



U.S. DEPARTMENT OF STATE

ART IN EMBASSIES

PROMOTING CREATIVITY / SUPPORTING COLLABORATION / BUILDING ON AMERICAN DIPLOMACY



ART IN EMBASSIES

President John F. Kennedy established Art in Embassies (AIE) as a program of the U.S. Department of State in 1963 because he understood the importance of art as cultural diplomacy.

For more than fifty years, AIE has showcased American values through the visual arts. Some of the program's early exhibitions included artworks by Hopper, Wyeth, Warhol, and Frankenthaler, among others. The AIE of today recognizes this tradition of excellence as we continue into the 21st century—a vital public-private partnership comprised of American and international artists, collectors, galleries, foundations, museums, and universities.

The art installations in the Department of State's embassies and ambassadors' residences represent America to the world.

More than 170 countries have benefitted from the generosity of more than 25,000 participants as AIE has expanded its mission from curating temporary exhibitions to include permanent collections, publications, and cultural outreach.

Curators direct the art projects from concept through installation, taking care to reflect the culture of the host country. Registrars ensure that the works are safely delivered to their destinations within budget and on schedule. Publication editors create the exhibition catalogues for both residences and embassies, often in multiple languages.

Cultural outreach facilitates opportunities for local and international artists to interact with each other and local communities. Collaborations with other arts organizations initiate cross-cultural dialogue focusing on the role of art and artists in an increasingly global community.

AIE operates within the State Department's geographic framework of six regions: Africa, the Near East, Europe and Eurasia, South and Central Asia, East Asia and Pacific, and the Western Hemisphere.

The success and growth of Art in Embassies demonstrates, as President Kennedy foresaw, that art transcends borders, fosters dialogue, and builds connections among people.

*I look forward to
an America which
will REWARD
ACHIEVEMENT in
the arts as we award
achievement in business
or STATECRAFT.
I look forward to an
America which will
steadily RAISE THE
STANDARDS of artistic
accomplishment
and enlarge cultural
opportunities for ALL OF
OUR CITIZENS.*

—President John F. Kennedy
AMHERST COLLEGE, 1963



U.S. CONSULATE GENERAL | TIJUANA, MEXICO

MICHAEL BOWLES

PERMANENT COLLECTIONS

ART HUMANIZES and breathes life into a space, bringing with it color, texture, imagination, and something of the artist who created it. Permanent collections include original works of art by American and international artists that complement the architecture and interior design of the U.S. embassies and consulates abroad.

Since AIE's New Embassies program officially began in 2005, more than 67 capital construction projects have been completed, with more than 30 currently in progress. Under the Bureau of Overseas Buildings Operations, more than 30 embassies and consulates have been awarded Leadership in Energy and Environmental Design (LEED®) certification for sustainable designs.

THOMAS GLASSFORD
Astral Projection, 2010



U.S. EMBASSY
ANTANANARIVO,
MADAGASCAR

**MAYA FREELON
ASANTE**
Ubuntu, 2009



MICHAEL BOWLES

↳ | PERMANENT COLLECTIONS

Each work of ART becomes a DIPLOMATIC instrument, each artist an AMBASSADOR. It is an outstanding program.

—Colin L. Powell
U.S. SECRETARY OF STATE, 2001-2004

Reflecting Culture

Jeff Koons' vibrant sculpture *Tulips* greets global visitors on the grounds of the U.S. embassy in Beijing. This sculpture represents the integration of Eastern and Western influences. It is especially fitting because the tulip is thought to have originated in Central Asia and is often associated with love and luck in Chinese culture. Walkways wind through the grounds, while courtyards and pockets of green space evoke historic Chinese gardens. The embassy's permanent collection, curated by Virginia Shore, entitled *Landscapes of the Mind*, features artwork by 35 American and Chinese artists, whose paintings, photographs, sculptures, and mixed media works were inspired by the natural world.

JEFF KOONS
Tulips, 1995-2004;
 Long term loan from the artist



TIMOTHY HURSELEY

*American diplomacy must tell the story of the American people—our commitment to **FREEDOM** of expression, our embrace of **DIVERSITY**, and our **OPENNESS** to the world. Nothing tells this story more vividly than America's **ARTISTS** and their works. By **SHARING** our nation's rich **CULTURE** with people across the globe, the Art in Embassies Program plays a vital role in American foreign policy by **PROMOTING** international **UNDERSTANDING** of American culture and values.*

—Condoleezza Rice
 U.S. SECRETARY OF STATE, 2005-2009



XU BING
Monkeys Grasp for the Moon,
 2001 and 2003; long term loan
 from the artist

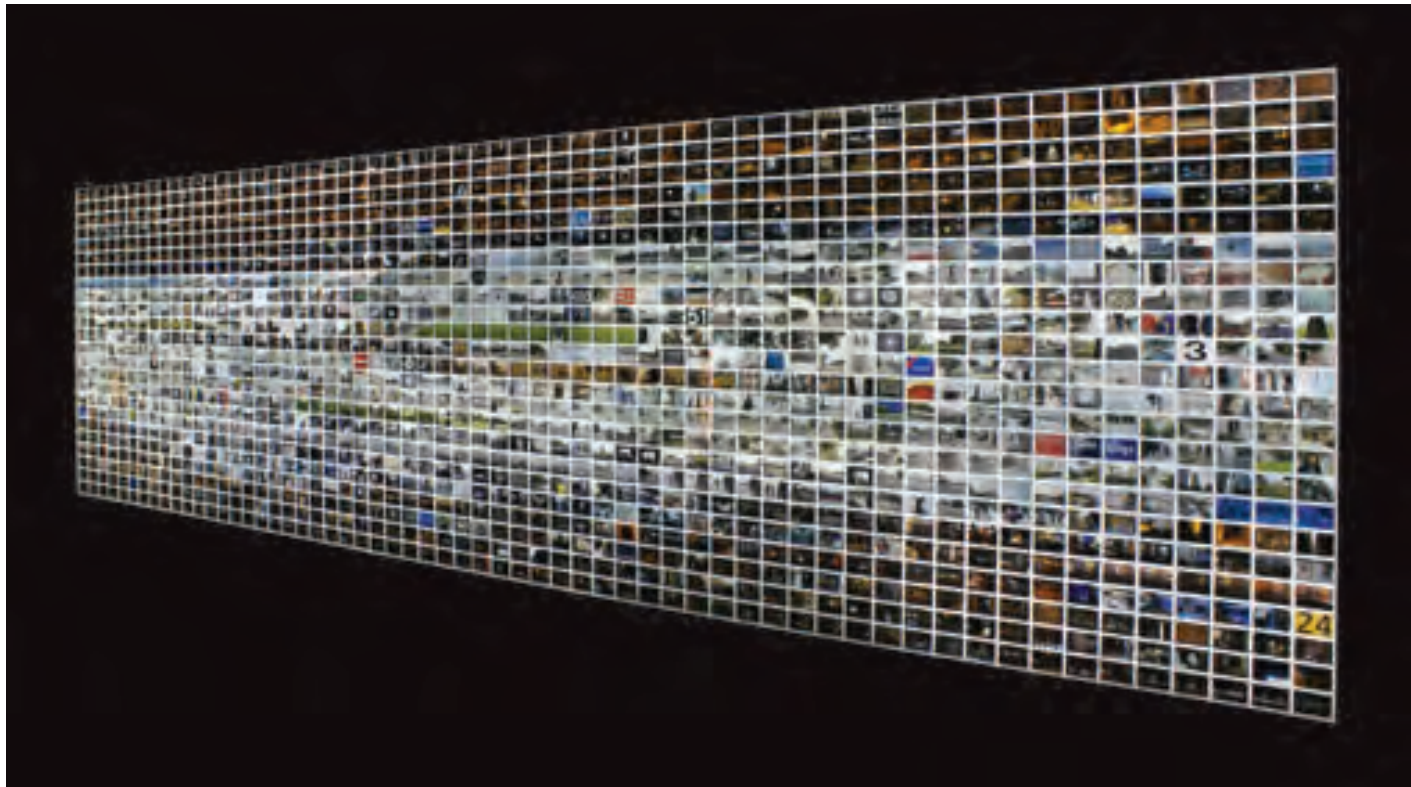
VISIT US
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art.state.gov

Footprints in Dubai

As an American artist living in Dubai, Roberto Lopardo had a unique opportunity to engage with his own community through the creation of a site-specific commission. Beginning at the site of the old U.S. consulate, Lopardo walked across the city taking a single photograph every minute for a 24 hour period until he eventually arrived at the new consulate building. The piece became a performance as he stopped to meet and talk with people along the way.

Lopardo's day began and ended at 12:00 a.m., which accounts for the varying degrees of light in the photomural. The resulting images, he explains, "provide the viewer with an insight into a location's visual chemistry, its colors, textures, habits, interactions, energies, and biases." As curated by Imtiaz Hafiz, the photographs are sequentially ordered in 24 rows (one row per hour), with each row containing 60 columns (one column per minute), resulting in a total of 1,440 images in storyboard formation.

COURTESY OF THE ARTIST



ROBERTO LOPARDO
Mapping Dubai, 2011



Examples of photographs contained within Roberto Lopardo's *Mapping Dubai*

Blueberry Garden

Before Andrea Dezsö arrived in Bucharest in 2012 to create a mosaic occupying three separate sections of the new U.S. embassy's façade, the last time she had visited her home country was in 1988.

Romania is known for its blueberries, which thrive in Transylvania, where Dezsö grew up. "When we took a walk," she recalls, "if we were lucky, we would find some and they were always like little treats in the forest. I wanted to construct the mosaic around this memory of finding something beautiful."

Dezsö worked closely with artisan Stephen Miotto who helped her identify and source the many unique materials necessary for the project. The 45 foot mosaic is a combination of ceramic and glass tesserae, including industrial glass as well as hand-cut small pieces. Throughout the design process, Miotto sent Dezsö samples, which she matched with colored pencils so that the drawing she created could be used as a guide to fabricate the mosaic in its rich shades and tones. "In a way," she says, "it feels like a patchwork of people and cultures as we are in America."

*The inspiration for this mural is nature and the richness and **DIVERSITY** that one can find in the **IMAGINATION** ... I am hoping that people who come to the American Embassy in Bucharest will have a very **POSITIVE** and uplifting **FIRST IMPRESSION** of their interaction with the United States.*

—**Andrea Dezsö**

ANDREA DEZSÖ
Blueberry Garden, 2012



ADAM GURVITCH



Touch/Change

Zane Berzina is a Latvian artist based in Berlin who works at the intersection of art, design, and technology. Berzina's *Touch Me* wall is a free-standing painted wall that responds to touch by temporarily changing color. Its vibrant horizontal bands draw in the viewer and invite participation. Like human skin, the wall's surface bears a visible record—if only for a moment—of the resulting interactions and offers a playful reminder of the immediacy and impact of direct human contact. The artist put out a call to local university art students and selected several to help her complete the piece.

ZANE BERZINA
Touch Me, 2010-2011

Magic in the Making

In 2013, Nick Cave experienced cultural diplomacy firsthand when he was commissioned to create a permanent work for the new embassy in Dakar, Senegal. The monumental bas-relief, installed in the atrium, was inspired by Cave's onsite visits and collaboration with Senegalese artists, students, and citizens while he lived and worked there on a cultural exchange.

By incorporating the sculptures of seven local artists directly onto the surface of the piece, Cave's work in Senegal is characteristic of AIE's continual effort to integrate the culture of local communities into its commissions, installations, and site-specific artworks.

Rainbow netting comprises the underlying structure of the work, interlaced with thousands of pony beads, pipe cleaners, sequins, and other colorful objects. It took Cave and ten assistants three months to fabricate the work, which measures 20 by 25 feet and weighs close to 500 pounds.

Nick Cave (right) and Bob Faust at work on *Untitled*, 2013



MICHAEL BOWLES

Collective Vision

Multidisciplinary artist Chris Doyle typically begins a project with a series of conversations that put the creative process in motion. For his sculptural commission for the U.S. Embassy in Sarajevo, he began by reaching out for artist contacts in Bosnia through his social network. After a number of emails, he developed a project involving four artists, whom he invited to be his "eyes."

The artists were asked to hike through the mountains surrounding the city and take photographs and videos of the landscape. Doyle then created drawings based on their work and fabricated the installation by laser cutting images into aluminum panels and fixing them within a latticed cedar structure. His formal training in architecture is reflected in the complexity of the design.

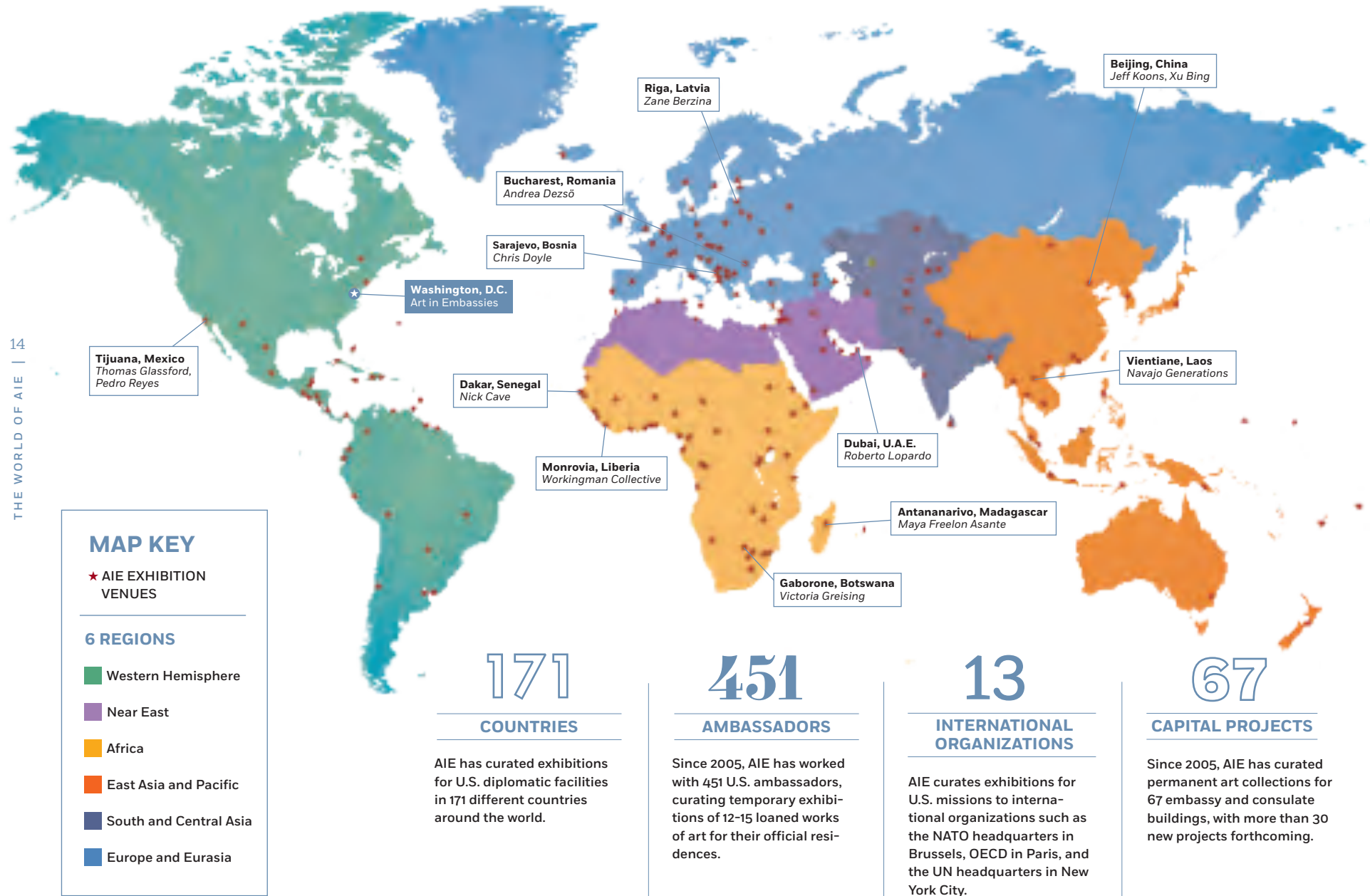
The artists who collaborated with Doyle all convened for the installation, and the group was able to continue the conversations that they had begun via email. Their meeting underscored the social structure of contemporary society and the way social media can function as a tool among artists.

CHRIS DOYLE
Social Structure II, 2012



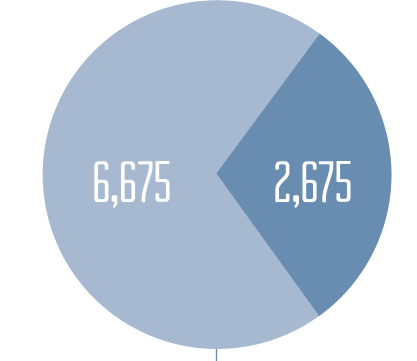
The experience of GLOBAL CULTURE is often one of broad generalizations, with little subtlety or nuance. A program like Art in Embassies offers the POSSIBILITY to present the U.S. and its people as a RICH AND COMPLEX series of VOICES.

—Chris Doyle



9,350
ARTWORKS
INSTALLED WORLDWIDE

Temporary Exhibitions
Permanent Collections



METHODS & MEDIA

32 BASKETS	3,438 PAINTINGS
94 CERAMICS	1,618 PHOTOGRAPHS
121 GLASS	18 WATERCOLORS
244 LITHOGRAPHS	462 SCULPTURES
593 MIXED MEDIA	77 SILKSCREENS
390 OTHER MEDIA	328 TEXTILES
1,935 WORKS ON PAPER	

The World of AIE
2005-2015

3,847
PARTICIPATING ARTISTS

AIE collaborates with a wide range of artists—both American and international—from local artisans to some of the world's most highly acclaimed.

200+

CULTURAL EXCHANGES

AIE provides artists with the opportunity to experience other cultures firsthand. Visiting artists help to build lasting relationships, foster dialogue, and enrich the scope of public diplomacy.

88%

PUBLIC/PRIVATE PARTNERSHIPS

88% of AIE exhibitions are temporary, consisting entirely of artwork loaned by private individuals and organizations.

507
TEMPORARY EXHIBITIONS

574
Exhibitions
WORLDWIDE

67
PERMANENT COLLECTIONS

Art in Embassies cultivates relationships that transcend boundaries, BUILDING TRUST, mutual RESPECT, and UNDERSTANDING among peoples. It is a fulcrum of America's global LEADERSHIP as we continue to work for FREEDOM, human rights, and PEACE around the world.

—John Forbes Kerry
U.S. SECRETARY OF STATE

816,000

Approximate **SQUARE FEET** of new embassy building per year

Approximate **TOTAL SQUARE FEET**
MUSEUM of MODERN ART, NY
630,000

10 ART IN EMBASSIES DIRECTORS
1963-PRESENT

- NANCY KEFAUVER 1963-1967
- STEPHEN MUNSING 1968-1972
- JANE THOMPSON 1972-1984
- LEE KIMCHE McGRATH 1984-1990
- LACEY NEUHAUS 1990-1993
- ROSELYNE C. SWIG 1994-1997
- GWEN BERLIN 1998-2001
- ANNE JOHNSON 2002-2009
- BETH DOZORETZ 2010-2012
- ELLEN SUSMAN 2013-2016

2,594,319

VISAS GRANTED IN 2014

Visa processing accounts for the majority of people who come into contact with AIE permanent collections at U.S. embassies and consulates abroad.



MICHAEL POWLES

Learning to Listen

On an average day, 20,000 people cross the border between Tijuana, Mexico and San Diego, California—the most frequently crossed international boundary in the world. Curator Virginia Shore knew that the installation at the new U.S. Consulate in Tijuana would be one of AIE’s most visible works of art. To design and create it, she selected Mexican artist Pedro Reyes, well known for his ability to address social issues with imagination and purpose.

Reyes worked with students at the San Francisco Art Institute to conceptualize, research, design, and implement the site-specific work of art. In order to gain a greater cross-cultural perspective, three of the students met Reyes in Mexico to continue developing the project in his studio. Reyes’ formal training as an architect was an asset as he and the students carefully calculated the structural elements of their installation.

Installed at the entrance, *Ear* greets both Mexican and U.S. citizens who visit the consulate. While presenting Reyes with a Medal of Arts award in 2015, Secretary of State John Kerry explained that “Pedro Reyes’ sculpture depicting the inner ear displayed at our consulate is a poignant reminder that people everywhere need to listen to one another.”

PEDRO REYES
Ear, 2012

*When I was asked to **CREATE** an outdoor sculpture for the U.S. Consulate in Tijuana, I thought it was appropriate to approach cultural diplomacy from an **ALTERNATIVE** angle, focusing not on what each country has to **SAY**, but what they ought to **HEAR**.*

*The sculpture became an anatomically accurate model of the **INNER EAR**, amplified one thousand times. The piece ... greets both Mexican and U.S. citizens who visit the consulate.*

—Pedro Reyes



STEPHANE RAMBAUD

Staff from the U.S. Consulate in Tijuana, Mexico, pitched in to plant trees with a shovel made from decommissioned firearms as part of the *Palas por Pistolas* project.

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RAFAEL ORTEGA

JOSE NORIEGA

Shovels for Pistols

AIE also partnered with Reyes to support an ongoing project that originated in 2008 in Culiacán, a city in western Mexico with the highest rate of gun deaths in the country. After speaking with families of crime victims, Reyes decided to address the issue creatively by organizing a campaign asking for voluntary donations of guns and automatic weapons to be exchanged for coupons, which could then be traded in a local store that sold domestic appliances and electronics.

The campaign collected 1,527 weapons, which were taken to a military zone and crushed by a steamroller in a public event. Afterwards, the metal was melted at a local foundry and sent to a hardware factory where it was transformed into 1,527 shovels.

The shovels have since been lent to art institutions and public schools around the world for the purpose of planting trees. Reyes’ long-term art piece *Shovels for Pistols* will eventually be complete when a total of 1,527 trees have been planted. In 2012, the U.S. Consul General and other State Department personnel in Tijuana participated in the project by using one of the shovels to plant a ceremonial tree on the grounds outside the chancery. AIE later arranged for another tree to be planted with one of Pedro’s shovels on the grounds of the Mexican Embassy in Washington, D.C.



TEMPORARY EXHIBITIONS

TEMPORARY EXHIBITIONS for the residences of U.S. ambassadors abroad consist almost entirely of work generously loaned by artists, collectors, galleries, museums, and other partners. AIE curators collaborate with the ambassadors to create exhibitions that reflect their take on cultural diplomacy as it relates to their assigned country. No two exhibitions are alike. The chosen pieces are typically connected to the history, art, or culture of the host country, or to an issue that is important to the ambassador. Over the years, temporary exhibitions have focused on climate change, racial diversity, the role of women in society, and many other contemporary concerns.

PETE SOUZA



U.S. EMBASSY LONDON PHOTOGRAPHER

U.S. Ambassador to the U.K. Matthew Barzun shows Kehinde Wiley's *Santos Dumont—The Father of Aviation III*, 2009, to Prince Harry and guest; Winfield House, London, England.

U.S. President Barack Obama, Ambassador to Italy John Phillips and his wife, Linda Douglass, view artist Joyce Kozloff's *Voyages*, 2004-2006; Villa Taverna, Rome, Italy.

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Spencer Finch, *Moonlight (Winfield House)*, 2014, at Winfield House, London, England

Sanford Biggers, *Quilt #17 (Sugar, Pork, Bourbon)*, 2013, at Hill House, Pretoria, South Africa



Art in Embassies is a form of cultural diplomacy. It gives us an OPPORTUNITY as Americans to put our culture on display, and we are doing it in CONVERSATION with local COMMUNITIES.

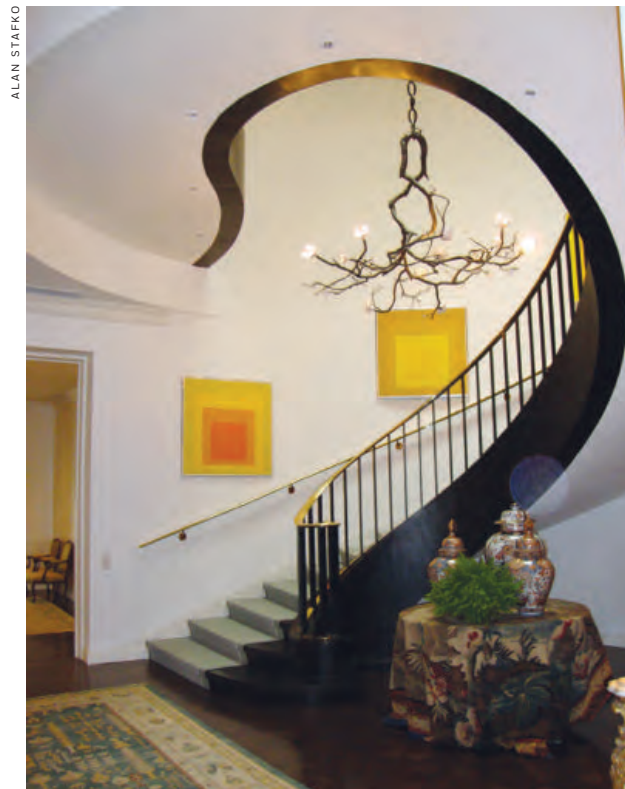
—Patrick Gaspard
U.S. AMBASSADOR TO SOUTH AFRICA



Jun Kaneko, *Untitled Dango*, 2005 at Habib House, Seoul, South Korea



Anne Neely, *Floe*, 2006; Doha, Qatar



ALAN STAFKO

Josef Albers' *Study for Homage to the Square*, 1963; *Homage to the Square: Fall Finale*, 1962; and David Wiseman's *Branch Illuminated Sculpture*, 2013; Madrid, Spain

Louise Bourgeois, *Self Portrait*, 2007; Paris, France



CAMILLE BENTON



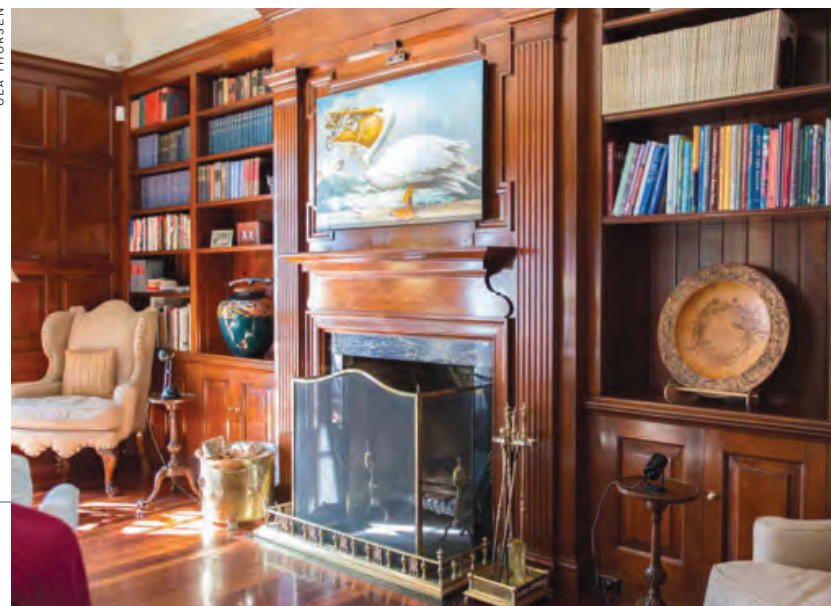
Kim MacConnel, *Big Rabbit 1*, 2010; Copenhagen, Denmark

Kevin Sloan, *Birds of America: The Worrier*, 2013; Canberra, Australia

Dale Chihuly, *Palazzo Ducale Tower*, 1996 at Villa Richardson, Rome, Italy



MICHAEL BOWLES



OLA THORSEN



DARKO ZARGAR

Branislav Nikolic, *City Mirror*, 2013; Susan Working, *Ping Pong*, 2013; and Douglas Hall, *Untitled*, 2013; Belgrade, Serbia

CULTURAL OUTREACH



ART IN EMBASSIES DEVELOPS cultural outreach programs as well as cross-cultural exchanges around the world. These experiences provide artists with the opportunity to connect and collaborate with others while expanding their own artistic practices and enriching U.S. public diplomacy efforts abroad.

CULTURAL EXCHANGE | VIENTIANE, LAOS

Common Threads

Though countries may be a world apart, the methods artists use to create their work are often strikingly similar. A cross-cultural exchange provided opportunities for textile artists from the U.S. and Laos to share techniques, stories, and their passion for woven arts.

Curator Camille Benton consulted with U.S. Ambassador to Laos Daniel Clune and his wife Judy to create an exhibition in their residence that included original Navajo blankets, tapestries, and rugs as well as silk weavings created by Lao craftswomen. The Clunes welcomed Lao artists, government officials, and members of the diplomatic community to an opening of the exhibition, which included a presentation of



ADRI BERGER

We came back from the BEAUTIFUL lands of Southeast Asia yesterday where we had a most GRACIOUS and WONDERFUL EXPERIENCE acquainting with the weavers of the Lao lands. We have gained much KNOWLEDGE, APPRECIATION, and RESPECT for our fellow fiber weavers who live across the globe. We have gained INSPIRATION to continue our work.

—TahNibaa Naataani

weaving tradition and culture by three generations of Navajo women. Beyond simply showing and discussing images of their work, the Navajo weavers, in collaboration with Curator of Cultural Programs Welmoed Laanstra, actually demonstrated their craft on a working loom. To enrich the cultural exchange even further, they also prepared a traditional Navajo blue cornmeal porridge, and shared it with the attendees.

Laotian weavers share their techniques of spinning fiber into yarn using a charkha with Sarah H. Natani.

Building Goodwill

For a cultural exchange project in Monrovia, AIE curator Sarah Tanguy commissioned Workingman Collective (Tom Ashcraft and Peter Winant), an artistic group based in Washington, D.C. whose aesthetic approach and research is guided by process, invention, chance, and the public. Two of the group's founding members traveled to Liberia for a site visit to explore and experience the local culture. The resulting project, *Story*, is a three-part artwork that considers the relationship of play, learning, and building community across generations.

Part One of *Story* is an outdoor installation of four cast bronze, oversized school desk chairs on the embassy grounds, each ornamented with the Liberian national bird—the Pepper Bird. While there, the artists learned that chairs symbolize education in Liberia's 30 year plan: a constant presence from kindergarten through university. "We were told that children often carried their chairs from home to school, or from classroom to classroom." When Peter and Tom saw a pickup truck loaded 12 foot high with these chairs, they knew it was the right form for their piece inside the embassy.

WORKINGMAN COLLECTIVE
Story, 2013-2014



A truck loaded with desks reaffirmed Peter Winant's and Tom Ashcraft's idea for creating *Story*, a bronze sculpture for the U.S. Embassy in Monrovia. The project included a quilt from the Quilters Guilds and others, and a new community playground in Kakata, Liberia.



Part Two is the Wenneh Town Playground in Kakata. Built on land specifically designated by the township for the *Story* project, the playground provides a large enclosed space where children and families from surrounding schools and neighborhoods can safely gather to socialize and play.

Part Three, an edition of quilts created by the Quilters Guilds and others, visually documents the elements of *Story* featuring chairs, colorful Pepper Birds, and looping designs to represent play.

The artists said, "We are fortunate and honored to have been involved in the Art in Embassies program and to have had the opportunity to create this work. The project scope, scale, and lasting engagement has been transformational for us."



*Art makes us bigger. It makes us **AWARE** that we are **CONNECTED** to something essential and profound, and in this project the essence and profundity came in the handshakes and **SHARING** ideas and **VALUES** with **EXTRAORDINARY PEOPLE**. The takeaway is really what isn't taken away; it is what remains.*

—Workingman Collective

LEFT: Children celebrating at the groundbreaking ceremony of the new playground in Wenneh Town, Liberia

Weaving Narratives

For a cultural exchange project in Botswana, AIE curator Claire D'Alba invited artist Victoria Greising to construct a temporary site-specific installation. Well-known for the way she uses fabric to explore local histories, Greising's work is fashioned on the premise that all clothing is infused with narrative. Working with communities in and around the capital city of Gaborone, Greising collected an assortment of materials, including discarded clothes, fabrics, worn t-shirts, and bridesmaid dresses. "They quite literally are a web of narratives," the artist explains, "mixing together, overlapping, and building on each other to create a social network and physical representation of personal connections and memories." Through her process, Greising was able to connect with the community and develop a heightened sense of place.

In addition to creating a site-specific fabric installation for the ambassador's residence, Greising also lectured at the University of Botswana and held a four-day workshop at the Thapong Visual Arts Centre, where she demonstrated the techniques of her craft to forty local artists, teachers, designers, and collectors and invited them to experiment with fabric art. After the workshop, seven of the participants assisted in the installation of her piece at the ambassador's residence—a final interweaving of cultures and shared experience.



VICTORIA GREISING
Site-specific fabric installations, 2012

They quite literally are a web of narratives, mixing together, overlapping, and BUILDING on each other to create a social NETWORK and physical representation of personal CONNECTIONS and memories.

—Victoria Greising

Art Talks

In 2012, Art in Embassies initiated a lecture series in partnership with the Tate Modern in London, allowing highly-acclaimed American artists to present their work in the context of cultural diplomacy and international exchange. Building upon the success of these lectures at the Tate, AIE has since launched several similar initiatives in partnership with other prominent arts institutions, like the National Gallery of Canada and The Reina Sofia Museum in Madrid.



TOP: Julie Mehretu in conversation with Tim Marlow at the Tate Modern, London; BOTTOM LEFT: Marie Watt sits down with Greg Hill at the National Gallery of Canada. BOTTOM RIGHT: Glenn Ligon speaks with Duro Olowu at the Tate Modern, London.

U.S. EMBASSY OTTAWA PHOTOGRAPHER



WORKING PARTNERSHIPS

TOGETHER WITH INSTITUTIONAL PARTNERS, AIE occasionally organizes special projects aimed at sharing a common theme pertinent to cultural diplomacy across a variety of different contexts.

Through Their Eyes

In 2012, The U.S. Department of State and the U.S. Department of Defense (DoD) collaborated on a joint project to celebrate the 50th anniversary of the Office of Art in Embassies. The result was *Serving Abroad... Through Their Eyes*, a collaborative photography project. The DoD reached out to active and former members of the U.S. Military, Foreign and Civil Services, asking for photographs taken while overseas since 2000. More than 3,200 images were submitted.

A distinguished photo jury that included former Secretaries of State Madeleine Albright and General Colin Powell; General Martin Dempsey, Chairman of the Joint Chiefs of Staff; Admiral Mike Mullen; *New York Times* photographer Joao Silva and others selected the top entries, and finalists were announced on Armed Forces Day. The Best in Show honorees were then announced



Staff Sergeant Ryan Cross
Local Afghan police members of the Legation Precinct
demonstrate their riding technique, maneuvering
narrow lanes and over potholes from one place to another in
Kabul District, Legation Precinct.

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Kabul District, Legation Precinct.

PLEASE
DO NOT TOUCH
EXHIBITS!

U.S. AIR FORCE ACADEMY

in commemoration of Veterans Day. They were recognized in Washington, D.C. in a special ceremony in November 2012 by Secretary of Defense Leon Panetta. The selected images depict the physical and emotional landscape of service abroad from the vantage point of those who have lived it with surprising artistry, strength, humor, and tenderness. The 89 final images

were made into exhibitions that have been on display at the Pentagon, the U.S. Air Force Academy (Colorado Springs), Customs House Museum in Clarksville, Tennessee, and the USO. Future exhibitions are planned at the U.S. Embassy in Kabul, and other prominent national and international locations.

Global Journey

In conjunction with the 25th anniversary of the Americans with Disabilities Act, AIE accepted the *40 Days Around The World* quilt, a unique and collaborative work of textile art. Initiated by VSA Tennessee (a state affiliate of the VSA International Organization on Arts and Disability) and generously donated by former U.S. Ambassador to Ireland, Jean Kennedy Smith, the quilt patches together a collection of colorful squares submitted by artists from 37 different states and 60 countries. Celebrating the creative accomplishments and abilities of all people, AIE will display the quilt at U.S. embassies and ambassadors' residences for many years to come.

100 by 100 inch handcrafted quilt, comprised of specially designed squares from artists around the world and sewn together at Middle Tennessee State University with the aid of student volunteers and local artists





JASON S. ORDAZ

CRYSTAL WORL
Into Water, 2015



JASON S. ORDAZ

IAIA artist
Crystal Worl
at work in her
studio



JASON S. ORDAZ

TONY ABEYTA
Infinite Wisdom, 2015

Contemporary Native Images

In 2015, AIE director Ellen Susman initiated a collaboration with the Institute of American Indian Arts (IAIA) in Santa Fe, New Mexico, to produce a limited edition print series showcasing newly commissioned works by five distinguished IAIA alumni. The geographically and culturally diverse group of IAIA artists includes: Tony Abeyta (Navajo), Crystal Worl (Tlingit/Athabascan), Jeff Kahm (Plains Cree), Courtney Leonard (Shinnecock Nation), and Dan Namingha (Tewa-Hopi). Their prints will be exhibited at U.S. diplomatic facilities around the world. Aligned with AIE's efforts to enrich U.S. public diplomacy through the visual arts, this collaborative initiative serves to broaden international understanding of contemporary Native cultures while at the same time fostering a greater appreciation for the richness and beauty of contemporary Native art.



Art dans les Ambassades

الفن في السفارات



El Programa de Arte en las Embajadas

תוירירגשב תונמוא

PUBLICATIONS

OVERSEEN BY SENIOR EDITOR Marcia Mayo and editor/curator Sally Mansfield, multilingual catalogues and brochures by AIE acknowledge the generosity of artists and lenders and provide an important diplomatic tool for ambassadors. Although exhibition publications were produced sporadically, beginning in the mid-1970s, it was not until 2005 that the practice was formalized. Since their inception, publications have been translated into more than fifty different languages.

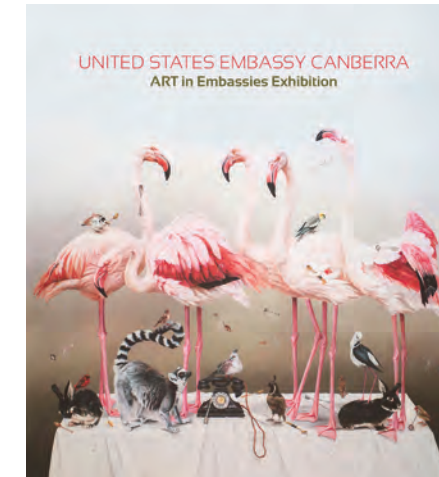
대사관의 미술

ARTĂ ÎN AMBASADE

大使館藝術

МИСТЕЦТВА В ПОСОЛЬСТВАХ

ART IN EMBASSIES





2015 Medal of Arts awardees, from left to right: Kehinde Wiley, Julie Mehretu, Sam Gilliam, Mark Bradford, Secretary of State John Kerry, Xu Bing, Pedro Reyes, Maya Lin

2015 AWARDEES



MEDAL OF ARTS

IN CELEBRATION OF its 50th anniversary, Art in Embassies initiated the first U.S. Department of State Medal of Arts biennial award. It acknowledges individual artists who have shown an enduring commitment to cross-cultural exchange in a global context. The first Medal of Arts award was presented to five artists by Secretary of State Hillary Clinton.

*Art in Embassies reveals the rich history and **CULTURAL HERITAGE** of the United States and the experiences that we share with peoples of **DIFFERENT COUNTRIES, BACKGROUNDS, and FAITHS.** Every exhibition reminds us of the **DIVERSITY** of mankind and the values that **BIND US TOGETHER.***

—Hillary Rodham Clinton
U.S. SECRETARY OF STATE, 2009-2013

2013 AWARDEES



CHRIS FANNING
Jeff Koons



SHU-WEN LIN, COURTESY CAI STUDIO
Cai Guo-Qiang



SIKANDER STUDIO
Shahzia Sikander



KIKI SMITH STUDIO
Kiki Smith



JERRY KLEINBERG
Carrie Mae Weems

As Director of Art in Embassies, I am part of a creative and dedicated team working across borders and cultures. We are a small office but a global endeavor, believing in the power of art to express our nation's ideals. It's a remarkable experience to travel the world, engaging with curators, ambassadors, and foreign dignitaries. My initial trip took me to London, Berlin, Rome, and South Africa. I witnessed firsthand how art as cultural diplomacy becomes tangible when we bring artists to another country and directly engage in outreach. The importance of support from artists, collectors, galleries, museums, and foundations cannot be underestimated. Thank you for your generosity, which is a testament to the decades we have worked together.

Having the opportunity to build new relationships with organizations such as the Institute for American Indian Arts, Yale University Art Gallery, and the Aspen Institute, to name a few, as well as promoting the work of AIE through public speaking and video, has been both meaningful and rewarding.

Art, in all of its forms, serves as a record of our humanity and shared heritage. It is a privilege to serve my country in this capacity.



—ELLEN SPENCER SUSMAN

PAE WHITE

Bossy Boss, 2015



ZAC WILLIS

ELLEN SPENCER SUSMAN DIRECTOR
VIRGINIA SHORE DEPUTY DIRECTOR AND CHIEF CURATOR

JAMIE ARBOLINO REGISTRAR
CAMILLE BENTON CURATOR
TABITHA BRACKENS MUSEUM SPECIALIST
AMANDA BROOKS IMAGING MANAGER
REBECCA CLARK CHIEF REGISTRAR
CLAIRE D'ALBA CURATOR
ERICA FOSTER PROGRAM ANALYST

IMTIAZ HAFIZ CURATOR
LORI KRAUSE MANAGEMENT AND PROGRAM ANALYST
WELMOED LAANSTRA CURATOR OF CULTURAL PROGRAMS

BRADEN MALNIC CURATORIAL ASSISTANT
SALLY MANSFIELD CURATOR AND EDITOR
MARCIA MAYO SENIOR EDITOR

ROMAN PETRUNIAK PUBLIC AFFAIRS SPECIALIST
ROBERT SOPPELSA SENIOR CURATOR
SARAH TANGUY CURATOR

ANDERSON NEWTON DESIGN DESIGNER
MARGARET MILLER WRITER



U.S. DEPARTMENT OF STATE

ART in EMBASSIES

PROMOTING CREATIVITY • SUPPORTING COLLABORATION
BUILDING ON AMERICAN DIPLOMACY

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