

Art in Embassies Exhibition United States Embassy Copenhagen



Thomas Downing

Grid 25, 1961

Oil on canvas

77 x 252 in. (195,6 x 640,1 cm)

Courtesy of the Office of Cultural Heritage,
U.S. Department of State

Art in Embassies Exhibition United States Embassy Copenhagen

Welcome

For most of my adult life it has been an enormous privilege and honor to revel in the unique qualities of art and the personal experiences it brings. In fact, my first college major was fine art and art history. I believe art has the power to unite people, break down barriers, and enrich minds young and old.

I have also been honored to serve on museum boards and welcomed many art lovers to my home in Los Angeles for art and architecture tours. It has been a pleasure to fete artists, authors, museum directors, business leaders, and politicians in my home to discuss, dine, and raise funds to support the arts and other great causes.

The opportunity to bring art and arts education to disadvantaged children in Los Angeles has been a passion of mine for many years. I have enjoyed the paintings and sculpture from the post-World War II American movement, abstract expressionism. The bright colors of the art in my Los Angeles home led me to fill “Rydhave,” my Residence in Denmark with exuberantly colored, mostly American, abstract art.

We have works from such artists as Jeff Koons, Helen Frankenthaler, Thomas Downing, and Frank Stella among others. There is true joy in being surrounded by this inspiring

exhibition of forward leaning, innovative art that the Art in Embassies program has loaned to the Residence.

I want to thank the Art in Embassies program and staff for their support, particularly Curator Claire D’Alba and the team at Embassy Copenhagen for their assistance in preparing and installing the exhibition and assembling this catalog. I especially want to acknowledge the generous support of the following lenders: the Helen Frankenthaler Foundation, Miles McEnery Gallery, the Foundation for Art and Preservation in Embassies, Mixografia Workshop, Susanne Vielmetter Los Angeles Projects, Creighton Michael, and Frank Stella.

Finally, I would be remiss if I did not also extend a special thank you to the following Danish galleries who kindly loaned the Residence several outstanding pieces, Martin Asbæk Gallery, Gallery Nicolai Wallner, Christian Andersen Gallery, and the private collection of Mr. Steen Jørgensen. Their generosity and kindness in lending several valuable pieces of outstanding art is much appreciated.

I look forward to sharing these great works of art with my guests at Rydhave and hope they enjoy them as much as I do.

Ambassador Carla Sands

Copenhagen, May 2019



Introduction

Color is a curious thing. What the human eye perceives as an object's color is, in fact, a reflection of the only colors not absorbed by that object. A red apple is not red: it is taking on all colors of pure light but red. The history of color for art-making is as complicated as the science of vision. It is also distinctly modern. The pigments, dyes, and media employed by the artists of this exhibition grew out of scientific discoveries and invention across Europe at the turn of the nineteenth century which flooded the mainstream art world by the 1850s. Vivid pigments, spanning every hue and shade of the rainbow, were available and in unprecedented quantity.

With this revitalized media came abstraction—from painters working *en plein air* in broad brushstrokes to the fractals of cubism to Mary Corse's dramatic black square to Mark Rothko's canvases of color or Jackson Pollock's explosions of paint.

It is to this complex history that the often playful, abstract, but always vibrant, works in the present exhibition are indebted. Many of the paintings bear strong ties to theories of vision, such as Cynthia Bickley's afterimage-inspired work or the color theory-driven *œuvres* of Helen Frankenthaler,

Ed Zutrau, Gene Davis, Sabina Teichman, Monique van Genderen, Fred Garbers, and Thomas Downing. Along similar lines, the works of Creighton Michael, Yunhee Min, and Peter Bonde explore the relationship between ground, color, and drawing through experimental materials—curved canvas, squeegees across the canvas, and reflective foil, respectively. The prints and photography that join their ranks also address many of these same interests, such as Frank Stella's tapestry of different print types, Alexander Liberman's triumphant experiments in primary color, James Rosenquist's *For Love* filled with contrasting hues and Benday dots, Wayne Thiebaud's vivid platter of tones, or Jeff Koons's monumental tribute to Play-Doh—the perennial, bright sculptural medium of childhood. Other works by James Rosenquist, Robert Rauschenberg, and Tina Barney demonstrate color's ability to shape and perpetuate symbolism, as exemplified by the red, white, and blue of the American flag.

Across the board, the works in this exhibition attest to the inherent and persisting power of color, the artist's primary medium—whether through prints made by painters, a painting that bends and bows towards sculpture, or pigment that clings and performs on mirrors.

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."

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

Tina Barney

(born 1945)

An impromptu, bicorne-topped assembly confers. Dressed in white with red and blue jackets, Tina Barney's subjects prepare with precocious seriousness their mission at hand: a color guard ceremony. The photographer's candid portrait of these youngsters conveys both nostalgic patriotism and the visual power of the flags' hues, which bounce from the standards themselves to the children's outfits to the bus immediately behind them.

Barney explores all facets of identity through photography and portraiture. In her recent series *Small Towns*, which includes *Color Guard*, the artist examines American life outside the hubbub of ever-changing and evolving urban metropolises. Images of rural life and historical reenactments dominate the project. The recipient of numerous accolades, Barney was presented with an artist's fellowship from the John Simon Guggenheim Memorial Foundation in 1991 and the Lucie Awards for Achievement in Portraiture in 2010. Her work counts among the collections of museums across the United States, including the Los Angeles County Museum of Art, the Art Institute of Chicago, the Smithsonian American Art Museum, the Fogg Museum at Harvard University in Cambridge, Massachusetts, and the Whitney Museum of American Art. The artist lives and works in Rhode Island and New York.



Color Guard, 2007

Chromogenic color print

32 x 38 in. (81,3 x 96,5 cm)

Courtesy of the Foundation for Art and Preservation in Embassies; gift of the artist with additional funding support provided by Bank of America

Cynthia Bickley-Green

Yellow Miss frames a mass of overlapping, abstract, organic shapes rendered in thin layers of paint. No two juxtaposed forms are alike: complementary shades of rust and greens intersect in the lower right; near-transparent, purpled indigo interrupts the yellow at the lower edge of the frame; and white fields turn lavender upon crossing over the peach-hued rectangle in the upper central register.

This play with and emphasis upon complementary pairings, their transparencies, and the interactions of color reference the experiments of Johann Wolfgang von Goethe. As detailed in his book *Color Theory* (1810), the philosopher's experiments entailed focusing his eyes upon a circle of bright, white light through a camera obscura then looking away to see what is now called an afterimage: typically, a complementary-colored optical illusion.

Cynthia Bickley-Green's painting and academic work explore this optical phenomenon. The recipient of awards from the National Endowment for the Humanities and the North Carolina Arts Council, Bickley-Green plays and engages with the afterimage through abstraction. Based in North Carolina, she is a member of the Art Education faculty at East Carolina University in Greenville.



Yellow Miss, 1967

Acrylic on canvas

66 1/2 x 66 1/2 in. (168,9 x 168,9 cm)

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

Peter Bonde

(born 1958)

Metallic fuchsia and rusted rose streak across a reflective surface. These colors form an impromptu frame along the upper edge then collapse and move freely below. Painted on a mirrored support rather than opaque, flat canvas, *Untitled* has no empty space and evolves constantly: the individual standing before the work is fully incorporated into its fluid architecture of color and gesture. Incorporating the polished material speaks directly to the condition of color itself. Just as color is the product of a selective absorption of light, so too does Peter Bonde's series play with contingency of reflection and appearance.

A painter first and foremost, Bonde has explored the capacity of oil to adapt to varied, unconventional media over the last four decades. Trained at the Royal Danish Academy of Art in Copenhagen, Denmark, Bonde returned there to teach painting between 1996 and 2005. He has exhibited widely in Denmark and abroad, including solo exhibitions in the United States, Norway, Sweden, Germany, and Australia. Notably, in 1999, he represented Denmark at the Venice Biennale. His work counts among the most significant art collections of modern art in Denmark, including the Statens Museum for Kunst, Copenhagen.



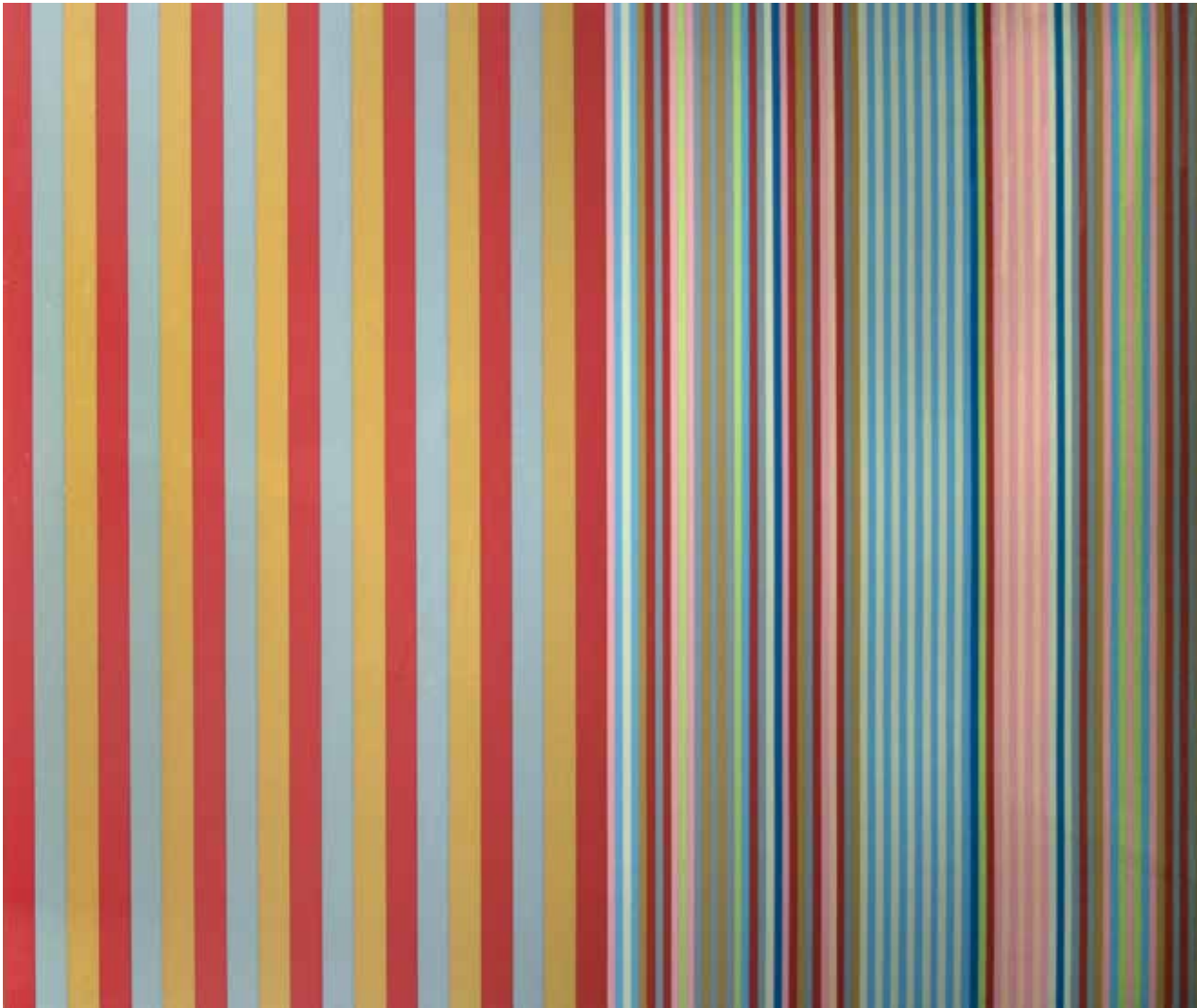
Untitled, 2017
Oil on mirror foil
51 ³/₁₆ x 45 ¹/₄ in. (130 x 115 cm)
Courtesy of Martin Asbæk Gallery,
Copenhagen, Denmark

Gene Davis

(1920-1985)

Brilliant red zips to lilac then to orange, and back again. Pastels and white alternate rapidly. Ribbons of pink, blue, and green form discrete visual rhythms as the eye continues from left to right. The vibrating and undulating color field of Gene Davis' *Royal Canoe* exemplifies the artist's fascination with the manipulation of hues and the visual power of their careful arrangement.

A lifelong Washingtonian, Davis was a self-taught artist. Although he began his career as a sports and political journalist, Davis ultimately abandoned the profession for painting. From the beginning, his eye was attuned to color: he admired the palettes of the Les Nabis, French avante-garde artists like Pierre Bonnard and Paul Klee. These interests led him to become a key member of the Washington Color School, which included among its ranks Morris Louis, Kenneth Noland, and Tom Downing. Davis began painting vertical stripe compositions like *Royal Canoe* in the early 1950s. Such works often involved experimental working methods, such as staining, which entailed applying thinned pigment to the canvas to eliminate any evidence of brushwork or handling. The artist's work appears in The Phillips Collection, the Tate Modern, the Museum of Modern Art, and the National Gallery of Art.



Royal Canoe, 1977
Silkscreen, 41 x 46 1/2 in.
(104,1 x 118,1 cm)
Collection of Art in
Embassies, Washington, D.C.

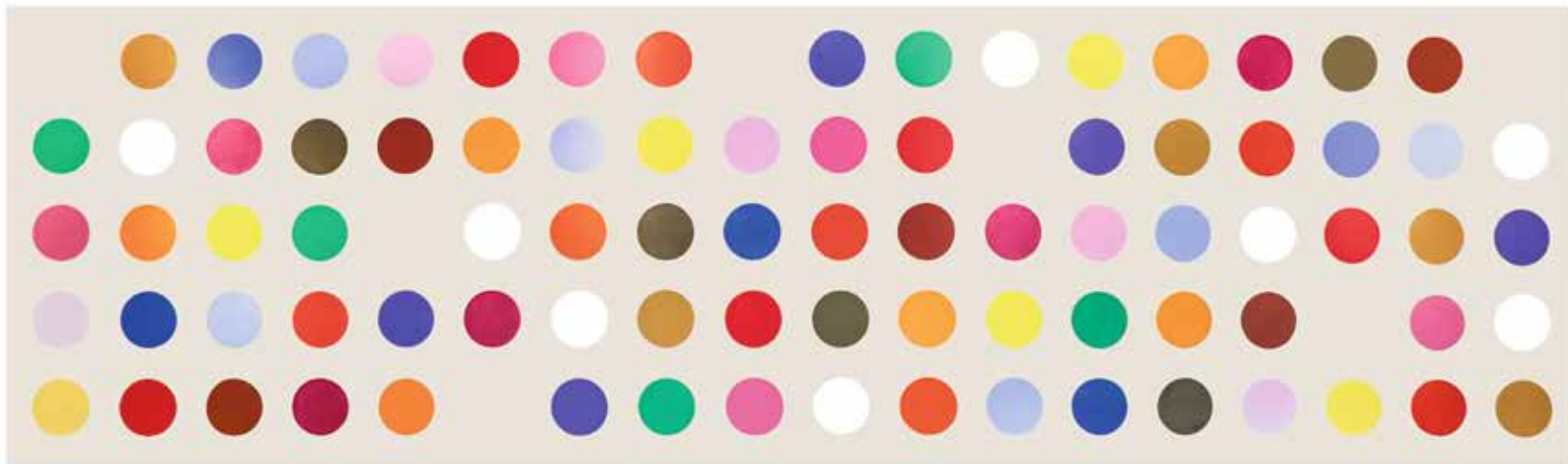
Thomas Downing

(1928-1985)

Standing over two meters tall and over six meters wide, *Grid 25* is as imposing and monumental as its subject is simple. Eighty-three dots fill the field and follow no pattern as they alternate in color from red to brown to saffron to mustard to violet to pink to white. Seven empty spaces transform their oscillation of color into a pulsating, improvised rhythm.

Grid 25 is paradigmatic of the oeuvre of Thomas Downing, a founder of the Washington Color School in the late 1950s and early 1960s. Characterized by an emphasis on the primacy and formal autonomy of color, the works produced by this group were often experimental in technical methods and ranged from paint on canvas to site-specific installations. A Virginia native, Downing studied at the Pratt Institute in Brooklyn, New York, and continued his education during a tour in Europe in 1950.

In 1954, upon returning to Washington, D.C., he enrolled in an art class led by Kenneth Noland, who became both a mentor and fellow member of the Washington Color School. By the early 1960s, the reputation and aesthetic of this group had solidified; the importance of Downing's artistic project was cemented with an invitation from Clement Greenberg, a New York-based art critic and hugely influential theorist of modernist painting, to participate in the exhibition *Post-Painterly Abstraction* in 1964. Downing's work from this period endures as his artistic legacy and contribution to the greater web of projects in abstraction in mid-century America.



Grid 25, 1961. Oil on canvas, 77 x 252 in. (195,6 x 640,1 cm). Courtesy of the Office of Cultural Heritage, U.S. Department of State

Helen Frankenthaler

(1928-2011)

“Very often, a lot of my prints come from my doing a work on paper, or a pastel or a drawing or a gouache,” mused Helen Frankenthaler in an interview in 1994.

The bright, albeit limited, palette of *Hermes* is rivaled by its painterly surface, which bears raised features that mimic the impasto of a loaded paintbrush and smudging of watercolor. Splatters, wipes, and slashes punctuate the field of *Guadalupe*, in which both color and line edge towards the same kind of sculptural relief that characterizes painting or works on paper. *Guadalupe* and *Hermes* were both realized using the Mixografía® technique, which results in a three-dimensional, sculptural work that sits between painting, print, and sculptural relief.

Untitled features aqueous amethyst clouds that roll over a dark chartreuse field hovering above pink, slate, green, and black. During the 1990s, Frankenthaler was producing many prints at the studio of Kenneth Tyler, founder of Gemini Graphic Editions Limited (Gemini G.E.L.) in Los Angeles and later Tyler Graphics Limited in Bedford Village, New York, and finally in Mount Kisco, New York. It is in this context that Frankenthaler produced the present *Untitled* on paper, which is exemplary of these experiments informed by the artist’s abstract, painterly practice.

Born in New York, Frankenthaler was a pivotal figure of mid-century painting whose experiments with pigment and surface inspired the school of Color Field painting. She studied at Bennington College, Vermont, and, later exhibited alongside abstract expressionists. During her lifetime, she was honored with multiple retrospectives and awards, including the National Medal of Arts in 2001. Frankenthaler’s work figures in the most important collections of Modern Art in the United States, including the Museum of Modern Art, New York, the Whitney Museum, New York, and the National Gallery of Art, Washington, D.C.

Guadalupe, 1989
[Edition AP 10/12]
Mixografía® print on handmade paper
69 x 45 in. (175,3 x 114,3 cm)
Courtesy of Mixografía Workshop, Los Angeles
© 2019 Helen Frankenthaler Foundation, Inc. /
Artists Rights Society (ARS), New York /
Mixografía, Los Angeles





Helen Frankenthaler

Untitled, 1996

Acrylic on paper

60 1/2 x 36 in. (153,7 x 91,4 cm)

Courtesy of the Helen Frankenthaler Foundation,

New York, New York

Collection Helen Frankenthaler Foundation, New York

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Artists Rights Society (ARS), New York



Helen Frankenthaler

Hermes, 1989. [Edition 44/74]. Mixografía® print
on handmade paper, 44 x 92 in. (111,8 x 233,7 cm)

Courtesy of Mixografía Workshop, Los Angeles

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Rights Society (ARS), New York / Mixografía, Los Angeles

Fred Garbers

(1930-2017)

In Fred Garber's enigmatic and abstract *Physarae, the Judgement*, a constellation of amorphous forms joins together against a mustard and peach colored background. Cream, inky black, yellow, and vermilion silhouettes congregate upon this field. The almost figural subjects of Garber's painting seem to turn and face each other despite the flatness of their shape and the space they occupy.

Garbers explored abstraction and mixed media in his oeuvre spanning nearly seven decades. A New York City native, Garbers trained at the Art Students League and Cooper Union in the city in the 1950s. He drew inspiration from exchanges with other painters, including abstract expressionist Nicolas Carone and Morris Kantor, one of Robert Rauschenberg's teachers. Influenced by his contemporaries as well as tradition, he had a particular affinity for Italian art, as illustrated by his works that directly reference Quattrocento masters such as Giotto. The artist's painterly practice often mixed media, combining oil and collage. In 2006, Garbers was honored as a recipient of the Pollock-Krasner Foundation Grant for painting. His works appear in collections across the United States, including the Addison Gallery of American Art, the Butler Institute of American Art, and the Provincetown Art Association and Museum.



Physarae, The Judgement, 2003

Acrylic on canvas

45 1/2 x 51 in. (114,9 x 129,5 cm)

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

Gift of Fred Garbers

Monique van Genderen

(born 1965)

Loaded strokes of bright salmon at right drip over deep marine and turquoise swaths, which bind the bottom edge. Black pigment streaks and curves across the central field to emphasize the gravity to which the oil succumbs. Overlapping, transparent, thick, and diluted gestures in paint form the primary spectacle of Monique van Genderen's *Untitled*.

A Vancouver native, van Genderen earned her Bachelor of Fine Arts degree from the University of California in San Diego, and received her Master of Fine Arts degree from the California Institute of the Arts in Valencia. Her work has been celebrated with many solo exhibitions in the United States and abroad, most recently at the Miles McEnery Gallery, New York. She lives and works in Los Angeles.

Untitled, 2013
Oil and pigment on linen
38 x 35 1/2 in. (96,5 x 90,2 cm)
Courtesy of the artist and
Miles McEnery Gallery,
New York, New York



Jeff Koons

(born 1955)

A humble sculptural heap takes center stage. Neon cyan forms the base of a medley of saturated ochre-orange and emerald green. Tartare-red and eggshell white pile on next. A lumpy deep-purple swath hugs this rising mound at the right and turns magenta at its breaking points. Blue and its complementary orange, as well as green and its pendant red repeat up to form a summit, topped by a dollop of white to complete the visual rich odyssey; *Play-Doh* is one of the largest and most complex works in Jeff Koons' *Celebration* series. Inspired by the handling of the material between his son Ludwig's hands, Koons's recreates and elevates the sculptural medium ubiquitous to childhood and to unfettered, unsaddled creation.

Koons counts among the most influential artists working today. His opus often incorporates imagery and subjects from mainstream culture. Born in Pennsylvania, he studied painting and moved to New York. *Puppy* and *Balloon Dog* are perhaps the best-known of his works and share the spirit of *Play-Doh*. Koons exhibits widely in the United States and abroad; the Whitney Museum of American Art presented a retrospective of his work in 2014. The artist has produced public sculpture projects for iconic sites including the Château de Versailles outside Paris, the Palais des Papes in Avignon, and the Guggenheim Museum Bilbao. In 2013, he received the U.S. State Department's Medal of Arts Award.



Play-Doh, 2015
Archival pigmented inkjet,
42 1/2 x 36 in. (108 x 91,4 cm)
Courtesy of the Foundation for
Art and Preservation in Embassies;
gift of the artist with additional funding
provided by Bank of America

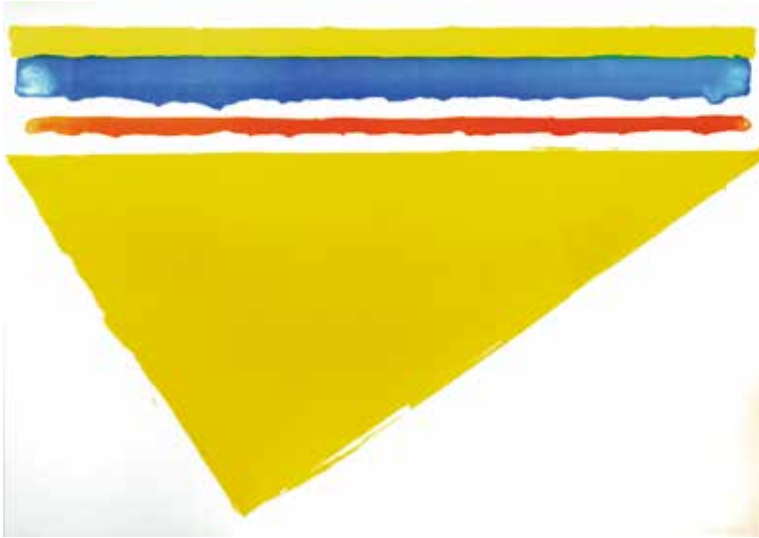
Alexander Liberman

(1912-1999)

Alexander Liberman's *Untitled* (1969) features a triumvirate of blue, red, and yellow prominently in its top three registers, supported by the saturated, tart, triangular field of yellow that collapses below them. His second work in this exhibition, *Untitled* (1970), offers a stripe of lemon yellow that vibrates just above the top of a vermilion triangle, which threatens to puncture two stripes of gray and black. In both works, color dominates, though that has not always been the case in Liberman's art.

"Color for me has always been a problem because I find color in a deep sense weakens a work," Liberman said in a conversation with Marshall Blonsky in 1986. Liberman's largely black-and-white painterly output from the 1950s and early 1960s reflects this concern acutely by confining color to the neat, graphic shape of the circle. "Of course, in the hands of someone like Matisse or Barnett Newman," he continued, "the color is magnificent, but I wasn't ready yet for color." By the end of the 1960s, however, he faced the challenge of color head on.

Liberman was a photographer, painter, and sculptor, his focus shifting between the three throughout his career. At one point a photographer and editor for *Vogue*, he used those pages to introduce audiences to modern art. That practice gave way to his painting and eventually to sculpture, of which *The Way* (1972-1980, Laumeier Sculpture Park, Saint Louis, Missouri) is a prime example.

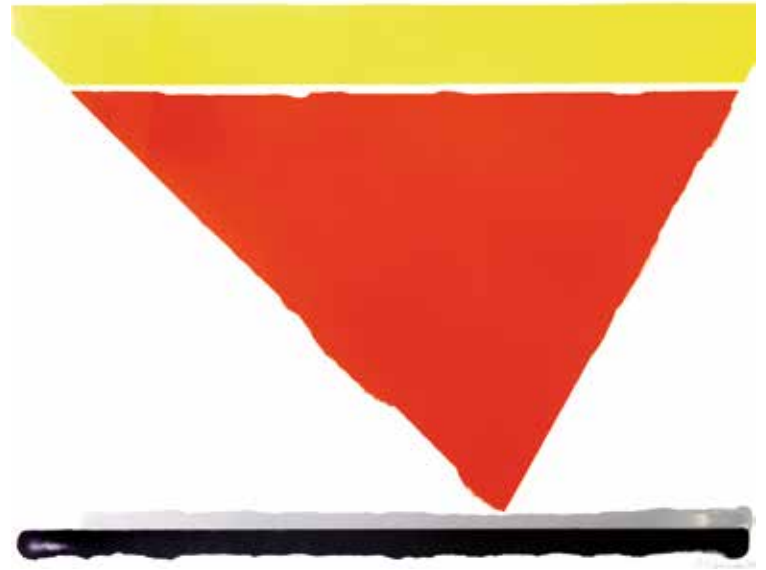


Untitled, 1969

Lithograph, 28 3/4 x 37 in. (73 x 94 cm)

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

Gift of Brooke and Carolyn Alexander



Untitled, 1970

Lithograph, 29 3/4 x 36 1/4 in. (75,6 x 92,1 cm)

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

Gift of Brooke and Carolyn Alexander

funding provided by Bank of America

Morten Skrøder Lund

(born 1980)

Color collides with the gamut of textures, sheens, and opacities, traditional and industrial, across the canvases of Morten Skrøder Lund. Recognizable for its vivid palette as well as its unorthodox and experimental juxtapositions of material, such as Renaissance-era gesso and twentieth-century vinyl paint, Lund's œuvre meditates upon the possibilities of the fluid, pigmented medium.

Born in Denmark, Lund studied at the Royal Danish Academy of Fine Arts in Copenhagen. His work has been featured in numerous solo exhibitions in Copenhagen, London, and Los Angeles and in many group showcases in Germany, Sweden, and the United States. The artist lives and works in Berlin.



Untitled, 2016

Gesso, vinyl paint, hammer lacquer, sugar, plastic,
Andy wrap on a wooden stretcher, 55 x 51 in. (140 x 130 cm)
Courtesy of the Christian Andersen Gallery, Copenhagen, Denmark

Untitled, 2014

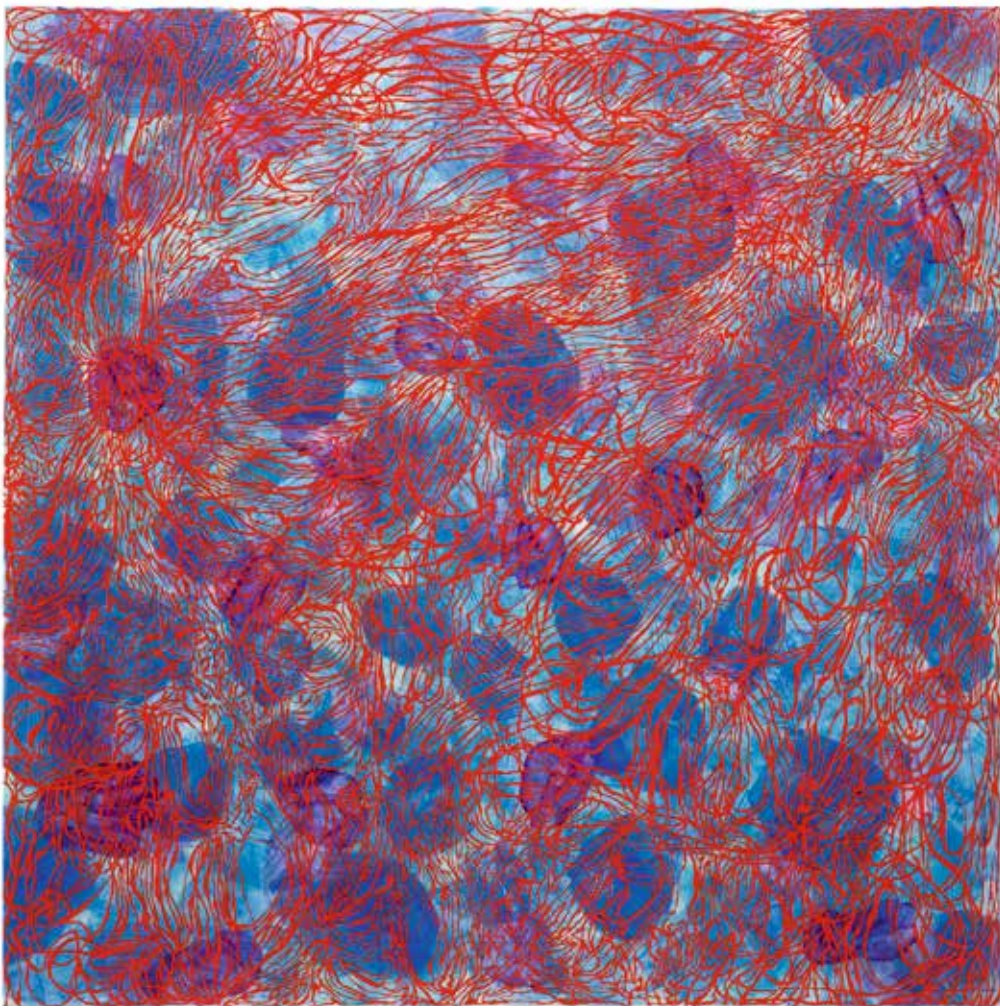
Lacquer and vinyl paint on canvas, 67 x 51 in. (170 x 130 cm)
Courtesy of Steen Jorgensen, Denmark,
via Gallery Christian Andersen, Copenhagen, Denmark

Creighton Michael

(born 1949)

Red, blue, and lime lines weave, widen, narrow, and web across the convex canvas of *FIELD 5508*. Neither a contour nor a delineation of form, Creighton Michael's lines amass abstract forms atop a serene blue field that curves to further suggest the painting's capacity to be fully embodied in three dimensions. "My studio practice has centered on investigating the diverse facets of drawing from its material composition, its physical articulation or process and its critical relationship with emerging patterns to its association with other marking systems such as musical notation, short hand and calligraphy," he explains.

Michael explores line through the full gamut of media, from sculpture to painting to photography. He holds degrees from two Tennessee universities, the University of Tennessee in Knoxville and Vanderbilt University in Nashville, as well as a Master of Fine Arts degree in painting and multimedia from Washington University in St. Louis, Missouri. Over the last four decades, he has exhibited widely in the United States and abroad, and received numerous awards including a Pollock-Krasner Foundation grant, a New York Foundation for the Arts fellowship in sculpture, and a Golden Foundation for the Arts award in painting. Michael's works count among the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Phillips Collection, the National Gallery of Art, and others.



Motif 1910, 2010
Oil on linen on convex panel
36 x 34 in. (91,4 x 86,4 cm)
Collection of Art in Embassies,
Washington, D.C.; Gift of the Solaris
Group, LLC, New York, New York



Creighton Michael
Field 5508, 2008
Oil on linen on convex panel
36 x 34 in. (91,4 x 86,4 cm)
Collection of Art in Embassies,
Washington, D.C.; Gift of the Solaris
Group, LLC, New York, New York



Creighton Michael

Field 5708, 2008

Oil on linen on convex panel

36 x 34 in. (91,4 x 86,4 cm)

Collection of Art in Embassies,

Washington, D.C.; Gift of the Solaris

Group, LLC, New York, New York

Yunhee Min

(born 1964)

In *Movements (Surge 5)*, petal pink, purpled magenta, and matte lemon stripes wash over slate-navy, bright green, and sky blue. *Movements (Surge 5)* features these hues as transparencies, which transform upon their juxtapositions across the painterly field. Through passages of cherry pink, mustard, and lavender gray peek stripes and swaths of other colors across the canvas of *Movements (Surge 6)*. Working in diluted pigments, each of Yunhee Min's *Movements* form pendants of overlapping color to create a vibrant tableau.

Born in Seoul, South Korea, Min is known for her saturated, abstract canvases that play with color's viscosity and transparency. Neither drips nor strokes of the brush, the hues glide across the surface. Min first thins the consistency of her chosen colors, then applies the pigment to canvas, sometimes aided by a squeegee, which creates the elastic and smooth gestures of color. Often compared to the likes of Louis Morris and other members of the Color Field School, Min meditates on similar questions and engages with equally experimental methods. She lives and works in Los Angeles.



Movements (Surge 5), undated
Acrylic on canvas, 40 $\frac{3}{4}$ x 60 $\frac{1}{2}$ in. (103,5 x 153,7 cm)
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, California



Movements (Surge 6), undated
Acrylic on canvas, 52 x 55 in. (132,1 x 139,7 cm)
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, California

Jonathan Monk

(born 1969)

Jonathan Monk's *The World in Danish Flags* takes the 'Dannebrog' as its primary medium. The national standard serves as both figure and ground for a world map: the instantly recognizable and geometric white and red zigzags across each continent. The visual prominence of Denmark's emblem echoes its historical primacy. The flag with the longest continuous use, the 'Dannebrog' dates to 1219 and was pictured as early as the late-fourteenth century.

The oeuvre of Monk plays with such appropriation and spans various media, from sculpture to projection to textiles to installation. He studied at Leicester Polytechnic, England, (now known as De Montfort University) and the Glasgow School of Art, Scotland, where he earned his Master of Fine Arts degree. He has been honored with numerous solo exhibitions in the United Kingdom and throughout Europe. His work figures in important collections of contemporary art around the world, including the Moderna Museet, Stockholm, the Museum of Contemporary Art, Los Angeles, the Solomon R. Guggenheim Museum, New York, the Tate Collection, London, and the Statens Museum for Kunst, Copenhagen. The artist lives and works in Berlin.

The World in Danish Flags, 2017. Textile, 67 x 91 1/2 in. (171 x 232,3 cm). Courtesy of Gallery Nicolai Wallner, Copenhagen, Denmark ▶



Robert Rauschenberg

(1925-2008)

A re-imagined diptych presents multiple contrasts of American life: city and country, figure and abstraction, photography and print, national symbol and an anonymous citizen. One half juxtaposes urban architecture with the facade of a simple farmhouse, an overlap punctuated by the silhouette of an American flag; the other features two vivid red American Beauty roses that overwhelm a field also occupied by a sunbather, swimmer, and woman in three-quarters profile. *Domicile* thus offers a portrait of America through juxtapositions of difference, hinged and united by the red blooms and stripes of the flag at center. In making this piece, the Robert Rauschenberg was experimenting with new ways to incorporate imagery into his work—forms pulled from negatives or developed photographs.

A prominent member of the American Post-War avant-garde, Rauschenberg was born in Port Arthur, Texas. His enthusiasm for popular culture and rejection of the angst and seriousness of the abstract expressionist led him to search for a new way of painting. Rauschenberg joined the Art Students League in New York, and his painting soon gave way to experiments in silk-screening and printing. He incorporated found images, newspapers, his own photographs, and unconventional media in his work.

Rauschenberg also understood art's capacity for diplomacy. He spearheaded the Rauschenberg Overseas Culture Interchange (ROCI) at the United Nations, which entailed the production of works in varied media inspired by his travels around the world in the early 1990s. He received the National Medal of Arts in 1993. His works appear in the most important public collections of modern and contemporary art, including the Museum of Modern Art, the Whitney Museum of American Art, the National Gallery of Art, and the Tate Modern.

Domicile, 1996
Lithograph, 41 x 27 1/8 in (104,1 x 68,9 cm)
From an edition of 50, published by the
Robert Rauschenberg Foundation, for the Friends
of Art and Preservation in Embassies, Washington, D.C.
Printed by Universal Limited Art Editions, West Islip
© Robert Rauschenberg Foundation
RRF Registration# 96.E011



James Rosenquist

(1933-2017)

Through warped, abstracted motifs of stars and stripes, the seven-color lithograph *Stars and Stripes and the Speed of Light* visually presents a meditation on Albert Einstein's theory of relativity. The rose layers of *For Love* saturate to a deep red, but punctuate at the upper right by a complementary-colored green hand over a vivid mustard-yellow corner, grafting subjects and media through color relationships.

Best known for his pop art work, James Rosenquist produced a significant oeuvre over six decades that consistently incorporated mainstream visual culture into painting and print-making. Upon moving to New York in 1955, he joined a robust, thriving art scene that included Andy Warhol, Robert Rauschenberg, Jasper Johns, and Roy Lichtenstein. In his *Speed of Light* series, Rosenquist created painted and printed works inspired particularly by Einstein's remarks explaining how moving through space would appear dramatically different to a traveler

moving through space and to someone who observes this motion from a distance. "In these paintings, the spectator and the traveler looking at the same thing see it differently because of the light refraction," he says. In 2000, Rosenquist donated fifty editions of the work to American embassies to foster diplomatic exchange around the world.

Rosenquist's work has been exhibited widely in the United States and abroad, at the Solomon Guggenheim Museum, the Museum of Modern Art, the Whitney Museum of American Art, the Guggenheim Museum Bilbao, the Menil Collection, and the Centre Georges Pompidou, among others. He received countless accolades, including multiple honorary doctoral degrees from Bard College (Annandale-On-Hudson, New York) and the Corcoran College of Art (Washington, D.C.), as well as the title Chevalier l'Ordre des Arts et des Lettres by the French Ministry of Culture.

Stars and Stripes at the Speed of Light, 2000 ▶

Lithograph, 45 ½ x 31 in. (115,6 x 78,7 cm)

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For Love (from 11 Pop Artists, Volume III), 1965 (portfolio published in 1966)
Screenprint, 35 3/8 x 26 1/4 in. (89,9 x 66,7 cm)
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Edward Ruscha

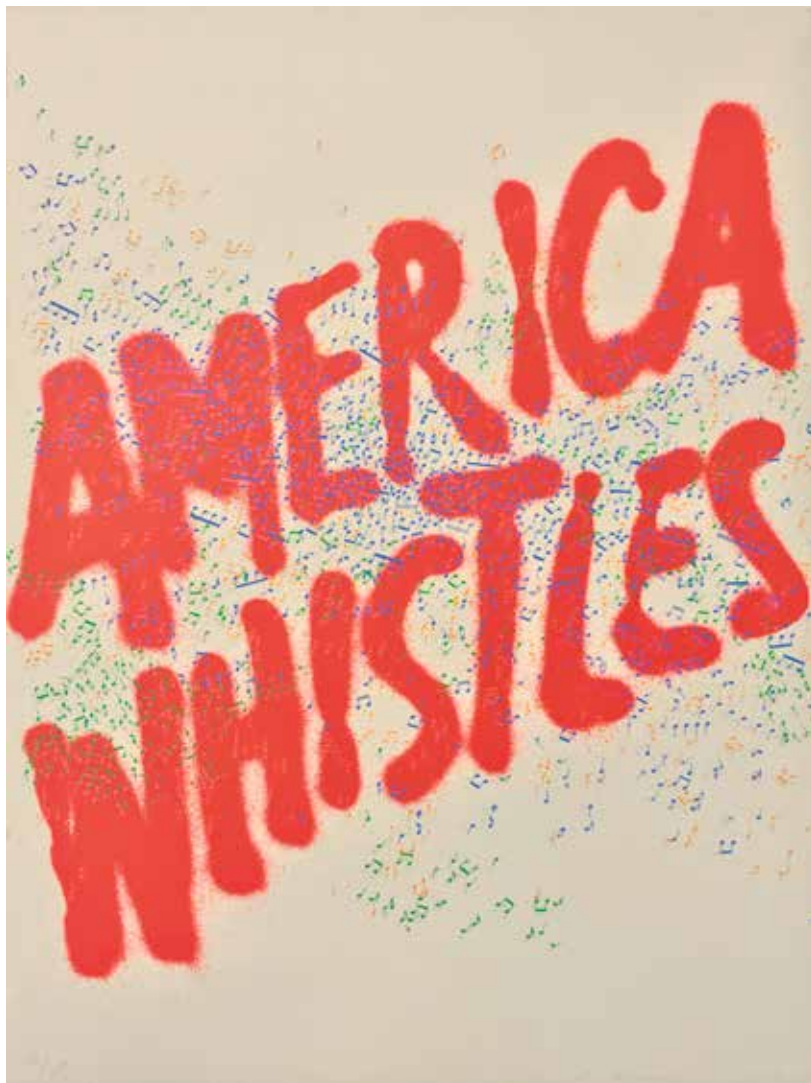
(born 1937)

Rounded, maraschino-cherry-hued, spray-painted letters splash across Ed Ruscha's print *America Whistles*. The whimsical dramatic stature simultaneously conveys the urgency and the playfulness of his message. Dancing in the background of these words, music notes tumble in a cascade from the upper left towards the lower right corner and heighten the formal immediacy of the enigmatic announcement that America does, indeed, whistle.

Commissioned to commemorate the American Bicentennial, Ruscha's work joined twelve other compositions to form the portfolio entitled *America: The Third Century*. The portfolio project gave each participant authority to explore the potentialities of the print medium. Roy Lichtenstein, James Rosenquist, and Robert Rauschenberg also contributed to this collection, which was first exhibited at the Dallas Museum of Art in the fall of 1976.

Ruscha defies easy categorization or affiliation with the various movements that have marked art-making since the mid-twentieth century. Born in Nebraska, he began his studies in the fine arts upon moving to Los Angeles in 1956. Ruscha's oeuvre spans painting, printmaking, drawing, photography, and even film, and often incorporates mainstream imagery, words, motifs, and materials. *America Whistles* continued Ruscha's experiments with word paintings, which he had first taken up in the early 1960s. Idiosyncratic, experimental, and often viscerally witty, his work has been honored with many exhibitions and retrospectives. He is represented in important collections of modern and contemporary art, including the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, the Los Angeles County Museum of Art, the Hirshhorn Museum and Sculpture Garden, and the San Francisco Museum of Modern Art.

America Whistles, 1975
Lithograph, 40 x 31 1/2 in. (101,6 x 80 cm)
Courtesy of the Art in Embassies, Washington, D.C.;
Gift of The Mobil Corporation



Frank Stella

(born 1936)

Floating in a field of yellow, patterned shapes contort together. Frank Stella grafts his painterly-but-printed scraps one on top of the other, like the green-bordered and paint-splattered ones at the right or the dots on red at center. The artist incorporates multiple methods of print-making in a single work—including lithography, screenprinting, etching, and aquatint. The result is the colorful island *Orofena*.

Inspired by *The Dictionary of Imaginary Places*, authored by Alberto Manguel and Gianni Guadalupi, Stella creates multiple series that appropriate and reuse his past experiments in printmaking. The technically explorative series *Imaginary Places* reflects Stella's interest in amalgamating various media, which he began during the 1980s. The present work forms part of *Imaginary Places III*

and takes its name from the entry for Orofena, a fictional isle in the South Pacific invented by Henry Rider Haggard in the novel *When the World Shook* (1918). An erstwhile volcano, Orofena provides the protagonists with a fantastic landscape replete with mystical characters.

Stella is one of the most important artists living today. His art-making encompasses painting, sculpture, and printmaking. Geometric shapes and bold colors are the hallmark of his oeuvre, which is displayed at the Museum of Modern Art, the Whitney Museum of American Art, and the National Gallery of Art, among others. He holds multiple honorary degrees and has received many awards, including the National Medal of Arts in 2009. He lives and works in New York.



Orofena, 1998
Tapestry of mixed threads
89 1/2 x 88 3/4 in. (227,3 x 225,4 cm)
Courtesy of the artist,
Amenia, New York
© 2019 Frank Stella /
Artists Rights Society (ARS), New York

Sabina Teichman

(1905-1983)

A register of electric rust-orange bisects Sabina Teichman's *Autumn* and vibrates across the belly of the canvas through its mosaic of deep vermilion, yellow, and orange touches. This band is situated between sky and sea: the azure, cloud-filled sky and lilac mountains above, coupled with the navy, Prussian blue, and ultramarine water below, form a daring complement to the landscape. The lush occupants of this central plane form a coloristic bridge between the aqueous foreground and the upper blue atmosphere. They condense and collapse the palettes of the whole composition, weaving together the ecosystem lavishly colored by the painter.

Teichman was a sculptor, painter, printmaker, and illustrator. She studied at Columbia University in New York City and there earned both her bachelor's and master's degrees in fine arts. A New York native, she developed her career there and became known particularly for her figural compositions. Among her many accolades, she had the distinction of being the first living American artist to have a work acquired by the Vatican Museum's collection of contemporary art. Her oeuvre is characterized by the visually rich abstraction presented by *Autumn* and often features an explicitly spiritual subject or religious allusion. Her work hangs in the collections of the Smithsonian American Art Museum, the Fogg Museum of Art at Harvard University in Cambridge, Massachusetts, and the San Francisco Museum of Art.



Autumn, undated
Oil on canvas
56 1/4 x 61 1/4 in. (142,9 x 155,6 cm)
Collection of Art in Embassies,
Washington, D.C.

Wayne Thiebaud

(born 1920)

Through a dark cobalt field flies a gourmand saucer, assisted on this journey by its diluted-lime circumference that slices through the deeply saturated background. The passengers of this vessel form a peaceful assembly on full display to the beholder: deviled eggs, crackers, cheese, and olives. Wayne Thiebaud's *Appetizers* thus takes humdrum offerings as the vehicle for his playful experiments in abstraction, color, and print-making.

Thiebaud is best known for his paintings of such subjects, whether colorful gumballs, cakes generously laden with icing, or monumental hunks of Swiss or cheddar cheese. His gestural, impasto-heavy canvases are as idiosyncratic in touch and palette as they are in the subjects they monumentalize. Born in Arizona, his family later moved to California, where he envisioned

a career as an animator at Walt Disney Studios. With support from the G.I. Bill, Thiebaud pursued a formal education in the fine arts at California State University in Sacramento. By the start of the 1960s, he balanced teaching at the University of California, Davis, with an active art career. Working largely from memory, he produced paintings of humble, epicurean subjects. His painterly interest in color and texture translated to other media as exemplified by *Appetizers*. Thiebaud's oeuvre has been celebrated with numerous exhibitions, retrospectives, and awards, including the National Medal of Arts. His works figure in the collections of the National Gallery of Art, the Fine Arts Museum of San Francisco, the Whitney Museum of American Art, and the Museum of Modern Art.

Appetizers, 2016
Color sugar lift aquatint
with drypoint
17 x 20 1/2 in. (43,2 x 52,1 cm)
Courtesy of the Foundation
for Art and Preservation in
Embassies, Washington,
D.C.; gift of the artist with
additional funding support
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Ed Zutrau

(1922-1993)

Hovering above a light-colored ground lies the dominating square of *Large Red*. Its edges clearly delineated and carefully traced, the shape is filled with a single color but a full spectrum of painterly gesture. Paint stops just short of the upper edge; some areas are opaque with a thicker application of color while others thin to remind the beholder of the ground below.

Ed Zutrau spent most of his artistic career in New York City and was active throughout the heydays of abstract expressionism and pop art. Initially a commercial artist, Zutrau created work for pulp magazines in the 1940s. He soon abandoned this work for his own experiments in drawing, painting, and watercolor. He also taught painting in New York. He exhibited widely throughout the 1950s and 1960s and showed at Betty Parsons's Gallery, which became a landmark for painters including Jackson Pollock and Mark Rothko.



Large Red, undated
Acrylic on canvas
80 x 80 in. (203,2 x 203,2 cm)
Collection of Art in Embassies,
Washington, D.C.;
Gift of Mrs. McFadden Staempfli

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