

ICONIC IMAGES

Art in Embassies Exhibition | United States Embassy Wellington

Indiana **HOPE (White/Red/Blue)**, 2008

Oil silkscreen on canvas, 24 x 24 in. (61 x 61 cm)

Courtesy of the artist and Rosenbaum Contemporary, Boca Raton, Florida

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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

<http://art.state.gov>

Introduction

Welcome to Art In Embassies New Zealand . . . and to experience our exhibition: ICONIC IMAGES.

What is an iconic image? The meanings can be personal, patriotic, profound. What is the reaction to a piece of art by the beholder? What is the universal meaning intended in the work by the artist? These are our open questions to you and therein lies the conversation we begin as we welcome you through the doors of Camperdown, the U.S. Ambassador's Residence in Wellington, New Zealand.

Guided by the spirit of the Art in Embassies program founders, more than fifty years ago, we gathered images that represent ideas and ideals of American culture. From the animated joy of a Harlem street parade, to stories of the Wild West signified by weathered cowboy boots; from a large-scale portrait of our President to a baseball great's sassy sneer; from glorious Aspen forests to the famous Red Rock desert arches; from iconic foods and flavors to the tip of a Native American's arrow; from the quest for freedom from slavery to HOPE and the beacon of Lady Liberty's torch; from the past to the future, America . . . The Beautiful!

Just as America amazes, we have been awestruck by the stunning natural grandeur of New Zealand and the spirit of her people. With the support of the Art in Embassies' curators and guidance from Embassy Wellington and the local art community, we are proud to include several powerful New Zealand iconic images in our exhibition. These striking works include a photographic interplay of soldiers from the Great War, in this, the 100th anniversary year of the ANZAC battles that fostered the national identity of our host nation; a stunning *hei-tiki*, the spiritually significant

Maori symbol of fertility; emperor penguins reflecting New Zealand's inextricable connection to and fascination with Antarctica and the changing environment that delicately affects us all; Manukura, a unique white feathered North Island brown kiwi whom we met on a visit to Mt. Bruce (because there is nothing more kiwi than a kiwi!); and of course the famous *Mickey to Tiki (Reversed)*, where a Maori warrior morphs into America's most iconic mouse in a piece that ties together on one canvas the themes of this exhibition and the message that our cultural icons can foster a sense of connectedness between two great countries.

The word icon in a cultural sense "describes an image, person, action or object that carries an obvious meaning, while at the same time hinting at another idea which is less obvious, but possibly more significant," once said art critic Evie Salmon. We hope that you will be touched by the obvious and then digest the meanings as you enjoy this exhibition. The works on display by American artists Romero Britto, Chuck Close, Audrey Flack, J.D. Hillberry, Robert Indiana, Leslie Lew, John Nieto, Lorraine O'Grady, Lucian Perkins, Raymond Pettibon, Susan Swartz and Andy Warhol joined by New Zealand artists, Dick Frizzell, Nikki McIvor, Paul McLachlan, Anne Noble and Fiona Pardington send messages beyond their canvases. We look forward to hearing your interpretations of these ICONIC IMAGES.

Enjoy!

Ambassador Mark & Nancy Gilbert

*Wellington
December 2015*

Romero Britto 1963

Internationally renowned pop artist Romero Britto uses vibrant colors and bold patterns as a visual language of hope and happiness, reflecting his optimistic faith in the world around him. Born in Recife, Brazil, Britto lived an extremely modest lifestyle while growing up with his eight brothers and sisters. However, his innate creativity allowed him to fill his life with images of a bigger and more beautiful world beyond his own. Self-taught at an early age, he painted what he saw and what he imagined on surfaces such as newspapers, cardboard, or any scraps that he could find. With an inordinate passion to excel, he prospered academically. Still, Britto's artistic nature eventually led him to seek experiences outside the classroom.

In 1983 the artist traveled to Paris where he was introduced to the works of Henri Matisse and Pablo Picasso. After exhibiting in several galleries and private shows, Britto was encouraged to travel to the United States, where pop art was flourishing. He moved to Miami and set up a studio that was open to the public, spending the next few years exhibiting and attracting the attention of many. In 1988 Britto was selected along with Andy Warhol and Keith Haring for Absolut Vodka's "Absolut Art" campaign. He combined influences from cubism with pop to create an iconic style that *The New York Times* described as "exud[ing] warmth, optimism and love."

Britto's work has been exhibited in galleries and museums in over 100 countries, including the Salon de la Société Nationale des Beaux Arts exhibition at the Carrousel du Louvre in Paris (2008 and 2010), and at Museo Soumaya in Mexico City (2013). He has created public art installations for the O2 Dome (Berlin), John F. Kennedy Airport (New York City), Cirque Du Soleil at Super Bowl XLI (Miami), and has been credited with creating the largest monumental sculpture in the history of London's Hyde Park. Britto served as an official artist for the 2010 World Cup and was appointed Ambassador to the 2014 FIFA World Cup Brazil. The artist's pop sensibility has since leant itself to collaborations with such brands as Audi, Bentley, Coca-Cola, Disney, Evian, Hublot, Mattel, and Technomarine, to name a few.

Romero Britto is an artistic activist for charitable organizations worldwide, believing that "Art is too important not to share." He has donated his time, art, and resources to over 250 charitable organizations worldwide. Britto was named an inaugural founding benefactor of the Harvard International Negotiation Program, which seeks peaceful resolution to modern conflict. He has also been selected several times to be a speaker for the arts at the World Economic Forum in Davos, Switzerland.

www.britto.com



Britto **Lady Liberty**, 2013

Digital print on canvas with artist embellishment

and handmade glitter

40 x 20 in. (101,6 x 50,8 cm)

Courtesy of a private collection

Chuck Close 1940

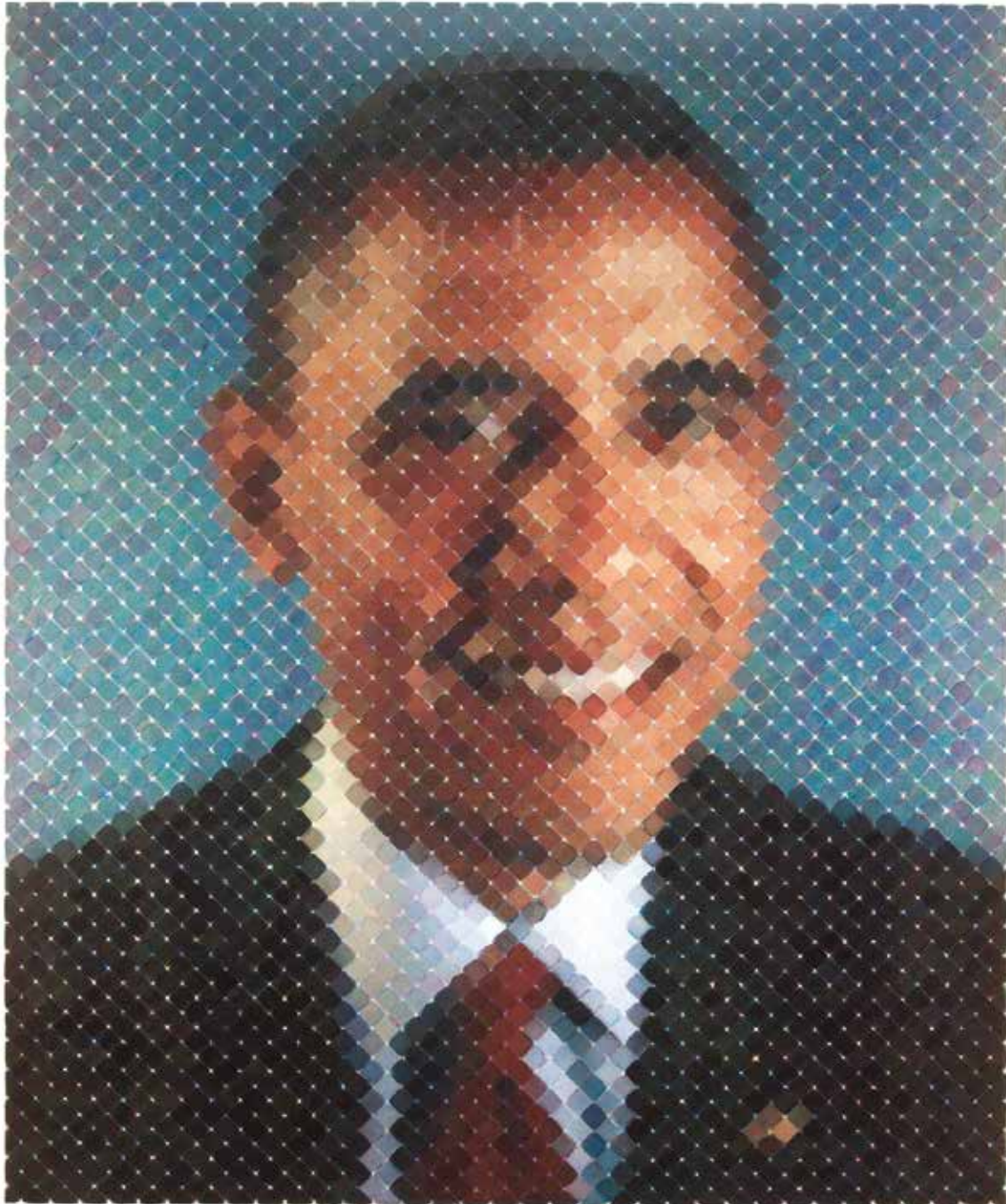
“Inspiration is for amateurs. The rest of us just show up and get to work. If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you are not going to make an awful lot of work. All the best ideas come out of the process; they come out of the work itself.”

Born in Monroe, Washington, Chuck Close has been a leading figure in contemporary art since the early 1970s. In 1988 Close became 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 Polaroids. 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 work has evolved from harsh black-and-white images to colorful and brightly patterned canvases of an almost abstract painterliness. Originally associated with photorealism, his 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. Close’s most recent pictures synthesize his 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 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
www.moma.org*



Close **Portrait of President Obama**, 2012. Watercolor, 81x 65 in. (205,7 x 165,1 cm). Courtesy of a private collection

Audrey Flack 1931

**“I believe in art.
I do not believe in the ‘art world’ as it is today.
I do not believe in art as a commodity.
Great art is in exquisite balance. It is
restorative.
I believe in the energy of art, and through
the use of that energy, the artist’s ability
to transform his or her life and, by example,
the lives of others.
I believe that through our art, and through
the projection of transcendent imagery, we
can mend and heal the planet.”**

Audrey Flack holds a graduate degree and an honorary doctorate from Cooper Union in New York City, and a Bachelor of Fine Arts degree from Yale University (New Haven, Connecticut). She attended New York University’s Institute of Fine Arts (New York City) where she studied the history of art. She was awarded the St. Gaudens Medal from Cooper Union, and the honorary Albert Dome professorship from the University of Bridgeport (Connecticut). Flack is an honorary professor at George Washington University (Washington, D.C.), and is currently a visiting professor at the University of Pennsylvania (Philadelphia). The subject of numerous books, Flack has taught and lectured extensively, both nationally and internationally.

Flack’s *Sojourner Truth* honors the African-American abolitionist and women’s rights activist, Sojourner Truth (c.1797-1883). The painting draws on Truth’s photograph on her *carte de visite*, which she used to raise money and is inscribed as follows: “I Sell the Shadow to Support the Truth.”

A pioneer of photorealism and a nationally-recognized painter and sculptor, Flack has work in the collections of major museums around the world, including the Metropolitan Museum of Art, The Museum of Modern Art, the Solomon R. Guggenheim Museum, and Whitney Museum of American Art, all in New York City; and the National Museum of Art in Canberra, Australia. Throughout her career, Flack’s work has been featured in numerous traveling museum exhibitions, including *Twenty-two Realists* (1972) at the Whitney Museum of American Art, New York; *Contemporary American Realism* (1981-83) at the Pennsylvania Academy of the Fine Arts, Philadelphia; *Toyama Now, 1981* (1981) at the Museum of Modern Art, Tokyo, Japan; and *Making Their Mark: Women Artists Move into the Mainstream* (1989); among others. Two of her public commissions include a Monumental Gateway to the city of Rock Hill, South Carolina, and a nine-foot high bronze sculpture for the New York City College of Technology in Brooklyn, New York. Flack lives and works in New York City and Long Island.

www.audreyflack.com



Flack **Banana Split Sundae**, 1974. Lithograph, 29½ x 34 in. (74,9 x 86,4 cm). Courtesy of the artist, New York, New York



Flack **Sojourner Truth**, 1980. Acrylic and oil on canvas, 63 x 48 ½ in. (160 x 123,2 cm). Courtesy of the artist, New York, New York

Dick Frizzell 1943

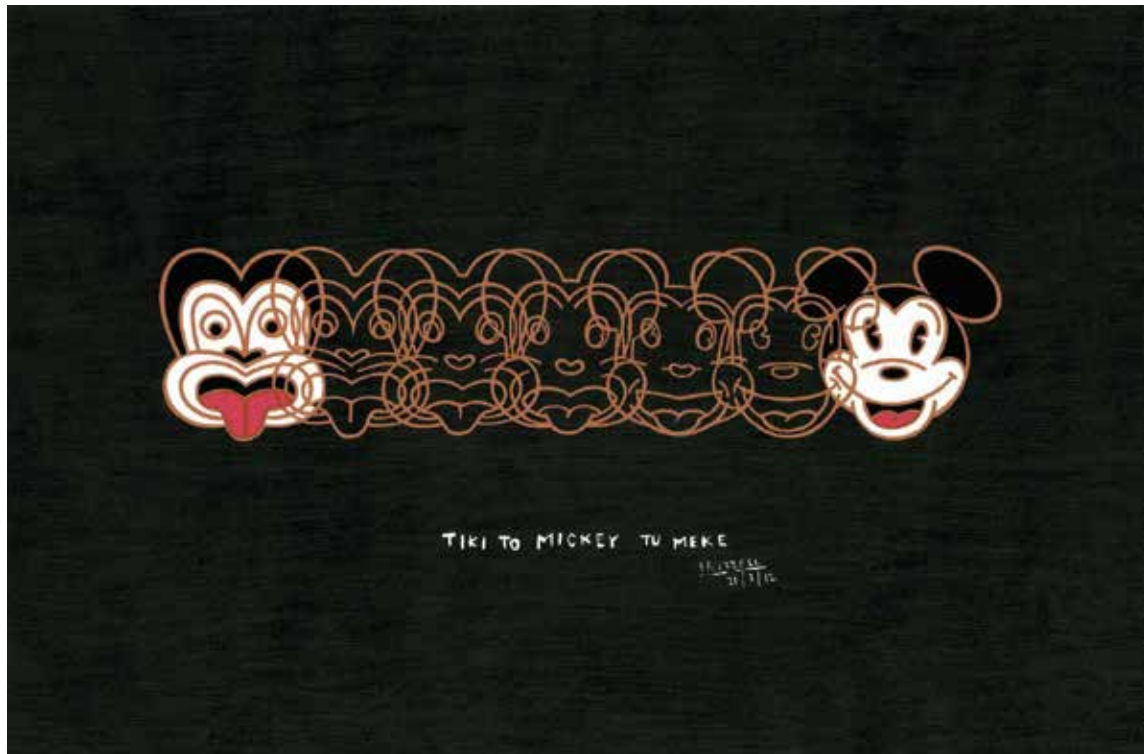
“Everything’s up for grabs, nothing is sacred, never ask for permission. However, if you get snapped it’s easier to ask for forgiveness after the event.”

Dick Frizzell studied art at the University of Canterbury School of Fine Arts from 1960 to 1964 before working in advertising, and then left advertising to lecture at the Elam School of Fine Arts in Auckland. His work has always been characterized by a highly skilled handling of paint and an endlessly inventive range of subject matter and styles: faux-naïve New Zealand landscapes, figurative still-lives, comic book characters, and witty parodies of modernist abstraction. His taste is conveniently broad and he has a

penchant for fondly remembered and well-worn clichés. His work also portrays a sense of exuberance, ironic humor, and baby-boomer nostalgia.

In *Mickey to Tiki (Reversed)*, Frizzell has cleverly morphed Mickey Mouse into the tiki, a Maori mythological figure that has become an iconic carving design. An anti-traditionalist, Frizzell often makes a deliberate effort to mix up the categories of high and low art — poking fun at the intellectualization of ‘high art’ and the existential angst of much New Zealand painting in the art culture of his youth.

www.gowlangsfordgallery.co.nz



Frizzell **Mickey to Tiki (Reversed)**, 2012. Screenprint, 39 3/8 x 27 9/16 in. (100 x 70 cm). Courtesy of a Private Collection

J.D. Hillberry 1958

“Like most artists, I have a need to communicate pictorially rather than with words. Although I try to push the limits of realism in a black and white medium, simply imitating reality isn’t my primary goal. I use the technical skills I have developed to tell a story or evoke an emotion. I feel I’ve successfully communicated with someone when they identify with the essence of a particular piece, and it brings about new thoughts or feelings.”

A natural ability and strong desire to draw surfaced early in J.D. Hillberry’s life. While growing up in Wyoming, he began developing his own techniques of blending charcoal and graphite to give a photorealistic look to his drawings. He uses this monochromatic medium to focus the viewer’s attention on the drama of light, shadow, and texture without the added influence of color. The recipient of numerous

awards, Hillberry continues to push the limits of realistic expression with drawing. After moving to Colorado in 1989, he began experimenting with trompe l’oeil drawings.

The artist’s work has been featured in numerous publications, and has been shown at the Cincinnati Museum Center, Ohio, and the Colorado History Museum, Denver, among other venues. In addition to his own work, Hillberry authored *Drawing Realistic Textures in Pencil* and conducts drawing workshops that attract students to Colorado from all over the world. Through his classes and exhibitions, he continues to expand the public’s perception of realism in drawing.

www.jdhillberry.com



Hillberry **Played Out**, 1995. Charcoal and graphite pencil on paper, 22 x 26 in. (55,9 x 66 cm). Courtesy of Cindy Nowotny, Sealy, Texas

Robert Indiana 1928

“Artists are just children who refuse to put down their crayons.”

Robert Indiana, one of the preeminent figures in American art since the 1960s, has played a central role in the development of assemblage art, hard-edge painting, and pop art. A self-proclaimed “American painter of signs,” Indiana has created a highly original body of work that explores American identity, personal history, and the power of abstraction and language, establishing an important legacy that resonates in the work of many contemporary artists who make the written word a central element of their oeuvre.

Born Robert Clark in New Castle, Indiana, the artist assumed the name of his native state as his last name in 1958. Adopted as an infant, he spent his childhood moving frequently throughout his namesake state. His artistic talent was evident at an early age, and its recognition by a first grade teacher encouraged his decision to become an artist. In 1942 Indiana moved to Indianapolis in order to attend Arsenal Technical High School, known for its strong arts curriculum. After graduating he spent three years in the U.S. Air Force and earned a Bachelor of Arts degree at the Art Institute of Chicago (Illinois), followed by study at the Skowhegan School of Sculpture and Painting in Maine, and the Edinburgh College of Art in Scotland.

In 1956, two years after moving to New York, Indiana met Ellsworth Kelly, and upon his recommendation took up residence in Coenties Slip, once a major port on the southeast tip of Manhattan. There he joined a community of artists that would come to include Kelly, Agnes Martin, James Rosenquist, and Jack Youngerman. Indiana quickly gained repute as one of the most creative artists of his generation, and was featured in influential New York shows. In 1961 the Museum of Modern Art acquired *The American Dream I* (1961), the first in a series of paintings exploring the illusory American Dream, establishing Indiana as one of the most

significant members of the new generation of pop artists who were eclipsing the prominent painters of the New York School. At the same time, he distinguished himself from his pop peers by addressing important social and political issues and incorporating profound historical and literary references into his works.

1966 marked a turning point in Indiana’s career with the success of his *LOVE* image, which had been featured in a solo exhibition at the Stable Gallery. In 1978 Indiana chose to remove himself from the New York art world and settled on the remote island of Vinalhaven in Maine. In addition to being a painter and sculptor, Indiana has created a significant number of prints, among them the *Numbers Portfolio* (1968). He has designed stage sets and created other unique projects, such as the design for a basketball court at the Milwaukee Exposition Convention Center Arena in 1977. In 2008 Indiana created an image similar to *LOVE*, but this time showcasing the word ‘HOPE’ and donated all proceeds from the image to the Democratic National Committee for Barack Obama’s presidential campaign.

Indiana’s work has been featured in numerous solo and group exhibitions around the world, and his works are in the permanent collections of important museums, such as the Museum of Modern Art in New York; the National Gallery of Art and the Smithsonian American Art Museum in Washington, D.C.; the San Francisco Museum of Modern Art, California; the Menil Collection in Houston, Texas; the Museum Ludwig in Cologne, Germany; the Stedelijk van Abbemuseum in Eindhoven, the Netherlands; the Museum Ludwig in Vienna, Austria; the Shanghai Art Museum in China; and the Israel Museum in Jerusalem.

www.robertindiana.com



Indiana **HOPE (White/Red/Blue)**, 2008

Oil silkscreen on canvas, 24 x 24 in. (61 x 61 cm). Courtesy of the artist and Rosenbaum Contemporary, Boca Raton, Florida

Leslie Lew 1953

“With humor and deep affection for the products and popular iconography of the past, Leslie Lew creates extravagant interpretations of comic book heroes, food packaging and board games. Her father was an advertising executive who developed, among other enduring ad campaigns, Sugar Smacks and its Smackin’ Brothers duo, who appear larger than life here in Lew’s painting.

In this tribute to her father and memories of childhood, we see the thickly sculpted, painted surface that has become the artist’s signature method. Images that we perhaps associate with mass-production are enlivened by highly textured brushstrokes and expansive scale. They are at once art and artifice — delighting in the seductive visual dynamics of commercialization while also imbued with a personal, interpretive quality that is distinctly anti-cynical.

When faced with the legendary things and characters of our youth, rendered with unrestrained enthusiasm, it’s hard not to smile, to remember the pleasure of eating animal crackers, toting the box on its little white string; to feel a little girl’s aspiration to be Wonder Woman, and to be transported by cartoon lives — so familiar and yet so unlike our own.”

— Kathy Greenwood, Art & Culture Program,
Albany International Airport Museum (New York)

Born in New York City, Leslie Lew grew up in the suburbs of New Jersey and in Chicago, Illinois, and has been painting in a technique that she calls “Sculpted Oils,” for over twenty-five years. With thick, sculpturally rich swirls of vivid color, she captures the essence of whatever she depicts, bringing it to life. She received a Bachelor of Fine Arts degree and a Master of Fine Arts degree from the School of the Art Institute of Chicago, where she studied with Ray Yoshida, who was part of the non-mainstream art movement of the “Hairy Who.” It was there that she started her thick style with the *Supermarket* series, in which she built out all the products with sculpted oil paint. During her graduate work, Lew was invited to participate in the SUNY/ Semester in New York City, where she was given a studio, and had weekly critiques by respected artists of the time. She ended up staying in New York City, and had her first solo show at Sensory Evolution Gallery, as one of the artists from the East Village Art Movement.

Lew lives and works near Peekskill, New York. She has been a professor at the College of New Rochelle, and was selected for the Westchester Biennial 2006, and 2008. She received a grant for a children’s book she wrote and illustrated called *Buki’s Garden*. A retrospective was held at ArtSpace/ Virginia Miller Galleries in Coral Gables, which traveled to Young At Art Museum (YAA) in Davies, both in Florida. Her work has also been exhibited in galleries and museums in New York, Chicago, and Los Angeles, and overseas in Sofia, Bulgaria, and London, England, and can be found in many private collections.

www.leslielew.com
www.virginiamiller.com



Lew **Animal Crackers**, 1996

Sculpted oil on canvas, 38 3/8 x 58 1/8 in. (97,5 x 147,6 cm). Courtesy of the artist and ArtSpace/Virginia Miller Galleries, Coral Gables, Florida

Nikki McIvor 1974

Originally from Wales, Nikki McIvor now calls the Wairarapa home. Mostly self-taught, she draws her inspiration from the gorgeous Wairarapa landscapes, and wildlife, adding local scenes with native and introduced New Zealand wildlife. Art Nouveau and the Arts and Crafts Movement also influence McIvor, including late nineteenth century Japanese prints. She has many creative outlets including event management and decoration, and is currently look-

ing at possibly trying her hand at writing and illustrating children's books in the not too distant future. Her work has recently been exhibited at the New Zealand Art Show in Wellington, The Auckland Art Show, and Red Roof Gallery, Eastbourne, New Zealand.

The flightless kiwi is New Zealand's national bird. McIvor's image of Manukura — a rare treasure — is a white kiwi (a genetic near-impossibility, she is not albino, but a brown kiwi who came out white). Her name in Maori means "the great one," and she is considered a blessing by the local tribes. McIvor's title, *Wearing the Inside Out*, is inspired by a Pink Floyd song. For her, the connection comes with references to the Maori feather cloak, and how Manukura is wearing her purity on the outside rather than keeping it shielded. It also refers to Mt. Bruce's efforts to help the kiwi population "creep back to life."

<http://fineartamerica.com>



Wearing the Inside Out, 2014

Pen and ink on paper

15 ¾ x 15 ¾ in. (40 x 40 cm)

Courtesy of the artist and Marina and Matt Adams, Greytown, New Zealand

Paul McLachlan 1987

New Zealand printmaker Paul McLachlan completed an Honours in Fine Arts (majoring in painting) at Massey University in Wellington in 2008, and a Master of Fine Arts degree (with Distinction) at the University of Canterbury (2010-2011). A Select Award winner in 2010, he has work that is now part of the University of Canterbury's art collection. In 2013 McLachlan received the prestigious Susan Ethel Jones Fine Arts Travelling Scholarship, which included a residency at the Large Format Printmaking Studio in Venice, Italy.

The soldiers of McLachlan's *Home Ground* portraits appear steadfast, noble, and heartbreakingly young. [He] imbues his works with empathy and gravitas while maintaining a lightness of spirit and technique that ensures the images aren't didactic or overtly sentimental... The story of these works begins with the thirty-eight marble statues of soldiers commemorating the Great War, which were carved in Italy, and erected throughout New Zealand. Some of the statues were produced from photos of particular soldiers, in an attempt to capture a New Zealand likeness within these figures. Each statue is usually created standing at attention, with rifles reversed and faces lowered.

Using digital sculpting software, McLachlan has digitally remodeled ten of the soldiers from the South Island, fleshing out the forms to create a pseudo-realistic interpretation of the forms. The process of creating these images is aptly described as digital taxidermy. A smooth virtual sculpture is digitally constructed, then coated with a texture of flesh, or hair, or a more ambiguous texture that alludes to the landscape and the origins of the source: the organic lichens, mosses, and debris that have formed a skin over the memorials. The tactile nature of the photo-intaglio prints reflects the textured quality of the virtual sculpture.

Home Ground is technically masterful; McLachlan's consummate skill in the craft of printmaking provides a clear image both handsome and profound. The connections drawn between personal grief, collective consolation, and imaginative representation are suggestive, but seldom conclusive.

— Suzannah Newton, 2013

<https://chambers241.wordpress.com/2013/07/17/home-ground-paul-mclachlan/>

These works were selected for the exhibition as they reference New Zealand's commemoration of the centenary of World War I, which raged from 1914 to 1918. It would ultimately claim the lives of 18,000 New Zealanders and lead to the wounding of 41,000. Far away from home, they developed a separate identity, with many New Zealand soldiers beginning to refer to themselves as "Kiwis."

nzhistory.net.nz/war/first-world-war-overview/introduction



McLachlan **Soldier One**, 2013

Photo-intaglio print on 640gsm Indian cotton paper

19 3/8 x 25 1/2 in. (50 x 65 cm)

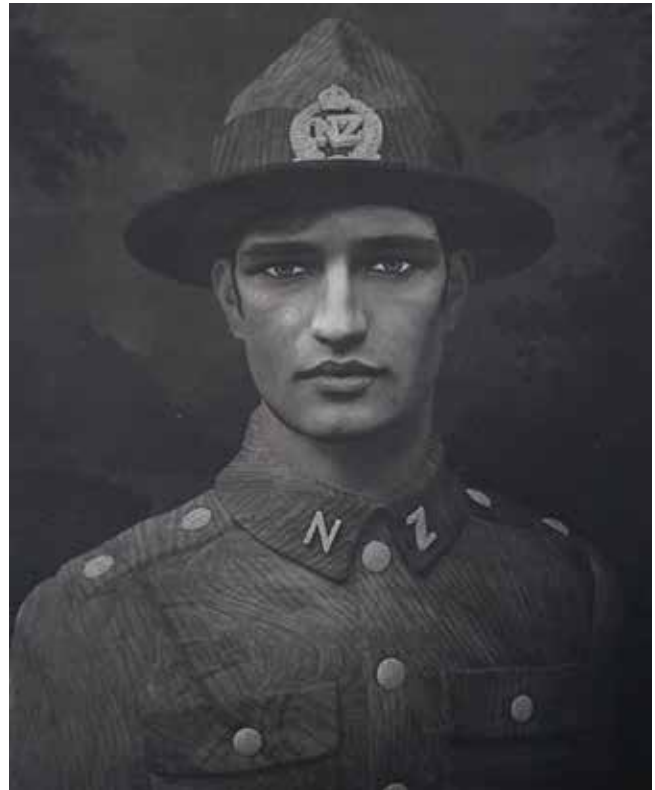
Courtesy of a private collection

McLachlan **Soldier Four**, 2013

Photo-intaglio print on 640gsm Indian cotton paper

19 3/8 x 25 1/2 in. (50 x 65 cm)

Courtesy of a private collection



John W. Nieto 1956

John Nieto is considered one of America's most well-known and dynamic contemporary artists. Born in Denver, he traces his ancestry, a mix of Native American and Spanish, to the seventeenth century in New Mexico. While growing up in Roswell, New Mexico, Nieto made the decision very early in life to become an artist, claiming he never thought of doing anything else for a living.

After graduating from Southern Methodist University in Dallas, Texas, with a Bachelor of Arts degree in fine art in 1959, Nieto went on a "vision quest" to Paris to seek direction for his art. While in Paris he became impressed with the fauvist techniques of vivid color and bold outlines, which he incorporated into his style. However, he did not find his significant subject matter until he returned home to New Mexico. During a visit to his eighty-six-year-old grandmother, she asked him "Johnny, will you paint about my people?" Recalls Nieto, "That is when I started painting Native American themes. It was like being born again."

Nieto's precision of form, combined with broad strokes and intense colors create a distinctive style that has won legions of collectors and admirers worldwide. His work was displayed in the Reagan White House and is currently hanging in the Reagan Library. In 1994 he received the prestigious New Mexican Governors Award for Achievement in the Arts. His art was used for the official poster of the 2002 Winter Olympics in Salt Lake City. In 2002 Nieto suffered a stroke and was nearly comatose for two and a half years. In July of 2005 he was admitted to the Southwest Medical Center in Dallas for congestive heart failure. The treatment for his heart failure helped facilitate a miraculous recovery that cured all his stroke symptoms as well. His recovery made national headlines and within days Nieto was painting again. Today he lives in Rockwall, Texas, with his wife and two of his three sons. "I'm in a trance when I paint. It's like being a drummer — you don't look at the drums, you just know intuitively where they are."

www.ventanafineart.com



Nieto **Buffalo**, 2013

Acrylic on canvas, 40 x 44 in. (101,6 x 111,8 cm). Courtesy of the artist and Ventana Fine Art, Santa Fe, New Mexico



Nieto **Nocturnal Archer**, 2011

Acrylic on canvas, 48 x 48 in. (121,9 x 121,9 cm). Courtesy of the artist and Ventana Fine Art, Santa Fe, New Mexico

Anne Noble 1954

“For me photography is important to consider and to challenge the conventions of media and advertising, and to present personal and critically engaged observations and understandings of the world. A special interest of mine is how photography shapes both personal and cultural imaginaries.”

Anne Noble is one of New Zealand’s most widely recognized and respected contemporary photographers, with images renowned for their beauty, complexity, and conceptual rigor. Her substantial body of work spans landscape, documentary, and installation, incorporating both still and moving images.

Noble generally works in series, enabling her to explore the medium and its possibilities in great depth. Her current project, drawing on her experience as a beekeeper, is an investigation of the honeybee and its place in our world.

For the past decade, Antarctica has been Noble’s major focus. In a project that has taken her to Antarctic centers all over the world as well as Antarctica itself, she has explored the cultural construction of place and how our knowledge and imagination of such places is shaped. Her images chal-

lenge the traditional depiction of the Antarctic landscape as heroic, picturesque, or sublime and seek to suggest some of the current complexities that underlie the region’s beauty.

Anne Noble rose to prominence in New Zealand in the early 1980s with her acclaimed photographs of the Wanganui River. In 2001 she was honored with a retrospective exhibition and a major book about her work spanning twenty years. Initiated by the Dunedin Public Art Gallery, the exhibition toured from 2001 to 2003. Her extensive exhibition history includes venues in Australia, New Zealand, Europe, and the United States.

Noble is Distinguished Professor of Fine Arts (Photography) at Massey University Wellington. She has been the recipient of numerous awards, including a New Zealand Order of Merit for Services to Photography (2003); a U.S. National Science Foundation Artists and Writers Award (2008); New Zealand Arts Foundation Laureate Award (2009); and a Fulbright Fellowship at Columbia College, Chicago, Illinois (2014).

www.bartleyandcompanyart.co.nz



Noble **Antarctic Experience**, Auckland 2008, from *Antarctica Iceblink* series
Piezo pigment on archival paper, 34 $\frac{5}{8}$ x 39 $\frac{3}{8}$ in. (88 x 100 cm)
Courtesy of the artist and Bartley + Company Art, Wellington, New Zealand

Lorraine O'Grady 1934

Lorraine O'Grady combines complex notions related to humanist studies on gender, the politics of diaspora and identity, and reflections on aesthetics by using a variety of mediums that include performance, photo installations, moving media, and photomontage. A native of Boston, Massachusetts, her work involves her heritage as a New Englander, and daughter of parents from Caribbean and Irish backgrounds. After she graduated from Wellesley College in 1954 studying economics and literature, she served as an intelligence analyst for the United States government, a literary commercial translator, and rock music critic. Turning to visual arts in the late 1970s, O'Grady became an active voice within the alternative New York art world of the time. In addition to addressing feminist concerns, her work tackled cultural perspectives, which were underrepresented during the feminist movements of the early 1970s.

In the 1980s, O'Grady created two of her most notable bodies of works, *Mlle Bourgeoise Noire* (1980-83), a guerilla performance taking place in the heart of New York's downtown art scene, and *Art Is ...* (1983), a joyful performance in Harlem's African-American Day Parade in September 1983. *Art Is ...* was undertaken in a spirit of elation, which carried over throughout the day. Unlike previous works that had critiqued the art world from within, this piece was to be about life and art. The nine by fifteen foot, antique-style gold frame mounted on a gold-skirted parade float moved slowly up Adam Clayton Powell Boulevard, framing everything it passed as art. Today, the work is a compelling reminder of the politics and power of art making, and the joy in experiencing art itself.

Concerned with the lack of African-American representation in the Feminist movement of the 1970s, O'Grady critiqued the effort's inability to "make itself meaningful to working-class white women and to non-white women of all classes." O'Grady has maintained an ongoing commitment to articulating "hybrid" subjective positions that span a range of races, classes, and social identities. In addition to her work as a visual artist, she has also made innovative contributions to cultural criticism with her writings.

Lorraine O'Grady's work has been recently exhibited at MoMA PS1 (2014); the Walker Art Center, Minneapolis, Minnesota (2014); Studio Museum in Harlem, New York (2013 and 2012); the Whitney Biennial, New York City (2012 and 2010); Arab Museum of Modern Art, Doha, Qatar (2012); La Triennale Paris, France (2012); Prospect.2 New Orleans, Louisiana (2011); Goodman Gallery, Johannesburg, South Africa (2011); Manifesta 8, Murcia, Spain (2010); Museum of Modern Art, New York City (2008); Art Institute of Chicago, Illinois (2008); and Museum of Contemporary Art, Los Angeles, California (2007). Her work is represented in numerous private and public collections, including the Museum of Modern Art, New York City; Art Institute of Chicago; Los Angeles County Museum of Art, California; Fogg Art Museum at Harvard University, Cambridge, Massachusetts; and numerous private collections.

O'Grady was a resident artist at Artpace San Antonio, Texas. She has received numerous awards, including the College Art Association Lifetime Achievement Award and an Art Matters grant; she is a United States Artists Rockefeller Fellow.

www.alexandergray.com



O'Grady **Art Is ... (Colt 45 "African Float")**, 1983/2009



O'Grady **Art Is ... (Girlfriends Times Two)**, 1983/2009



O'Grady **Art Is ... (Framing Cop)**, 1983/2009



O'Grady **Art Is ... (Troupe Front)**, 1983/2009

Chromogenic digital prints, 16 x 20 in. (40,6 x 50,8 cm)
Courtesy of the artist and Alexander Gray Associates, New York, New York

Fiona Pardington 1961

Born in Auckland, New Zealand, Fiona Pardington is of Maori (Ngāi Tahu, Kati Mamoe, and Ngāti Kahungunu) and Scottish (Clan Cameron of Erracht) descent. She holds a Doctor of Fine Arts degree in photography from the University of Auckland. Pardington has worked as a lecturer, tutor, assessor, and moderator on many photography, design, and fine arts programs at New Zealand universities and polytechnics.

Pardington's early work is characterized by explorations in photographic technique. In the late 1980s she was among a group of women artists who challenged photography's social documentary aesthetic, prevalent in the previous decade. She created photographic constructions that incorporated photography with other materials in elaborately encrusted frames. She went on to focus on the still-life format, recording museum *taonga* (Māori ancestral treasures) and other historic objects such as *hei tiki* (greenstone pendants) and the now extinct huia bird. In these works, Pardington brings to a contemporary audience an awareness of traditional and forgotten objects.

Fiona Pardington has received many fellowships, residencies, awards, and grants, including the Moet & Chandon Fellowship, France in 1991-1992, the Frances Hodgkins Fellowship in both 1996 and 1997, the Ngai Tahu residency at Otago Polytechnic in 2006, and an Arts Foundation Laureate Award in 2011. Her work is represented in major international and New Zealand institutions, including the Musée de Quai Branly, Paris; National Gallery, Canada; the National Gallery of Art, Washington, D.C.; Auckland Art Gallery; and the Museum of New Zealand, *Te Papa Tongarewa*.

A photographer of international reputation, Pardington has participated in exhibitions throughout Australasia, including *Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography*, 1989; *Constructed Intimacies*, 1989; and *NowSeeHear*, 1990; *Slow Release: Recent Photography from New Zealand*, Heide Museum of Modern Art Melbourne, Australia and the Adam Art Gallery, Wellington, 2002; *Te Puawai O Ngai Tahu*, Christchurch Art Gallery; *Pressing Flesh, Skin, Touch, Intimacy*, Auckland Art Gallery, *Toi O Tamaki*, 2003; and *Contemporary New Zealand Photographers*, Pataka's International Arts Festival, Porirua, 2006. Her work has also been shown in France at the Musée du Quai Branly and in 2008, the New Zealand Government gifted a suite of her *hei tiki* prints to the Paris museum. A similar work auctioned in Auckland realised the highest price in New Zealand for a photographic work at auction.

Pardington returned from Paris where she completed a Laureate Artistic Creations Project with the Musée du Quai Branly in 2011. In the same year the Govett-Brewster presented *The Pressure of Sunlight Falling*, a series of photographs of life casts made by medical scientist and phrenologist Pierre Dumoutier during one of French explorer Jules Dumont d'Urville's South Pacific voyages from 1837-1840. An accompanying catalogue was published by Otago University Press.

Fiona Pardington lives and works at Bayly's Beach on the Dargaville Coast of New Zealand.

www.thearts.co.nz



Pardington **Fake Sad Heitiki**, 2007

Silver gelatin print, 23 ⁵/₈ x 19 ¹/₈ in. (60 x 50 cm). Courtesy of the artist and {Suite} Gallery, Wellington, New Zealand

Lucian Perkins 1952

Two-time Pulitzer Prize-winner Lucian Perkins is an independent photographer and filmmaker based in Washington, D.C. His documentary films include *The Syrian Refugee Crisis*, *Joseph's House* about volunteers at this hospice for the homeless, and *The Brilliance of My World* about big band singer Chou Chou Scantlin, a highly articulate autistic woman who reaches new heights through music.

Perkins's focus on documenting human-interest stories encompasses daily life and social issues in the United States, to conflicts and crises overseas. He is known for an approach that counterpoints a deep sympathy for his subjects with an ability to expose their hopes and foibles, and for a style that combines formal clarity with, from time to time, an offbeat humor. At the University of Texas at Austin, he studied with acclaimed photographer Garry Winogrand, who is a continuing inspiration.

As staff photographer at *The Washington Post* for more than twenty years, Perkins covered major international events such as the fall of the Soviet Union and its aftermath; the wars and refugee crisis in the former Yugoslavia, Chechnya, Iraq, and Afghanistan; and major events at home. Perkins received his first Pulitzer Prize for his collaboration with *Post* reporter Leon Dash on their four-year study of the effects of poverty on three generations of a Washington, D.C. family, through the eyes of the matriarch. His second was for coverage of the Kosovo conflict.

Additional awards include "Newspaper Photographer of the Year" by the National Press Photographers Association, and "World Press Photo of the Year." Perkins also worked closely with the online edition to produce many of the *Post's* first multimedia and interactive projects such as the "Siberia and Finland Diaries." Colleagues in Russia were the inspiration to co-found InterFoto, an annual non-profit international photography conference held in Moscow, and more recently, he co-founded the photography collective, *Facing Change: Documenting America*.

Perkins's recent book, *Hard Art, DC*, captures the beginning of the Washington, D.C. punk-music scene in 1979, while revealing its reverberating impact today. And in award-winning *Runway Madness*, he delivers a ringside tongue-in-cheek look at the New York fashion shows.

Perkins's work has been featured in solo and group exhibitions at World Press, Amsterdam; the Newseum in Washington, D.C., galleries in San Francisco and New York; and at the Center for Documentary Studies, Duke University, Durham, among other venues. He has been included in Art in Embassies exhibitions in Sarajevo, Tokyo, and Ankara.

Recalling *Delicate Arch* and the many other sandstone formations in Arches National Park, Perkins notes: "The commanding vistas, beauty and mystery of this area have left a lasting imprint on me, especially since years earlier, I had photographed the nearby Canyonlands National Park for *The Washington Post*, because it was being considered for a nuclear waste site."

www.lucianperkins.com



Perkins **Delicate Arch**, 2005. Chromogenic digital print, 24 x 36 in. (61 x 91,4 cm). Courtesy of the artist, Washington, D.C.

Raymond Pettibon 1957

Raymond Pettibon's work embraces a wide spectrum of American "high" and "low" culture, from the deviations of marginal youth to art history, literature, sports, religion, politics, and sexuality. Taking their point of departure from the Southern California punk-rock culture of the late 1970s and 1980s and the "do-it-yourself" aesthetic of album covers, comics, concert flyers, and fanzines that characterized the movement, his drawings have come to occupy their own genre of potent and dynamic artistic commentary.

Born in 1957 in Tucson, Arizona, Pettibon graduated with a degree in economics from the University of California, Los Angeles, in 1977. David Zwirner has represented his work since 1995, and *Raymond Pettibon: To Wit* marked the artist's ninth solo exhibition in 2013 at the New York gallery.

Pettibon's work has been exhibited widely throughout the United States and abroad. In 2013 he reworked a drawing from 2010 that was featured as the tenth installation of the High Line Billboard, located at 18th Street and 10th Avenue in New York City. Prominent venues which have held recent solo exhibitions include the Kunstmuseum Luzern, Lucerne, Switzerland (2012); Kestnergesellschaft, Hanover, Germany

(2007); Kunsthalle Wien, Vienna, Austria; Centro de Arte Contemporáneo de Málaga, Spain (both 2006); Museum of Contemporary Art San Diego, La Jolla, California; and the Whitney Museum of American Art, New York (both 2005).

Pettibon has participated in a number of group exhibitions worldwide, including the Istanbul Biennial, Turkey (2011); Liverpool Biennial, England (2010); SITE Santa Fe, New Mexico (2010 and 2004); Venice Biennale, Italy (2007 and 1999); Whitney Biennial, Whitney Museum of American Art, New York (2004, 1997, 1993, and 1991); and documenta XI, Kassel, Germany (2002).

Museum collections which hold works by the artist include the Centre Georges Pompidou, Paris; Hamburger Bahnhof-Museum für Gegenwart, Berlin; The Israel Museum, Jerusalem; The Museum of Modern Art, New York; San Francisco Museum of Modern Art, California; Tate Gallery, London; and the Whitney Museum of American Art, New York; among others. Pettibon lives and works in New York City.

www.davidzwirner.com



Pettibon **No Title (I'm the one...)**, 2014

Ink, gouache, graphite, and colored pencil on paper, 21 ½ x 30 ½ in. (54,6 x 77,5 cm). Courtesy David Zwirner, New York, New York

(Baseball is one of the artist's favorite sports. In the work in this exhibition a player reminds two fans that he, not they, is in the games)

Susan Swartz 1943

Susan Swartz explores the landscape through potent color and richly layered abstract paintings. With her evocation of coastal splendor and mountain drama, Swartz follows in the tradition of the great German painters of the nineteenth century and Romantic sage, Caspar David Friedrich, and twentieth century icon Gerhard Richter. She is inspired by the intersection of art, nature, and spirituality.

Swartz's distinctive style has been recognized with solo exhibitions at the Kollegienkirche in Salzburg, Austria in 2014; the National Museum of Women in the Arts in Washington, D.C. in 2011; the Springville Museum of Art in Springville, Utah in 2010; and the Utah Museum of Fine Arts in Salt Lake City in 2008. Her works are in the permanent collections of the National Museum of Women in the Arts; the Springville Museum of Art; the Utah Museum of Fine Arts; and the International Olympic Museum in Lausanne, Switzerland.

In 2005 Swartz was published in the Gibbs Smith collectors book *Painters of the Wasatch Mountains* alongside Wasatch Mountain School artists Maynard Dixon, Albert Bierstadt, and Thomas Moran. The same year she was honored by the Harvard Divinity School for a career that continues to blend artistry and faith. Swartz was the Official Olympic Environmental Artist for the 2002 Olympic Winter Games. In 2008 she was honored with the Independent Publisher Book Award for her hardcover book *Natural Revelations*.

The underlying energy and tension to Swartz's work hints of her complex relationship with the natural world. Her decade long struggle with mercury poisoning and Lyme disease transformed her as an artist and as a citizen. She now works from a place of impassioned reverence for the earth, and of fierce determination to inform and educate. Partnering with Robert F. Kennedy, Jr., Louie Psihoyos, and Dr. Jane Goodall on a number of their environmental campaigns, Swartz also supports the vision and production of documentary films that seek to shed light on social and environmental injustice.

Films touched by her include Academy Award-winners and nominees, as well as Sundance Film Festival award winners.

Swartz serves on the National Advisory Board of the National Museum of Women in the Arts and the Dean's Council of the Harvard Divinity School. She is a member of Women Moving Millions and is the co-founder of the charity-based Christian Center of Park City. She is on the board of the Utah Film Center and a founder of the documentary film organization Impact Partners.

Swartz paints from studios in Park City, Utah, and Martha's Vineyard, Massachusetts. (Aspen trees are depicted in the work in this exhibition.)

www.susanswartz.com

Swartz's work in this exhibition depicts aspen trees, which are the most visible of North American hardwoods, providing habitat for a wide variety of wildlife. Most of the aspen forest in the United States is found in Utah and Colorado, though it is also scattered throughout all of the western states. The white-barked trees are known for their brilliant, yellow foliage that appears in the autumn. Individual trees can live for forty to 150 years above ground, but the root system of the colony can live for thousands of years, sending up new trunks as the older trunks die off above ground. For this reason, aspen trees are considered to be an indicator of ancient woodlands.

<http://en.wikipedia.org/wiki/Aspen>



Swartz **Forest Glow**, 2007

Acrylic on linen

72 x 48 in. (182,9 x 121,9 cm)

Courtesy of the artist and Ventana

Fine Art, Santa Fe, New Mexico

Andy Warhol 1928-1987

“What’s great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you can know that the President drinks Coke. Liz Taylor drinks Coke, and just think, you can drink Coke, too.”

Born Andrew Warhola in Pittsburgh, Pennsylvania, Andy Warhol was the youngest of three sons born to Carpatho-Rusyn immigrants Andrej and Julia Warhola. While attending Holmes School, he took free art classes at Carnegie Institute (now The Carnegie Museum of Art) in Pittsburgh. In addition to drawing, Hollywood movies enraptured Warhol and he frequented the local cinema. When he was about nine years old, he received his first camera. He enjoyed taking pictures, developing them himself in the basement of the family’s home. In 1949 Warhol earned a Bachelor of Fine Arts degree in pictorial design at the Carnegie Institute of Technology in Pittsburgh (now Carnegie Mellon University). During these years he also worked in the display department of the prestigious Joseph Horne Company department store.

Soon after graduating from college, Warhol moved to New York City to pursue a career as a commercial artist, and became one of the most successful illustrators of the 1950s, winning numerous awards. He had a unique, whimsical style of drawing that belied its frequent sources: traced photographs and imagery. At times Warhol employed the delightfully quirky handwriting of his mother, who was always credited as “Andy Warhol’s Mother.” Julia Warhola left Pittsburgh in 1952 and lived with her son for almost twenty years. In 1956 Warhol rewarded himself with a round-the-world vacation, a significant event in his life.

In the late 1950s, Warhol began to devote more energy to painting. He made his first pop paintings, which he based on comics and ads, in 1961. The following year marked the beginning of Warhol’s celebrity. He debuted his famous *Campbell’s Soup Can* series, which caused a sensation in

the art world. Shortly thereafter he began a large sequence of movie star portraits, including Marilyn Monroe, Elvis Presley, and Elizabeth Taylor. Warhol also started his series of “death and disaster” paintings at that time.

Between 1963 and 1968 Warhol worked with his “superstar” performers and various other people to create hundreds of films, including *Empire* (1964), *The Chelsea Girls* (1966), and the *Screen Tests* (1964-1966). These films were both scripted and improvised, ranging from conceptual experiments and simple narratives to short portraits and sexploitation features. His first exhibition of sculptures in 1964 featured hundreds of replicas of large supermarket product boxes, including *Brillo Boxes* and *Heinz Boxes*. For this occasion, he premiered his new studio, painted silver and known as “The Factory.”

Warhol self-published a large series of artist’s books in the 1950s, but the first one to be mass-produced was *Andy Warhol’s Index* (Book), published in 1967. Two years later he co-founded *Interview*, a magazine devoted to film, fashion, and popular culture. *Interview* is still in circulation today. His later books include *THE Philosophy of Andy Warhol (From A to B and Back Again)* (1975), *Exposures* (1979), *POPism* (1980), and *America* (1985). Most of his books were based on transcribed conversations.

In 1974 Warhol started a series of what he called *Time Capsules*: cardboard boxes that he filled with the materials of his everyday life, including mail, photos, art, clothing, and collectibles. The artist produced over 600 of them, and they are now an archival goldmine of his life and times.

Throughout the 1970s Warhol frequently socialized with celebrities such as Jackie Kennedy Onassis and Truman Capote, both of whom had been important early subjects in his art. He started to receive dozens — and soon hundreds — of commissions for painted portraits from wealthy socialites, musicians, and film stars. Celebrity portraits

Andy Warhol 1928-1987

developed into a significant aspect of his career and a main source of income. He was a regular partygoer at Studio 54, the famous New York City disco, along with celebrities such as fashion designer Halston, entertainer Liza Minnelli, and Bianca Jagger.

In 1984 Warhol collaborated with the young artists Jean-Michel Basquiat, Francesco Clemente, and Keith Haring. Warhol returned to painting with a brush for these artworks, briefly abandoning the silkscreen method he had used exclusively since 1962. In the mid-1980s his television shows, *Andy Warhol's T.V.* and *Andy Warhol's Fifteen Minutes* were broadcast on New York cable television and nationally on MTV. He created work for *Saturday Night Live*, appeared in an episode of *The Love Boat*, and produced music videos for rock bands such as The Cars. Warhol also signed with a few modeling agencies, appearing in fashion shows and numerous print and television ads.

Andy Warhol was a prolific artist, producing numerous works through the 1970s and 1980s. His paintings, prints, photographs, and drawings from this period include: *Mao*, *Ladies and Gentlemen*, *Skulls*, *Hammer and Sickles*, *Shadows*, *Guns*, *Knives*, *Crosses*, *Dollar Signs*, *Zeitgeist*, and *Camouflage*. Warhol's final two exhibitions were his series of *Last Supper* paintings, shown in Milan, and his *Sewn Photos* (multiple prints of identical photos sewn together in a grid), exhibited in New York. Both shows opened in January 1987, one month before his death.

www.warhol.org



Warhol **Uncle Sam**, 1981. Screenprint with diamond dust, 38 x 38 in. (96,5 x 96,5 cm). Courtesy of a private collection



Warhol **Howdy Doody**, 1981. Screenprint with diamond dust, artist proof, 38 x 38 in. (96,5 x 96,5 cm). Courtesy of a private collection

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