



Art in Embassies Exhibition
United States Embassy Manila

Norman Akers

All Things Connected, 2007

Five color lithograph printed on white Somerset paper,
39 x 31 1/2 in. (99,1 x 80 cm)

Courtesy of Art in Embassies, Washington, D.C.

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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."

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

Introduction

For over fifty years, the U.S. Department of State's Art in Embassies program has inspired meaningful cultural exchange through the visual arts. It was a great honor to select pieces for the exhibition at the Ambassador's Residence in Manila and I am delighted to share them with our friends in the Philippines.

The exhibition includes a painting by American artist Robert Rauschenberg, who said, "You can't make either life or art, you have to work in the hole in between, which is undefined. That's what makes the adventure of painting." The works in this exhibition capture each artist's own personal story, style, struggle, and the adventure of their own creative process. Together, the diversity of this exhibition exemplifies the breadth of the American creative spirit.

I am particularly grateful to the artists that made this exhibition possible and hope you enjoy contemplating their works as much as I do.

Ambassador Sung Y. Kim

Manila
September 2017

Norman Akers

1958

"For many Native Americans the experience of modern life creates a kaleidoscope of differing realities, with which we live. Growing up in a small rural community on the edge of the tallgrass prairie created a strong bond with place...

All Things Connected makes use [of] the elk and road map as primary symbols that represent place. The elk image symbolically embodies the physical land [on which] we live and the road map serves to orient us to place. Both symbols assist us in defining that place where we belong. While each functions within its history and set of cultural values, we survive by the act of a shared existence."

Norman Akers received a Bachelor of Fine Arts degree from the Kansas City Art Institute (Missouri) and a Master of Fine Arts degree from the University of Illinois at Urbana-Champaign. He has participated in numerous solo and group exhibitions in states including Kansas, New Mexico, Illinois, and Oklahoma, and his work can be found in private and public collections in the United States and abroad.



All Things Connected, 2007

Five color lithograph printed on white Somerset paper
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Courtesy of Art in Embassies, Washington, D.C.

Ilya Bolotowsky

1907–1981

Ilya Bolotowsky was a leading early twentieth-century abstract painter. His work, a search for philosophical order through visual expression, embraced cubism and geometric abstraction. Born in St. Petersburg, Russia, to Jewish parents, Bolotowsky immigrated to the United States in 1923. He attended the National Academy of Design (New York City) and became associated with a group of artists called The Ten, who rebelled against the strictures of the Academy and held independent exhibitions.

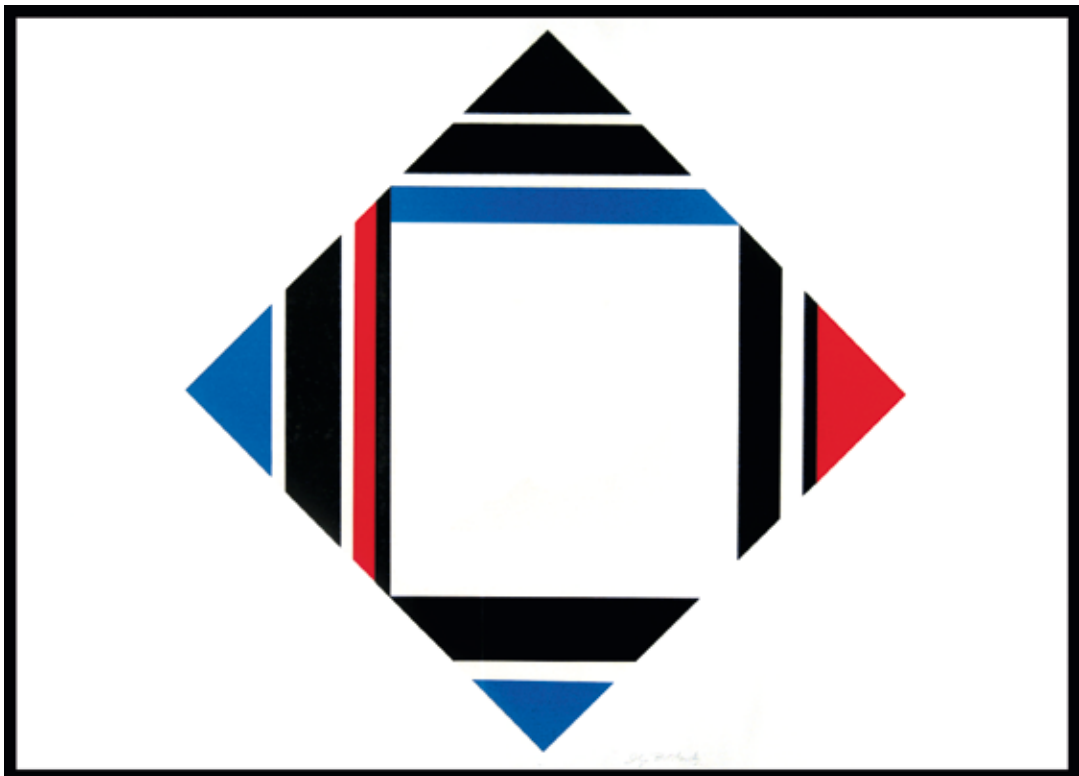
In 1936, he was one of the founding members of the American Abstract Artists, a cooperative formed to promote the interests of abstract painters and to increase understanding between themselves and the public. During this period, Bolotowsky came under the influence of the Dutch painter Piet Mondrian and the

tenets of neoplasticism, a movement that advocated the possibility of ideal order in the visual arts. Bolotowsky adopted his mentor's use of horizontal and vertical geometric pattern and a palette restricted to primary colors and neutrals. His mural for the Williamsburg Housing Project, New York, was one of the first abstract murals done under the Federal Art Project. It was not until 1974 that he received his first solo exhibition at the Guggenheim Museum, New York.

www.phillipscollection.org

Plate 4, Album II (C)

Silkscreen, 34 1/2 x 37 3/4 in. (87,6 x 95,9 cm)
Courtesy of Art in Embassies, Washington, D.C.;
Gift of Mr. and Mrs. William A. Nitze



Roland Albert Brener

1942–2006

Born in Johannesburg, South Africa, Roland Brener moved to Canada in 1974. He studied at St. Martin's School of Art, now Central Saint Martin's College of Art and Design, London, England, under Anthony Caro and taught at multiple institutions before being appointed associate professor at the University of Victoria in British Columbia, Canada, in 1974.

His work is represented in major public collections around the world, including the National Gallery of Canada in Ottawa, and has been featured in numerous exhibitions. He also represented Canada at the Biennial Internacional de São Paulo in 1987, and the Venice Biennale in 1988.

www.olgakorpergallery.com

During the 1980s, Brener's work developed a more playful individuality, as he began to incorporate consumer items and experiment with kinetic sculpture. In his later work he began to use the computer as a design tool to produce fantastical distortions of everyday images and objects that were then fabricated in wood or synthetic materials.



Rockin in Rhythm

Acrylic on canvas

42 x 34 in. (106,7 x 86,4 cm)

Courtesy of Art in Embassies,
Washington, D.C.; Gift of the artist

Ainslie Burke

1922–1991



Fort Island, Maine

Oil on canvas, 37 ¾ x 55 ⅜ in. (95,9 x 140,7 cm)

Courtesy of Art in Embassies, Washington, D.C.; Gift of Kraushaar Galleries, Inc.

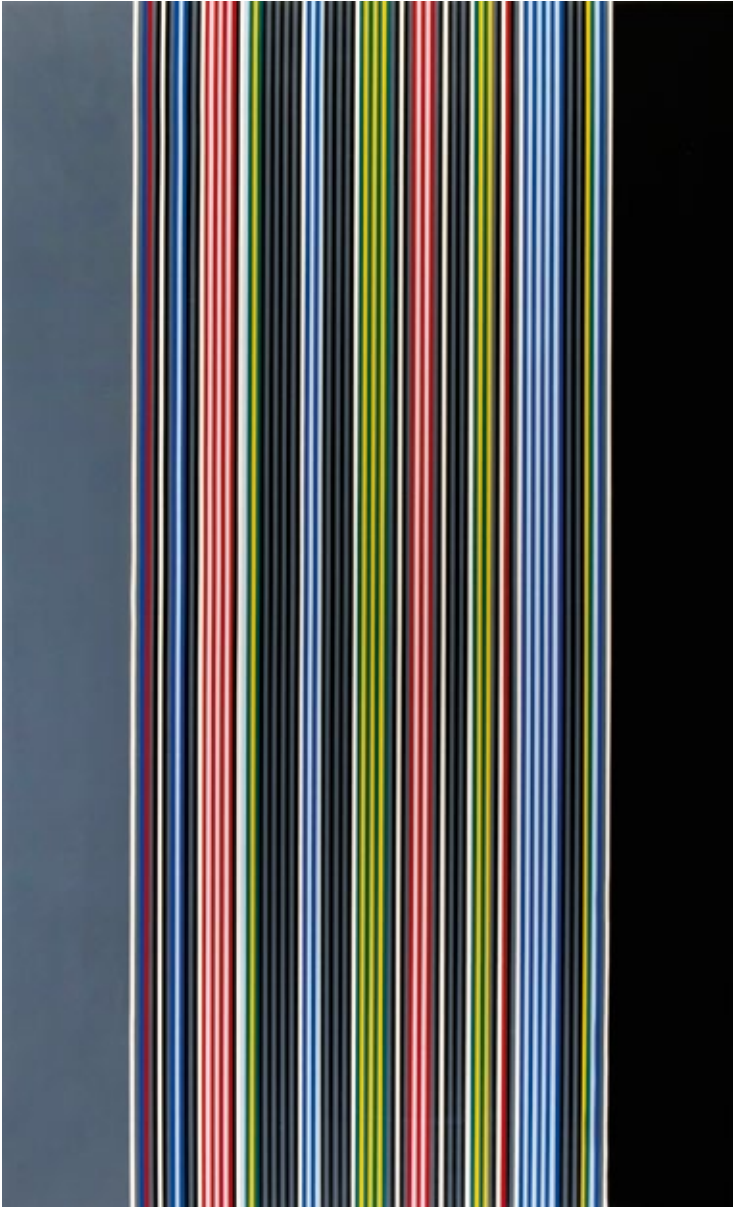
Born in Omaha, Nebraska, Ainslie E. "Pat" Burke who lived in Jamesville and Woodstock, New York, and Deer Isle, Maine, is known for modernist-leaning landscape and botanical image painting. He studied at the Maryland Institute of Fine Arts, Baltimore; McCoy College, San Marcos, Texas; Johns Hopkins University, Baltimore, Maryland, on a Carnegie Foundation Scholarship; the Art Students League in New York City; and the Institute Allende in San Miguel, Mexico.

He was a member of the Art Students League, American Association of University Professors, and the Woodstock Art Association, for which he served as president from 1960 to 1962. In 1964, he was a visiting professor at Exeter Academy, New Hampshire; and then began a career at Syracuse University School of Art, New York, where he served as visiting artist, professor, and chairman of the Studio Arts Department.

www.askart.com

Gene Davis

1920–1985



Black Watch Series II, 1974

Silkscreen, 79 x 52 in. (200,7 x 132,1 cm)

Courtesy of Art in Embassies, Washington, D.C.

Gene Davis was born in Washington, D.C., and, although never formally trained in art, educated himself through assiduous visits to New York's museums and galleries as well as to Washington's art institutions, especially the Phillips Collection. He also benefited from the guidance of his friend Jacob Kainen, an artist and art curator.

Davis considered his nonacademic background a blessing. His early paintings and drawings display a distinct improvisational quality also seen in his later stripe paintings. Often comparing himself to a jazz musician who plays by ear, he described his painting as "playing by eye."

In the 1960s, art critics identified Davis as a leader of the Washington color school, a loosely connected group of Washington painters who created abstract compositions in acrylic colors on unprimed canvas. In discussing his stripe work, Davis suggested that "instead of simply glancing at the work, select a specific color—and take the time to see how it operates across the painting.—Enter the painting through the door of a single color, and then you can understand what my painting is all about," and noted the importance of color interval: the rhythmic, almost musical, effects caused by the irregular appearance of colors or shades within a composition.

<http://americanart.si.edu>

Nancy Genn

1929

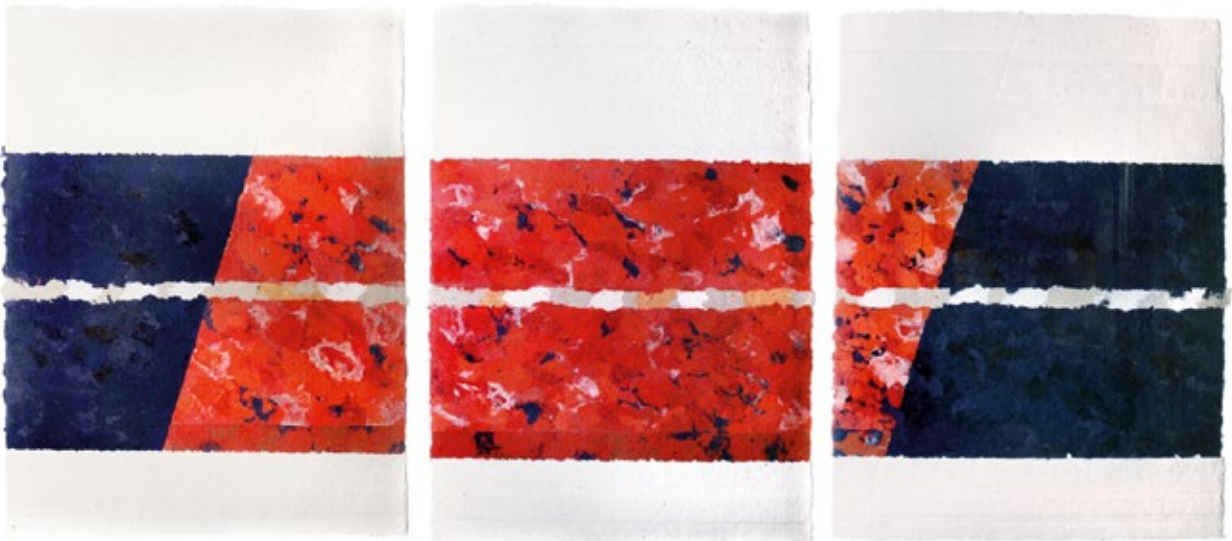
"My style is deeply personal, navigating between geometric abstraction, landscape and architectural motifs, light and calligraphic images."

Throughout her career, Nancy Genn has pursued a connection with Eastern forms and thought, gaining international recognition in the 1970s for her experiments with handmade paper. Her travels throughout Asia and Europe have profoundly affected her work.

Genn's recent works subtly play with the three-dimensionality of paper on canvas and of sculpture,

including her layered monotype or printed papers collected from her travels. Memories are not as much catalogued or reported as they are created, emerging from the deep colors she found in Rome, the haunting luminosity she discovered on Turkey's Lycian shore, or the powerful, solitary ruins she encountered rising up from the desert of Yemen. Genn adds, "I enjoy the possibilities for subtle change; it allows for the thorough explanation of an idea."

www.nancygenn.com



Saratoga, circa 1988

Handmade paper

41 x 45 in. (104,1 x 114,3 cm) each of 3

Courtesy of Art in Embassies, Washington, D.C.; Gift of Sarah and Raulin Jay Butler

Adolph Gottlieb

1903–1974

“When I work, I’m thinking in terms of purely visual effects and relations, and any verbal equivalent is something that comes afterwards.”

Born in New York, Adolph Gottlieb entered the Art Students League in 1920, where he studied under social realists John Sloan and Robert Henri. He later continued his studies in France and in Germany, then returned to New York to complete his training at the Parsons School of Design. He was a founding member of The Ten, a group devoted to abstract art, and later became a Works Progress Administration muralist. Working with European surrealists exiled from their countries during World War II, Gottlieb created works that reflected his interest in pictographic, primitive art using motifs derived from the unconscious world. A major theme was the challenge to resolve dualities within the universe: male and female, chaos and order, creation and destruction. After drawing grid lines on a canvas, he would fill the space with self-conscious projections of mythic icons such as eyes, hands, and weathered objects.

Later he moved to a monumental scale, and the burst format became his signature motif. In 1968, he had a retrospective exhibition in New York organized jointly by the Whitney Museum of American Art, and the Solomon R. Guggenheim Museum.



Blue Halo, 1967

Graphic, 37 1/2 x 29 1/4 in. (95,3 x 74,3 cm)

Courtesy of Art in Embassies, Washington, D.C.; Gift of Kate Louchheim

Robert Indiana

1928

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

Born in New Castle, Indiana, Robert Indiana changed his name from Robert Clark before moving in 1954 to New York City and joining the pop art movement. Drawing on commercial art approaches blended with existentialism, his distinctive imagery gradually moved toward what he calls "sculptural poems." His work often consists of bold, simple, iconic images, especially numbers and short words.

Indiana's best known image is the word "LOVE" in upper-case letters, arranged in a square with a tilted letter O. This image, first created for a Christmas card for the Museum of Modern Art in 1964, was included on an eight-cent United States Postal Service postage stamp in 1973, the first of their regular series of love stamps. Infamously, Indiana failed to register the copyright for his catchy image and found it difficult to deter unauthorized use. Sculpture versions of Indiana's image have been installed at several American locations as well as in Taipei, Japan, Singapore, Spain, Canada, and Israel.



Eternal Hexagon, 1964

Silkscreen

17 1/2 x 16 in. (44,5 x 40,6 cm)

Courtesy of Art in Embassies,
Washington, D.C.; Gift of Mr.
and Mrs. Philip Berman

Roy Lichtenstein

1923–1997

“Art doesn’t transform. It just plain forms ... Pop Art looks out into the world. It doesn’t look like a painting of something, it looks like the thing itself.”

A native of New York City, Roy Lichtenstein studied under Reginald Marsh at the Art Students League in New York in 1939, and in 1940, at the School of Fine Arts at Ohio State University, Columbus. He later served in the U.S. Army. In 1949, he earned his Master of Fine Arts degree. By 1957 he had started including loosely drawn cartoon characters in his increasingly abstract canvases.

In 1961 Lichtenstein began to make paintings featuring comic strip figures, and introduced his Benday dot grounds, lettering, and balloons, partially from the challenge by one of his sons, who pointed to a Mickey Mouse comic book and said: “I bet you can’t paint as good as that.” He also started cropping images from advertisements. As a mature painter, he preferred working in successive series or thematic groups, which eventually riffed on cubism, futurism, and surrealism. Lichtenstein participated in the Venice Biennale in 1966, and was the subject of numerous exhibitions.

www.guggenheimcollection.org

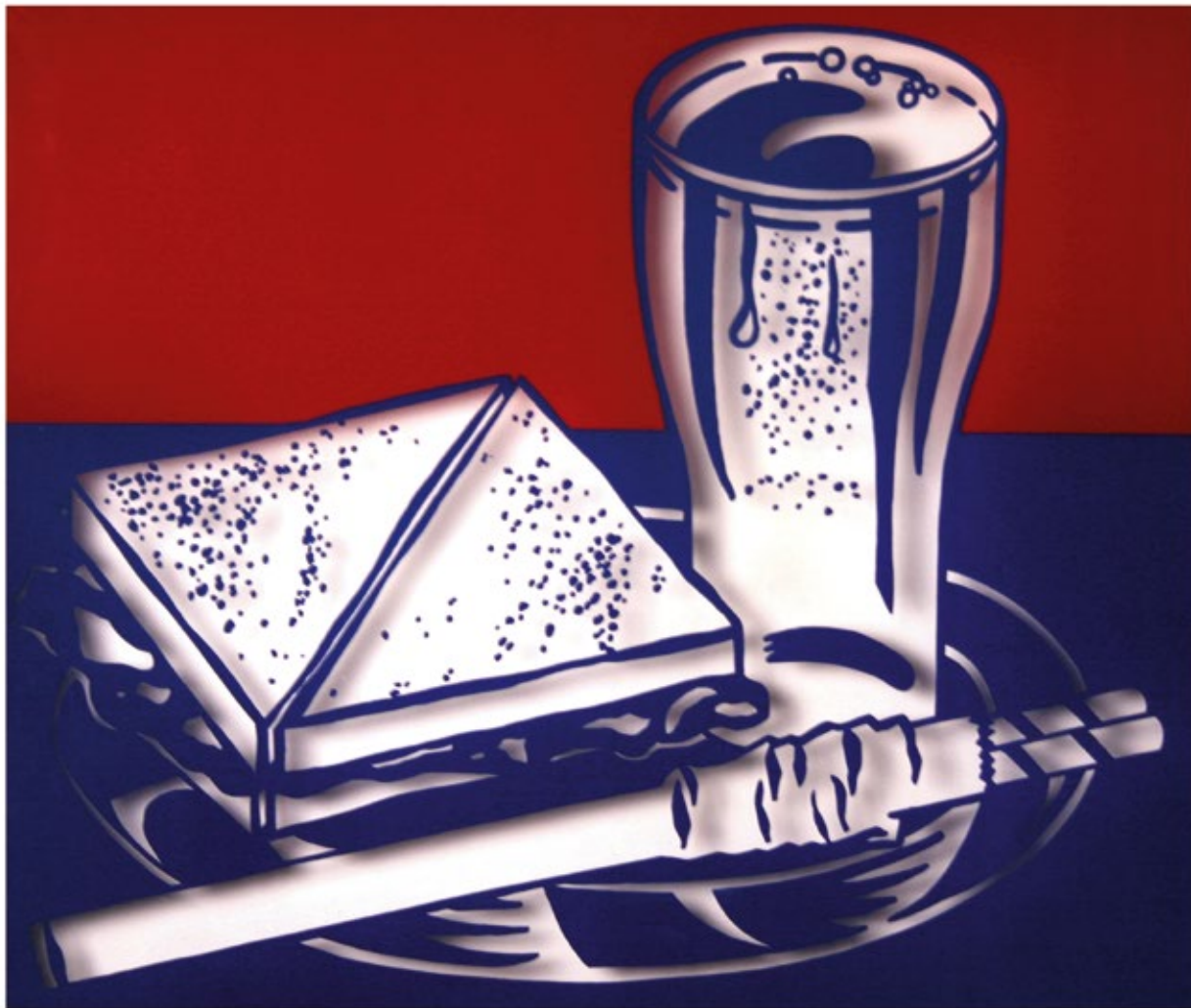
Lives of the Great 20th Century Artists,
by Edward Lucie-Smith (Thames and
Hudson, 2nd Edition, 1999)



Composition III, 1996

Silkscreen on paper, 51 ¾ x 36 ½ in. (131,4 x 92,7 cm)

Courtesy of the Foundation for Art and Preservation in Embassies,
Washington, D.C.; Gift of the artist



Sandwich and Soda, 1964

Screenprint on Mylar

28 x 31 1/4 in. (71,1 x 79,4 cm)

Courtesy of Art in Embassies, Washington, D.C.;

Gift of Mr. and Mrs. Philip Berman

Robert Rauschenberg

1925–2008



Domicile, 1996

Silkscreen, 48 x 34 1/2 in. (121,9 x 87,6 cm)

Courtesy of the Foundation for Art and Preservation in Embassies,
Washington, D.C.; Gift of the artist

“You can’t make either life or art, you have to work in the hole in between, which is undefined. That’s what makes the adventure of painting.”

Frequently cited as an important forerunner of American pop art, Robert Rauschenberg was born “Robert” Milton Ernest Rauschenberg in Port Arthur, Texas. He realized his drawing talent while serving in the U.S. Marine Corps., and studied at the Kansas City Art Institute in Missouri and the Academia Julian in Paris, before enrolling at the legendary Black Mountain College in North Carolina. His early works reflected the aesthetic of the composer John Cage, and his music of chance occurrences and found sounds. While the *White Paintings* series produced in 1951 contains no image at all, those works are considered so exceptionally blank and reflective that their surfaces respond and change in sympathy with their ambient conditions.

In 1952 Rauschenberg began his series of *Black Paintings* and *Red Paintings*, in which he combined large, expressionistically brushed areas of color with collage and found objects attached to the canvas. By 1962 his paintings incorporated found images as well – photographs transferred to the canvas by means of silkscreen. Previously used only in commercial applications, silkscreen allowed Rauschenberg to address the reproducibility of images, and the consequent flattening that it implies.

www.pacewildenstein.com

www.lissongallery.com

Kenny Scharf

1958

"My ambition as a professional artist is to maintain the course that I set thirty years ago by establishing my work in the fields of painting, sculpture, and performance. Every project I undertake is building on my past experiences. My original approach is unchanged; it is a personal challenge to produce the best work possible every time. One very important and guiding principle to my work is to reach out beyond the elitist boundaries of fine art and connect to popular culture through my art. My personal ambition has always been to live the example."

A native of Los Angeles, California, Kenny Scharf holds a Bachelor of Fine Arts degree from the School of Visual Arts, New York City. He has participated in several special projects in addition to numerous solo and group exhibitions both in the United States and abroad. His work can also be found in many prestigious private and public collections worldwide.

www.kennyscharf.com

Check Fest, 1998

Screenprint

37 3/4 x 30 3/4 in. (95, 9 x 78,1 cm)

Courtesy of Art in Embassies,
Washington, D.C.; Gift of Lincoln Center
/ Vera List Art Program



Tom Slaughter

1955–2014

Born in New York City, Tom Slaughter had more than thirty solo exhibitions in New York, Los Angeles, Miami, Vancouver, Germany, and Japan. He worked as a print maker in collaboration with Durham Press for twenty-five years and his editions are included in the collections of the Museum of Modern Art and the Whitney Museum of American Art, both in New York.

Slaughter has also worked as the art director for the New Victory Theater for ten seasons, producing the posters, graphics, playbills and billboards. As a designer he has created everything from T-Shirts to skateboard decks, iPhone cases and beach towels as well as wallpaper for Cavern Home. He also worked with 20x200 and One Kings Lane in producing a variety of limited editions. Slaughter served as a member of the board of directors of MOMA PS1 as well as the Public Theater.

www.tomslaughter.com



Summer 1992, 1993

Three multicolored screenprints
27 1/2 x 19 1/2 in. (69,9 x 49,5 cm) each
Courtesy of Art in Embassies,
Washington, D.C.; Gift of the Foundation
for Art and Preservation in Embassies



Jaune Quick-to-See Smith

1940

"Plants, animals and humans appear together in a looping circle of life reaffirming the Native philosophy that all life forms are connected. Native peoples often reference North America as Turtle Island which is part of the Iroquois creation story. So I added the turtle as an important American Indian symbol representing survival of the indigenous peoples. The corn represents another survival symbol as well. Corn and other food crops were domesticated in the Americas around the same time that agriculture appeared in Mesopotamia about 9,000 B.C. The corn plant spread throughout most of the western hemisphere on our trade routes...This lithographic drawing is a symbolic microcosm of my life but has analogies to the larger system on our planet."

Jaune Quick-to-See Smith was born at the Indian Mission on the Flathead Reservation. She is an enrolled member of the Confederated Salish and Kootenai Tribes of the Flathead Indian Nation, Montana. The recipient of an Associate of Arts Degree at Olympic College in Bremerton, Washington, she attended the University of Washington in Seattle, received her Bachelor of Arts degree in education at Framingham State College, Massachusetts, and a Master's degree in art at the University of New Mexico, Albuquerque.

One of the most acclaimed Native American artists, Smith has had over eighty solo exhibitions nationwide. She has also organized and curated over thirty Native exhibitions, and has completed several collaborative public art works.

We Are All Knots in the Great Net of Life, 2007

Five color lithograph printed on white Somerset satin paper, 39 x 31 1/2 in. (99,1 x 80 cm)

Courtesy of Art in Embassies, Washington, DC



Frank Stella

1936

Born in Malden, Massachusetts, Frank Stella first studied art in high school and continued at Princeton University, New Jersey. When Stella entered the New York art scene, many American artists were struggling with the legacy of abstract expressionism, which had set the standard for avant-garde art with a visual vocabulary of abstract, energetic self-expression. Although he was inspired by the movement's physicality, he was searching for a new way to handle the canvas. Stella's explorations reflected his systematic, problem-solving approach to painting. He arranged flat color fields into repetitive, geometric patterns and created all-over, non-illusionistic surfaces. His logic, control, and extreme reductionism prefigured minimalism.

Stella continued working in an austere style, but gradually his canvases assumed curvilinear shapes and a bright palette. He moved from works on flat surfaces to compositions which projected out from the wall. First Stella made collages, then shallow reliefs, and finally fully spatial constructions like the *Circuit* series. The complex shapes and the colorful, painterly marks of more recent work refer to gestural abstract art. While the scale and size of Stella's works have become grander, the process has become more spontaneous. The artist continues to push the relationship of figure and ground to the point of minimizing the ground.

www.nga.gov

Symphony, 1990

Lithograph

90 x 49 in. (228,6 x 124,4 cm)

Courtesy of Art in Embassies, Washington, D.C.;
Gift of Frank Stella and Ken Tyler Graphics



Tom Wesselmann

1931–2004

Prominent pop artist Tom Wesselmann was best known for modernizing the classic female nude into a flat, enigmatic silhouette as well as a brightly colored palette. Born in Cincinnati, Ohio, he studied at Hiram College in Ohio before studying psychology at Cincinnati University.

After the Korean War, he moved to New York City where he attended Cooper Union School for Arts and Architecture. He earned his living by working as a cartoonist for several journals and magazines, as well as by teaching at a high school in Brooklyn. He produced a series of collages in small format which were regarded as precursors of his later, big format series.

Through these collages and assemblages, he incorporated everyday objects and advertising ephemera

in an effort to make images as powerful as the abstract expressionism he admired. Exploring the ideas and media which has preoccupied him during the 1960s, Wesselmann created the *Still Life*, *Bathtub Collages*, *Bedroom Paintings*, *Seascapes*, and *Smokers series*, which he continued until the early 1980s.

www.tom-wesselmann.com

TV Still Life, 1965

Silkscreen

29 x 36 in. (73,7 x 91,4 cm)

Courtesy of Art in Embassies, Washington, D.C.; Gift of the Phillip Morris Companies



Acknowledgments

Washington, D.C.

Sarah Tanguy, Curator
Jamie Arbolino, Registrar
Sally Mansfield, Editor
Victoria See, Assistant Editor
Tabitha Brackens, Publications Project Coordinator
Amanda Brooks, Imaging Manager and Photographer

Manila

Public Affairs Office, Brochure Assistance
General Services Office, Customs Assistance
Facilities Maintenance Office, Hanging of Artwork

Vienna

Nathalie Mayer, Graphic Designer



<http://art.state.gov>

Published by Art in Embassies
U.S. Department of State, Washington, D.C.
October 2017