



TRANSPARENCY

& TRANS-FORMATIONS

Transparency and Trans-formations in Contemporary American Art

U.S. Residence Stockholm
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ART FOR ENGAGEMENT

When President Obama speaks about America's role in the world, he speaks about engagement. "We have sought in word and deed a new era of engagement with the world," he said at the United Nations. "And now is the time for all of us to take our share of responsibility for a global response to global challenges." At U.S. Embassy Stockholm, we believe we have a special role to play in this effort because of where we are. Engagement is embedded in the Swedish national character. As America and Sweden become more deeply engaged, America has the opportunity to learn, and both nations have the opportunity to model new forms of engagement for other nations.

In pursuing deeper engagement, we recognize that it is not primarily achieved through the media or even official summits, but when individuals can authentically connect in heart and mind. This requires a setting where our nationality and ethnicity come second to our common humanity.

Nothing creates this common ground like art does. Art seeks truth, beauty, and honesty in a language of sensation and emotion that we all share. That is why President Obama "has marshaled the largest infusion of cultural funding in decades," according to the Associated Press. And it is why the arts are such a prominent focus of this mission.

This common ground is made possible by a collaboration with *artwithoutwalls*, the Art in Embassies program, and the incredible personal generosity of Laura Lee Brown and Steve Wilson. *artwithoutwalls* is a Louisville, Kentucky-based organization that works with contemporary artists to exhibit work that might not otherwise be realized. Art in Embassies is a "global museum" exhibiting original works of art in the public rooms of approximately 180 American diplomatic residences worldwide. Each has engagement built into its DNA. U.S. Embassy Stockholm is grateful to these generous organizations and individuals for the wonderful works of art and for the engaged conversations they have made possible.

– Ambassador Matthew Barzun &
Brooke Brown Barzun

What is Now, What is Next:

Transparency and Trans-formations in Contemporary American Art

“Revolutionary art in all times has served this function of preparing the future.”

– Leonard Shlain, *Art & Physics: Parallel Visions in Space, Time, and Light*

Art has long played a central role in cultural diplomacy, but rarely has that art been deemed revolutionary or groundbreaking. From Mark Bradford's gravity-defying, hoop-skirted basketball player, Jennifer Steinkamp's dancing, digital tree, and Peter Sarkisian's virtual, dripping puddle, to the fantastical worlds created by David Levinthal, Lori Nix, Anthony Goicolea and others, to the visionary investigations into the nature of space, time, and light by Alyson Shotz, Spencer Finch, and Valerie Sullivan Fuchs, the works installed at the U.S. Residence in Stockholm narrate the now: the transformative moment of the present becoming the future. Rather than celebrate an established cultural legacy, this exhibition offers a clear-eyed view of the rapid, formidable shifts occurring today in culture, society, technology, and science—changes that herald profoundly new insights into the world and how we live in it.

Transparency and Trans-formations in Contemporary American Art features twenty-three works by twenty artists living in the United States, including both well-known artists, such as Claes Oldenburg and Kiki Smith alongside recently established and emerging artists in their thirties and forties, such as Spencer Finch, Paul Rusconi, Dinh Q Lê, and numerous others. Working in painting, sculpture, photography, video, and other forms of new media, these artists explore issues ranging from gender and

racial identity to cultural and political mythology to the nature of multi-dimensional space and time, delineating how these concepts and constructs will be re-imagined, even revised, as the digital, global era evolves.

Revolutionary art in the first decade of the 21st century actively engages the viewer in the ephemeral permanence of the moment: Elena Dorfman's hooded racehorse advances from the photographic frame, suspending the viewer's gaze in an undefined sphere; likewise, one look into the mysterious, snowglobe universe created by Walter Martin and Paloma Muñoz, and we become characters in one of Jorge Luis Borges's labyrinthine tales, looking in at an outside world, looking out. Immersive and at times interactive, some works depend directly upon the viewer's activation: Stefan Sagmeister's delicate spider web is torn, then repaired, by the movement of those passing by its projection; Valerie Sullivan Fuchs's *Sisysphus* can only be seen when the viewer's palm is in place under the projector—where we see a woman climbing, falling, scraping, and eventually feel her movements, her markings on our own flesh. In Alyson Shotz's site-specific thread-and-pin wall drawing, *Torqued Ellipse*, multiple, illusory dimensions of space appear as the viewer approaches and recedes, and attendant shadows of the geometric construction move across the wall. A subtle dynamism animates figures by

Kiki Smith and Letitia Quesenberry, suggesting immanent transformation and revelation. Such works offer not just images of transformative moments; they create an experience of the elusive but fully consuming present, freed from conventional temporality.

The Nobel-winning behavioral psychologist Daniel Kahneman describes our consciousness as a duality: we have both an “experiencing self” and a “remembering self.” The remembering self dominates our awareness, tells our stories, consumes our memories, and makes our decisions. The experiencing self is the one who functions purely in the absolute present moment (which lasts about three seconds, according to Kahneman), the one who is actually living life. In capturing such pivotal ephemerality, the art on view here approaches a solution to what Kahneman calls “the riddle of experience versus memory,” offering not a retrospective look at transformational images or events, but direct engagement with these moments of experience in which “what happens is our life.”

TRANSFORMING EXPECTATIONS

Describing the making of *The Practice*, Mark Bradford says, "I wanted to create a condition, a condition of struggle. I decided to make a huge antebellum skirt out of a Laker's uniform and shoot baskets." For three mesmerizing minutes, Bradford glides, bounces, falls, and jumps across an urban basketball court, his voluminous yellow and purple skirt billowing all around him. This cross-dressing performance—as half male athlete, half female antebellum aristocrat, distills decades of resistance. "It became about roadblocks, on every level—cultural, gender, racial," says Bradford. "Regardless of whether they are there," reflects the artist, "it is important to continue," until those barriers are broken, until he "makes the shot."

An interventionist performance in a contemporary urban landscape also inspired the making of Claes Oldenburg and Coosje van Bruggen's *Knife Ship 1:12*. Working in collaboration with architect Frank Gehry and a group of students in Venice, they staged "Il Corso del Cotello" ("The Course of the Knife"), a performance that featured the launch of the original eighty-foot version of this Swiss Army Knife transformed by large oars into a surreal gondola. "We wanted to 'cut' through the rhetoric of art and architecture," explains van Bruggen, "and to separate ourselves from the architectural tradition of Venice." The transformation of a hand-held, commercial object into a work of public art not only resists the historical contextualization of its surroundings, but also describes our future urban environment. According to art historian Germano Celant, society's shared symbols have evolved from images of nature (animals, plants) to the products of industry; it is these consumer goods that now define us, and that we will remember collectively, as the virtual world of the 21st century renders all things increasingly ephemeral:

"Just as the 'primitive' tribes remember a vanishing animality, artists must bear witness to the present state of an environment whose 'animality'—likewise dying out through the immateriality of future existence—is signified by functional objects."

The immateriality of water is made even more ephemeral in Peter Sarkisian's trompe l'oeil *Green Puddle*, a video projection that creates the illusion of both an opaque green floor sculpture and a pooling drip of water. A former filmmaker whose works explore the spatial limits of video, Sarkisian projects directly onto surfaces, eliminating any framing elements in order to engage the viewer. The accompanying audible drip further grounds us in the magical presence of the work, as we decipher sound, image, and source.

TRANSFORMING MYTHOLOGIES

American cultural and historical mythologies are revealed and re-envisioned in works by David Levinthal, Andréa Stanislav, Laura Ball, Elena Dorfman, and Lori Nix. A pioneer in the field of constructed photography, Levinthal's *Wild West* series reveals the artifice of the cowboy as hero. Although the hazy, muted atmosphere lends the image a film-like mysteriousness, the dashing cowboys in Levinthal's mise-en-scènes are actually toys, miniature figures in tiny sets, their daring deeds nothing but poses.

This mythology of the utopian American West is exploded in Andréa Stanislav's visually stunning video, *Blow Away*. Set on the Bonneville salt flats in Utah, the film's imagery includes sequined horseheads, an owl, and nine mirrored obelisks, which burst into flame, crumble to the white, glittering ground, then finally, phoenix-like, rise again. The artist conceived the work as a meditation on the myth of manifest destiny—the utopian American dream of endless territorial prosperity—whose legacy included the destruction of land and communities of Native Americans. The future, Stanislav's work suggests, may yet hold promise: the obelisks are destroyed, then

remade; the power they represent possibly transformed by the wisdom of the owl, who earlier in the film, blinks at us with sentient awareness, then flies off.

The horse remains central to various American mythologies, including that of the thoroughbred racehorse, an icon of "athleticism, sexuality, power, and performance," according to photographer Elena Dorfman. The mysteriously masked animal extending his luminous form across the dark, undefined space of *Pleasure Park Horse* is suspended in time and place, his role and identity not fixed by the ambitions or fantasies of riders, owners, fans.

New American heroes—heroines, in fact—animate Laura Ball's fantastical watercolors, *Confrontation and Embroilment*. Set astride reindeer and camels, they are engaged in internal struggles. Inspired by Joseph Campbell's book, *The Hero with A Thousand Faces*, Ball describes them as undergoing "transformation and rites of passage. As the heroines cross the boundary into the subconscious realm, the real battles and conflicts unfold."

A conflict—with possibly tragic consequences—has already unfolded in Lori Nix's *Ice Storm*. A truck has careened off a wintry road into a frozen pond. Nearby deer, in a reversal of expected fortune, witness the scene. One of a series of constructed photographs (Nix builds, then shoots her scenes) entitled *Accidentally Kansas*, the artist says her interest is "in the banality of terror found in the minutes before and after an event." Nix grew up in Kansas; her work is inspired by the natural disasters that plague the Midwest (tornadoes, floods) and by the mythology of disaster movies. And yet, there is beauty and humor in her visions. The transformation of "the bucolic landscape that turns poisonous," happens in the mind of the viewer. "I offer viewers the terror of the terrain," she says, "found not in the image, but in their own imagination."

Anthony Goicolea's pastoral *Cherry Island* is a brightly lit fantasy world inhabited by exotic animals, peopled only in the viewer's imagination. The artist, who created a series of such images derived from sets he made for more narrative works, says he was "inspired by the tradition of nature and the sublime in early 19th-century American landscape paintings. My series... treats their environments as hyper-exaggerated frontiers in which remnants of past human interaction are evident through left-over traces or people and their activities."

In contrast to Goicolea's constructed and manipulated photographs, Lynn Geesaman creates bucolic, almost impressionistic landscape photographs through the use of lenses, filters, and darkroom manipulations. A physicist by training, Geesaman's perspective is more sculptural than painterly. "I am not interested in landscapes. I am interested in shapes," she says. *Bernheim Arboretum*, which she made during a residency at this Kentucky conservancy, marks the photographer's first use of color. The heightened, surreal hues Geesaman employs further distance her work from traditional nature photography. Indeed, the artist has said, "I feel like a stranger in nature, I always thought of it as a place to go to get somewhere else."

The outdoors is a transitory, inhospitable realm in the signature Arctic fantasies created by Walter Martin and Paloma Muñoz. For their *Travelers* series, they chose the snowglobe as the setting for multiple, mysteriously eerie photographic fairy tales because, say the artists, it was "an opportunity to subvert the kitschy banality of the snowglobe convention by inserting our own dark ruminations." The artists maintain a studio in the rural Poconos, an area of Pennsylvania they believe is "a hideout for people" looking to escape the law or their lives. No obvious threat awaits the figure pictured here: he has reached the apex of the *Labyrinth*, and has found a statue of a man carrying a briefcase, also awaiting

enlightenment, but frozen in his journey. Now the traveler descends, and continues, like a character in a Jorge Luis Borges story, without progressing, trapped in an imagined world: "In the dream of the man that dreamed, the dreamed one awoke." The most uncanny, hypnotic aspect of Martin and Muñoz's works is this Borgesian paradox they present: as viewers, we are outside, looking inside a scene that is set in the out of doors, which could only exist within the labyrinthine interior of the artists' minds. Or could it? Are we in or out, the dreamers or the dreamed?

The Imaginary Country is the title Dinh Q Lê has given to his series of photographs that illustrate the most real of journeys, those of the migrant and the refugee. Inspired by an ancient Chinese saying, "To seek a better life by crossing the four seas," Lê's image shows a long line of people, carrying their belongings, wading out into the ocean with no destination in sight, an incongruous guard rope running alongside them. The artist, who left Vietnam as a very young boy with his family during the American-Vietnamese war, intends the work to serve as homage to the struggles of those who leave "their homeland for economic or political reasons, maybe not by choice but by necessity, in the hope and belief that there is a place that is better.... The most difficult part is the decision to take that first step."

TRANSFORMING PERCEPTION

Contemporary artistic practice engages—and often advances—scientific discovery and technological innovation. For Stefan Sagmeister, Spencer Finch, Alyson Shotz, Jennifer Steinkamp, and Valerie Sullivan Fuchs, employing new technology or applying scientific theory allows these artists to explore perception—how our understanding of both external reality and internal consciousness is changing.

Stefan Sagmeister's interactive projection, *Being Not Truthful Works Against Me*, functions like the ubiquitous surveillance camera, recording images of passersby. The images captured are not simply stored, however: "The web 'sees' the viewer, resulting in the viewer ripping the web wherever his or her reflection touches it," explains the artist. The title sentence, digitally woven into the projected spiderweb, is torn and remade as well; the viewer is engaged in contemplating the action and the meaning of the work at once. As Sagmeister's collaborator Ralph Ammer says, "The fragile construction serves as a metaphor for the vulnerability of the maxim and the effort to perpetuate it. In a sense, it is physically questioned by everyone who passes by and thus damages it. For the viewer, this first active confrontation might incite an engagement with the content of the statement."

The statement is one of twenty such maxims Sagmeister recorded in his diary during a year-long sabbatical in 2000, which became the source for numerous artworks, as well as the basis of his 2007 book, *Things I Have Learned in My Life So Far*. In the book, Sagmeister cites examples of why and how he has applied this maxim in his own experiences; his life-lessons and altered perceptions led to a conceptual and constructed investigation into how we are seen and what information we project—the transparent spiderweb, transformed by our actions, may inspire reconsideration of our own varying degrees of transparency.

The conflict and confluence of inner and outer perception is the subject of Spencer Finch's practice, which involves detailed observation of his physical environments, sometimes using a colorimeter, a device that records both color and temperature. *Winter Light*, (*snowstorm New York 2/10/03*), is a series of fluorescent light tubes fitted with color filters in hues ranging from white to yellow to green to purple, rose, and a spectrum of blues. While the recorded colors were those observed outside his Brooklyn studio on a February morning in 2003, Finch was also envisioning that winter light traveling to Sweden: the title refers to Ingmar Bergman's 1962 film of the same name, "Nattvardsgästerna." What Finch brings to light is both what we see and what we want to see—winter light in Brooklyn and winter light in Stockholm simultaneously: a reunion of Kahneman's experiencing and remembering selves. Formally, Finch is referring to the neon sculptures of celebrated American Minimalist Dan Flavin (1933-1996); the titles of Finch's light-tube constructions add the poetic, narrative dimension that defines his recent practice. As critic Saul Anton writes, "He knows that color theory lies at the boundary of what we see and what we remember...Finch's projects are always laced with the pathos of someone disappointed by both perception and language...Color is less a trope of indeterminacy than a way to re-create an almost visceral experience of our impossible desire to name our perceptions."

"Much of my work is about trying to picture the invisible," says multi-media artist Alyson Shotz, "How do we imagine the forces around us that we are unable to see?" Shotz, whose interests include mathematics, cosmology, and astrophysics, uses common materials—thread, wire, glass, plastic lenses—in her highly sophisticated investigations into the nature of space and how we both perceive and interact with it. The hanging *Small Universe* includes glass and plastic lenses—the lenses used in magnifying glasses. From a distance, its transparent, chandelier-like

form both blends with and reflects the surrounding space; up close, the lenses alter the viewer's perception of objects and environment. Contemporary scientific theory proposes a multitude of dimensions in space beyond the three-dimensionality people typically perceive; Shotz's works offer a compelling, visual realization of those concepts. The site-specific thread wall drawing, *Torqued Ellipse, Flattened and Stretched for RS*, affixed to the wall with pins in a mutated grid, explores how our perception of spacial dimensions fluctuates depending upon perspective and movement: "The thread lines exist in three dimensions," Shotz explains, "while the multiple shadow lines, projected by light onto the wall, reveal other illusory dimensions of space that move as the viewer moves."

Shotz's projected grids were originally derived from her experiments with the computer-animation software Maya, a program widely used in the film industry, and which provides the infrastructure for Jennifer Steinkamp's related, digital explorations of space, perception, and the nature of reality:

"Three-dimensional computer programs are the basis of my animations," says Steinkamp, "animations that take full advantage of the computer's ability to create motion and points of view not accessible by any other means." An avowed admirer of the American light installation artist James Turrell (born 1943), Steinkamp's digital video projections engage and intervene in the surrounding architecture. *Dervish 3* is a digital tree, spinning through the seasons, its leaves growing, changing color, dying and falling, then budding again, in ceaseless motion. This dazzling animation alters the viewer's physical and visual perception of the static space onto which it is projected; the wall seems to have magically opened onto the natural world, albeit a digitally idealized one. Steinkamp

explains: "I set out to investigate illusions that transform the viewer's perception of actual space in a synthesis of the real and the virtual." Like Shotz, Finch, and others, Steinkamp's practice involves the study and employment of scientific theory and technological innovation; she considers software developers her collaborators. Indeed, Steinkamp's projections may well be a highly accurate vision of how we experience reality in an age where the natural and the virtual blend ever more seamlessly, where the window and the computer screen share an increasingly similar function.

Color theory provides a framework for Paul Rusconi's portraits of celebrities and politicians. Appropriated from the mass media, Rusconi re-creates the images using digital screen inks—blue, magenta, yellow, and black—which transform into a grey scale from about twelve feet away; the digital screen, mounted on Plexiglas, projects the portrait onto the photographic base. *Barack Obama*, campaigning in 2008 for greater transparency and widespread change, is truly perceived when we actively engage with this likeness.

Visual concentration is also needed to discern the figurative in Letitia Quesenberry's *peeled 8*. As the artist explains, "Look at it one way and you see nothing but a metal square, change the light or the position and an image appears. The longer you look, the more you see." Created by a process of peeling apart Polaroid photographs, then scanning and printing the negatives onto aluminum, Quesenberry's *peeled* series is both a record of the ephemeral—of immediate, lived experience—and a revealing meditation on memory, loss, and change. During a sixty-day separation from a long-term partner in 2003, the artist took a single photograph each day, of herself, her friends, her surroundings. The images were then packed away until five years later, when Polaroid

announced it was ceasing production of the film, and Quesenberry was inspired to reconsider the form and content of the work. "I wanted to resolve the images and the time they represented....They were both destroyed and transformed."

Transformation is at the heart of Kiki Smith's work, which includes a pantheon of female icons like *Ballerina*, delicate and dynamic at once, poised on the brink of movement. Smith has focused on the figure because, she says, the body is "a receptacle for knowledge, belief, storytelling." Her wide-ranging practice (which includes sculpting in papier maché, bronze, ceramic, prints and drawings made with ink applied with her hair and body) has been strongly influenced by Catholic theology: "Catholicism and art have gone well together because both believe in the physical manifestation of the spiritual world," Smith explains, "And it's about transcendence and transmigration, something moving always from one state to another."

The figure in Valerie Sullivan Fuchs's *Sisyphus* moves in an endless cycle of frustration and creation, running up a ramp and sliding back down, marking her scalings and slippings in chalk lines. The transformative dynamic of this work is its dependence on viewer participation: the video is only activated through intimacy—when one places a palm underneath the projector. The time-image of the video is thus always the immediate present of the viewer; the work is remade anew each time someone activates it. The merger of the human (the viewer) and the technological (the video projector) suggests the potential evolution of more intimate collaboration between the bodies we occupy and the technological tools we will continue to develop.

Fuchs's video-based works investigate temporal reality, and suggest new insights into our understanding of time and its effect on consciousness. Her abstract dye sublimation print, *1/3 of a second*, is a hybrid artwork,

both video and sculpture. As the artist explains, she "subverts the traditional linear, temporal experience of video by taking one element of a video, the smallest measurable structure, the video still (1.29/97ths of a second) and rearranges several stills out of sequence, then merges them into metal. The shape of the sculpture is determined by the shape of the time (1/3rd of a second) and the number of stills (10)." Fuchs's attempts to give form and image to time—as both concept and subjective experience—result in works that delineate both immediacy and memory. The video from which *1/3 of a second* is crafted, *oh the Water II*, an image of moving water, was recorded at a spring-fed lake in Loretto, Kentucky, from which bourbon is made. "The video explores the influence landscape and its processes have on what people produce in a specific place. The distillery industry came to Kentucky because of the iron-free water." History and visceral presence merge in Fuchs's work; the collective remembering self meets the short-lived experiencing self, and our self-perception is transformed. As curator Daniel Birnbaum observes, "Time is a river...I am the river."

In presenting contemporary art that actively engages viewers in new perspectives—on science, technology, culture, history, society, and the self—the U.S. Residence, Stockholm, is writing a truly progressive experiential script. As the late neuroscientist Leonard Shlain observed, the role of visionary art is "not only as an aesthetic that can be pleasing to the eye, but as a Distant Early Warning System of the collective thinking of a society." New art anticipates the future; our engagement with it maximizes our global potential to understand and to effect change in the world we share.

Alice Gray Stites
Director, *artwithoutwalls*
Louisville, Kentucky, March 2010

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- Daniel Kahneman, "The Riddle of Experience vs. Memory." TED Conference, February 10, 2010, Long Beach, California.
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- Jorge Luis Borges, "The Circular Ruins," in *Ficciones*. New York: Grove Press, 1962.
- Stefan Sagmeister, *Things I Have Learned in My Life So Far*. New York: Harry N. Abrams, 2007.
- Saul Anton, *Artforum*, April 2001, pages 124-127.
- Daniel Birnbaum, *Chronology*. New York: Lukas & Sternberg, 2005.

WORKS INCLUDED IN THE EXHIBITION

Laura Ball

(Born 1972, lives and works in San Diego, California)
Confrontation, 2006. Watercolor on paper.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Laura Ball

(Born 1972, lives and works in San Diego, California)
Embroidment, 2006. Watercolor on paper.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Mark Bradford

(Born 1961, lives and works in Los Angeles, California).
The Practice, 2003. Video.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Elena Dorfman

(Born 1965, lives and works in Los Angeles, California)
Pleasure Park Horse, 2009. C-print on aluminum.
Courtesy of the artist and the International Contemporary
Art Foundation, Louisville, Kentucky

Spencer Finch

(Born 1962, lives and works in New York, New York)
Winter Light (snowstorm New York 2/10/03), 2003.
12 fluorescent tube lights, fixtures, and filters.
Courtesy of the artist and Galerie Nordehake,
Stockholm, Sweden

Valerie Sullivan Fuchs

(Born 1964, lives and works in Shelbyville, Kentucky)
1/3 of a second, 2009. Dye sublimation on aluminum.
Courtesy of the artist

Valerie Sullivan Fuchs

(Born 1964, lives and works in Shelbyville, Kentucky)
Sisyphus, 2009. Video.
Courtesy of the artist

Lynn Geesaman

(Born 1938, lives and works in Minneapolis, Minnesota)
Bernheim Arboretum, 2003. C-print.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Anthony Goicolea

(Born 1971, lives and works in New York, New York)
Cherry Island, 2002. C-print.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Dinh Q Lê (Born Ha-Tien, Vietnam, 1968, lives and works
in Ho Chi Minh City, Vietnam and Los Angeles, California)
Go Cong Dong Beach #2, 2006. C-print.

Courtesy of Laura Lee Brown and Steve Wilson and the
International Contemporary Art Foundation, Louisville,
Kentucky

David Levinthal

(Born 1949, lives and works in New York, New York)
Untitled (Wild West Series), 2000. Polaroid ER Land film.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Walter Martin and Paloma Muñoz

(Born 1953, lives and works in New York, New York
and Dingmans Ferry, Pennsylvania) and Pamela Muñoz
(Born Spain, 1965, lives and works in New York,
New York and Dingmans Ferry, Pennsylvania)
Labyrinth, 2004. C-print.
Courtesy of the artists and P.P.O.W Gallery,
New York, New York

Lori Nix

(Born 1972, lives and works in New York, New York)
Ice Storm, 1999. C-print.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Claes Oldenburg (Born Sweden, 1929, lives and works
in New York, New York) and **Coosje van Bruggen**
(1942-2009)

Knife Ship 1:12, 2008.
Courtesy of Pace Wildenstein Gallery, New York, New York

Letitia Quesenberry

(Born 1971, lives and works in Louisville, Kentucky)
peeled 8, 2009. Dye sublimation on aluminum.
Courtesy of the artist

Paul Rusconi

(Born 1965, lives and works in Los Angeles, California)
Barack Obama, 2008. Digital screen inks on Plexiglas
with C-print.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Stefan Sagmeister

(Born Bregenz, Austria, 1962, lives and works
in New York, New York)
Being Not Truthful Works Against Me, 2007.
Interactive video.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Peter Sarkisian

(Born 1965, lives and works in Santa Fe, New Mexico)
Green Puddle 7, 2003. DVD projection.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Alyson Shotz

(Born 1964, lives and works in New York, New York)
Torqued Ellipse, Flattened and Stretched for RS, 2010.
Yarn and pins on wall.
Courtesy of the artist

Alyson Shotz

(Born 1964, lives and works in New York, New York)
Small Universe, 2007. Glass beads, glass lenses,
and cut plastic.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

Kiki Smith

(Born Nuremberg, Germany, 1954, lives and works
in New York, New York)
Ballerina (Stretching Left), 2000. Etching and aquatint.
Courtesy of Laura Lee Brown and Steve Wilson and the
International Contemporary Art Foundation, Louisville,
Kentucky

Andréa Stanislav

(Born 1968, lives and works in Minneapolis, Minnesota)
Blow Away, 2009. HD video.
Courtesy of the artist

Jennifer Steinkamp

(Born 1958, lives and works in Los Angeles, California)
Dervish 3, 2004. Video.
Courtesy of Laura Lee Brown and Steve Wilson
and the International Contemporary Art Foundation,
Louisville, Kentucky

U.S. Embassy Stockholm

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ART in Embassies

Established by the United States Department of State in 1964, the ART In Embassies program is a global museum that exhibits original works of art by U.S. citizens in the public rooms of approximately 180 American diplomatic residences worldwide. These exhibitions, with art loaned from galleries, museums, individual artists, and corporate and private collections, play an important role in our nation's public diplomacy. They provide international audiences with a sense of the quality, scope, and diversity of American art and culture through the accomplishments of some of our most important citizens, our artists.

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artwithoutwalls is a non-profit, non-collecting art organization launched in 2009 by arts patrons Laura Lee Brown and Steve Wilson. *artwithoutwalls* joins with artists to present ambitious and unconventional projects in a wide range of media and locations, both geographic and virtual. Conceived as the arts programming component of the future Museum Plaza in Louisville, Kentucky, *artwithoutwalls* organizes projects locally, nationally, and internationally, and collaborates with a broad range of cultural and civic institutions to bring new art to new audiences.

Previous projects organized by *artwithoutwalls* include *Today Could Be A Day of Historical Importance*, which transformed the April 10, 2009 edition of Louisville's *The Courier-Journal* into a hand-drawn work of art by artist Serkan Ozkaya, reproduced and distributed to 200,000 readers. This inaugural project was the first time an American newspaper had collaborated with Ozkaya on a front-page production. In September 2009, *artwithoutwalls* presented the U.S. debut of Dutch artist Daan Roosegaarde: *Dune 4.0*, an interactive, techno-hybrid landscape, was installed in a construction scaffold on a major downtown thoroughfare in Louisville. Roosegaarde's work responded to the motions of passersby, engaging them in playful interactions with the work, each other, and their surroundings. *artwithoutwalls* presented over sixty paintings and a video by Cuban artist José Toirac in an exhibition in Miami in December 2009. Most of the works included in *José Toirac, Censure and Celebration in Cuba*, had never before been seen outside of Cuba.



Upper Left:
Letitia Quesenberry, *peeled 8*,
2009. Dye sublimation on aluminum.
Courtesy of the artist.

Bottom Left:
Valerie Sullivan Fuchs, *Sisyphus*,
2009. Video.
Courtesy of the artist.

Upper Right:
Paul Rusconi, *Barack Obama*,
2008. Digital screen inks on
Plexiglas with C-print.
Courtesy of Laura Lee Brown and
Steve Wilson and the International
Contemporary Art Foundation,
Louisville, Kentucky.



Bottom Right:
Andréa Stanislav, *Blow Away*,
2009. HD video.
Courtesy of the artist.

Opposite Page Left:
Valerie Sullivan Fuchs, *1/3 of a
second*, 2009. Dye sublimation
on aluminum.
Courtesy of the artist.