



UNITED STATES EMBASSY SOFIA, BULGARIA
ART in Embassies Exhibition

Kenneth **Templeton**

Forest Floor, 2012

Oil on canvas, 23 x 33 in. (58,4 x 83,8 cm)

Courtesy of the artist, Kill Devil Hills, North Carolina

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*

ИЗКУСТВО в Посолствата

Създаден през 1963 година от Държавния департамент на САЩ, офисът Изкуство в посолствата (AIE), играе важна роля в обществената дипломация на страната ни чрез културно развиващата си мисия на създаване на временни и постоянни изложби, на програмиране на обмен на художници и на изготвяне на художествени публикации. Музеят за съвременно изкуство за пръв път разви идеята за тази глобална програма за визуални изкуства десет години по-рано. В началото на 1960-те години президентът Джон Ф. Кенеди формализира програмата, като назначи нейния първи директор. Днес, с над 200 зали, AIE организира временни и постоянни изложби за представителните пространства на всички посолства, консулства и резиденции на САЩ по света, подбирайки и поръчвайки съвременно изкуство от САЩ и от страните домакини. Тези изложби предоставят на международните зрители усещането за качество, замах и разнообразие на изкуството и културата и на двете страни, като установяват присъствието на AIE в повече държави от която и да е друга американска фондация или художествена организация.

Изложбите, организирани от AIE, дават възможност на чуждестранни граждани, много от които никога нямат възможност да пътуват до САЩ, лично да преживеят дълбочината и широтата на нашето художествено наследство и ценности, които оставят т. нар. „следи, там където хората нямат шанса да видят оригинално американско изкуство.“

От петдесет години насам Изкуството в посолствата играе важна дипломатическа роля, като създава значим културен обмен чрез визуалните изкуства. Изложбите, постоянните колекции и обмена на художници свързват хората от най-далечните кътчета на международната общност. Разширявайки нашия обхват, усиливайки нашия глас и демонстрирайки нашето приобщаване на всеки – това са стратегически императиви за Америка. Изкуството в посолствата култивира връзки, които надхвърлят граници, като градят доверие сред хората. То е опорна точка на глобалното лидерство на Америка в продължаващата ни борба за свобода, човешки права и мир по света.

*Джон Форбс Кери
Държавен секретар на САЩ*

Introduction

Art possesses the power to communicate about a culture in a way that language cannot. Thus, one of the most rewarding – and important – aspects of my work as a diplomat is the opportunity to host guests in my Residence and share with them this vivid exhibition of works by contemporary artists. Most of the pieces are here in Bulgaria from the Art in Embassies program, which brings works in all media by established and emerging artists to American diplomatic missions around the world. Bulgaria also has a vibrant contemporary art scene and I am proud to include three pieces by Bulgarian artists as part of the exhibition. The Bulgarian art complements the works by American artists, and I hope they will encourage and promote dialogue in the broadest sense.

2 These pieces were selected for their diversity of theme, medium, and origin, and because the artists have the vision and the talent to convey universal ideas in a compelling and original manner.

You will notice that among the American artworks, there are pieces by Native American and Mexican-American artists, by artists seeking to portray the texture of lives in remote Appalachia and the tensions in nature observed in a North Carolina forest. I hope the exhibition inspires new insight into the depth and diversity of both our cultures and the power of art to convey complex feelings and ideas.

Ambassador Marcie B. Ries

Sofia, March 2014

Въведение

Изкуството притежава силата да комуникира за една култура така, както езикът не може. Затова, един от най-ценните – и важни – аспекти на моята работа като дипломат е възможността да каня гости в моята резиденция и споделям с тях тази ярка изложба от творби на съвременни художници. Повечето от произведенията са тук в България по линия на програмата „Изкуство в посолствата“, която предлага произведения от всички изразни средства от утвърдени и от начинаещи художници на американските дипломатически мисии в цял свят. България, също така, има една жизнена съвременна арт сцена и аз съм горда, че мога да включа три творби от български художници като част от изложбата. Българските творби допълват работите на американските художници и аз се надявам, че те ще поощряват и насърчават диалог в най-широкия смисъл.

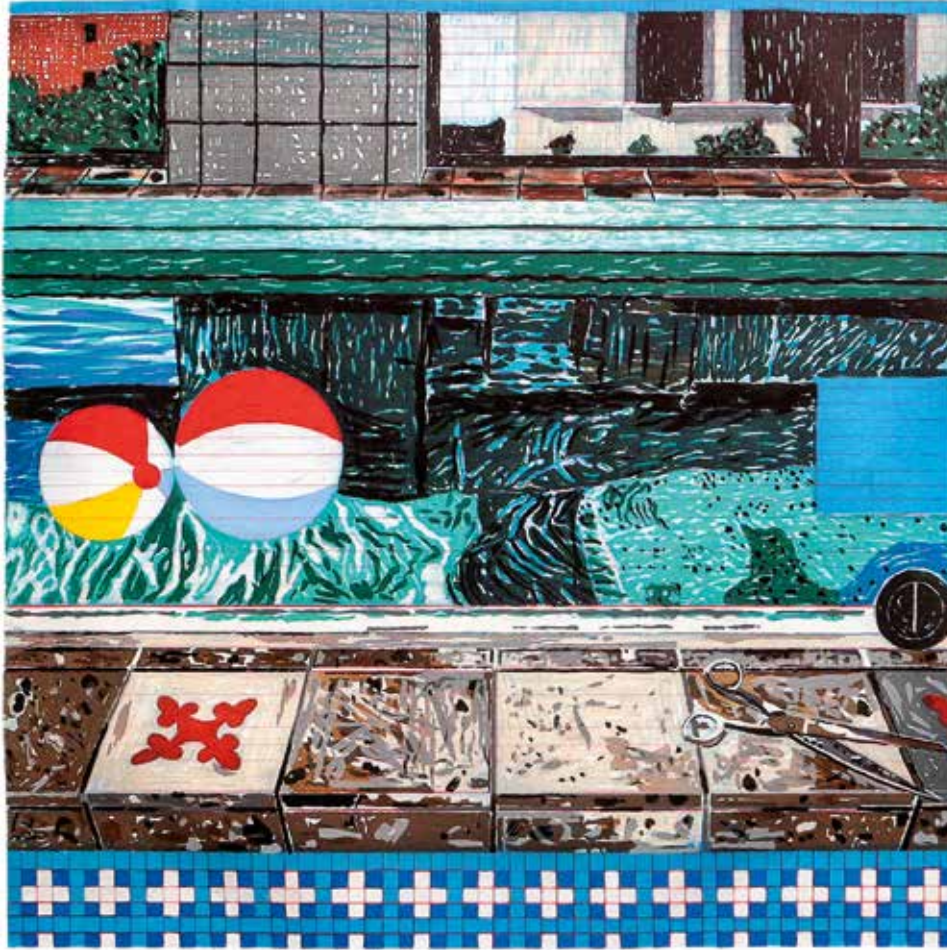
Тези произведения са избрани заради своето разнообразие от теми, изразни средства и произход, защото художниците имат визията и таланта да представят универсални идеи по един очарователен и оригинален начин.

Вие ще забележите, че измежду американските произведения има творби от коренните жители на Америка и от художници от мексиканско-американски произход, както и от художници, които се стремят да представят текстурата на живота в отдалечените Апалачи или напрежението в природата, което излъчва една гора в Северна Каролина. Надявам се тази изложба да ви вдъхнови за нови прозрения към дълбочината и разнообразието на нашите две култури и да покаже мощта на изкуството да предава сложни чувства и идеи.

Посланик Марси Рийс

София, Март 2014 г.

Jennifer Bartlett | 1941



24 Hours, 6 P.M. Pool, 1994
Color etching, 18 ½ x 18 ½ in. (47 x 47 cm)
Courtesy of anonymous lender

Jennifer Bartlett, an American installation artist, painter, printmaker, and sculptor, studied at Mills College, Oakland, California (1960-63), and at the Yale School of Art and Architecture, New Haven, Connecticut (1964-65). The progressive approach to modern art taught at Yale and the nearby thriving art scene of New York City were instrumental in her early development. Bartlett's first one person exhibition was in New York City (1970) in the loft of the artist Alan Saret. Her ambivalent use of systems to establish an order and to oppose it, allowed her to explore the material and the conceptual process of making images and objects. *Rhapsody* (1975-1976), one of her best known installations, consists of 988 steel plates covered with screenprint grids and hand painted Testors enamel and hung on a wall (2.28 x 47.86 m). Each plate exists individually and in relation to its adjoining plate and may be read vertically or horizontally, creating a mesh of stylistic variability exploring both figurative and non figurative motifs. During the 1980s her works included *In the Garden* (1980-81), which comprises 197 drawings from memory, photographs, and models in a variety of materials such as pencil, pen and ink, brush and ink, conte, oil pastel, gouache, and others. Her most important installations exploring the relationship between the painted image and the object include *White House* and *Yellow and Black Boats* (both 1985).

www.answers.com/topic/jennifer-losch-bartlett

Rick Bartow | 1946



Crow Waiting, 1992

Monotype, pastel on paper, 48 x 34 in. (121,9 x 86,4 cm)

Courtesy of the artist and Froelick Gallery, Portland, Oregon

A wide range of cultural experiences inspire Rick Bartow's drawings, paintings, sculpture, and prints. Native American transformation myths are the heart of much of his work. Bartow lives and works on the Oregon coast, where he observes Hawk, Raven and Eagle – the subjects that populate his artwork. He is a member of the Wiyot tribe from Northwestern California.

In 1969 Bartow earned a Bachelor of Arts degree in art education from Western Oregon State University. Soon after, in 1970-1971, he served in the Vietnam War for thirteen months – returning to art making several years after his military service ended. In the interim, he worked in many fields, including fishing, bartending, building maintenance, and teaching. Currently, he is an active blues guitarist.

Bartow is a professional artist, who has had solo exhibitions at museums, universities, and galleries around the world. In 2003 he inaugurated the *Continuum 12* series at the National Museum of the American Indian in Manhattan, New York. In 2002 the Hallie Ford Museum of Art at Willamette University in Salem, Oregon, organized the traveling exhibit *My Eye*, which traveled to the University of Notre Dame, Indiana, and the Northwest Museum of Arts and Culture in Spokane, Washington. Some of his prominent group exhibitions include *Twentieth Century American Sculpture* at The White House, Washington, D.C., organized by the Heard Museum; *Indian Reality Today*, at Westfälisches Landesmuseum für Naturkunde, Münster, Germany; *Head, Heart and Hands*, organized by the Kentucky Art and Craft Gallery in Louisville, which traveled to the American Craft Museum, New York City; *Indian Time* at the Institute of American Indian Arts Museum, Santa Fe, New Mexico; and The Museum of Art & Design's *Changing Hands 2: Art Without Reservation*, New York City.

www.peiper-riegraf-collection.com

Professor Andrei **Daniel** | 1952



Professor Andrei Daniel graduated from the Higher Institute of Fine Arts Nikolai Pavlovich (now the National Art Academy) in Sofia, majoring in painting with Professor Dobri Dobrev in 1977. Since 1992 he has been an associate professor, and since 1998 he has been a full-time professor of painting at the National Art Academy. He has been a member of the Union of Bulgarian Artists since 1979. His work is mainly in the realm of painting, but he also does mural painting, scenography, printmaking, and book design. He has participated in over 100 exhibitions of Bulgarian art both in Bulgaria and abroad, and has over fifty publications.

Professor Daniel is the author of a book called *Things, Places and People* (2011, published in Bulgarian).

Wooden Still Life, 2009
Oil on canvas, 39 x 31 ½ in. (99 x 80 cm)
Courtesy of the artist, Sofia, Bulgaria

Cianne **Fragione** | 1952

“Like any artist, I am involved chiefly with the requirements of my materials, the literal processes of making art, and how [the] object before me takes form. But a great deal of experience lies behind the day-to-day engagement of the studio, and from this perspective, I can offer three narrative elements that may provide points of entry into the work itself.

I was raised in an Italian neighborhood in Connecticut, a neighborhood comprised largely of immigrant families, and the memories of those early years – the language, the retention of many customs from the land left behind, the pervasiveness of religious practice – have left an indelible mark upon me. I had a career in ballet and jazz dance, beginning at a very young age. I turned to visual art when I left performing, and the values of dance continue to affect my work.

I received my art training in the San Francisco Bay Area, where I encountered many of the artists associated with the beat and funk movements there, and I was influenced by their approach to materials – both art and non-art – and the physicality of making, and by their desire to demonstrate the richness and density of the making process rather than virtuosity or high finish. As the years have passed, these elements have become increasingly integrated, and are now all but inseparable from one another.”

— Cianne Fragione

Fragione partially credits her Italian heritage for her “love of color and light in painting and my intuition as a colorist; in my respect for craft ... sense of composition and form ... deep empathy I feel for found objects ... that typically are old, much used, and imbued with the atmosphere of their histories.” From dance “what I carried into visual art is something like muscle memory, especially in painting and collage; an instinctive feeling for time, rhythm, and implied movement in the spatial setting of the artwork ... animation and liveliness ... atmosphere and presence ... a connection to the human origins and process of making. Making, layering, texture ... a sense of how forms and color yield movement – all have their basis in dance.”

Fragione also finds that the work of the beats and funk artists has “... a way of making materials perform, as well as a way of organizing and building. By the same token, the passion of the beat and funk artists for materials – for the physicality and improvisation entailed in combining disparate materials in a deeply personal, poetic manner – also joins with the traditions of craftsmanship and building in my heritage. I seek a kind of work that has immense visual and tactile appeal, and at the same time demonstrates the harmonious integration of a specific personal past with the conditions of the present time and place.”



**Heaven and Earth/
are Dressed/in their
Summer Wear (green
sleeves), 2007-2009**

*Oil, mixed media and
assemblage on linen
62 x 32 in. (157,5 x 81,3 cm)
Courtesy of the artist,
Washington, D.C.*

**Heaven and Earth/
are Dressed/in their
Summer Wear (flower
yoke), 2007**

*Oil, mixed media and
assemblage on linen
60 x 30 in. (152,4 x 76,2 cm)
Courtesy of the artist,
Washington, D.C.*



Joan Giordano | 1942



Whispers in the Forest, 2011

Mixed: handmade paper, bamboo, steel, encaustic
84 x 24 x 7 in. (213,4 x 61 x 17,8 cm)
Courtesy of the artist, New York, New York

The Healer, 2011

Mixed: handmade paper, bamboo, steel, encaustic
96 x 24 x 7 in. (243,8 x 61 x 17,8 cm)
Courtesy of the artist, New York, New York

"I call these vertically hanging pieces 'Presences.' They are sentinel-like scrolls that evoke ruins, erosion, and the passage of time. With their formal bearing, each is a persistent presence, like the essence of persons who remain in our memory although no longer in our lives.

Casting shadows on the wall, much like garments that offer us protection, they are created by forcing pigmented pulp through bamboo slats, a method I developed during an artist's residency in Japan. The surfaces are rubbed with encaustic wax for luminosity and depth."

— Joan A. Giordano

Joan Giordano lives and works in New York City and Upstate, New York. She was awarded a graduate fellowship to Hunter College and holds a Master of Fine Arts degree from Pratt Institute, Brooklyn, New York.



Nadezhda Kouteva

Nadezhda Kouteva's painting is deeply steeped in Bulgarian folklore and traditions. Her father, Philip Koutev, was a Bulgarian composer, who is widely considered the father of Bulgarian choir and folk music. Her paintings and watercolors often depict Bulgarian folk dances, rituals, and legends in her very distinct style and pastel colors. She travels throughout Bulgaria and often paints the local traditions and personages in situ in small villages and towns. Kouteva studied mural painting at the National Academy of Fine Arts Nikolai Pavlovich in Sofia, Bulgaria (1964-71). She was also the recipient of a 1981 Fulbright Fellowship at the Corcoran School of Arts in Washington, D.C.



Wedding, undated
Oil on canvas
28 1/16 x 23 5/8 in. (72,8 x 60 cm)
Courtesy of the artist, Sofia, Bulgaria

Sol LeWitt | 1928–2007

Sol LeWitt was an American artist born on September 9, 1928, in Hartford, Connecticut. He produced his first prints while in college in the late 1940s. LeWitt then moved to New York City in 1953 to study at the Cartoonists and Illustrators School (currently the School of Visual Arts) and worked for *Seventeen Magazine*. He progressed to a job at the Museum of Modern Art in New York. LeWitt helped launch conceptual art and minimalism of the Post-War era by using basic shapes and colors to create drawings and structures. From the 1960s through the 1990s prominent museums displayed his works. LeWitt died on April 8, 2007, in New York City.



4 Squares, Various Colors, undated
Color lithograph, 10 ½ x 28 in. (26,7 x 71,1 cm)
Courtesy of anonymous lender



Barbara Josephs **Liotta** | 1952

"I make sculpture of suspended shattered stone. Each work relies on a precarious balance between the hanging rocks and the cords that hold them. The formal parallels of the lift cord reign in the potent energy of the stones. The verticals 'breathe' but remain plumb. The shattered stone, a variety of marbles and granites, has an innate violence, a latent power that is barely held in check by the encircling cord. In some pieces there is also a cascade of loose cord pooling on the ground below the stones adding a graceful chaotic element. In other pieces the stones themselves cascade downward. All of the work floats between the lyrical and the formal, the powerful and the melodious, the violent and the beautiful.

My work resembles chamber music in its reductive aim. I select the essential elements and then weave and intertwine them, maintaining each distinct voice, in order to create a balanced whole. I believe strongly in the discerning eye; in stripping away the superfluous. I strive for a sort of essence; a clarity that will allow the work grace but not prettiness, rhythm but not contrivance, balance but not stiffness. The work seeks to animate, rather than inhabit, its space.

I love the moment in a dancer's leap when, after performing the desired actions, he (or she) pauses in the air for just a moment and, through force of pure will, stretches exquisitely, before coming back down. It is that insistence on the delicious moment that transcends mere craft and turns the leap into a thing of spellbinding willed beauty. I am constantly searching for that moment. I use my raw materials, as if they were dancers' bodies, to draw in space."

— Barbara Liotta

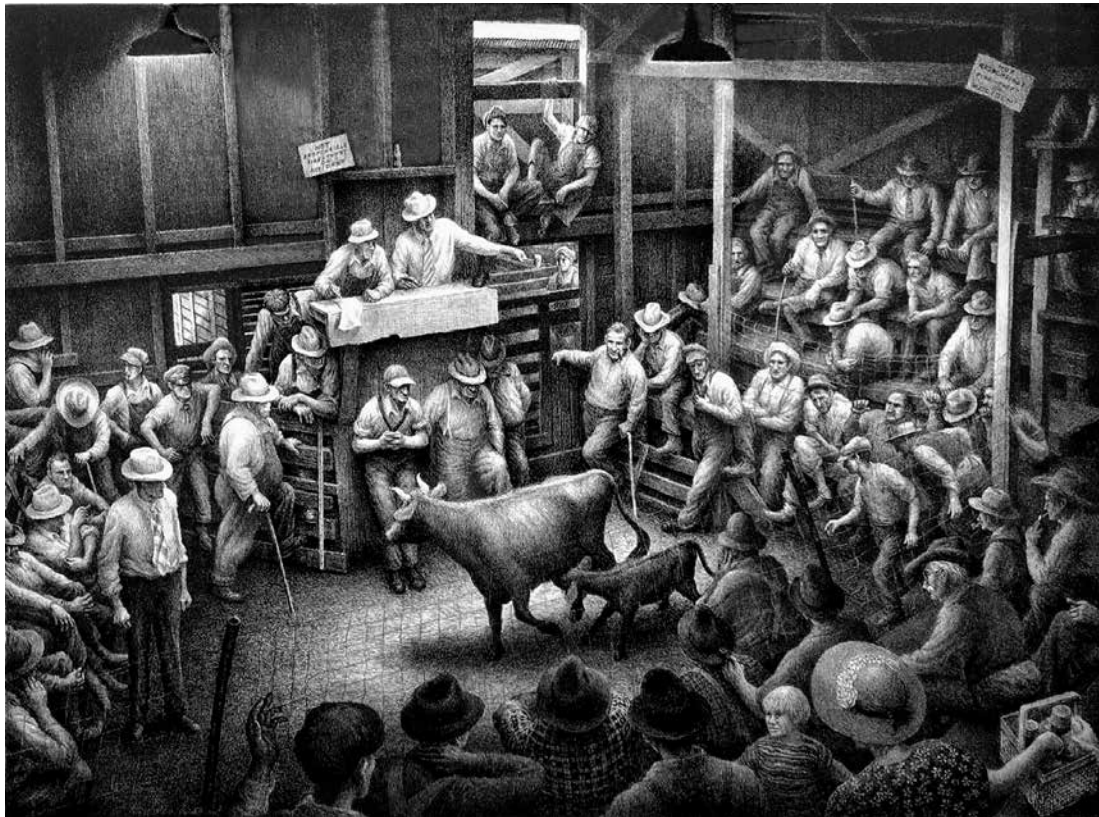
Chorus, 2012

*Marble and lift cord, dimensions variable
Courtesy of the artist, Washington, D.C.*

Jackson Lee Nesbitt | 1913–2008

Jackson Lee Nesbitt was an American artist. Nesbitt was born and raised in McAlester, Oklahoma, and studied at the Kansas City Art Institute off and on from 1933 to 1941, working primarily with famed regionalist painter Thomas Hart Benton and printmaker John de Martelly. Though they were very different in age, Nesbitt and Benton were also friends who traveled and sketched together often—and the art they created was very

similar. When financial necessity (in large part caused by the popularity of modernist art) forced Nesbitt to give up his art for a successful career in the advertising industry to provide for his family, Nesbitt did not speak with Benton for many years out of embarrassment. Nevertheless, Benton, and his wife Rita, always considered Nesbitt to be one of his finest students.



Much later, in the 1980s, in the midst of a nationwide renewal of interest in art from the Depression years, Nesbitt returned to printmaking and created a number of lithographs with imagery inspired by previous works and by his life in the Midwest.

www.harcogallery.com/nesbitt_j.html

Auction Barn, 1989
Lithograph in black and white
12 ½ x 17 in. (31,8 x 43,2 cm)
Courtesy of an anonymous lender



Yavora **Petrova** | 1957

Ms. Yavora Petrova studied book illustration at the National Art Academy in Sofia, which brought her closer to literature. Her first artworks were on literary themes – prints based on poetry, which have been in over thirty printmaking biennials all over the world. Petrova's extensive travels and time spent in Paris, Budapest, and other European cities have influenced her art. Growing up in a theatrical family, she makes work that embodies a particular interest in the inner world of the individual and its expression through the body, meaning states close to the theater, yet not "theatrical". She is fascinated by psychologically saturated scenes, but not anything like film footage. She prefers a state of the figure brought to a symbol. She claims that emotions are the most important thing in life, and thus they have become the primary focus of her work.

King Lear, 2010

Charcoal, pencil, ink and pastels on paper

39 3/8 x 27 1/8 in. (100 x 70 cm)

Courtesy of the artist, Sofia, Bulgaria

Nancy Sansom Reynolds | 1951



Autumn Leaf 2, 2008. Laminated plywood, aniline dye, 14 x 17 x 9 in. (35,6 x 43,2 x 22,9 cm)
Courtesy of the artist and Addison Ripley Fine Art, Washington, D.C.

Acclaimed contemporary sculptor Nancy Sansom Reynolds creates minimal, abstract sculptures from laminated plywood, cast bronze, resin, and aluminum. Her unique sculptures and large-scale commissions have been displayed throughout the United States, Europe, Asia, and Africa, and are in numerous public and private

collections. Her colorful, undulating wall and free-standing forms have garnered positive reviews and recognition from art critics and collectors. Sansom Reynolds received her Master of Fine Arts degree from George Washington University, Washington, D.C.

Kenneth Templeton | 1962

Kenneth Templeton was born in Lynchburg, Virginia, and now resides on the Outer Banks of North Carolina. He began painting and drawing at the age of ten. In 1986 he graduated from the University of Virginia with a Bachelor of Arts degree in history and studied art history.

As is the tradition of landscape painters, Templeton chronicles his existence and travels in paint. He finds inspiration in a sunrise while surfing, or a forgotten small town in North Carolina or Virginia.

Childe Hassam once said, "I believe the man who will go down to posterity is the man who paints his own time and the scenes of everyday life around him."

www.broadwaygallery.net



Forest Floor, 2012
Oil on canvas
23 x 33 in. (58,4 x 83,8 cm)
Courtesy of the artist,
Kill Devil Hills, North Carolina

Julie Wolfe | 1963

Julie Wolfe invites the viewer into an implied narrative communicated through the telluric energy flowing between elements of her paintings: symbols, gestures, and patterns. Her work is a reflection of the biological world that speaks of a web of interdependent cycles of germination and decay. Often playful, sometimes violent, Wolfe's paintings naturally link the viewer to the tension that arises from the battle between life and death. Wolfe received a Bachelor of Fine Arts degree in painting and art history from The University of Texas, Austin. She has exhibited at the Corcoran Gallery of Art, Washington, D.C., and the Textile Museum, Washington, D.C., among other venues, and currently resides in Washington, D.C.

www.hemphill.com

Emulsion, 2011

*Oil and graphite on canvas
48 x 36 in. (121,9 x 91,4 cm)*

*Courtesy of the artist and
Hemphill Fine Arts, Washington, D.C.*



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