

$$)= \frac{1}{\pi} \int_{-\infty}^{\infty} \frac{F(u)}{M-u} du \int_{-\infty}^{\infty} e^{i\lambda w} d(M(\lambda)) K(\omega) = \int_{-\infty}^{\infty} [F(u+i\epsilon(w)) + f(t)] \int_{-\infty}^{\infty} K(\omega) d\omega = \int_{-\infty}^{\infty} dx = \int_{-\infty}^{\infty} dx + f(t)$$

$$b) f(t) d_0, f(t) \gamma, u = \frac{1-K^2 \gamma^2}{(1+K^2 \gamma^2)^2}, v = \frac{-2K}{(1+K^2 \gamma^2)}$$

$$E(t) = \int_{-\infty}^{\infty} \int_{-\infty}^{\infty} a \cdot (t+a) + (b, r) b \cdot \frac{1}{\pi} \int_{-\infty}^{\infty} \frac{F(u)}{M-u} du \int_{-\infty}^{\infty} e^{i\lambda w} d(M(\lambda)) K(\omega)$$

$$= \frac{-2K\gamma}{(1+K^2 \gamma^2)^2} u^2 v^2 \Sigma |K \dots| + (K \dots) \gamma = \frac{-v}{(u^2+v^2)2K} u = (u^2+v^2) \left(1 - \frac{K^2 v^2}{4K^2(u^2+v^2)}\right), u = \frac{1-K^2 \gamma^2}{(1+K^2 \gamma^2)}, v = \frac{-2}{(1+K^2 \gamma^2)}$$

$$= p^2 - \frac{b}{4} + \frac{\cos^2 \varphi}{4} p = [F(\omega) + iG(\omega)] f(t, \gamma) = \int_{-\infty}^{\infty} K(\omega) \gamma = \frac{-v}{(u^2+v^2)2K} u = (u^2+v^2) \left(1 - \frac{K^2 v^2}{4K^2(u^2+v^2)}\right), u = \frac{1-K^2 \gamma^2}{(1+K^2 \gamma^2)}, v = \frac{-2}{(1+K^2 \gamma^2)}$$

$$= \frac{1}{\pi} \int_{-\infty}^{\infty} \frac{F(u)}{M-u} du \int_{-\infty}^{\infty} e^{i\lambda w} d(M(\lambda)) K(\omega)$$

$$(t+a) + (b, r) d_0, p \cos \varphi = p^2 - \frac{\sin^2 \varphi}{4} = p^2 - \frac{b}{4} + \frac{\cos^2 \varphi}{4} p = \int_{-\infty}^{\infty} \frac{F(u)}{M-u} du \int_{-\infty}^{\infty} e^{i\lambda w} d(M(\lambda)) K(\omega) = \text{EXP}(i\lambda v) p \cos \varphi = p^2 - \sin^2 \frac{\varphi}{2} + p^2 = \cos^2 \frac{\varphi}{2}, a(t) = \frac{t}{K} e^{-t}$$

$$f(x, K) |E[S_{\dots}]| + (x, K) = \frac{1}{\pi} \int_{-\infty}^{\infty} \frac{F(u)}{M-u} du \int_{-\infty}^{\infty} e^{i\lambda w} d(M(\lambda)) K(\omega)$$

$$p \cos \varphi = p^2 - \frac{\sin^2 \varphi}{4} = p^2 - \frac{b}{4} + \frac{\cos^2 \varphi}{4} \frac{1}{\pi} \int_{-\infty}^{\infty} e^{i\lambda w} d(M(\lambda))$$

$$p \cos \frac{\varphi}{3} + i p^2 \sin \frac{\varphi}{3} = \frac{1}{1+K}, \gamma = \frac{-2}{(1+K^2 \gamma^2)}$$

ART IN EMBASSIES EXHIBITION
United States Embassy Ulaanbaatar, Mongolia

$$p \cos \gamma = p^2 - \frac{\sin^2 \gamma}{4} = p^2 - \frac{b}{4} + \frac{\cos^2 \gamma}{4} p^2 = -51$$

Art in Embassies

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These

exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a "footprint that can be left where people have no opportunity to see American art."

<https://art.state.gov>

Элчин сайдын яамд дахь уран зураг

АНУ-ын Төрийн Департаментын "Элчин сайдын яамд дахь уран зураг" хөтөлбөрийг хариуцсан албыг 1963 онд үүсгэн байгуулсан бөгөөд уг алба нь түр хугацааны болон байнгын үзэсгэлэн, уран бүтээлчдийг оролцуулсан төсөл хөтөлбөрүүд, хэвлэмэл материал зэрэг соёл урлагийн өргөн хэмжээний үйл ажиллагаагаар дамжуулан АНУ-ын олон нийтэд чиглэсэн дипломат үйл ажиллагаанд чухал үүрэг гүйцэтгэдэг билээ. Үүнээс арван жилийн өмнө Модерн урлагийн музей энэхүү дэлхийн хэмжээний дүрслэх урлагийн хөтөлбөрийг төсөөлөн харж байжээ. Ерөнхийлөгч Жон Ф. Кеннеди 1960-аад оны эхээр хөтөлбөрийг албан ёсоор эхлүүлж, анхны захирлыг нь томилж байв. Одоогийн байдлаар тус хөтөлбөр нь дэлхий даяар 200 гаруй оронд суугаа элчин сайдын яамд, консулын газар, элчин сайдын өргөөний олон нийтэд нээлттэй хэсгүүдэд

АНУ-ын болон оршин суугаа улс орныхоо орчин үеийн урлагийн бүтээлүүдээс сонгон түр хугацааны болон байнгын үзэсгэлэнг зохион байгуулдаг байна. Эдгээр үзэсгэлэнгүүд нь хоёр улсын урлаг соёлын онцлог чанар, цар хүрээ, олон талт байдлыг үзэгчдэд хүргэн АНУ-ын бусад ямар ч сан, урлагийн байгууллагаас илүү олон улс оронд хүрч ажиллаж байна.

Хөтөлбөрөөс гаргадаг үзэсгэлэнгүүд нь АНУ-д зочилж үзээгүй гадаадын иргэдэд Америкийн урлаг соёлын өв, үнэт зүйлсийг бодитоор үзэж мэдрэх боломжийг олгодог болохоор "Америкийн урлагийг үзэх боломжгүй газар нутагт үлдэх зам мөр" хэмээн нэрлэгддэг юм .

<https://art.state.gov>

Welcome

My wife Eloisa and I love the art we've accumulated over the years through a life of travel and of serving our country abroad, but getting wonderful works through Art in Embassies is a unique privilege. It allows us to showcase American art and, in so doing, highlight aspects of our country that are particularly meaningful to us. Hence our focus, in our Art in Embassies exhibition, on creativity and diversity—the qualities that make us so proud of the United States.

We feel incredibly fortunate to have the works of world-renowned artist Nam June Paik (July 20, 1932-January 29, 2006), who is often hailed as the "father of video art." His *Electronic Super-Highway* is among the most beloved works in the Smithsonian American Arts Museum, and crowds similarly flock to his creations in other museums throughout the world. Nam June Paik broke new ground through his video art; we love not just his path-breaking use of the technology of his era, of course, but how it shed creative new light – sometimes with a sense of humor, sometimes conveying darker messages – on the reality of his day, and ours.

We feel even more privileged to bring Nam June Paik to Mongolia, however, because he believed that he had Mongolian roots. That is what we first learned from our friend Ken Hakuta, who is both the nephew of the artist and executor of his will. The ger that features in *Mongolian Tent*, one of Nam June Paik's well-known works, is perhaps the most obvious piece of evidence of that. We are grateful to Ken for sharing some works in his collection with us through Art in Embassies.

American communities are full of dynamic centers of cultural creativity, and the other part of our exhibition highlights what is surely among the most famous such centers, New York City, which Eloisa and I call home. The New York City artists in our Art in Embassies exhibition are diverse in background, interests, and style, but the city's energy nurtures the creative spirit of them all. We love the individual pieces the artists have lent us, but love, even more, the vibe their works give off as a collection. We are also grateful to John Sillings, founder of Arts in Res, which identifies making art collecting more accessible, more personal, and more fun as its mission. Arts in Res says it "wants to get art out of storage (where most of it lives) and into the world..." and we are pleased that these works can be displayed far from New York, hopefully adding new dimensions to Mongolia's own wonderfully creative cultural scene. Introducing American art to foreign audiences to create cultural dialogue and bring our countries even closer together is, after all, what Art in Embassies is all about.

Ambassador Michael S. Klecheski

Ulaanbaatar
March 2020

Suzanne Unrein (born 1964)

"I frequently have dreams where I'm communing with wild animals... These encounters, real and imagined, feel the same as when I'm painting."

Suzanne Unrein grew up among swamps, alligators, mossy oaks, and hundreds of varieties of birds in the coastal towns of Florida. Her travels and encounters with animals in Mexico, South Africa, Borneo, and Bali have contributed to her vibrant worlds where the animality of humans plays within a world of beasts. A California native and a current New Yorker, her work has been exhibited in galleries and museums throughout the United States, with solo shows in New York City, Los

Angeles, Dallas, Chicago, and the Hamptons. Unrein currently works in her studio in the East Village. She has had residencies at the Studio Program at P.S. 122 in the East Village, New York; the Jentel Foundation in Banner, Wyoming; and the Can Serrat residency in Le Bruc, Barcelona, Spain.

Сьюзанн Анрэйн (1964)

"Зэрлэг амьтадтай ярилцаж байна гэж би байн байн зүүдэлдэг... Эдгээр бодит болон төсөөллийн харилцааны мэдрэмж зургаа зурж байхад бас төрдөг юм."

Сьюзанн Анрэйн Флорида мужид далайн эргийн жижигхэн сууринд, намаг балчиг, гүмбараа матар, хөвдөөр хучигдсан царс модод, зүсэн зүйлийн шувуудын дунд өсч торнижээ. Мексик, Өмнөд Африк, Борнео, Бали зэрэг газруудаар аялах явцад нь тааралдаж байсан төрөл бүрийн ан амьтад түүний уран бүтээлийн амьд, эрчимлэг ертөнц бүрэлдэн бий болоход нөлөөлж, түүн дотор нь хүн төрөлхтний амьтанлаг араншин араатан амьтны ертөнцтэй сүлэлдэн оршдог ажгуу. Калифорнийн уугуул, Нью-Йоркийн суугуул түүний уран бүтээл АНУ даяар галерей,

музейнүүдээр олны хүртээл болсоор ирсэн. Тэрээр бие даасан үзэсгэлэнгээ Нью-Йорк, Лос Анжелес, Даллас, Чикаго, Хамптонт зэрэг хотуудад гаргажээ. Өдгөө Анрэйн Ийст Виллеж дэх урландаа уран бүтээлээ туурвиж байна. Тэрээр Нью-Йоркийн Ийст Виллежийн P.S.122 урлан, Уайоминг мужийн Баннер хотын Жентел сан, мөн Испаний Барселона хотын Ле Брук дүүрэгт Кан Сerrat урланд резидент уран бүтээлчээр ажиллаж байв.

Aquarium, 2012

*Oil on canvas, 52 3/4 x 67 1/4 in.
Courtesy of the artist and Art in Res*

Аквариум, 2012

*Зотон тос, 134 x 170,8 см
Уран бүтээлчийн болон "Art in Res" галерейн зөвшөөрөлтэй*





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