



**ART
IN
EMBASSIES**

**RESIDENCE OF
AMBASSADOR DONALD K. BANDLER AND MRS. JANE G. BANDLER
NICOSIA, CYPRUS
2000**



When Jane and I received word that I was to be Ambassador to Cyprus, we immediately began to think about what art we would like to grace the walls of our residence. As a diplomat coming up through the ranks, I had always admired the art collections put together by the ambassadors under whom I served. During my last overseas assignment in Paris, as the Deputy to Ambassador Pamela Harriman, I saw how her outstanding taste in art spoke to the French about who she was, and what the United States represents. Jane and I hope that our art collection will do the same in Nicosia.

We built our collection around two themes. First, we knew how important water was to Cyprus. Water surrounds the island but its scarcity is among the biggest challenges Cyprus faces. This is a common problem for both sides of the island and its solution will be found only with bicomunal cooperation. Second, we wanted our art to tell you about the United States, showcasing its diversity and its strong ties to Cyprus.

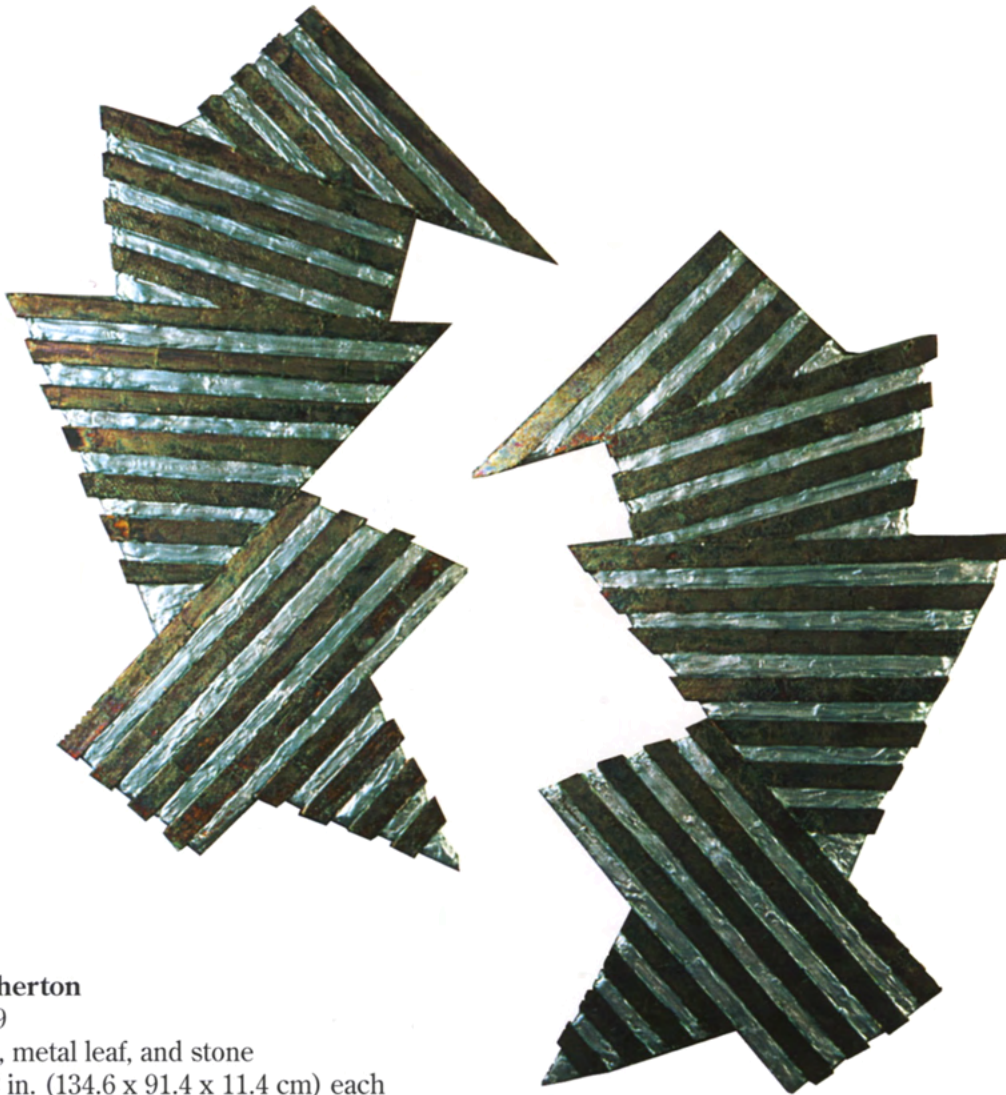
On the first theme, nearly every piece of our collection portrays or suggests water. You will see lakes and oceans, working docks and trawlers, fish and sea life, ocean liners, marsh grasses and abstract water scenes. These images remind us each day that we live on a Mediterranean island, where water remains of paramount importance. Like Cyprus, the United States is also surrounded by water, which has been an important path of communication and movement to the rest of the world for both countries.

The second theme speaks to the dynamic influence of American art. From a figurative style based on the European model, we pioneered abstract uses of form and colour that burst upon the art scene after 1945. We wanted our exhibit to embrace and illustrate this creative explosion. We have included art from many different media: oils, watercolors, blown glass, textiles, lithographs, photography, ceramics, terra cotta, wood and bronze sculpture.

American art also reflects the diversity of our population. Many of the talented artists we have on display immigrated from abroad, bringing new perspectives and techniques that are welcomed by all Americans. For example, Aristodemos Kaldis, was born in Asia Minor and raised in Greece before becoming a fixture on the New York art scene. Dale Chihuly, a Czech American, has emerged as the world's leading glass artist. The universalism of their art transcends "place."

Americans appreciate this blending of outside and native ideas. In fact, it defines us, not just in art, but in all aspects of our society. We hope you will enjoy this exhibition of American art spanning the period from 1901 to the new millennium.

Ambassador Donald K. Bandler and Mrs. Jane G. Bandler



Barbara Brotherton

Pathways, 1999

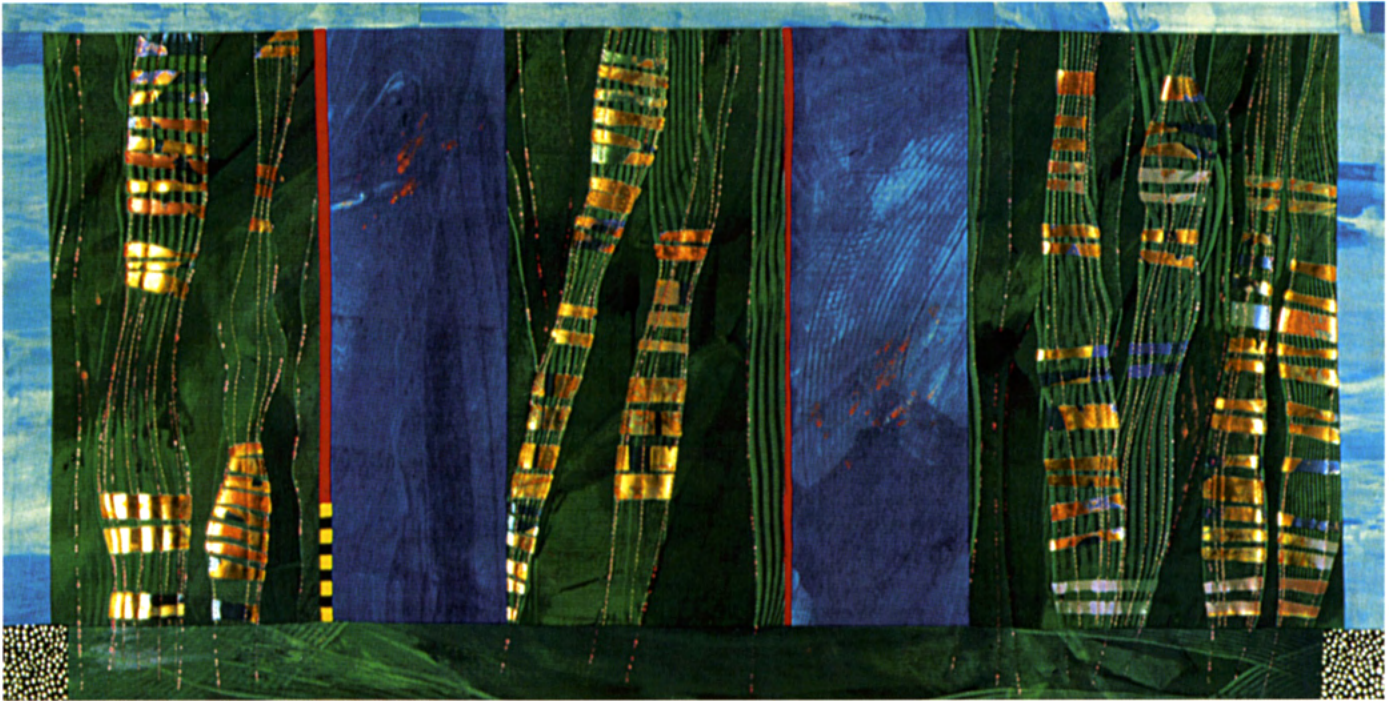
wood, pigment, metal leaf, and stone

53 x 36 x 4 1/2 in. (134.6 x 91.4 x 11.4 cm) each

Lent by the artist; San Rafael, California

Utilizing materials such as distressed wood, poured cement, metal leaf, lacquer and acid patinas, mixed media artist Barbara Brotherton creates contemporary wall pieces that reflect her deep appreciation of Mediterranean and Far Eastern design. This layering process evokes the “crusty building surfaces” she loves, and represents a metaphor of natural processes like sedimentation, erosion, entropy and the cycle of birth, death and rebirth.

Her travel to Cyprus had a major influence on the exhibited art, which she created specifically for the Ambassador’s residence. Note particularly the rich “veins” of copper, a metal mined in Cyprus since ancient times.



Elizabeth Busch

Great Barrier Reef: Verge, 1996

quilt - painted canvas with acetate strips embellished with mixed metal leaf

21 x 41.5 in. (53.3 x 105.4 cm)

Lent by the artist; Glenburn, Maine

Elizabeth A. Busch creates her quilts by painting with acrylics and textile inks on cotton duck, and putting this together by hand stitching, embroidery, or by machine. Elizabeth wants her quilts to reflect her deep personal interest “in temperature, materials and methods, ideas and attitudes.” She hopes a viewer is left in a spatial ambiguity, oscillating between consciousness and dreaming.



Dale Chihuly

Deep Blue Seaform Set with Cadmium Red Lip Wraps, 1996

blown glass

18 x 36 x 18 in. (47.7 x 91.4 x 45.7 cm)

Lent by the artist, Seattle Washington; and Maurine Littleton Gallery, Washington, D.C.

If one person has been responsible for transforming the scope and reputation of glass as an artistic medium, it is Dale Chihuly. Once considered decorative rather than aesthetic, glass has risen to the ranks of high art. This is due largely to the efforts of Chihuly and the extraordinary appeal of his glass sculptures. Although he counts his formal education as important, he considers his penchant for observation and discovery as invaluable. Chihuly's work has been widely exhibited all over the world.



Aristodimos Kaldis

Study for Panhellenic No. 2, 1950

oil on canvas

50 x 85 in. (127 x 215.9 cm)

Lent by Kaldis Estate; courtesy of
Lori Bookstein Fine Art, New York

Born in Asia Minor, Aristodimos Kaldis grew up in Greece and immigrated to the U.S. at the age of 18. His work is heavily influenced by Greece and its landscape. Throughout his career he produced semi-abstract bucolic fantasies influenced by early Kandinsky, Chagall and abstract expressionism. He devoted his life to painting and lecturing on art. Kaldis died in 1979.

Aristodimos Kaldis

Gorky's Palace, 1955

oil on canvas

24 x 18 in. (61 x 45.7 cm)

Lent by Kaldis Estate; courtesy of
Lori Bookstein Fine Art, New York

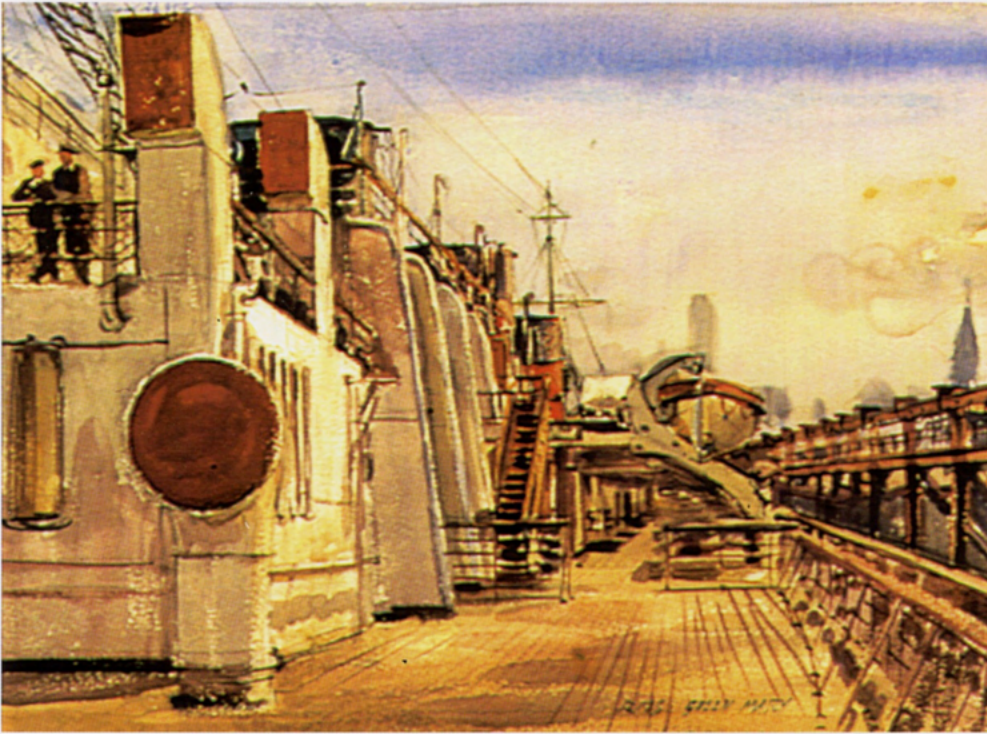




Elaine de Kooning (1920-1989)
Kaldis No. 3, 1978
oil on canvas
40 x 32 in. (101.6 x 81.3 cm)

Lent by the Elaine de Kooning Estate;
courtesy of Salander-O'Reilly Galleries,
New York

A painter and art critic in the 1950s, Elaine de Kooning became one of the most important and outspoken members of the second generation of American abstract expressionists. She helped champion an approach to abstract expressionism which emphasized the physical presence and dynamism of the human figure through strong, gestural brushwork. Throughout the 1950s, she created complex, multiple-figure compositions of basketball and baseball players and bullfighters, in which she explored movement as a form of expression. She returned to her interest of motion, with a new baroque twist, in her famous *Bacchus* series of the mid-1970s. This portrait of Kaldis is mounted next to his two paintings in the Residence.

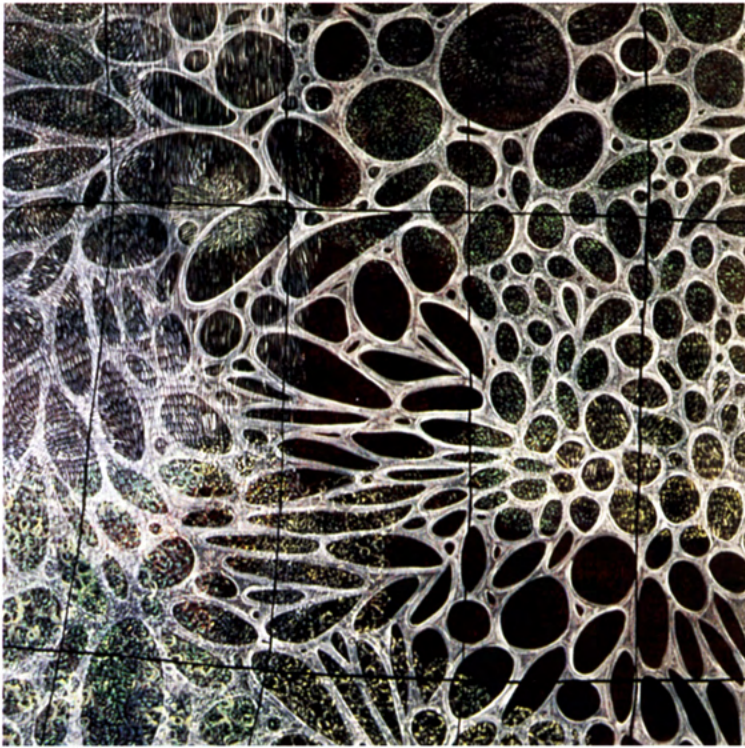


Reginald Marsh (1898-1954)
Queen Mary, 1936
watercolor
20 x 26 x 1 in. (50.8 x 66 x 2.5 cm)
Gift of William Benton
to the Art in Embassies Program

Reginald Marsh's life-long goal was to depict contemporary life in old master style. Because of his strong predilection for line, Marsh preferred egg tempura and watercolor. He produced few oils, but enjoyed several mural commissions. Reginald Marsh taught art to Jane Bandler's mother at the Art Student's League in New York city in the 1930's.

Reginald Marsh (1898-1954)
Shelter Island, 1936
watercolor
14 x 20 in. (35.6 x 50.8 cm)
Gift of William Benton
to the Art in Embassies Program





Creighton Michael

Mesh 499, 1999

oil on canvas

45 x 45 in. (114.3 x 114.3 cm)

Lent by the artist; courtesy of Robischon
Gallery, Denver, Colorado

Creighton Michael's paintings evoke an amorphous and enigmatic base surface that one could expect to see under a microscope of a small slice of nature. The paintings depict sinuous fibers that entangle themselves with the bubbles of water or another liquid substance. The largeness of the canvas envelops a viewer and transports them to a tranquil moment where they coexist with the magnified part of nature.

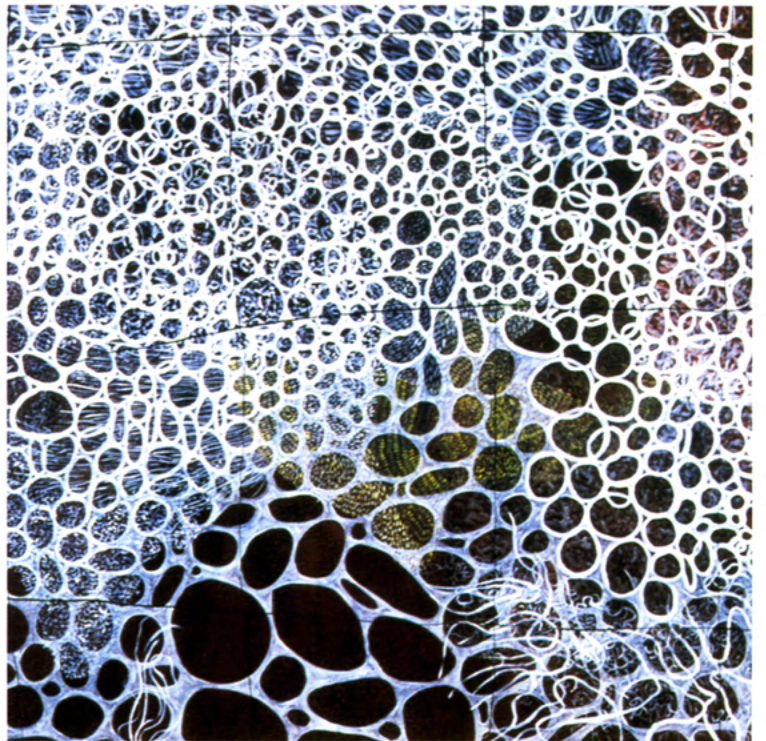
Creighton Michael

Mesh 298, 1998

oil on canvas

45 x 45 in. (114.3 x 114.3 cm)

Lent by the artist; Mt. Kisco, New York





Elizabeth Osborne

Emerald Sea, 1993
watercolor on arches paper
22 x'30 in. (55.9 x 76.2 cm)

Lent by the artist; Philadelphia, Pennsylvania;
courtesy of Locks Gallery

Elizabeth Osborne was born in Philadelphia and studied art at the University of Pennsylvania and the Pennsylvania Academy of the Fine Arts. Among her awards and fellowships are the Percy M. Woens Memorial Award for a Distinguished Pennsylvania Artist, the Harrison S. Morris Prize, and a Fellowship at the Pennsylvania Academy of the Fine Arts. She has participated in numerous solo and group exhibitions throughout the U.S.



Louis Sclafani

Untitled (pair of fish), 1998

blown glass

26 x 14 x 10 in. (66 x 35.6 x 25.4 cm)

Lent by the artist; and Maurine Littleton Gallery, Washington, DC

Louis Sclafani's work explores the imagery of the non-functional vessel. In his own words: "I have focused on exposing the relationship of the inner core of the glass, magnifying its transition to the outer surface, and concentrating on the other plane, both as a painterly composition and a textural patinated surface that echoes antiquity." His colors are created with powders and chips of glass. The artist has participated in several public exhibitions throughout the U.S.



Eugene Vail

The Tree at the Village Carlotta, ca. 1901

oil on canvas

37 1/2 x 45 in. (94 x 114.3 cm)

Courtesy of an anonymous donor to the
Art in Embassies Program

During his life, Eugene Vail maintained strong ties with Europe and the U.S. He painted images of peasants and fishermen in villages and towns throughout Europe. Vail's realistic, anecdotal works were widely exhibited. He won awards in Berlin, Munich, Antwerp, Liege, and St. Louis. In 1894, he was made a Chevalier of the Legion of Honor. After many successful years of producing work in the academic "Salon" tradition, Vail's style underwent a change, gradually becoming looser and more impressionistic. He became known for his light-hearted scenes of people engaged in winter sports. Vail died in Paris in 1934.



Sharon R. Dürr Anayiotos

Ghost Island, 1995

pigmented, cotton and linen fiber

23 x 25 in. (58.5 x 63.5 cm)

Collection of American Embassy Residence, Nicosia

Born in Utica, New York, Sharon R. Dürr Anayiotos studied fine arts with a major in painting at SUNY Purchase, N.Y. After seven years in New York City, she moved to Cyprus in 1995. Today, Sharon lives and works in Nicosia. In her own words, her interest in traveling has led her to portray aerial views and how shapes and colors interact with each other. She produces her own handmade paper for her work.



Eric Dennard (1942-1993)
Study No. 3, 1989
painted wood slates
57 x 35 in. (145 x 89 cm)

Collection of Ambassador and Mrs. Bandler



Eric Dennard (1942-1993)
Loparan, 1991
bent, painted wood
41 x 20 in. (104 x 51 cm)

Born and reared in Marshall, Texas, Eric Dennard studied in schools there and attended Tufts University and the Boston Museum School. He spent much of his adult life as an artist and art teacher on the Maryland side of the Chesapeake Bay. This allowed him to indulge his love of fishing, wildlife and the outdoors. Those passions were reflected in colorful drawings, paintings and sculptures that have been shown in numerous one-man exhibitions in the United States and Europe.

The two sculptures above were gifts from the artist to Ambassador Bandler. Dennard produced these and others with the help of two artist friends – after he had been diagnosed with what proved to be terminal cancer. In an interview shortly before his death Dennard said, “This last year has been a celebration of life...I’m not a cancer patient, I’m a human being. All this is not a fight against self-pity. My tendency is not to think I’m limited. My imagination is the only thing that limits me. Artists are working with their hands and their eyes and their hearts all at the same time.”



Stuart Egnal (1940-1965)
Firenze, 1961
chalk on paper
8.5 x 12 in. (22 x 30.5 cm)



Stuart Egnal (1940-1965)
Firenze 2, 1961
chalk on paper
13 x 9 in. (33 x 23 cm)

Collection of Ambassador
and Mrs. Bandler

An extraordinary young painter, Stuart Egnal lived and worked mostly in Philadelphia. He studied at Syracuse University and the graduate school of the University of Pennsylvania, where he received his MA in fine arts. His paintings are in the collection of the Philadelphia Museum of Art, the National Gallery of Art, and the Syracuse University College of the Arts. Stuart Egnal, a cousin of the Ambassador, died of cancer in 1965 at the age of 25. He produced these two works in northern Italy during a semester abroad as an art student.



Charlotte Lyons (1901-1997)
Rocks on the Maine Coast, 1977
watercolor on paper
13 x 16 in. (33 x 40.5 cm)

Collection of Ambassador
and Mrs. Bandler

Charlotte Hilton Lyons studied art in the U.S., France, and Japan. She spent the last forty years of her life in Cambridge, Massachusetts, where her paintings were exhibited in numerous one-person and group exhibits. Many of her works are in the permanent holdings of Harvard's Fogg Museum, Boston College, Wellesley College, and the Ogunquit Museum, Maine. A family friend of Ambassador and Mrs. Bandler, Ms. Lyons died in Washington, DC. in 1997.



Patricia McManus

Views of Greek Islands, 1999

color photography

Collection of Ambassador and Mrs. Bandler

Pat's interest in photography started when, as a fashion model, she was the subject of other photographers' work. The transition from photographic subject to photographer was natural for Pat, who always enthusiastically presents her concept of beauty to others. Her more recent works have centered on flowers, gardens, landscapes and architecture. Her photos and photo cards are sold in France and the United States. Pat studied lighting and black and white photography at the Maryland Institute of Art and the Polaroid transfer technique under Teresa Airey. A recent trip to Greece provided splendid opportunities to photograph the dramatic effects of light and shadows.

Paula Stern

Mississippi Aphrodite, 1977

bronze

11.5 x 14 x 8 in. (31 x 36 x 20 cm)

Standing Lady, 1978

terra cotta

16.5 x 6 x 4.5 in. (41 x 15 x 11 cm)

Reclining Nude, 1997

terra cotta

5 x 19 x 8 in. (12 x 48 x 20 cm)

Collection of Ambassador
and Mrs. Bandler



In addition to her work as president of an economic and international trade analysis firm, Paula Stern is an active sculptress in the Washington, D.C. area. She took art classes and has shown at the Memphis Academy of Arts, the Art League and the Torpedo Factory in Alexandria, Virginia. Paula recently visited the Bandlers in Cyprus where she gained new inspiration for future sculptures.



R.V. Taylor

New England Docks, 1966
watercolor on paper
20 x 28 in. (51 x 71 cm)

Collection of Ambassador
and Mrs. Bandler

Ambassador Bandler's parents purchased this study of working boats from the artist. It was a gift to the Ambassador from his mother in 1975.

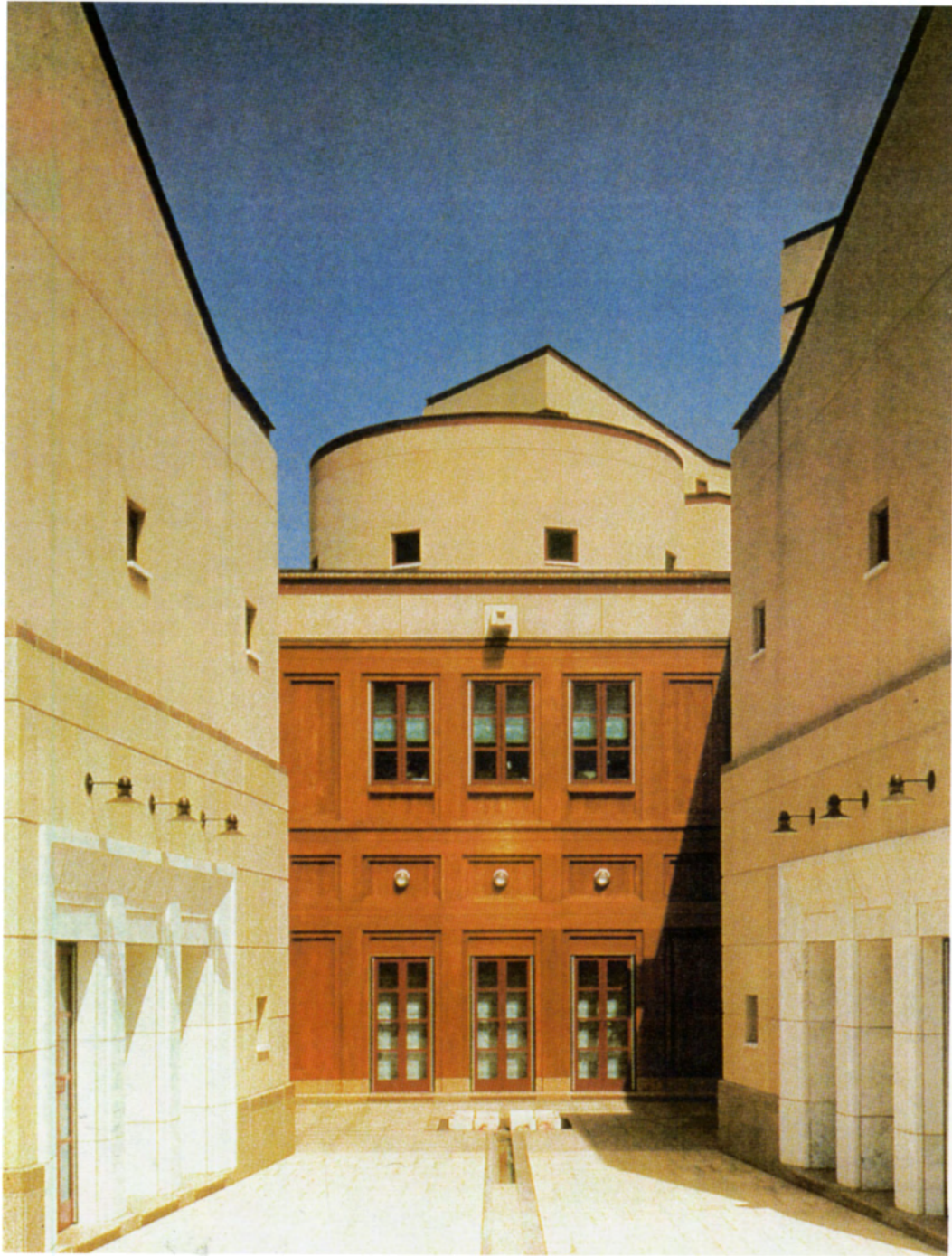


A.T. Wiseman

Boats at Sunrise, 1911
watercolor on paper
17 x 7.5 in. (43 x 19 cm)

Collection of Ambassador and Mrs. Bandler

This classic maritime study was part of the collection of the Ambassador's great uncle, Dr. Henry Lorber. Many of the art works in the Lorber collection were donated to museums in the United States and Israel.



The American Chancery and Residence, located in the Engomi area of Nicosia, were completed in November, 1992. The structures are of a neoclassical art deco style, designed by the award-winning New York architectural firm of Kohn, Pederson, Fox Associates. The buildings incorporate sandstone, architectural steel, marble, granite, wood and aluminum features.



Five of the works of art are seen displayed in the residence living room.
From left to right are works by Dale Chihuly, Elizabeth Busch, Reginald Marsh, R.V. Taylor and Louis Sclafani.

“The Art in Embassies Program Turns Artists into Ambassadors for America”

Inspired by President John F. Kennedy and adopted by the U.S. Department of State in 1964, the Art in Embassies Program was created to promote national pride and explain the unique cultural achievements of America’s art and its artists. This innovative program overcomes cultural and language barriers by providing original U.S. works of art for the residences of United States ambassadors.

Our collections serve a dual purpose: First, to provide a visual experience of the depth and quality of the art in the United State. Second, to enhance the physical beauty of our embassies for foreign visitors. Our ambassadors take great pride in these collections, which they themselves select.

Works of art exhibited through the Program portray a range of media and styles, ranging from 18th century colonial portaiture to contemporary mixed media. The thousands of guests that visit the houses of the American ambassadors have the opportunity to learn firsthand about the United States, its customs, values, and aspirations through the ideas and images expressed in our art.

The Art in Embassies Program is proud of its efforts to support the artistic accomplishments of the people of the United States.

This catalogue has been graciously donated by the



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

a private, non-profit, educational foundation
formed in 1986 to assist the U.S. Department of State
in its various programs designed to
exhibit and preserve fine and decorative art
in U.S. embassy residences abroad.



The murals in the residence foyer and dining room hall were created by Evans and Brown, Co. of San Francisco, California. The acrylic on canvas paintings were designed in the style of a Pompeian fresco with architectural details of Roman ruins and landscapes similar to those found on Cyprus.



We are most grateful to the many people whose generosity and assistance made it possible to assemble this beautiful art collection and bring it to Cyprus. This was a collaborative effort that became a labor of love for us and many of them. We know it could not have taken shape the way it did without their creativity, expert counsel and commitment.

First off, we want to acknowledge the State Department's Art in Embassies Program, directed by Gwen Berlin. This program is a gem in the crown of our efforts to share America's artistic talents internationally.

Our Art in Embassies curator, Diane Tepfer, helped us develop the collection's unifying theme, gave us excellent professional advice, worked with the artists and galleries, and sent the art to Cyprus safe and sound. Thanks as well to curatorial assistant, Kresta Tyler, whose steadiness and energy were indispensable.

We deeply appreciate the time our friend Bunny Burson took to introduce us to gifted artists in and beyond the great state of Tennessee. This led to the inclusion of exciting art works by Creighton Michael and Dale Chihuly.

Special thanks to Daniel Rosenfeld, Director of the Pennsylvania Academy of the Fine Arts. A boyhood friend of the ambassador, Danny was instrumental in arranging the loan of Elizabeth Osborne's "Emerald Sea."

The American Embassy in Nicosia was outstanding at each step along the way. In particular, we extend our thanks to Walter Douglas and his public affairs staff, notably our gifted cultural affairs specialist Christina Hadjipareskeva and to Caroline Mangelsdorf and the GSO staff. We also thank Yiannis Toumazis, the highly talented Cypriot museum curator, who orchestrated with Mrs. Bandler the hanging of the show.

Lastly, we take our hats off to the following galleries and artists:

William Benton	Reginald Marsh
~	~
Kaldis Estate and Lori Bookstein Fine Art,	Creighton Michael
New York	~
~	Elizabeth Osborne
Elaine de Kooning Estate and	~
Salander O' Reilly Galleries, New York	Louis Sclafani
~	~
Maurine Littleton Gallery, Washington, D.C.	Eugene Vail
~	~
Locks Gallery, Philadelphia, Pennsylvania	Sharon R. Durr Anayiotos
~	~
Robischon Gallery, Denver, Colorado	Eric Dennard
~	~
Barbara Brotherton	Stuart Egnal
~	~
Elizabeth Busch	Charlotte Lyons
~	~
Dale Chihuly	Patricia McManus
~	~
Aristodimos Kaldis	Paula Stern
~	~
Elaine de Kooning	R.V. Taylor
	~
	A.T. Wiseman

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Nicosia

