A Selection of Art in the Embassy

*Kunst in der Botschaft Berlin*
Cup’ik (Ancient Nunivak Loon) Mask
Walter T. Amos, circa 1999

Wood and pigment.

Gift of the National Bank of Alaska/Wells Fargo, Anchorage, donated by the Foundation for Art and Preservation in Embassies

Amos comes from a Nunivak family from Mekoryuk, Alaska, that carved and painted traditional masks that combined the hunted animal, fish, or bird with other living beings, sometimes the face and limbs of the hunter. In this mask the loon has a polar bear on its back, its four paws sharing the surrounding hoops with the loon’s feathers and two buoys.
GEE’S BEND QUILTERS
In 2002, the work of a community of quilters who grew up in the former slave district of their ancestors, the Gee’s Bend of the Alabama River, was shown in an American museum exhibition. The unconventional, abstract and colorful quilts, made from tattered clothing and scraps of diverse textiles, had an immediate appeal. Further exhibitions, U.S. postage stamps, and prints that several of the quilters began to make in 2005 broadened their audience. Their prints sing out, as do the quilters themselves, “Hallelujah!”
Still have Joy / Tears of Pride
Louisiana Bendolph, 2007

Aquatint and soft-ground etching,
39 1/2 x 36 inches
Production courtesy of Paulson Press

Gift of the Foundation for Art and
Preservation in Embassies

This quilt print was commissioned by the
Foundation for Art and Preservation in
Embassies from Gee’s Bend quilters in 2006-7. It incorporates some variation on
recurrent Gee’s Bend themes, such as the
arrangement of wood planks in their roofs
and the fences upon which they display
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Three Squares

Louisiana Bendolph, 2005

Aquatint and soft-ground etching
21 x 30 inches

Paulson Press

Donated by the Honorable Ronald S. Lauder and Mrs. Jo Carole Lauder to the Foundation for Art and Preservation in Embassies

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American Housetop (for the Arnetts)
Mary Lee Bendolph, 2005

Aquatint and soft-ground etching,
41 x 44 inches
Paulson Press

Donated by the Honorable Ronald S. Lauder and Mrs. Jo Carole Lauder to the Foundation for Art and Preservation in Embassies

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First
Mary Lee Bendolph, 2005

Aquatint and soft-ground etching,
41 x 44 inches
Paulson Press

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Mayday
Louisiana Bendolph, 2005

Aquatint and soft-ground etching,
42 x 35 1/2 inches
Paulson Press

Donated by the Honorable Ronald S. Lauder and Mrs. Jo Carole Lauder to the Foundation for Art and Preservation in Embassies

GEE’S BEND QUILTHERS
In 2002, the work of a community of quilters who grew up in the former slave district of their ancestors, the Gee’s Bend of the Alabama River, was shown in an American museum exhibition. The unconventional, abstract and colorful quilts, made from tattered clothing and scraps of diverse textiles, had an immediate appeal. Further exhibitions, U.S. postage stamps, and prints that several of the quilters began to make in 2005 broadened their audience. Their prints sing out, as do the quilters themselves, “Hallelujah!”
Past and Gone
Mary Lee Bendolph, 2005

Aquatint and soft-ground etching, 40 1/2 x 35 inches
Paulson Press

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GEE’S BEND QUILTERS
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Down the Road
Mary Lee Bendolph, 2006

Aquatint and soft-ground etching, 34 ½ x 32 ½ inches
Production courtesy of Paulson Press

Donated by the Foundation for Art and Preservation in Embassies

This quilt print was commissioned by the Foundation for Art and Preservation in Embassies from Gee’s Bend quilters in 2006-7. It incorporates some variation on recurrent Gee’s Bend themes, such as the arrangement of wood planks in their roofs and the fences upon which they display their quilts.
To honor Mr. Dial
Mary Lee Bendolph, 2005

Aquatint and soft-ground etching,
55 1/2 x 36 inches
Paulson Press

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Lonnie Holley’s Freedom
Mary Lee Bendolph, 2005

Aquatint and soft-ground etching,
41 x 44 inches
Paulson Press

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Housetop Block / Purple
Mary Lee Bendolph, 2005

Aquatint and soft-ground etching,
33 x 30 1/2 inches
Paulson Press

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Black and Brown
Mary Lee Bendolph, 2005

Aquatint and soft-ground etching, 33 x 30 1/2 inches
Paulson Press

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Mama’s Song
Mary Lee Bendolph, 2005

Aquatint and soft-ground etching,
42 1/2 x 32 inches
Paulson Press

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Yellow Jack
Loretta Bennett, 2006

Aquatint and soft-ground etching, 26½ x 26½ inches
Production courtesy of Paulson Press

Donated by the Foundation for Art and Preservation in Embassies

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Calder began early on to draw animals and humans in a single line style and then in 1926 began to make wire circus figures in the same, single line style. His repertoire of forms and wires were consonant with visions of Abstraction and Surrealism, which prevailed in his sculptures of the 1920s and 30s. This brilliant gouache of solid forms in two dimensions precedes his massive stabiles of the 1950s and 60s.
Wrapped Reichstag
Project for Berlin

Pencil, charcoal, pastel, wax crayon, fabric sample, aerial photograph, and technical data, in two parts, 65 x 42 and 65 x 15 inches © Christo, 1994

Donated by Agnes Gund and Daniel Shapiro to the Foundation for Art and Preservation in Embassies

The artists' earliest decision about wrapping the Reichstag was made in 1972 when Christo began to make drawings of how it would look, adding structural sketches and maps. Those and this drawing were among many works that were made to be sold to underwrite the costs of the project. Not until 1995 did the long process of obtaining permissions, evaluating materials, engineering, engaging the Berlin community, and fund-raising finally lead to the realization of this mammoth project.
CHRISTO (American, born Bulgaria, 1935) and JEANNE-CLAUDE (American-French, born Morocco, 1935)
Wolfgang Volz, photographer

Photograph, 22 x 28 inches
Gift of the artists, donated by Foundation for Art and Preservation in Embassies (FAPE)
© Christo, 1995

Wolfgang Volz was Christo’s and Jeanne-Claude’s Chief Executive Officer for technical and construction planning and execution for their Wrapped Reichstag project. The approval for this project was given by a roll call vote at the Bundestag (parliament) in Bonn one hundred years after Germany’s nearly demolished seat of democracy was built. On the morning of June 24, 1995, when the building was entirely wrapped with silvery fabric and rope, Volz photographed it and the crowds of people attracted by its shimmering reincarnation.
Roy
Chuck Close, 1998

Linocut,
24 3/4 x 18 7/8 inches

Gift of the artist, donated by the Foundation for Art and Preservation in Embassies

Many of Close’s large portrait paintings of his friends are initiated by dividing a photograph of the subject by a grid. The canvas squares of the grid are filled with brush or finger marks, matching the light and dark of the photograph. Though abstract, the marks, once viewed as a whole, come together to create the face of the person portrayed. This portrait of the artist Roy Lichtenstein is based on a photograph made shortly before his death. It consists of strings of marks which become fewer and broken up where light has obliterated the details.
Jefferson Memorial: 
Two Columns with Arch
Frank Hallem Day, 1989

Photograph 100 cm x 128 cm
This romantic, abstracted image of the marble edifices along the National Mall in Washington, DC was photographed on windless nights with very long exposures in low light using an architectural camera and large sheets of film. To compensate for the extreme range in contrast between the deep shadows and bright highlights, while enhancing the natural grain in the marble, the films were specially developed in a low temperature developer and then printed with advanced darkroom techniques on silver gelatin roll paper. The artist's intent was to take a fresh look at subjects long ignored by serious artists as tourist traps. He was able to make the overly familiar look mysterious and evocative, in part by relying on the shadows of foliage cast by the installed floodlighting and in part by avoiding obvious clues as to the building's identity. This print was first exhibited at Kathleen Ewing Gallery in Washington, DC, and then again at Amerika Haus Berlin in 1996.
This romantic, abstracted image of the marble edifices along the National Mall in Washington, DC was photographed on windless nights with very long exposures in low light using an architectural camera and large sheets of film. To compensate for the extreme range in contrast between the deep shadows and bright highlights, while enhancing the natural grain in the marble, the films were specially developed in a low temperature developer and then printed with advanced darkroom techniques on silver gelatin roll paper. The artist's intent was to take a fresh look at subjects long ignored by serious artists as tourist traps. He was able to make the overly familiar look mysterious and evocative, in part by relying on the shadows of foliage cast by the installed floodlighting and in part by avoiding obvious clues as to the building's identity. This print was first exhibited at Kathleen Ewing Gallery in Washington, DC, and then again at Amerika Haus Berlin in 1996.

Jefferson Memorial: Column with Tree
Frank Hallem Day, 1989
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Jefferson Memorial:
Descending Steps
Frank Hallem Day, 1989

Photograph 100 cm x 128 cm
This romantic, abstracted image of the marble edifices along the National Mall in Washington, DC was photographed on windless nights with very long exposures in low light using an architectural camera and large sheets of film. To compensate for the extreme range in contrast between the deep shadows and bright highlights, while enhancing the natural grain in the marble, the films were specially developed in a low temperature developer and then printed with advanced darkroom techniques on silver gelatin roll paper. The artist's intent was to take a fresh look at subjects long ignored by serious artists as tourist traps. He was able to make the overly familiar look mysterious and evocative, in part by relying on the shadows of foliage cast by the installed floodlighting and in part by avoiding obvious clues as to the building's identity. This print was first exhibited at Kathleen Ewing Gallery in Washington, DC, and then again at Amerika Haus Berlin in 1996.
Gala
Mark Di Suvero, 2007
Digital fine art print, 16 1/2 x 26 1/2 inches

Gift of the Honorable Ronald S. Lauder and Mrs. Jo Carole Lauder, donated by the Foundation for Art and Preservation in Embassies

Immense steel-beam sculptures made by di Suvero in France were exhibited in the famous Tuilleries Gardens of Paris in 1975. For the first time, contemporary sculpture was shown in a hallowed space usually devoted to the works of deceased artists. After he returned to America, the sculptor created Socrates Park in Long Island City, New York, where he and other artists show their sculpture, but also experiment and create new works in open space. To thank the major supporters of Socrates Park, di Suvero composed this print combining forms from his sculpture: steel beams and rotating cut metal forms.
Eberle has moved between photographing the various aspects of celebrity lifestyles and the more profound stasis of architecture. In the beginning of this century, he produced numerous pictures illuminating the repetitiveness of architectural details such as the ceiling of one of Berlin’s most famous modern buildings.
Leaves
Ellsworth Kelly, 1997

Transfer lithograph on Rives BFK white 330 gram paper
36 1/2 x 29 1/2 inches
Edition of 50
© Ellsworth Kelly and Gemini G.E.L., LLC, Los Angeles EK AX.275

Gift of the artist and Gemini G.E.L., donated by the Foundation for Art and Preservation in Embassies

Kelly’s use of black is two-fold: solid, flat forms, which may be painted or printed, and line drawings. As a budding artist in Paris, Kelly found his path to drawing in the arabesques of Henri Matisse. In this transfer lithograph the artist’s deft, unbroken line, characteristic of all of his plant drawings, is in perfect balance with the sheet of white paper upon which it was printed.
Since the 1960s, Ellsworth Kelly has used sharp edged forms of solid colors as basic elements in his paintings, prints and sculptures. Large monochrome canvases accentuate many new buildings whose walls happily accept their domination. The four large panels that seem to fly through the air in the foyer of the Paul Löbe House of the Deutscher Bundestag have also found a place within this exceptional print where their perch on a ground of white paper holds them steady.
Berlin Totem
Ellsworth Kelly, 2008

Stainless Steel,
40 feet x 4 feet x 8 inches
Edition of 1
© Ellsworth Kelly, EK 968

The sculpture was a gift of the artist and made possible by the generosity of Nancy Lee and Perry R. Bass, with additional support from the Foundation for Art and Preservation in Embassies.

Totem is from an Ojibwa phrase meaning “his totem”, which may be a family emblem, a reference to ancestry, or simply a revered symbol. While Kelly’s Berlin Totem does not refer to ancestors, its steel monolith conveys an aura of pioneer strength. It is not surprising that the use of the word totem began in the founding year of the United States, in 1776.
ART

Robert Indiana, 1992
Vinalhaven Press
Etching, 16 x 15 inches

Donated by the Foundation for Art and Preservation in Embassies

Of the Pop Artists whose work transformed the values used to define the appreciation of art, Indiana chose his subjects from the signs of the time: EAT, LOVE, ART. Of all, his manipulation of the four letters of LOVE became world famous through prints, sculptures and American postage stamps. This playful version of ART was created to benefit the print collection of the Museum of Modern Art, New York.

Reproduction, including downloading of Indiana, works is prohibited by copyright laws and international conventions without the express written permission of Artists Rights Society (ARS), New York.
When Johns was commissioned to make a print for U.S. embassies he had just introduced a new element into his work, a string attached at two places, which fell into a catenary curve, a form generally applied to the cables in suspension bridges. Other images in this print, i.e. his grandfather’s family, a galaxy motif, a detail of the American flag, and a diamond pattern borrowed from a harlequin costume in a Picasso painting, are specific memories that the artist connects by the graceful fall of a simple string.
The WPA Fine Arts Project sustained many American artists during the depression, some of whom would later dominate modern art internationally. Lawrence was a product of Harlem in New York City, and studied and painted there. In the early 1940s, he embarked on the first of several series of small paintings that presented the migration to the North of African-Americans and the lives of prominent African-Americans. Although his paintings had a folk element to them, his structured compositions derived from Cubism, transforming perspective and reality.

Reproduction, including downloading of Lawrence works is prohibited by copyright laws and international conventions without the express written permission of Artists Rights Society (ARS), New York.
Broken Parts
Annette Lemieux, 1989
Latex, acrylic, and pencil on canvas, 120 x 86 inches

Gift of Barbara and Richard S. Lane, donated by the Foundation for Art and Preservation in Embassies

Appropriation of existing images, artistic and historic, was a serious response to both the current situation of art in the 1980s and a need to comment on it and the past. Lemieux enlarged and altered an old photograph of children listening to the vibrations of a piano and added a vertical rectangle with nothing on it to where the music would have been. That the children may be deaf or their world together may end is left to the title.
Wall Drawing #1256: Five Pointed Stars
Sol LeWitt, February 2008
Acrylic Paint, 15 x 30 feet


Early in the development of the new Berlin Embassy, Sol LeWitt was invited to create one of his wall drawings for its entrance. In 2004, he presented his design for the Behrenstrasse entrance, a composition that was sure to draw attention. The exacting pattern follows the outline of a five pointed star: one side in black and white and the other in brilliant colors. LeWitt’s wall drawings usually evolve from a set idea that gives directions to those who actually paint or draw the work. The idea of stars as guiding lights may not have been the artist’s, but they will inevitably be seen that way. An earlier composition of lines going off at angles from several points was popularly know as “Star Wars.”
Lincoln Center Print
Sol LeWitt, 1998
Lincoln Center/List Poster and Print Program
Screenprint, 38 x 30 inches

Gift of Sheila W. and Richard J. Schwartz, donated by the Foundation for Art and Preservation in Embassies

Among the conceptual artists whose work was often filled with words and empty of emotion, LeWitt’s wall drawings and prints, while following planned and exact instructions, exceeded their organized beginnings with their attractive lines and colors (usually limited to red, yellow and blue). In the last decade of his life, LeWitt worked in a broader palette, creating strongly patterned wall drawings and prints that, like this one, were suitably eye-catching as posters.
Reflections on Soda Fountain
Roy Lichtenstein, 1991
Screenprint, 37 5/8 x 38 1/2 inches

Gift of the Brown Foundation, Inc., Houston, donated by the Foundation for Art and Preservation in Embassies. Production courtesy of Gemini G.E.L.

In 1988, this Pop Artist began a series of paintings and prints that dealt with reflections. The subject in each composition is broken up, shown indirectly as if in a mirror. By introducing his familiar patterns of dots and lines, Lichtenstein distorts the representation of a familiar, now nearly unknown American past-time -- drinking an ice cream soda at the counter of a soda fountain.
Composition III
Roy Lichtenstein, 1995
Gemini G.E.L., Screenprint, 50 1/4 x 34 7/8 inches

Gift of the artist and Gemini G.E.L., donated by the Foundation for Art and Preservation in Embassies

The first print commissioned directly by FAPE for its Lee Kimche McGrath Original Print Collection was the last of three prints the artist composed of musical staves that wrap around each other. Characteristic dots and lines fill in the background, while notes, rather than representing a specific piece of music, fly around like inventive jazz riffs. Although harmony might have been a possible theme for his print, Lichtenstein often selected subjects that contained elements of surprise, noise, and action.
Oval Office
Roy Lichtenstein, 1992
Ronald Feldman Fine Arts
Screenprint, 35 3/4 x 45 1/4 inches

Donated by the Foundation for Art and Preservation in Embassies

Commissioned by the Artists for Freedom Project to benefit the Democratic National Committee, Lichtenstein created his concept of the President’s office. Having done research on the many ways the office had been decorated over the years, he translated the furniture and pictures to those of his taste. The image was used for campaign buttons as well as to celebrate the election of President Clinton. A year after the election, Lichtenstein again painted the same subject.
Man Ray’s Portrait
Christopher Makos, 1976
Silverprint, 16 x 20 inches

Donated by the Foundation for Art and Preservation in Embassies

A photographer of celebrities for Andy Warhol’s Interview magazine who is said to have taught Warhol how to use a camera, Makos has also published books filled with selections of his many photographs of the artist. As a young man Makos had spent some time in the Paris studio of the American expatriate artist, Man Ray. In 1990, to commemorate Man Ray’s centennial, Makos produced an album that included this photograph of him, taken shortly before his death when he was 86.
Among his last prints, Motherwell, one of America’s most prominent abstract painters made a group of aquatints using carborundum for its granular texture. He had his own printmaking facilities and printer, allowing him to continue experimenting with a variety of materials. The title evokes his fascination with poetry and his dedication to creating images to accompany it.
Deep Blue C
Elizabeth Murray, 2001
Gemini G.E.L.
Lithograph and screenprint, 28 x 43 1/2 inches

Gift of the artist and Gemini G.E.L., donated by the Foundation for Art and Preservation in Embassies

In her paintings, Murray activated the liveliness that cartoonists produce with easily read symbols. Dogs fall, cups spill, table legs collapse, all creating a kind of havoc which was given even more force when the normally square or rectangular canvas followed the shapes of the subjects. A number of Murray’s prints were cut-outs or made of several oddly shaped sheets, some folded, curved, or sandwiched. The humor of this print’s title is how it conveys multiple meanings: Deep Blue C[up] = deep blue sea = tempest in a teacup.
Berlin Wall Fragment: Homage to Eternal Youth
Thierry Noir (artist—French, 1958)
February 2008 (restored)

Gift of Dr. Friedhelm Krüger-Sprengel

This segment of the Berlin Wall, originally erected in 1961 on Potsdamer Platz, was painted in 1987. This fragment of the painting, which extended over numerous wall segments, was restored in 2008 upon its installation at the US Embassy. The wall paintings by T. Noir were intended not to embellish the wall separating East and West Berlin, but to demystify it. This wall painting appeared prominently in the film “Wings of Desire.”
Bricklayer
Loretta Pettway, 2007
Aquatint and soft-ground etching, 38 x 30 inches
Paulson Press

Donated by The Honorable Ronald S. Lauder and Mrs. Jo Carole Lauder to the Foundation for Art and Preservation in Embassies

This quilt print was commissioned by the Foundation for Art and Preservation in Embassies from Gee’s Bend quilters in 2006-7. It incorporates some variation on recurrent Gee’s Bend themes, such as the arrangement of wood planks in their roofs and the fences upon which they display their quilts.
Red Lake
Ellen Phelan, 2007
Laumont Editions Iris
35 x 47 inches

Gift of Philippe Laumont, donated by the Foundation for Art and Preservation in Embassies

Phelan’s early figurative and landscape works frequently had a mysterious aura about them. Dolls and forests seemed to emerge from the dark like memories or dreams. Some twenty-five years later, in a series of prints, she has focused upon the waterscape of Lake Champlain in the Adirondack Mountains of New York. Manipulating her digital photographs, she has captured in muted tones its magic serenity.
Dawn Light
Ellen Phelan, 2007
Laumont Editions Iris
35 x 47 inches

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Clouds Reflected
Ellen Phelan, 2007
Laumont Editions Iris
35 x 47 inches

Gift of Philippe Laumont, donated by the Foundation for Art and Preservation in Embassies

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Dog Tags
Robert Rauschenberg, 1996
Vegetable dye transfer, 60 1/2 x 94 3/4 inches

A master of many mediums, collage in painting, printmaking, and sculpture is predominant in Rauschenberg’s art. Much of his work consisted of transferring photographic images to other surfaces using silkscreen on canvas or lithographic stones to print on paper. Starting in the 1990s, he selected images from a vast archive of photographs, his own and others, printed them digitally, and then transferred portions of the prints directly onto a sheet of paper by pressing them on areas brushed with water where he wanted the print’s pigment to adhere. This work is an amalgam of signs and part of a series of very large and unique compositions the artist called Anagrams.
Domicile
Robert Rauschenberg, 1996
Universal Limited Art Editions Lithograph, 41 x 27 1/8 inches
Art © Estate of Robert Rauschenberg and ULEA / Licensed by VAGA, New York, NY

Gift of the artist, donated by the Foundation for Art and Preservation in Embassies

For this print commissioned by FAPE in 1996, Texas-born Rauschenberg produced a two panel composition that melds photographs of aspects of older and contemporary American architecture, a space rocket platform, automobile tail lights, and other signs of home, together with an American flag. In the lower panel two enormous American Beauty roses overshadow a sunbather and a Southern belle.
Nautilus 5
Nancy Sansom Reynolds, 2006

Gift of the Foundation for Art and Preservation in Embassies (FAPE)
The title of Rockburne’s print is, basically, a double entendre. The artist, in creating her image has touched the stone, that is, the lithographic stone. Before drawing an image on the stone it is first ground down with grit so that the previous image is totally obliterated. A fairly coarse grit produces a grainy surface which, once the image is drawn onto it, is similarly textured like its subject, a touchstone. A real touchstone is used to verify that the piece of gold that has scratched its surface is real; the metallic ink used on this print elicits a comparable idea.
Once a billboard painter, Rosenquist understood the potent effect of size, brilliant color and simple forms. Everything on billboards had to be quickly understood by those passing by. When the artist read about a scientist who had discovered that the speed of light could be slowed down, it had as important an influence on his work as man’s appearance on the moon. With only the stars and stripes of the American flag, Rosenquist demonstrates how this change in scientific law can alter the way we see our most enduring symbol.
High Desert
Susan Rothenberg, 2006
Gemini G.E.L.
Woodcut, lithograph, and screenprint, 37 1/2 x 40 1/2 inches

Gift of the artist and Gemini G.E.L., donated by the Foundation for Art and Preservation in Embassies

Much of Rothenberg’s work, in painting as well as print, refers to movement and even sound. Horses, skaters, and performers have been some of her subjects. After she moved to her husband’s ranch in New Mexico in 1990, her experiences there inevitably fed into her work. In this print, the glaring yellow of the desert sun creates the stage for a confrontation: a barking dog guards a fence as an intruder winds its way through it.

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Column with Speed Lines

Ed Ruscha, 2003
Lithograph and screenprint. 35 1/2 x 24 inches

Gift of the artist and Gemini G.E.L., donated by the Foundation for Art and Preservation in Embassies

His early work as a commercial artist prepared Ruscha for his innovative, photographic artists books in the 1960s, and his adoption of screenprint for a series of large prints of Standard Oil gas stations (1966). In later works he composed horizons, often made up of parallel lines, with a figure or word added. In this print the horizontal lines in red, white and blue, are those of passing cars behind a transparent column of classic, government style.
US
Ed Ruscha, 1994
Mixografia, 23 1/2 x 32 inches

Gift of the Brown Foundation, Inc., Houston, donated by the Foundation for Art and Preservation in Embassies

The California artist has often made single words the sole image in his drawings, paintings and prints. In this work the title is ambiguous: is it “us” (in the hay) or an abbreviation for the United States (waving grains), as in the song, “America the Beautiful?” An unusual technique of making a metal cast as the printing matrix has produced both the hazy US as well as the wheat in low relief.
Of the many artists in the 1970s who concentrated on emphasizing reality, through magnified detail and mass, Schonzeit created immense, crowded compositions. He also produced hyper-real still-lifes in the classic Dutch style. Twenty years after the Super Realist painters made their impact, this isolated pitcher of roses retains the elements of size and detail, but the print’s misspelled title hints that it is not real but fake.
In her arranged photographs, Simmons records the purpose of her art: “My ‘found’ images have always been visual substitutes for the present.” For her, the feminist movement had to be examined and expressed in art, so her small boxes filled with furniture and inhabited by dolls were surrogates for reality. Isolated and emptied of the warmth of humanity, once photographed, these “rooms” became a critique of society itself.
Orange and Green
Pat Steir, 1991
Crown Point Press, Aquatint, 27 5/8 x 22 1/4 inches

Gift of the Brown Foundation, Inc., Houston, donated by the Foundation for Art and Preservation in Embassies

Steir frequently made prints at Crown Point’s California workshop where she encountered John Cage whose prints as well as music were frequently based on chance. His influence and her subsequent working visits to printers in Japan altered her approach to both painting and printmaking. In 1988, a series of dense, waterfall prints made from dripping acid on copperplates was succeeded by compositions that gave more visibility to the process.
Sunlight on Water I
Pat Steir, 1996
Aquatint and drypoint, 45 x 44 1/2 inches

Gift of the Brown Foundation, Inc., Houston, donated by the Foundation for Art and Preservation in Embassies

Two large prints in which Steir utilized a reverse etching process present a subtle transcription of how surfaces appear. Spatters flung on the plates echo the artist’s movement in producing them. They appear to sit on the surface of the “water” while other shapes seem to float below.
Sunlight on Water II
Pat Steir, 1996
Aquatint and drypoint, 45 x 44 1/2 inches

Gift of the Brown Foundation, Inc., Houston, donated by the Foundation for Art and Preservation in Embassies

Two large prints in which Steir utilized a reverse etching process present a subtle transcription of how surfaces appear. Spatters flung on the plates echo the artist’s movement in producing them. They appear to sit on the surface of the “water” while other shapes seem to float below.
During the retrospective exhibition in New York of the works of post-war Germany’s most prominent artist, Warhol was commissioned to make a series of portraits of Joseph Beuys. The radical artist-performer-teacher’s sincere face, topped by his ever-present hat, emerges from densely black paper which Warhol used in 1979-80 for his *Shadows and Shoes series* which, like two of the Beuys portraits, have been sprinkled with diamond dust.
Flowers (Black and White)

Andy Warhol, 1974
Screenprint, 40 7/8 x 27 1/4 inches

Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York
Gift of the Brown Foundation, Inc., Houston, donated by the Foundation for Art and Preservation in Embassies

In his early years as an artist, Warhol made linear drawings for advertisements and story books. His Pop Art works were, for the most part, screenprints after photographs. When he created these black and white prints, he had already begun to add drawing to his borrowed images, the first of which were the colorful screenprinted series portraying Mao Tse Tung (1972).

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