

UNITED STATES EMBASSY ANTANANARIVO, MADAGASCAR



ART in Embassies Exhibition

COVER

DIANE BURKO

Halema'uma'u Crater #2, 1961

Oil on canvas, 60 x 84 in.

Courtesy of the artist, Philadelphia, Pennsylvania

SARY EO AMIN'NY FONONY

DIANE BURKO

Halema'uma'u Crater #2, 1961

Huile sur toile, 152,4 x 213,4 cm

Nahazoana alàlana avy tamin'ny artista, Philadelphia, Pennsylvania

INTRODUCTION

Like many others, my wife Judi and I initially were drawn to Madagascar by the well-known, unique natural and environmental aspects of this beautiful country. All the world now knows about Madagascar's unparalleled biodiversity and the need to appreciate and protect it. For the past several years, Madagascar has presented itself to the world under the very appropriate slogan "*Madagascar Naturally.*"

In selecting our exhibition of American art, we sought to accentuate complementary themes of American natural splendor. We wanted to showcase our own national environmental treasures, as interpreted by American artists. The United States is a country perhaps best known for unforgettable natural features like Niagara Falls, the Yosemite Valley, and the Grand Canyon. So we chose a focus on nature as an effective bridge toward mutual understanding and shared values between Americans and Malagasy.

Judi and I are both originally from California, but we have lived and traveled across our country, and most recently resided in Virginia. Some of our personal experiences are reflected in our selections – be they scenes of the dramatic Big Sur coastline, the more subtle Virginia countryside, or a violently erupting volcano in Hawaii. A shared affinity for gardens, trees, and flowers is also evident in our choices.



A final consideration was our personal art collection that is displayed intermingled with the borrowed pieces we chose. Having lived across Africa for much of the past three decades, we enjoy displaying paintings, photographs, sculptures, carvings, and other art objects created by and about Africans. These tend to depict human and animal forms, often in vibrant colors, and also are strongly evocative of nature.

Finally, we are blessed to have an accomplished painter in our family, my mother Helen Marquardt. Many of her paintings are on display among the works of other American artists participating in the ART in Embassies Program. As her subjects also are painted in a vivid, expressionist style, and include both natural and human subjects – including many members of our own family – we think she provides a final, very personal connection joining together the many paintings and other objects now on view in our home in Madagascar. We invite you to enjoy them all.

Niels Marquardt

*Antananarivo
January 2008*

TENY MIALOHA

Toa ireo maro hafa talohanay, ny nanintona ahy sy Judi vadiko voalohany ho aty Madagasikara dia ny tontolo iainana malaza sady tsy manam-paharoa ananan'ity firenena mahafinaritra ity. Izao tontolo izao mihitsy ankehitriny no efa mahalala ny fisian'ny tontolo iainana kanto sy tsy manam-paharoa eto Madagasikara, ary ny mahatsara ny fahaizana mankamamy sy miaro azy. Taona maro izay no efa nanomboka fantatra nanerana izao tontolo izao tamin'ny alàlan'ity teny faneva mahalaza tsara ny zava-misy ity i Madagasikara, dia ny hoe "Madagasikara ara-boajanahary."

Koa raha nisafidy ireo asa tànana Amerikana haranty izahay, dia niezaka nampivoitra ny lohahevitra mifanindran-dàlana amin'izany, izay mifamatotra amin'ny hakanton'ny tontolo iainana any Etazonia. Satrinay ny haneho ihany koa ny harena ara-boajanahary ananan'ny firenenay, araka ny endrika nanehoan'ny mpanakanto Amerikana azy. Azo ambara angamba fa ny tena nahafantarana an'i Etazonia dia ireo zavatra mampiavaka ny tontolo iainana any aminy, toy ny Chute de Niagara, ny Vallée Yosemite ary ny Grand Canyon. Koa dia nofidianay ireo asa tànana mifantoka amin'ny natiora mba ho toy ny tetezana mahomby hahatongavana amin'ny fifankahazoana sy fifampizarana soatoavina eo amin'ny Amerikana sy ny Malagasy.

Samy avy any Californie na ny tenako na i Judi vadiko, saingy efa nipetraka sy nitsidika faritra maro manerana ny firenenay izahay, ary tany Virginie no nitoeranay farany indrindra. Hita taratra amin'ny sasany amin'ireo asa tànana nofidianay ireo traikefa manokana tojo anay – na ireo sary maneho ny morontsiraka Big Sur mahatalanjona, ny tontolo ambanivohitra milamina kokoa any Virginie, na ilay volkano mipoaka any Hawaii. Miharihary amin'ny safidinay koa ny fitiavanay manokana ny zaridaina, ny hazo maniry ary ny vonikazo.

Tsara marihina farany ireo zavakanto nanganinay manokana ka aseho tsikelikely miaraka amin'ireo asa tànana nindramina ka nofidianay haranty. Noho ny nipetranay tany amin'ny firenena maro aty Afrika tato anatin'ny telopolo taona farany izay, dia fifaliana ho anay tokoa ny mampirany sary hosodoko, sary nalaina, tsangambato, sary sikotra ary zavakanto hafa noforonin'ny mpanakanto Afrikana sady maneho ny kolotsaina Afrikana. Matetika izy ireny no maneho vatan'olombelona na biby, mazàna ahitana loko marevaka ary mampita hevitra amin'ny fomba miharihary.

Farany, dia raisinay ho fitahiana manokana ny anananay mpanao hosodoko tena mahay ao amin'ny fianakaviana, dia Rtoa Helen Marquardt reniko. Maro amin'ny asa tànany no arany miaraka amin'ny an'ireo mpanakanto Amerikana hafa mandray anjara amin'ny ART in Embassies Program. Koa satria maneho loko marevaka sy 'expressioniste' ny asa tànany, sady ahitana tontolo iainana no ahitana olombelona ihany koa – anisan'izany ny olona maro ao amin'ny fianakaviana – dia mino izahay fa ireo asa tànany ireo no rohy mampifandray amin'ny fomba mahakasika anay indrindra ireo sary hosodoko maro sy ireo zavakanto hafa arany ao an-tranonay aty Madagasikara. Mahità fahafinaretana àry eo am-pijerena azy rehetra.

Niels Marquardt

*Antananarivo
Janary 2008*

THE ART IN EMBASSIES PROGRAM

Founded in 1964, the U.S. Department of State ART in Embassies Program is a unique blend of art and diplomacy. Through exhibitions with diverse themes and content, ART presents more than 3,500 original works of art by U.S. citizens in a variety of media and styles. They are obtained through loan from sources that include museums, galleries, corporations, artists, and private collectors, and displayed in the public rooms of some 180 U.S. Embassy residences and diplomatic missions worldwide.

The ART exhibitions are a source of great pride to U.S. ambassadors, assisting them to reach the host country's educational, cultural, business, and diplomatic communities. 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 American art firsthand. Detailed information about the Program may be obtained by accessing the ART web site, <http://aiep.state.gov>. It functions as an interactive global museum featuring on-line versions of all current exhibitions.

NY FANDAHARANA “ART IN EMBASSIES”

Ny fandaharana ART in Embassies, izay noforonina tao anatin'ny Departemantam-Panjakana tamin'ny taona 1964, dia fampiraisana amin'ny fomba tsy manam-paharoa ny zavakanto sy ny diplomasia. Fampirantiana mahakasika lohahevitra maro karazana sady anehoana zava-kanto isan-tsokajiny no nampiasain'ny fandaharana ART hanehoana asa tânana maherin'ny 3.500 isa, izay azo mivantana avy tamina-mpanakanto Amerikana, ary aseho amin'ny haikanto sy fitaovana samihafa. Ireo asa tânana ireo moa dia nindramina avy tamin'ny malala-tânana izay nahitana tranom-bakoka, trano fampirantiana, orinasa, mpanakanto, sy olon-tsotra maro; ary aranty ao amin'ny efitrano malalaka any amin'ny trano fonenan'ny Masoivoho sy ny birao diplomatika Amerikana miisa 180 manerana izao tontolo izao.

Afaka mirehareha fatratra amin'ireny fampirantiana karakarin'ny fandaharana ART ireny ny masoivoho Amerikana isanisan'ny, satria manampy azy ireo amin'ny ezaka ataony hanatrarana ny tontolon'ny fanabeazana, ny kolotsaina, ny fandraharahana ary ny diplomasia any amin'ny firenena iasany avy izany. Rehefa mijery ireny fampirantiana ireny ireo olona an'arivony isan-taona mitsidika ny trano fonenan'ireo masoivoho Amerikana mandray anjara amin'ity fandaharana ity, dia manana tombon-dàlana amin'ny famantarana an'i Etazonia – ny tantarany, ny fombandrazany, ny soatoaviny ary ny faniriany lalina – noho ny fifampikasohany mivantana amin'ireo zavakanto Amerikana. Ho an'izay mila adinindininy momba ity Fandaharana ity, dia azo atao ny mitsidika ny tranonkalan'ny ART, ao amin'ny <http://aiep.state.gov>. Ity tranonkala ity dia toy ny tranom-bakoka an-tsary ahitana miaraka ireo asa tânana rehetra aranty ankehitriny manerana izao tontolo izao.

DIANE BURKO

1945

Of her work Diane Burko writes: “I seek monumental landscapes, existing treasures to be protected, with geological phenomena such as the Grand Canyon, the coasts of California, the volcanoes of Hawaii. I imagine myself an explorer encountering terrain that embodies the history of our planet.

Typically these canvases are large, visceral representations of my subjective experience. The construct of a painted reality juxtaposed with the illusion of spatial reality is always in play. How overwhelming space can be physically translated – how the painted mark articulates light and form, transforming discrete visual experiences into concepts of space and memory, intrigues me.

I want my work to revel in the complexities and mystic beauty of our natural world.”

Born in Brooklyn, New York in 1945, Burko graduated from Skidmore College (Saratoga Springs, New York) in 1966, where she double majored in art history and painting. She received her Master of Fine Arts degree in 1969 from the Graduate School of Fine Arts of the University of Pennsylvania, Philadelphia.

Toa izao no nambaran’i Diane Burko momba ny asa tånany: “Ny tena katsahiko dia ireny endrika tontolo lehibe sy mahatalanjona ireny, ireo harena mila arovana, sy ny endrika tontolo jeografika miavaka toy ny Grand Canyon, ny morontsiraka any Californie, ny volkano any Hawaii. Mpitrandraka tontolo vaovao no fandraisako ny tenako, izay nahita toerana iray mahafintina ny tantaran’ity planeta itoerantsika ity.

Matetika itony sary hosodoko amin’ny lamba itony dia maneho amin’ny endrika mivelatra sy lalina ny traikefa iainako. Hita taratra eny foana ny fifangaroan’ny loko nahosotra hifanindran-dàlana amin’ny fanehoana ny zava-misy amin’ny velarana voafaritra iray. Indraindray tokoa mantsy dia mahatalanjona mihitsy ny endriky ny velarana iray rehefa aseho an-tsary ho hita maso – ary mahavaka ny saiko foana hatramin’izay ny endriky ny hazavana sy ny singa iray amin’ny alàlan’ny hosodoko, ka ny zavatra tojo ny maso dia mivadika ho refina-velarana sy zavatra hotadidian’ny saina.

Tiako mihitsy ny asa tånako hamirapiratra amin’ireo endrika saro-pantarina sy mifono zafa-miafina anànan’ny tontolo iainana onenantsika.”

Tamin’ny taona 1945 i Rtoa Burko no teraka tany Brooklyn, New York; ary ny taona 1966 izy no nahavita fianarana tao amin’ny Skidmore College (Saratoga Springs, New York), ka niaraka nahazoany mari-pahaizana ny tantaran’ny zava-kanto sy ny hosodoko. Tamin’ny taona 1969 kosa izy no nahazo ny mari-pahaizana Maîtrise en Beaux-arts tao amin’ny Graduate School of Fine Arts ao amin’ny Oniversiten’i Pennsylvanie, Philadelphie.

DIANE BURKO

1945



Halema'uma'u Crater #2, 1961

Oil on canvas, 60 x 84 in.

Courtesy of the artist, Philadelphia, Pennsylvania

Halema'uma'u Crater #2, 1961

Huile sur toile, 152,4 x 213,4 cm

Nahazoana alàlana avy tamin'ny artista, Philadelphia, Pennsylvania



Into the Pacific #1, 1985-86

Oil on canvas, 87 ½ x 49 in.

Courtesy of the artist, Philadelphia, Pennsylvania

Into the Pacific #1, 1985-86

Huile sur toile, 222,3 x 124,5 cm

Nahazoana alàlana avy tamin'ny artista, Philadelphia, Pennsylvania

NANCY HANDELMAN

1951

Nancy Handelman's paintings express a synergy of pictorial constructs and intuitive actions, and a sense of movement as inspired by music. They reflect her history as a third-generation New York abstract expressionist, using space, light, and tension to keep the viewer's eye moving across the canvas. At the same time, living in Northern California for fifteen years has suffused her paintings with the vibrant colors and long spring typical of this part of the country.

Of her process, Handelman writes: "In the past, I have created abstractions from plein air studies; more recently, I have turned to other sources of inspiration. Current work has been based

on photographs from newspapers. First, the design of the photograph captures my attention and begins the structure of the piece. Then, I begin an abstract exploration of the content of the photograph as the emotional core of the painting. I also seek to enrich my source material by adding another dimension: sound. For each painting, I make specific choices about the music I play in the studio. The rhythms help direct my brush, creating a specific sense of movement in each piece. And I find myself dancing in my mind with artists I love. My paintings are how I thank them for their company. The scale of my work is continuing to grow. Content changes depending on the images I encounter. But rhythm remains the structure of my painting process."



NANCY HANDELMAN

1951

Ny sary hosodokon'i Nancy Handelman dia maneho fifandrin-dran-kery eo amin'ny sary tsara rafitra sy ny vokatra mivoaka tampoka avy ao an-tsaina, ary ahitana taratra ny hetsika iray nateraky ny fandrenesana zava-maneno. Hita taratra any anatin'ny sary hosodokony ny tantarany izay milaza fa efa taranaka fahatelo ao amin'ny fianakaviany izao no nahitana expressionniste abstrait niasa tao New York, ka mampiasa ny velarana, ny hazavana ary ny endrika mifanenjana eo amin'ny loko mba tsy hijanona mihitsy ny mason'ny mpijery fa mivezivezy eran'ilay hosodoko. Teo ihany koa ny nitoerany dimy ambin'ny folo taona tany Californie Avaratra, ka nahatonga ny sary hosodokony hazo ireo loko marevaka sy ny endrika mampiavaka ny lohataona any amin'ity faritra ity manokana.

Izao no nambaran-dRtoa Handelman mikasika ny fomba fiasany: "Taloha dia tiako ny namorona abstractions avy amin'ny fandinihako ny tontolo ivelany; fa tato ho ato dia naleoko nanova filamatra kely momba ny loharano anovozako hevitra. Ny hosodoko ataoko ankehitriny ohatra dia miainga amin'ny sary avy amin'ny

gazety. Ny endrika ivelan'ny sary iray no manaitra ahy ka manjary fototra iorenan'ny rafitr'ilay sary hosodoko hataoko. Rehefa avy eo aho vao misintona hevitra abstrait avy amin'ny ambain-dain'ilay sary, ho toy ny fihetseham-po fototra entin'ilay sary hosodoko. Miezkaka koa aho ny hanampy loharanon-karena vaovao hakako hevitra, ka nampiako tontolo iray vaovao izany dia ny: feo. Fidiako manokana mihitsy ny mozika henoiko ao amin'ny efitra iasako isaky ny manao hosodoko aho. Manampy ahy mivantana amin'ny fihetsiky ny tanao ny gadona ao amin'ny mozika, indrindra amin'ny fanehoana endrika hetsika iray ao anatin'ny sary hosodoko tsirairay avy. Indraindray aza aho dia mandihy ao an-tsaiko ao miaraka amin'ilay mpanakanto ankafiziko. Ny sary hosodoko ataoko izany no toa endrika fisaorako azy noho ny niarahany tamiko. Noho izany dia tsy mitsaha-mitombo ny haben'ny asa tanao, ary miovaova araka ny sary manaitra ahy ao amin'ny gazety ny zavatra asehoko ao anatin'ny hosodoko iray. Ny gadona hatrany anefa ny fototra iorenan'ny fomba fanatanterahako ilay hosodoko."

April Showers, 2003

Acrylic and oil stick on canvas, 60 x 72 in.
Courtesy of the artist, Oakland, California

April Showers, 2003

Acrylique et bâton de peinture sur toile, 152,4 x 182,9 cm
Nahazoana alàlana avy tamin'ny artista, Oakland, California

May Flowers, 2003

Acrylic on canvas, 60 x 72 in.
Courtesy of the artist, Oakland, California

May Flowers, 2003

Acrylique sur toile, 152,4 x 182,9 cm
Nahazoana alàlana avy tamin'ny artista, Oakland, California

WOLF KAHN

1927

Wolf Kahn was born in Stuttgart, Germany in 1927. The son of the conductor of the Stuttgart Philharmonic Orchestra, he was sent to live with his grandmother in Frankfurt when he was three years old. Kahn left Germany for England in 1939, as a twelve-year-old refugee from Nazi Germany. The grandmother who raised him perished in the concentration camp of Theresienstadt during World War II.

In 1940 Kahn joined his father, two brothers, and a sister who had settled in the United States, and became a student at New York's High School of Music and Art. After graduation Kahn enlisted in the U.S. Navy, later using the GI Bill to study with the well-known teacher and abstract expressionist, Hans Hofmann, at his School of Fine Art in New York City, and became his studio assistant. In 1951 Kahn received a Bachelor of Arts degree from the University of Chicago. Kahn's many honors include both a Fulbright and a John Simon Guggenheim Fellowship. He is an elected member of the National Academy of Design, the American Academy, and the Institute of Arts and Letters, and has served on the New York Arts Commission. His work is to be found in many museums, including the Smithsonian American Art Museum, Washington, D.C.; the Metropolitan Museum of Art, New York City; and the Boston Museum of Fine Arts, Massachusetts.

Tamin'ny taona 1927 no teraka tany Stuttgart, Allemagne, Atoa Wolf Kahn. Mpifehy ny Orchestre Philharmonique de Stuttgart ny rainy, ary vao telo taona izy no nalefa nipetraka tany amin'ny renibeny tany Frankfort. Noho ny nafitsoky ny Nazi Alemana, dia nandao an'i Allemagne Atoa Kahn tamin'ny taona 1939, roa ambin'ny folo taona izy tamin'izay, ka lasa nifindra monina tany Angletera. Ilay renibeny nitaiza azy kosa dia maty tao amin'ny camp de concentration tao Theresienstadt nandritra ny Ady Lehibe Faharoa.

Tamin'ny taona 1940 dia namonjy niara-nonina tamin'ny rainy, ny rahalahiny roa ary ny anabaviny iray tany Etazonia Atoa Kahn, ary dia niditra nianatra tao amin'ny High School of Music and Art tao New York. Rehefa vita ny fianarany tao dia nirotsaka tao amin'ny Tafika an-dranomasina Amerikana izy, ka rehefa nivoka ny lalàna nantsoina hoe GI Bill taty aoriana, dia nararaotiny izany hanovozana fahalalàna tamin'ilay mpampianatra mahay sady expressioniste abstrait nantsoina hoe Hans Hofmann, tao amin'ny School of Fine Art notantanany tao New York, ary taty aoriana dia nanjary mpanampy manokana tao amin'ny toeram-piasan'Atoa Hofmann izy. Tamin'ny taona 1951 Atoa Kahn no nahazo ny mari-pahaizana Licence tao amin'ny Univeriten'i Chicago. Maro ireo mari-pankasitrahana manokana azon'Atoa Kahn, toy ny Fulbright sy ny John Simon Guggenheim Fellowship. Ny tenany koa dia voafidy ho mpikambana ao amin'ny National Academy of Design, ny American Academy, ary ny Institute of Arts and Letters, sady efa nanana toerana tao amin'ny New York Arts Commission. Tranom-bakoka maro no ahitana ny asa tany, anisan'izany ny Smithsonian American Art Museum, ao Washington, D.C.; ny Metropolitan Museum of Art, ao New York; ary ny Boston Museum of Fine Arts, any Massachusetts.

WOLF KAHN

1927



At the Foot of Pleasant Valley Road, 1990

Oil on canvas, 28 x 34 in.

Courtesy of the artist, Brattleboro, Vermont and New York, New York

At the Foot of Pleasant Valley Road, 1990

Huile sur toile, 71,1 x 86,4 cm

Nahazoana alàlana avy tamin'ny artista, Brattleboro, Vermont sy New York, New York

FREDERICK NICHOLS

1948

"The objective of my art is to recreate the natural world that surrounds and forms us. We are increasingly separate from nature, living more and more in a manmade and designed environment.

Through my study of the wilderness, I hope to renew an interest and desire not only to protect, but also appreciate, the natural world. My work is concerned with beauty and the picturesque landscape: the clear, blue day that warms the soul; the waterfall that flows with sound and movement; the peacefulness of an afternoon stream; the colors of a tree changing seasons. The challenge is to present these experiences in a way that engages the viewer. The artists who have most influenced my work are the great American landscape painters of the nineteenth century, the European impressionists, and the landscape painters of China and Japan. My method is to go into the wilderness and photograph, returning to the studio to paint. Working with the photograph allows me to capture a place, one moment in time, one season at a time. The photograph is the starting point of a search for a new reality. I take apart the photograph and reassemble it in a painterly manner, and a new landscape evolves. I project slides on the canvas, and paint as though I am looking through a window. This window allows me to constantly view and experience what I am painting. It also serves as a reminder of the atmosphere that I have witnessed, its sounds and its smells.

Printmaking has always been a special medium to me. I have been fascinated by the qualities and the possibilities inherent in the various printmaking processes, and the ability to make multiples of an image. Early in my career I was exposed to relief printing, particularly woodcuts. Although now I do more silkscreens, the two mediums have much in common. Silkscreens allow a painterly approach to printmaking, along with a rich color unobtainable in any other process. My approach to printmaking has not been to reproduce a painting, but to recreate the image in a new and exciting medium.

I want my art to be positive and uplifting. I want it to wake people up to the natural world around them. I want it to give them a respite from the stresses of everyday life."

FREDERICK NICHOLS

1948

“Ny tanjon’ny zavakanto foroniko dia ny handrafitra indray ny tontolo iainana manodidina antsika sady mandrafitra antsika ihany koa. Tsy mitsahatra mihamanalavitra ny natiora mantsy isika, ka miha-mianoka ao anatin’ny tontolo iainana noforonina sy narafitry ny olombelona.

Manantena aho, amin’ny alàlan’ny fandinihako ny tany efitra sy ny tontolo tsy misy mponina, fa hanentana indray ny daholobe mba hiaro sy hankamamy ny tontolo manodidina antsika. Ny endrika tsara sy mahatalanjona ananan’izany tontolo manodidina izany no ifantohan’ny asa tànako: ny tontolo andro mazava sy ahitana lanitra manga manafàna ny aty fanahiko; ny rian-drano rakotra feo sy hetsika mirindra; ny fahatoniana entin’ny renirano madinika amin’ny tolakandro iray; ny loko marevaky ny hazo maniry rehefa miova ny tonon-taona. Ny hany fanamby mipetraka dia ny maneho ireny traikefa ireny amin’ny fomba mahakasika ny fon’ny mpijery. Ireo artista tena nanana akony teo amin’ny fomba fanaovako hosodoko dia ireo mpanao hosodoko momba ny tontolo manodidina any Amerika tany amin’ny taon-jato fahasivy ambin’ny folo, ireo Impressionistes Eoropeana, ary ireo mpanao hosodoko momba ny tontolo manodidina any Chine sy Japon. Toa izao kosa ny fomba fiasako: mandeha any amin’ny tany tsy misy mponina aho ary maka sary, rehefa avy eo aho dia miverina ao amin’ny trano fiasako ary manao hosodoko. Ny fampiasana fakantsary ny ahafahako mirakitra toerana, fotoana na tonon-taona iray manokana. Ny sary nalaiko izany no foto- tra iaingako hamoronana zavatra vaovao. Voaboasako ilay sary nalaiko ary atambatro indray amin’ny alàlan’ny hosodoko, ary dia misy tontolo iray miforona ao anatin’izay. Tarafiko hankeo

amin’ny lamba fanaovana hosodoko ny diaporama misy ny sary nalaiko, ka manjary varavaran-kely ijereko izay zavatra ataoko hosodoko avy eo. Io varavaran-kely io no manampy ahy hahita sy hahatsapa tsy tapaka ny zavatra ifotoran’ny hosodoko ataoko. Io ihany koa no manampy ahy hitadidy ny fahatsapana nandalo ny foko, ny zavatra ren’ny sofiko ary ny fofona nanintona ny oroko teny an-toerana.

Amiko dia fomba iray nanana ny mampiavaka azy hatrany ny fanontana sary. Nahaliana ahy fatratra ny kalitao sy ny zavatra azo avoaka amin’ny alàlan’ireo fomba fanotana sary, sy ny fahafahana manonta sary iray amin’ny isa maromaro. Tany ampiandohan’ny asa nataoko dia tojo mpanakanto mpanonta sary mivoitra aho, indrindra ny mpanao sary sikotra. Na dia ny trame de soie aza no tena ataoko ankehitriny, dia misy zavatra maro itovian’izy roa ireo. Ny trame de soie dia ahafahana manonta sary amin’ny endrika manakaiky ny hosodoko, ka ahafahana mamoaaka loko marevaka tsy hita amin’ny fomba fiasa hafa rehetra. Koa ny fomba fiasako rehefa manonta sary dia tsy hoe hamerina indray ny hosodoko iray, fa ny hamokatra indray ilay sary aseho amin’ny fomba vaovao sy manaitra ny saina kokoa.

Satriko raha manana endrika miabo sy manentana ny zava-kanto asehoko. Satriko raha mba voentana handinika ny tontolo manodidina azy izay olona mijery ny asa tànako. Satriko raha mba mahita hirika hialana vetivety amin’ny harerahan-tsaina entin’ny fiainana andavanandro ny olona rehefa mijery ny hosodoko nataoko.”

FREDERICK NICHOLS

1948



Summer Cascades, undated
Silkscreen, 24 x 36 in.
Courtesy of the artist, Barboursville, Virginia

Summer Cascades, daty tsy fantatra
Trame de soie, 61 x 91,4 cm
Nahazoana alàlana avy tamin'ny artista,
Barboursville, Virginie

Winter Cascades, undated
Silkscreen, 24 x 36 in.
Courtesy of the artist, Barboursville, Virginia

Winter Cascades, daty tsy fantatra
Trame de soie, 61 x 91,4 cm
Nahazoana alàlana avy tamin'ny artista,
Barboursville, Virginie



JAMES N. ROSENBERG

1874-1970

James Naumberg Rosenberg was born in 1874 in Allegheny City, Pennsylvania, and died in 1970 in White Plains, New York, having led a full life as a successful lawyer, gallerist, artist, poet, humanitarian, and author. A graduate of Columbia College, he went on to receive his law degree from Columbia Law School in 1898, and served for many years in a firm led by Judge Samuel I. Rosenman. One of his notable cases was the reorganization of the United States Motor Company into Maxwell Motor Company, which later became the Chrysler Corporation. In the 1920s Rosenberg worked with others, including Herbert Hoover, the man who would become the 31st president of the United States, on Russian famine relief in the Crimea. Rosenberg later made considerable efforts to assist Jewish refugees from Nazi Germany.

In 1922 Rosenberg founded the New Gallery in New York, for the exhibition and sale of works by little known American and European artists. Having studied lithography with master print maker George Miller, it was to him that Rosenberg rushed on the day of the Wall Street crash in 1929 to produce his nightmarish, famous print *Dies Irae (Day of Wrath)*, full of teetering skyscrapers, suicidal brokers, and maddened crowds expressionistically rendered to show the sense of panic that overwhelmed the nation.

This lithograph appeared on the front page of the "Sunday Magazine" section of *The New York Times* in 1930. Rosenberg retired from the practice of law in 1947 and devoted himself entirely to art, which had previously been only a hobby. He was also a published poet and wrote his autobiography at age seventy-three. His work is now in museums throughout the United States.

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Tamin'ny taona 1874 Atoa James Naumberg Rosenberg no teraka tany Allegheny City, Pennsylvanie, ary nodimandry tamin'ny taona 1970 tao White Plains, New York, rehefa niaina feno tamin'ny maha-mpisololo vava nahomby, tompon'andraikitra tamin'ny gallerie, mpanakanto, poeta, mpiahy ny olombelona ary mpanoratra. Rehefa nahavita fianarana tao amin'ny Columbia College izy dia nahazo ny mari-pahaizana momba ny lalàna tao amin'ny Columbia Law School tamin'ny taona 1898, ary niasa an-taonany maro tao amin'ny orinasa notantan'ny Judge Samuel I. Rosenman. Iray tamin'ireo adim-pitsarana nisongadina indrindra nosahaniny ny fanovana ny rafitry ny United States Motor Company hanjary Maxwell Motor Company, izay mbola niova ho Chrysler Corporation taty aoriana. Tany amin'ny taona 1920 dia niara-niasa tamin'ny olona hafa Atoa Rosenberg, anisan'izany Atoa Herbert Hover, ilay lehilahy tonga Filohampirenena faha-31 nitondra an'i Etazonia taty aoriana, tamin'ny fisahanana ny vonjy taitra ho an'ny hanoanana tany Crimée, any Rosia. Taty aoriana dia nanao ezaka maro Atoa Rosenberg mba hanampiana ireo mpitsoa-ponenana Jiosy nandositra ny Nazi tany Allemagne.

Tamin'ny taona 1922 Atoa Rosenberg no nanorina ny New Gallery tao New York, mba hanaovana varotra fampiratiana ny asa tanaan'ny mpanakanto Amerikana sy Eoropeana tsy dia fantadaza tamin'izany fotoana izany. Nianatra momba ny lithographie tamin'ilay manam-pahaizana malaza indrindra momba ny asa printy George Miller izy, ary rehefa nitranga ilay Crash de Wall Street tamin'ny taona 1929, dia tany amin'ity farany Atoa Rosenberg no nihazakazaka mba hanonta printy ilay sary naneho nofy ratsy nantsoina hoe Dies Irae (Andron'ny Fahatezerana), nahitana trano mijoalajoala maro toa hianjera, mpiantoka taratasim-bola mitady hamono tena, ary vahoaka maro feno hatezerana, izay maneho amin'ny fomba expressionniste ny hatairana sy horohoro nanenika ny firenena.

Io lithographe io dia naseho teo amin'ny pejy voalohany tamin'ny "Sunday Magazine" tao amin'ny New York Times tamin'ny taona 1930. Nitsahatra tamin'ny asa maha-mpisololo vava azy Atoa Rosenberg tamin'ny taona 1947 ary nanokan-tena ho an'ny zavakanto, izay nataony ho fialam-boly hatrizay. Izy ihany koa dia poeta namoaka asa soratra maro ary nanoratra autobiographie tamin'ny faha-telo amby fitopolo taonany. Tranom-bakoka maro manerana an'i Etazonia no ahitana ny asa tanaan'ny ankehitriny.

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Pastel Trees, 1967

Pastel, 26 ¼ x 30 ½ in.

Gift of John Walker to the ART in Embassies Program, Washington, D.C.

Pastel Trees, 1967

Pastel, 66,7 x 77,5 cm

Fanomezana avy amin'i John Walker ho an'ny ART in Embassies Program, Washington, D.C.

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