

FOR THE OCEANS

*The U.S. Ambassador to Portugal's Exhibition
Marking the U.N. Ocean Conference, 2022*

The U.S. Ambassador to Portugal, Mrs. Randi Charno Levine, and the Art in Embassies program of the U.S. Department of State's Bureau of Educational & Cultural Affairs are pleased to present an exhibition marking the United Nations' Ocean Conference of 2022, taking place in Lisbon, from June 27th to July 1st, 2022. The conference promotes science-based innovative solutions aimed at conservation of the oceans and advances sustainable practices for implementation by institutions worldwide.

The exhibition organized by the U.S. Ambassador to Portugal aims to contribute to the conference's dialogue by presenting artworks that address the ocean as a means of communication, transportation, and cultural exchange. These works attest to the importance of the oceans as a vital source of natural resources crucial to the existence of humans and the planet.

The exhibition takes place from June 24th through August 30th, 2022 in the public rooms of Casa Carlucci, the historical and official residence of the Ambassador of the United States in Lisbon.



ART IN EMBASSIES
U.S. DEPARTMENT OF STATE

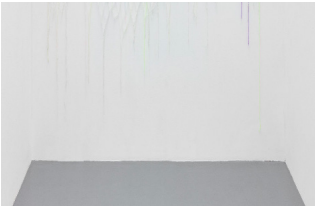
CHECKLIST



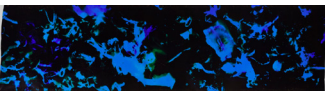
Inês Brites (Portugal, 1992)
Body Is 2/3 Of Water, 2021
Silicone, beeswax, pigment, glass, plastic, nylon,
wood, perfume
17 11/16 × 28 3/8 × 9 5/8in. (45 × 72 × 24.5cm)
Courtesy of 3+1 Arte Contemporânea, Lisbon



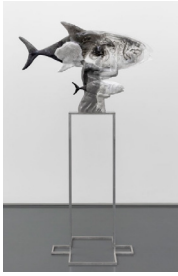
Inês Brites
Relaxing Sound Of Rain Dripping, 2021
wax, pigment, cokon, glass, perfume, silicone,
nylon and plastic
26 3/16 x 24 7/16 x 12 5/8in. (66.5 x 62 x 32cm)
Courtesy of 3+1 Arte Contemporânea, Lisbon



Inês Brites
Atlas Das Fragilidades, 2021
wool, cokon, silicone, beads
82 11/16 x 116 9/16 x 1 9/16in. (210 x 296 x 4cm)
Courtesy of 3+1 Arte Contemporânea, Lisbon



Roberto Huarcaya (Peru, 1959)
De la serie El Pacifico
Mar y Basura I, 2018
photogram on color photosensitive paper
44 x 167 3/4 in (112 x 426 cm)
unique
Courtesy of Rolf Art Gallery, Buenos Aires



Oliver Laric (Austria, 1981)

Fish Relief, 2020

aluminium powder, marble powder, pigments,
resin, aluminium stand

60 × 90 × 35 cm | 155 × 90 × 35 cm (with plinth)

Courtesy Galeria Pedro Cera, Lisbon



Luís Lázaro Matos (Portugal, 1987)

White Shark Cafe #9, 2018

indian ink, ecoline, paper, staples and hanger

33 x 14 in. (84 × 36 cm)

unique

Courtesy of Galeria Madragoa, Lisbon



Luís Lázaro Matos

White Shark Cafe #10, 2018

indian ink, ecoline, paper, staples and hanger

33 x 14 in. (84 × 36 cm)

unique

Courtesy of Galeria Madragoa, Lisbon



Luís Lázaro Matos

White Shark Cafe #24, 2018

indian ink, ecoline, paper, staples and hanger

33 x 14 in. (84 × 36 cm)

unique

Courtesy of Galeria Madragoa, Lisbon



Adrien Missika (France, 1981)

Atlas - Oceano Atlantico Sul, 2020

acrylic paint under UV70 art glass, framed with wood
from 4 cardinal points:

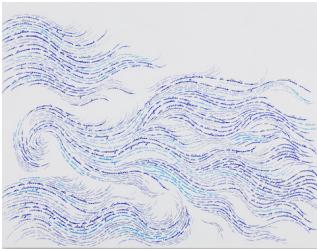
Zebrano, Gaboon, Black sucupira, Cedrela odorata

58 1/4 x 43 11/16 in. (148 x 111cm)

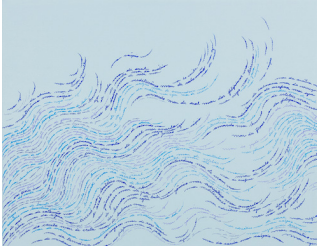
Courtesy of Galeria Francisco Fino, Lisbon



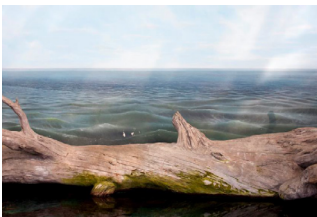
Carlos Noronha Feio (Portugal, 1981)
Another World Is Possible (Spirituality, Good Luck; Protection, Trust, Defence; Serenity, Rebirth; Man), 2017
arraiolos rug
74 13/16 x 55 7/8in. (189 x 140 cm)
Courtesy of 3+1 Arte Contemporânea, Lisbon



Rosana Ricalde (Brazil, 1971)
Mares, 2022
acrylic and acrylic pen on canvas
27 1/2 x 35 1/2 in. (70 x 90 cm)
Courtesy of 3+1 Arte Contemporânea, Lisbon



Rosana Ricalde
Mares, 2022
acrylic and acrylic pen on canvas
27 1/2 x 35 1/2 in. (70 x 90 cm)
Courtesy of 3+1 Arte Contemporânea, Lisbon



Sandra Rocha (Portugal, 1974)
Portuguese Man-of-war #1, 2010
Photographic paper and ink
28.8 in. x 41 in. (70.5 x 104 cm)
Courtesy of Arquipélago Centro de Artes Contemporâneas, Ribeira Grande

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ABOUT CASA CARLUCCI

The Residence of the U.S. Ambassador to Portugal is a stately mansion built in 1878 by the Count of Olivais e Penha Longa in the prestigious Lapa district of downtown Lisbon. In 1927, the U.S. Government rented the building from the Count's heirs to use as the residence of its Minister and as offices of the American Legation. In 1939, the Chancery moved to Rua da Lapa and the building became solely the residence of the U.S. Chief of Mission. The U.S. Government purchased the property in January 1964. The Portuguese Directorate-General for Cultural Heritage has included the residence, with four other buildings, in a Special Protection Zone for architectural heritage since 1998.

The architecture follows the neoclassical style that prevailed throughout Europe in the last quarter of the 19th century. The building's neoclassical features are best observed in its imposing façade: the Doric capitals on the ground level pilasters; the Ionic capitals on the pilasters of the upper two levels; the cymatia that separate each story; the symmetric design centered on the main entrance; and, the various window ornamentations. Inside, under a double-glassed ceiling, the main staircase leads to two galleries that lead to the reception rooms on the main floor, whose ceilings are richly embellished with plaster reliefs dating from the time of construction.

One room with particular historical resonance is the Crow's Nest, a glass-enclosed observation deck at the top-most level that offers a spectacular view of the city and the Tejo River. Noteworthy about this room are the many late nights Ambassador Frank Carlucci and former Foreign Minister Mário Soares spent here working to advance democracy and human rights for the people of

Portugal during the turbulent years following the Carnation Revolution. After decades of right-wing dictatorship, Portugal faced the threat of a Communist takeover. The Carnation Revolution of April 1974 ushered in a period of instability as hard-left factions tried to capitalize on their record of opposition to dominate Portugal's political transition. Arriving in January 1975, Ambassador Frank Carlucci headed American efforts to prevent the loss of a NATO member state to the Alliance's political and ideological foes. This mission required collaborating with democratically-minded parties and politicians across the political spectrum, engaging the Portuguese press, and convincing Washington skeptics that non-Communist Portuguese leftists – notably the Socialist Foreign Minister Mário Soares – had a realistic chance to prevail. Carlucci's anti-communist political strategy proved effective. Portugal adopted a democratic Constitution in 1976, Soares led the Socialists to an electoral victory in 1976, and Portugal remained a committed NATO Ally. Not only did Frank Carlucci live in the current Ambassador's Residence, the house itself and the Crow's Nest were the site of key meetings with Soares that helped to define Portugal's democratic future, and set the stage for the great friendship our countries continue to enjoy today.

COMING SOON

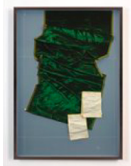
ART IN EMBASSIES PROGRAM

Continuing her commitment to foster cultural dialogue between the U.S. and Portugal, the U.S. Ambassador is organizing alongside the Art in Embassies program an exhibition of international artists whose works illustrate the artistic diversity of both countries while addressing issues of equality and inclusion. This exhibition will take place in the public rooms of the Casa Carlucci from September 2022 onwards.

Art in Embassies (AIE) is a U.S. Department of State program that creates vital cross-cultural dialogue and fosters mutual understanding through the visual arts and dynamic artist exchanges.



Helena Almeida (Portugal, 1934 - 2018)
Desenho, 1999
black and white photograph
27 3/4 x 41 1/8in. (70.5 x 104.5cm)
Courtesy of Galeria Filomena Soares, Lisbon



Vasco Araújo (Portugal, 1975)
Time And The Other #H, 2019
ted cardboard, fabric, text on paper and pins
48 5/8 x 30 13/16in. (123.5 x 78.3cm)
Courtesy of Galeria Francisco Fino, Lisbon



Vasco Araújo
Time And The Other #G, 2019
painted cardboard, fabric, text on paper and pins
49 7/16 x 30 13/16in. (125.5 x 78.3cm)
Courtesy of Galeria Francisco Fino, Lisbon



Delio Jasse (Angola, 1980)
Untitled (From The Series A Ultima Barreira), 2021
photo emulsion and silkscreen on paper
39 3/8 x 27 9/16in. (100 x 70cm)
Courtesy of Galeria Filomena Soares, Lisbon



Delio Jasse
Untitled (From The Series A Ultima Barreira), 2021
photo emulsion and silkscreen on paper
39 3/8 x 27 9/16in. (100 x 70cm)
Courtesy of Galeria Filomena Soares, Lisbon