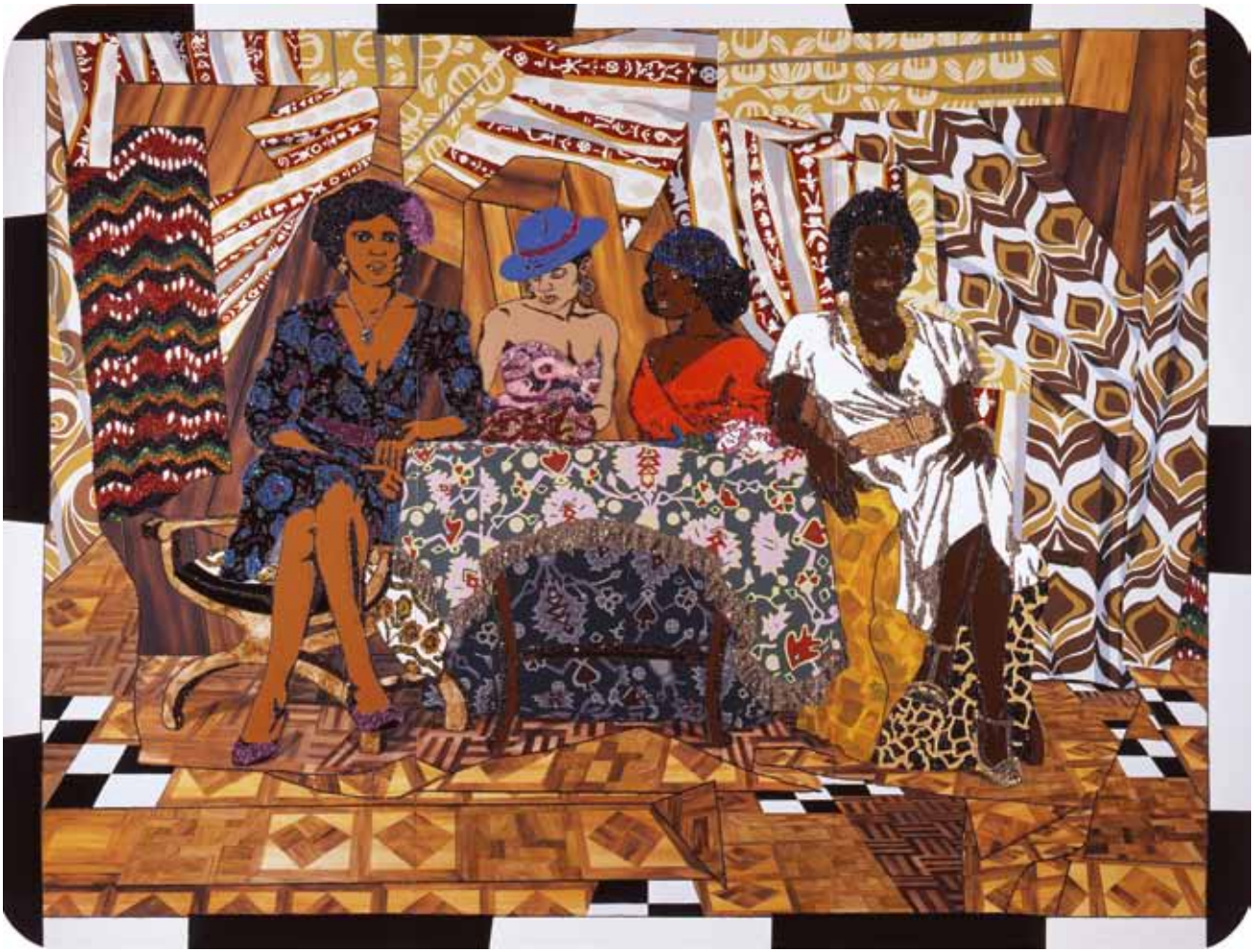
and *Frequency* at the Studio Museum in New York City; *Greater New York 2005* at P.S. 1/MoMA in Long Island City, New York; *Wild Girls* at Exit Art in New York City; and *Do You Think I'm Disco* at Longwood Art Gallery, Bronx, New York.

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

### ***Girlfriends & Lovers, 2008***

*Acrylic, enamel, and rhinestones on panel  
108 x 144 in. (274.3 x 365.8 cm)*

*Courtesy of the artist and Rhona Hoffman Gallery, Chicago, Illinois*



## Carrie Mae Weems | born 1953

Carrie Mae Weems' work demonstrates her penchant for storytelling, as it is organized into cohesive bodies that function like chapters in a perpetually unfolding narrative. It begins autobiographically, with her earliest series of family portraits, and evolves into a more general exploration of African American cultural identity, rooted in American icons. This includes the exploration of color, slavery, Africa, and the appropriation of historical ethnographical images. Her work then expands into a meditation on Western history, art history, architecture, and its implications for power structures.

Weems' use of props as installation elements accentuates her interest in stories, folklore, and drama. An installation becomes a stage set and her practice like that of a director. Considered one of the most influential contemporary American photographers, Weems investigates yearning, loss, cultural identity, and the visual consequences of power throughout her renowned career. In her determination to enter the picture-booth both literally and metaphorically, Weems has sustained an ongoing dialogue within contemporary discourse for more than twenty-five years.

Carrie Mae Weems earned her Bachelor of Arts degree from the California Institute of the Arts (Valencia), a Master of Fine Arts degree from the University of California at San Diego, and she studied folklore at the University of California, Berkeley. She was the recipient of the 2005/2006 Joseph H. Hazen Rome Prize Fellowship, and was awarded a Pollack Krasner Foundation Grant in photography, and a Visual Arts Grant from the National Endowment for the Arts. Her work has been represented at DAK'ART, the Biennale of Contemporary Art in Dakar, Senegal; and the Johannesburg Biennale in South Africa.

Weems has had solo and group shows at the Museum of Modern Art; the International Center of Photography; and the Whitney Museum of American Art, all in New York City; The J. Paul Getty Museum, Los Angeles, California; the High Museum of Art, Atlanta, Georgia; and in many other locations. Her work is included in both public and private collections, including the permanent collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art, all in New York City; and the San Francisco Museum of Modern Art, California.

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

## Carrie Mae Weems



***Cine Citta Studio***, 2006

*Digital C-print, 73 x 61 in. (185.4 x 154.9 cm)*

*Courtesy of the artist and Jack Shainman Gallery, New York, New York*



***Carrie and the Louvre***, 2006

*Digital C-print, 71 x 61 in. (180.3 x 154.9 cm)*

*Courtesy of the artist and Jack Shainman Gallery; New York, New York*

## Carrie Mae Weems



***Mourning*, 2008**

*Digital C-print, 61 x 51 in. (154.9 x 129.5 cm)*

*Courtesy of the artist and Jack Shainman Gallery, New York, New York*



***Pyramids of Rome*, 2006**

*Digital C-print, 73 x 61 in. (185.4 x 154.9 cm)*

*Courtesy of the artist and Jack Shainman Gallery, New York, New York*

# Acknowledgments

## Washington

Virginia Shore, Curator  
Claire D'Alba, Assistant Curator  
Theresa Beall, Registrar  
Marcia Mayo, Senior Editor  
Sally Mansfield, Editor  
Amanda Brooks, Imaging Manager

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Kathleen McGlynn, Deputy Chief of Staff

## Vienna

Nathalie Mayer, Graphic Designer

**GPS**

Designed, produced and printed  
by Global Publishing Solutions



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



# ART in Embassies



Established in 1963, the U.S. Department of State's office of ART in Embassies (ART) 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,

ART curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and chief-of-mission residences worldwide, commissioning and selecting 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 ART's presence in more countries than any other U.S. foundation or arts organization.

ART'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."

*"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