

ART IN EMBASSIES EXHIBITION

UNITED STATES
EMBASSY
MONTEVIDEO
URUGUAY

COVER

Christine Badollet Gray, [White Mountain Pool](#), 2005

Oil on panel, 24 x 36 in. (61 x 91,4 cm)

Courtesy of the artist, Goleta, California

Kathy and I are very pleased to have the opportunity to share contemporary art from our native state, California, with our friends in Uruguay. We are very grateful to the professionals in the ART in Embassies Program for their assistance in selecting the works on display. Choosing these pieces was a daunting as well as enjoyable endeavor. The Program has access to such a wide variety of different types of wonderful art that the challenge was what not to choose rather than what to choose.

Our tastes are very eclectic, but in this case we thought we should have a somewhat consistent theme. We mostly picked pieces that had a lot of color or were playful and fun. To us, they are a subjective view of much of California culture today. It is a culture that does serious work but does not take itself too seriously. It turns out that the choice has been serendipitous inasmuch as many of the works bear a resemblance to much of contemporary Uruguayan art, a reminder that art transcends cultures.

We are pleased that, through ART's American Artists Abroad Program, two of our artists, Anya Spielman and Jessica Snow, will be coming to Uruguay for a period of time to work with children as well as with other artists. We are strongly committed to exchanges of all kinds, and this is a very special one.

We think that the ART in Embassies Program is a very important complement to the Foreign Service. It is a great reminder that diplomacy is much more than demarches and negotiations. Art reinforces our humanity and communicates most eloquently all that we have in common around the globe.



The pieces by Linda Burnham and Michael Gonzales are loans from the Los Angeles County Museum of Art, with which we have had a long association. They were given to the museum by our friend Peter Norton. The people at ART in Embassies facilitated that loan by meeting all of the exacting conditions of a world class museum. *Smoketree Red* by Yvette Molina was painted especially for this exhibition.

We are grateful to the museum, to the generous artists, and especially to the ART in Embassies Program for letting us be surrounded by and share such beauty during our time in this wonderful country of Uruguay.

**Ambassador Frank F. Baxter
and Mrs. Kathrine Baxter**

*Montevideo
August 2007*

Kathy y yo nos sentimos muy complacidos por tener la oportunidad de compartir arte contemporáneos de nuestro estado natal, California, con nuestros amigos de Uruguay. Estamos muy agradecidos con los profesionales del Programa Arte en las Embajadas por su ayuda en la selección de las obras exhibidas. Elegir estas obras fue un esfuerzo enorme y disfrutable a su vez. El Programa tiene acceso a una variedad tan grande de diferentes clases de obras de arte maravillosas que el desafío no fue elegir sino qué elegir.

Nuestro gusto es muy ecléctico, pero en este caso pensamos que deberíamos tener un tema relativamente homogéneo. Elegimos principalmente obras que tuvieran mucho color o que fueran animadas y alegres. Para nosotros, son una visión subjetiva de gran parte de la cultura de California de hoy. Es una cultura que trabaja con seriedad, pero que no se toma el trabajo demasiado en serio.

La elección ha sido un hallazgo accidental por cuanto muchas de las obras tienen un gran parecido con gran parte del arte contemporáneo uruguayo, recordando que el arte trasciende a las culturas.

Nos complace que dos de los artistas, Anya Spielman y Jessica Snow, vengan a Uruguay durante un tiempo para trabajar con niños y con otros artistas. Tenemos un fuerte compromiso con toda clase de inter-

cambios, y este es uno muy especial. Pensamos que el Programa Arte en las Embajadas es un complemento muy importante del Servicio Exterior. Nos recuerda que la diplomacia es mucho más que gestiones y negociaciones. Reafirma la visión de que existe un aspecto delicado que, de hecho, puede ser más sublime.

Las obras de Linda Burnham y Michael Gonzales son préstamos del Museo de Arte del Condado de Los Angeles, con el cual tenemos una asociación desde hace muchos años.

Fueron donadas al museo por nuestro amigo Peter Norton. Los profesionales del Programa Arte en las Embajadas facilitaron este préstamo cumpliendo con las exigentes condiciones de un museo de nivel mundial. *Smoketree Red* de Yvette Molina fue realizada especialmente para esta exposición.

Agradecemos al museo, a los generosos artistas y especialmente al Programa Arte en las Embajadas por permitirnos contar y compartir tanta belleza de nuestro tiempo en tan maravilloso país.

Embajador Frank F. Baxter y Sra. Kathrine Baxter

*Montevideo
Agosto 2007*

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

El Programa ARTE es una combinación única de arte, diplomacia y cultura. Sin tener en cuenta el medio, el estilo o el tema, el arte trasciende las barreras del lenguaje y ofrece los medios para que el Programa ARTE promueva el diálogo mediante el lenguaje internacional del arte que lleva al respeto mutuo y entendimiento entre las diversas culturas.

Concebido modestamente en 1964, fue evolucionando hasta transformarse en un depurado programa que actúa como conservador de exposiciones, administrando y exhibiendo más de 3.500 obras originales de arte prestadas por ciudadanos estadounidenses. Las obras se exhiben en salas públicas de alrededor de 180 residencias de embajadas y misiones diplomáticas en todo el mundo. Estas exposiciones, con sus diferentes temas y contenidos, representan uno de los principios más importantes de nuestra democracia: la libertad de expresión. El arte es un importante motivo de orgullo para los embajadores estadounidenses y los ayuda en la divulgación multifuncional en las comunidades educativas, culturales, empresariales y diplomáticas del país anfitrión.

Las obras de arte que se exhiben a través del programa comprenden una variedad de medios y estilos, desde retratos coloniales del siglo XVIII a instalaciones de medios múltiples. Se obtienen por la generosidad de museos, galerías, artistas, instituciones, empresas y coleccionistas privados de los Estados Unidos. Al ver estas exposiciones, los miles de invitados que visitan anualmente las residencias de embajadas de los Estados Unidos tienen la oportunidad de aprender sobre nuestra nación – su historia, sus costumbres, sus valores y sus aspiraciones – experimentando directamente las líneas internacionales de comunicación que todos conocemos como arte.

El Programa ARTE en las Embajadas se enorgullece en llevar adelante este esfuerzo para presentar los logros artísticos del pueblo de los Estados Unidos. Los invitamos a visitar el sitio Web de este programa, <http://aiep.state.gov>, que presenta las versiones en línea de todas las exposiciones en todo el mundo.

"Linda Burnham's work of the past decade has investigated the nature of depiction itself, methodically exploring the perceptual effects of scale, color, materials, and modes of reproduction...In *Ha Ha*, Burnham uses a blown-up company logo, Fisk Tires' laughing bear, as an element in an overall pattern similarly governed by traditional painterly concerns for line, color, texture and composition. The logo is detached from its function as a decorative mascot and elevated to center-stage status. This Pop-like treatment evokes the work of Ed Ruscha or Sigmar Polke in the interplay of wildly different 'high' and 'low' visual modes. Burnham's originality comes from her fearless incorporation of her 'low' materials into complex formal compositions...[her] experiments serve a painterly formalism which continues to progress along its own idiosyncratic lines, via work that is not just intellectually rigorous but also sensuous and immediate."

Michael Duncan, "Linda Burnham at Christopher Grimes, Los Angeles, California," Art in America, December 1993.

Linda Burnham attended the Instituto de Allende, San Miguel in Guanajuato, Mexico in 1967, the University of Southern California, Los Angeles in 1972, and earned a Bachelor of Fine Arts degree from the California Institute of the Arts in Valencia, California in 1976. From 1990 to 1992 she was an adjunct professor of painting and drawing at the University of Southern California, and from 1990 to 1994 she worked as a graduate studies instructor at Otis/Parsons School of Art and Design in Los Angeles. She lives and works in Los Angeles



LINDA BURNHAM born 1950

Ha Ha, 1993

Oil on canvas, 62 5/8 x 49 1/4 in. (159,1 x 125,1 cm)
Collection of the Los Angeles County Museum of Art; Gift of Peter Norton

Steven Falk is a California artist whose work is displayed in private collections in San Francisco, Napa Valley, Sacramento, Southern California, and on top of his parent's washing machine in Palm Desert. He won the Juror's Award at the Bedford Gallery's *Local Voice Exhibition* in 2005 and earned a Juror's Selection award in 2006 at the Berkeley Art Center's 23rd Annual National Juried Exhibition, Berkeley, California.

Falk earned a Bachelor of Arts degree at Reed College, Portland, Oregon, and a Master's degree at Harvard University, Cambridge, Massachusetts. He lives among a family of distinguished artists in Lafayette, California.

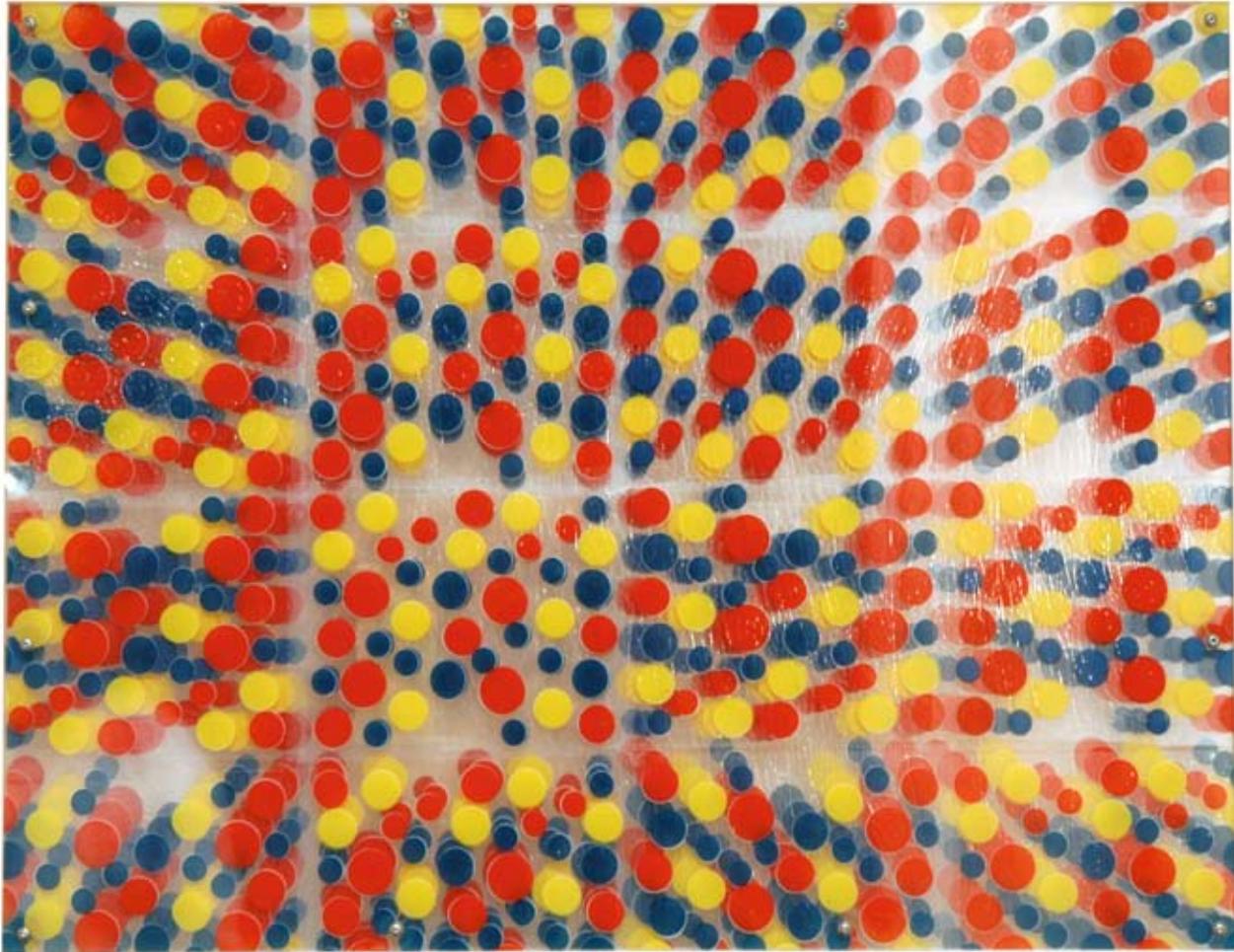
STEVEN FALK born 1961



Colors I Bought From Some Guy on Ebay, undated
Acrylic on canvas, 48 x 48 in. (121,9 x 121,9 cm)
Courtesy of the artist, Lafayette, California

“The work in this exhibition consists of sections of yellow, blue, and red polka-dots from Wonder Bread plastic bags (Wonder Bread is a North American brand of extremely soft white bread). It reads initially as an abstract work – the polka dot patterns are ‘sandwiched’ in three layers of Plexiglas – but the Pop art influence becomes clear to anyone familiar with Wonder Bread’s distinctive wrapper.”

Michael Gonzalez lives and works in Santa Monica, California.



MICHAEL GONZALEZ born 1953

Comp. w Y, B, and R, # 15, 1994
Plastic bags, acrylic, and fasteners, 14 x 17 x 1½ in. (35,6 x 43,2 x 3,8 cm)
Collection of the Los Angeles County Museum of Art; Gift of Eileen and Peter Norton

"Outside of the art context, crafting plays an important cultural role from early childhood through late adulthood. Magazines such as *Readymade*, *Bust*, *Martha Stewart Living*, and *Make* promote a crafting-for-all attitude, but each publication presents a contradictory set of aesthetic, financial, and technical limitations to its readers. The goal of having one's craft project look (and function) like the example in the picture is at odds with the reality of missing the mark in execution. The failure to embody the ideal is an important theme in my work. Failed geometry, failed architecture, and failed illusionism are treated with humor in my paintings and sculptures.

I use low-brow craft-kitsch materials in my paintings and sculptures in order to reinforce a theme of the commodity of craft. The recycled cardboard and Styrofoam used works in opposition to the ready-to-craft materials in that they promote a something-out-of-nothing value in crafting. This aspect of my work critiques the Martha Stewart institution for its presentation of perfect craft, food, entertaining, and interior decor as an 'Everyday' goal...I represent landscape through several degrees of mediation (first through building modest micro-sculptures, then through painting.) This removal from the real reflects what I find to be a prevalent contemporary anxiety toward not only so-called 'nature' but also toward 'the real' itself."

Born in Fairfield, California, Christine Gray currently works in the greater Los Angeles area. She has shown nationally in several juried exhibitions, including The Santa Barbara Contemporary Arts Forum in 2007; California State University, Long Beach; The University Art Museum at the University of California, Santa Barbara, and The Arts Fund Gallery, Santa Barbara in 2006; and at Bolm Studios in Austin, Texas, for the 2004 Texas Biennial. Her work was published in *New American Paintings*, number 54, in 2004. Gray received her Master of Fine Arts degree from the University of California, Santa Barbara in 2007 and her Bachelor of Fine Arts degree from The University of Texas at Austin in 2003.

www.monomute.com/cbg/index.html

CHRISTINE BADOLLET GRAY born 1980



White Mountain Pool, 2005
Oil on panel, 24 x 36 in. (61 x 91,4 cm)
Courtesy of the artist, Goleta, California

“My artwork involves sorting and re-arranging information. While architecture, technology and landscape are prevalent themes throughout the work, I do not rely on themes as a primary source of motivation, but instead address issues as they arise. The emphasis is on the act of painting – the process of making. The representations that remain are traces of the production.”

Mary Addison Hackett received her Master of Fine Arts degree in studio arts from The University of Illinois at Chicago, and her Bachelor of Fine Arts degree in painting from the University of Tennessee, Knoxville. Her work has been included in group exhibitions throughout the United States and abroad. Born in Atlanta, Georgia, and raised in Nashville, Tennessee, Hackett lives and works in Culver City, California.

www.maryaddisonhackett.com

MARY ADDISON HACKETT born 1961



Swim, 2006
Mixed media on canvas, 36 x 48 in. (91,4 x 121,9 cm)
Courtesy of the artist, Culver City, California

"My work addresses the possibilities of narrative within the formal language of flatness and silhouette. By stripping images of specificity and detail – from architectural templates, pre-fab decorators' stencils, how-to illustrations, self-improvement books, and tattoos – I create ambiguous spaces for viewers to inscribe narrative desire.

As an image is emptied of its visual reference, the imbedded associations move to the background. The associations the viewer brings with them move to the foreground. My work explores the edge of this experience. What associations resonate through silhouette alone? What meaning is constructed as the viewer ascribes recognition to shapes whose original contexts float beneath the surface? I investigate what traces of meaning remain, what transformative process happens in translation, and what narrative possibilities emerge between the viewer and the work."

Born in Arlington Heights, Illinois, Emily Joyce earned a Bachelor of Fine Arts degree from the Rhode Island School of Design, Providence in 1998, and attended the Glasgow School of Art, Scotland, in 1996. Her honors include serving as Artist in Residence, Bemis Center for Contemporary Art, Omaha, Nebraska, 2005; Artist in Residence, Ucross Foundation, Clearmont, Wyoming, 2005; Resident Artist, Le Pavillon, Palais de Tokyo, Paris, France, 2001-2002; and as Core Fellow, Glassell School of Art, Museum of Fine Arts, Houston, Texas, 1999-2001. In 2003 she was a grant recipient, Kimbrough Fund, Dallas Museum of Art, Texas; and in 2002 and 2001, the recipient of the Eliza Prize, Glassell School of Art, Museum of Fine Arts, Houston.

EMILY L. JOYCE born 1976



Ghost Town, 2002
Flashe, enamel, and pencil on acrylic panel, 40 x 48 in. (101,6 x 121,9 cm)
Courtesy of the artist, Los Angeles, California

Yvette Molina approaches her paintings with the precision and curiosity of an 18th century botanist, training her eye on both the cultivated and the spontaneous, improbable eruptions of plant life she encounters in her surrounding urban environment. Molina's "portraits" of various plants and flowers come primarily from her own garden and immediate neighborhood in Oakland, California, where she lives and works.

Born in 1972 in Kansas City, Kansas, Molina studied painting at the University of Dayton, Ohio, the Norfolk Institute of Art and Design, Norfolk, England, and the Ecole des Beaux-Arts, Angers, France. She is a full-time artist. Her work is held in many private collections throughout the United States and Europe.

www.yvettemolina.com

YVETTE MOLINA born 1972



Smoketree Red, 2007
Oil on aluminum, 48 x 24 in. (121.9 x 61 cm)
Courtesy of the artist, Oakland, California

Andrea Pellicani lives and works in California, where she received her Bachelor of Fine Arts degree from San Francisco State University in 1991.

Pellicani's work has been featured in many exhibitions in the United States, Europe, Asia, and the South Pacific. Exhibitions of note include the Mazda International, Tokyo, Japan, 1986; The Phillips Museum at Franklin & Marshall University, Lancaster, Pennsylvania, 2004; and the Biennale Internazionale, Italy, 2003. Her work is represented at Harvard University's Project Zero, Artful Thinking (Cambridge, Massachusetts).

Pellicani is a committed environmentalist; her work very often is made from recycled, reused, and found materials and contains solar or wind elements.

ANDREA PELLICANI born 1960



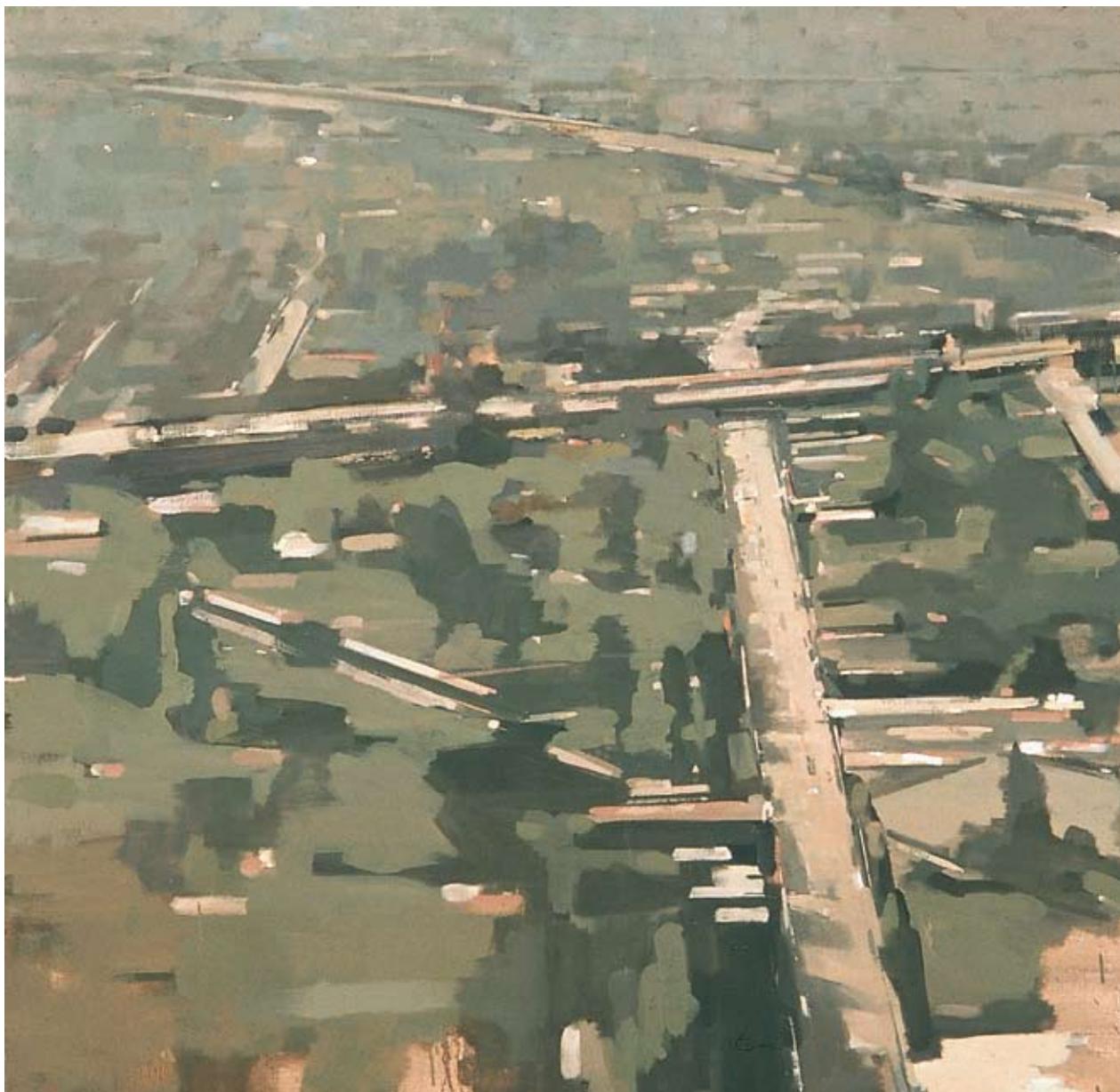
Reef, 2005
Kinetic solar panel, 45 x 50 in. (114,3 x 127 cm)
Courtesy of the artist, Santa Rosa, California

“My paintings are derived from, and are a response to, the complexity of visual experience and perception as it occurs in daily life. I use observed, remembered, and invented form and color as a vehicle to explore the awareness of self within the context of society.”

Ryan Reynolds was born in Simi Valley, California. He earned a Bachelor of Arts degree from the University of California, Santa Cruz in 1997 and a Master of Fine Arts degree from the University of California Berkeley in 2003. He has served as a lecturer at the University of California, Davis (2004 to 2005) and at the Santa Clara University, California (from 2005 to the present). His honors include a 2001 Art Practice Departmental Fellowship, a 2002 Eisner Award, and a 2003 J. Ruth Kelsey Traveling Merit Award, all from the University of California, Berkeley, as well as a Galex 39 award from the Galesburg Civic Art Center, Illinois, and a 2005 Residency at I-Park in East Had-dam, Connecticut.

www.ryanreynoldspaintings.com

RYAN REYNOLDS born 1974



Jan 6 - Feb 20, 2003
Oil on canvas, 53 x 54 in. (134,6 x 137,2 cm)
Lent by the artist, Berkeley, California; Courtesy of Stellar Somerset Gallery, Palo Alto, California

Laura Ricci's whimsical, post-apocalyptic landscapes delight in both imagining a new ecological state where mankind's rules are superseded and nature reclaims the environment and in daydreaming fantastical escape from her everyday realm. Her work has been shown in exhibitions in Los Angeles and San Francisco, California; San Antonio, Texas; and Chicago, Illinois. Three of her paintings were published in *New American Paintings* number 61. Ricci received her Master of Fine Arts degree from the San Francisco Art Institute in 2002 and her Bachelor of Arts degree in Studio Art from Kalamazoo College, Michigan, in 1995. She currently lives and works in Los Angeles.

www.lauraricci.net

LAURA RICCI born 1973



Untitled, 2005
Mixed media on canvas, 48 x 49 in. (121,9 x 124,5 cm)
Courtesy of the artist, Los Angeles, California

"My engagement with abstract painting is a twofold process. The first series of considerations are formal, in which questions of color, line, and texture are addressed as the work progresses. For me this is an inexpressible and completely intuitive process beyond verbal language. I will usually begin with acrylic painting and proceed to oil, for each type of paint offers different possibilities which play off each other.

The second series of considerations are those of interpretation, which always comes after the work or works are completed. Because I work in an experimental and open-ended rather than formulaic manner, every piece might express new possibilities. Viewers might engage the work in a myriad of different ways. The most interesting paintings are those in which there is something unresolved; its reason for being has not been entirely spelled out for the viewer or even for the artist. The painting's openness leaves room for the viewer's thoughtful engagement. In my work, one might see topographical, architectural, or biological forms being expressed. All of these interests inform the work. I see painting as a screen onto which consciousness is projected – worlds filtered through the subjectivity of the imagination."

Born in Berkeley, California, Jessica Snow earned a Bachelor of Arts degree in studio art from the University of California, Davis in 1987. In 1988 she attended the Université de la Nouvelle-Sorbonne III, Paris, France; in 1992, the Skowhegen School of Painting and Sculpture in Skowhegen, Maine; and in 1996 she earned a Master of Fine Arts degree from Mills College in Oakland, California. Her honors include a 2000 San Francisco Art Council Grants to Individual Artists Award, California; a 1996 Juror's Award for the Berkeley Art Center's 10th Annual National Exhibition, California; a 1995 Edwin and Adalaine Cadogan Fellowship award, San Francisco; and a 1994 First Place award for work in San Jose Art League's *2-D Contemporary*, California (Juror: Squeak Carnwath). In 1995/1996 Snow received teaching assistantships in intermediate painting and twentieth century art history at Mills College; in 1996/1997 served as a lecturer for courses in drawing and two-dimensional concepts at the San Jose State University; and from 2001 to 2003 was an instructor of fundamentals of drawing I at the University of Berkeley Extension.

JESSICA SNOW born 1964



Before the Beginning, 2005
Oil, acrylic on canvas, 60 x 60 in. (152,4 x 152,4 cm)
Courtesy of the artist and Rena Bransten Gallery, San Francisco, California

“Drawing from only the live figure did not seem complete; a curiosity for what lies beneath surfaces initially drove me to draw from cadavers, and in conceptualizing the underlying strata of a form it became clear that the dissection process is linked to the painting process. My inquiry lies in this excavation process of layering and dissecting form and language – the strata of conscious and unconscious thought. The ambiguity of a shape as it evolves, its various substructures, intimate the tenuous balance between knowing and not knowing. Persistent imagery often takes the form of flora and fauna, sex, disease, matter, customs, and remains – investigations of past history as it evolves and is transformed.”

Born in Berkeley, California, Anya Spielman earned a Bachelor of Arts degree from the University of California, Davis in 1989. Her honors include a Vermont Studio Center Artist’s Grant, Johnson, Vermont, 2000, and an Artists Council Award, Palm Springs Desert Museum, California, 1998. In 1994 she was nominated by Wayne Thiebaud for the American Academy and Institute of Arts and Letters, New York City.

www.anyaspielman.com

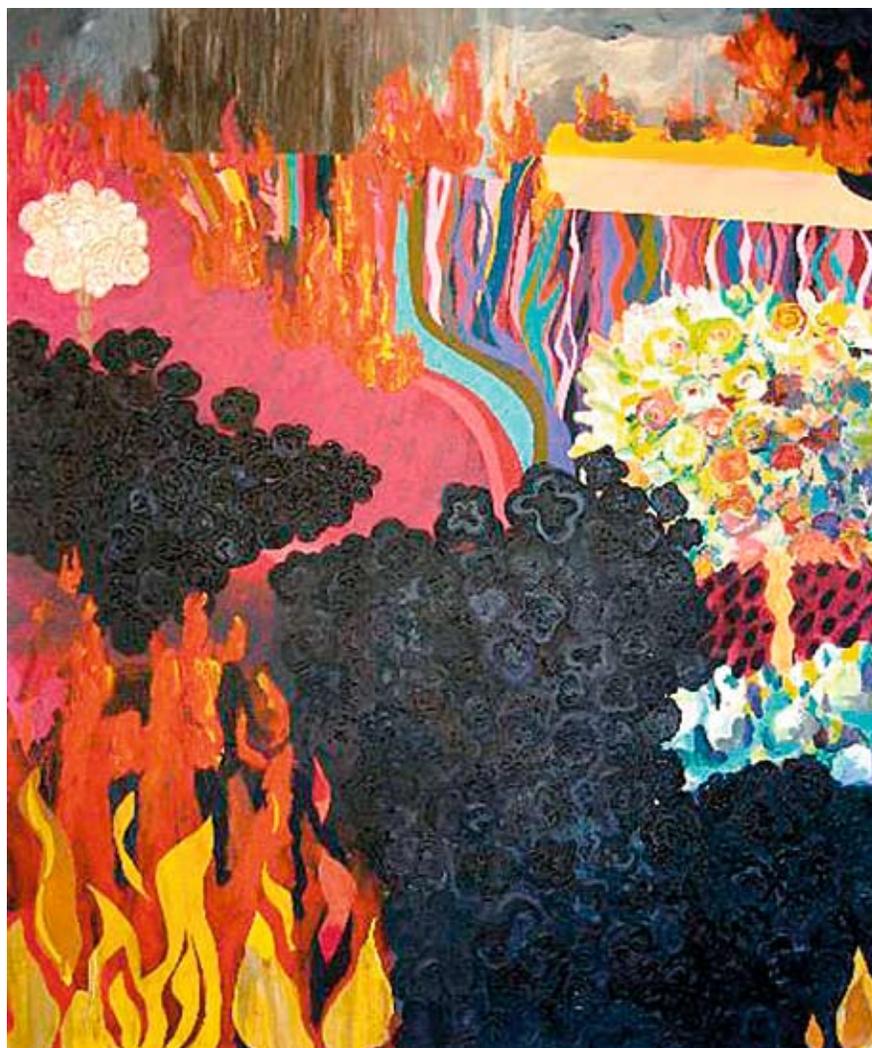
ANYA SPIELMAN born 1966



Petites Boules, 2000
Oil on canvas, 70 x 82 in. (177,8 x 208,3 cm)
Courtesy of the artist, Ojai, California

“Sarah Thibault is a San Francisco-based artist whose work is inspired by luxury commodities in fashion and their relationship to the commercialized art world. She hopes to offer a critique of our culture’s obsession with brand names and superficial perfection.

Applying the same design concepts used in creating the slick, visual seduction of advertisements, Thibault uses painting and collage to bring humanity, texture, and imperfections to the image. Her paintings and video work have been shown in San Francisco, California; Miami, Florida; and Paris, France. Her work can be seen at www.sarahthibault.com and on the Saatchi STUART website.”



Bridezilla, 2006
Acrylic on canvas,
72 x 60 in.
(182,9 x 152,4 cm)
Courtesy of the artist,
San Francisco, California

Washington

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