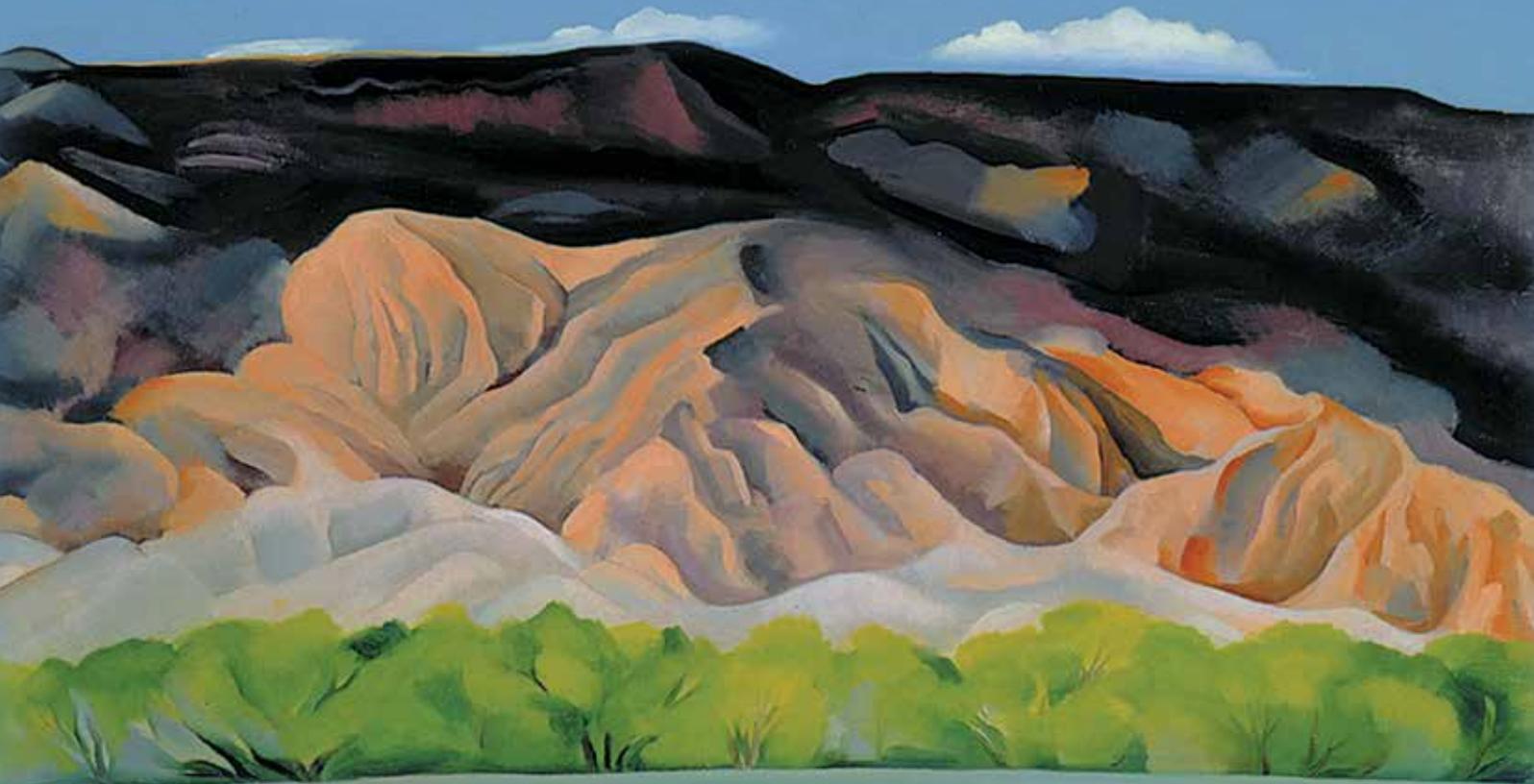


UNITED STATES EMBASSY BERN
ART in Embassies Exhibition



COVER: Georgia O'Keeffe, **Back of Marie's No. 4**, 1931
Oil on canvas, 16 x 30 in. (40,6 x 76,2 cm)
Georgia O'Keeffe Museum, Gift of The Burnett Foundation
Photo by Malcolm Varon, New York City, 2001

Welcome to the United States Ambassador's residence in Bern, Switzerland. Made possible by the support of the Department of State's ART in Embassies Program and the generosity of friends, private collectors, and museums, including Washington's National Gallery of Art, this wonderful exhibition of American art adds an extra and important dimension to the diplomatic role that we fulfill in representing the United States of America. We hope that, after viewing the artwork, our new friends leave the residence with a better and deeper appreciation of our country and its unique culture and heritage.



celebrate the art of Native American cultures, specifically that of Allan Houser and his son, Phillip Haozous, who are Chiricahua Apache.

The works in this exhibition also encompass a broad stylistic range. You will see examples of the Hudson River School, realism, post World War II modernism, and examples from a part of the United States that is dear to our heart, the Southwest. From that region, you will recognize the work of Georgia O'Keeffe, Tom Lea, and the achievements of artists working in art colonies in Taos and Santa Fe, New Mexico.

This exhibition embraces a full range of American expression from the mid-19th century to the present day, and includes portraits, still lifes, landscape paintings, and compelling sculpture cast in bronze. In many cases, these artworks exhibit the importance and impact of transatlantic experiences, such as John Singer Sargent's travels to the Middle East, William Merritt Chase's studies in Munich, Frederick Carl Frieseke's time in France, Thomas Worthington Whittredge's study in Germany, William Glacken's travel to Paris, and Myron Lechay's early childhood in Russia.

Recognizing that many of the American artists whose works comprise this exhibition were influenced by their time spent abroad serves as a reminder that the United States is, for the most part, a land of immigrants. At the same time, we also recognize and

Our special thanks go to the leadership at ART in Embassies, our friends at the Museum of Fine Arts, Houston, and friends and colleagues at Embassy Bern. Thank you for visiting us on this tour of a breathtaking ART in Embassies exhibition. We are very proud of these important examples of American art, and the institutions, friends, and colleagues who made the exhibition possible.

Ambassador and Mrs. Peter R. Coneway

Bern
June 2007

The Residence of the Ambassador of the United States in Bern is situated on the grounds of what was once an eighteenth-century cottage called Blumenrain, owned by Elisabeth von Fischer-Daxelhofer. The original site included the present property plus the land on which the building housing the Federal Department of Justice and Police now stands.

HISTORY OF THE RESIDENCE

In 1912, Albert de Muralt purchased Blumenrain, asking his nephew – the distinguished architect René von Wurstemberger (1857-1935) – to transform the cottage into a larger and more comfortable house to be known as Rain. The architect took great care to retain the character of the original cottage but added wings on either side. Rain was René von Wurstemberger's last project. His most famous building is the Stadttheater (Opera House) in downtown Bern.

The first American diplomat to live in the house was Mr. Leland Harrison, Minister to Switzerland from 1937 to 1947. He occupied the house on a private lease prior to its purchase by the United States government in 1947.

The Residence is located five minutes walking distance from Old Town Bern and the Houses of Parliament. It is surrounded by approximately 3.65 acres (14,792 m²) of park. The grounds are partially wooded, and a stream cuts through the lower meadow on the south side. Two ponds – one for trout and one for goldfish – feature handsomely patterned stonework crafted by Italian masons; the meadow contains a springhouse and the main front courtyard has an ornamental fountain. Spring brings rhododendrons, azaleas, tulips, jonquils, and narcissi, followed by geraniums, roses, and water lilies in the summer. The cutting garden above the greenhouse provides colorful flowers long into autumn.



Rain is a gracious house, yet it retains the charm and warmth of the original cottage from which it evolved. Its large rooms are well proportioned and full of sun in season, with breathtaking views of the three famous peaks of the Bernese Alps – the Eiger, the Mönch, and the Jungfrau. The house's marble fireplaces, moldings, paneling, and friezes are among its many elegant architectural features. The original architectural design has been maintained, and there have been few structural changes since its acquisition, with the exception of a small terrace that was added in 1951 to create room for a cinema under it.

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

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.

While supporting himself with factory jobs, Milton Avery studied life drawing and painting at the Connecticut League of Art Students in Hartford (enrolling sometime between 1905 and 1911). In 1917 he began working nights in order to paint in the daytime. The following year he transferred to the School of the Art Society of Hartford.

MILTON AVERY

1885–1965

Avery's landscapes and seascapes of the early 1920s use the heavy impasto, light palette, and atmospheric mistiness of the American impressionists Ernest Lawson and John Henry Tawcchtman. With his move to New York City in 1925, where he encountered the work of Henri Matisse and the pre-cubist work of Pablo Picasso, Avery began to simplify forms into broad areas of close-valued color. Although Avery's art became increasingly abstract, he never abandoned representational subject matter, painting figure groups, still lifes, landscapes, and seascapes.

His mature style, developed by the mid-1940s, is characterized by a reduction of elements to their essential forms, elimination of detail, and surface patterns of flattened shapes, filled with arbitrary color in the manner of Matisse.

Early in Avery's career, when social realism and American Scene painting were the prevailing artistic styles, the semi-abstract tendencies in his work were viewed by many as too radical. In the 1950s, a period dominated by abstract expressionism, he was overlooked by critics because of his adherence to recognizable subject matter. Nevertheless, his work, with its emphasis on color, was important to many younger artists, particularly to Mark Rothko, Adolph Gottlieb, Barnett Newman, Helen Frankenthaler, and other color field painters.

– *From Patterson Sims, Whitney Museum of American Art: Selected Works from the Permanent Collection*

www.artchive.com/artchive/A/avery.html



MILTON AVERY

Blue Forest, 1961

Oil on canvas, 40 x 54 in. (101,6 x 137,2 cm)

Courtesy of the Estate of Sally Michel Avery, New York, New York

William Merritt Chase was born in Williamsburg (later Ninevah), Indiana, in 1849, the oldest of six children. When he was twelve, the family moved to Indianapolis. His father hoped that he would follow him into the women's shoe business, but Chase, who said "the desire to draw was born in me," resisted his father's commercial ambitions for his own artistic ones. In 1867 he began his training with Barton S. Hays, followed two years later with study at the National Academy of Design in New York City under Lemuel P. Wilmarth.

WILLIAM MERRITT CHASE

1849–1916

In 1871 Chase moved to Saint Louis, Missouri, where he painted still lifes professionally. He attracted the attention of local patrons, who, in the fall of 1872, offered to send him abroad. At the Royal Academy of Fine Arts in Munich, Germany, where he received his most decisive training, Chase was one of the many Americans, including Frank Duveneck and later John Twachtman, studying there. After an extended visit to Venice with Duveneck and Twachtman in 1878, Chase returned to New York, where he began teaching at the Art Students League. He devoted much of his time and energy to teaching, not only at the League, but

also the Brooklyn Art Association, the Pennsylvania Academy of the Fine Arts (Philadelphia), the Shinnecock Summer School of Art (Long Island), and the New York School of Art, the last two of which he founded, and was the most celebrated teacher of his time. As a leader of the insurgent younger painters who challenged the authority of the National Academy of Design, he was a founding member of the Society of American Artists and, in 1880, was elected its president. His large, sumptuously decorated studio in the Tenth Street Studio Building, which he took soon after his return to New York City, was the most famous artist's studio in America and a virtual manifesto of his and his generation's artistic practices and beliefs, and of the dignity of the artist's calling.

In 1886 he married Alice Gerson, who was frequently his model, as were their many children. Chase painted a wide range of subjects, including figures, landscapes and cityscapes, studio interiors, still lifes, and, increasingly later in life, portraits, and he worked with equal brilliance in oil and pastel. Chase died in New York City in 1916.

www.nga.gov

WILLIAM MERRITT CHASE

Two Sisters (Mrs. James Francis Sullivan and Mrs. Oskar Livingston), c. 1905

Oil on canvas, 70 x 60 in. (177,8 x 152,4 cm)

Courtesy of the Hevrdejs Collection, Houston, Texas



Best known for trompe l'oeil still life painting, George Cope spent most of his life around the Brandywine River Valley in West Chester, Pennsylvania. Beginning in the 1870s, however, he traveled for four years in the western United States, including the Pacific Coast and the Plains, where he completed many paintings.

GEORGE COPE

1855–1929

Cope began his formal training in 1876 with German landscape painter Hermann Herzog, but in 1887 began producing highly realistic still life paintings influenced by the work of artists such as William Harnett. These images of ordinary objects, often arranged on a ledge or hanging from nails, were executed in such a way that the paintings could be mistaken for the objects themselves, and therefore were known as trompe l'oeil paintings, or those that could fool-the-eye.

After returning to Pennsylvania from his travels in the West, Cope taught painting in a local school and produced numerous works that were purchased by local collectors.



GEORGE COPE *A Pair of Mallards*, 1903

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

Courtesy of the Hevrdejs Collection, Houston, Texas

The daughter of a New York State Supreme Court Judge, Helen Frankenthaler grew up in New York City. During high school she studied with the Mexican artist Rufino Tamayo, who taught her to value craftsmanship and materials. In 1946, Frankenthaler entered Bennington College, Vermont, where she was encouraged to analyze space and composition by studying the works of Paul Cézanne and the cubists. After finishing college, Frankenthaler briefly studied art history at Columbia University in New York City, but left to devote herself to painting full-time.

In 1950 Frankenthaler became friends with the critic Clement Greenberg and met such influential artists as Willem de Kooning, Jackson Pollock, and Robert Motherwell, to whom she was married for a time. An exhibition of Pollock's works in 1951 in-

spired her to explore the radical possibilities of placing canvas on the floor and painting an image from all sides. At this time, a number of artists, including Arshile Gorky, Mark Rothko, and Pollock, were working on paintings that juxtaposed areas of flat, stained color and layers of built-up paint. Frankenthaler extrapolated from their work the procedure of making pictures entirely

HELEN FRANKENTHALER

born 1928

through the “staining” of raw, unprimed canvas by thinned paint. Through this method she created fields of transparent color that seem to float in space, with the weave of the canvas establishing the flatness of the image. By the early 1950s her “poured paintings” began to receive critical acclaim.

Frankenthaler's arrangement of colors and shapes often evoke the natural environment, and she frequently refers to her works as landscapes. In each work of art, she creates a unique visual space, atmosphere, and mood.

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HELEN FRANKENTHALER

Radius, 1993

Artist's Proof 2 of 8

Woodcut print on hand-dyed paper,

27 15/16 x 28 1/16 in. (71 x 71,3 cm)

Courtesy of the artist, New York, New York



HELEN FRANKENTHALER

Tahiti, 1989

Mixografia print on paper, 31 ¾ x 53 ¾ in. (80,6 x 135,3 cm)

Lent by AT&T Inc., San Antonio, Texas;

Courtesy of Carey Ellis Company, Washington, D.C.

FREDERICK CARL FRIESEKE

1874–1939

Frederick Carl Frieseke was born on April 7, 1874, in Owosso, Michigan. After studying for a short while at the Art Institute of Chicago and the Art Students League in New York City, Frieseke left for France in 1898, and almost his entire career was spent as an expatriate, with ties to the United States maintained through his New York dealer, William MacBeth, and by occasional visits to America. Following the pattern of innumerable young Americans, he enrolled at the Académie Julian where he studied with Benjamin Constant (1845-1902) and Jean-Paul Laurens (1838-1921). He appears to have had at least brief contact with and to have been influenced by fellow American expatriate James McNeill Whistler, who had recently opened his Académie Carmen in Paris.

By 1900 Frieseke was spending summers in the town of Giverny, made famous by the residence of Claude Monet and subsequently by other artists, among them many Americans. In 1906, the year after his marriage to Sarah O'Bryan, he leased a house once occupied by the American impressionist Theodore Robinson. Although the property was adjacent to Monet's, Frieseke had only limited contact with the French master. Instead he apparently found Pierre Auguste Renoir the most influential of all the impressionists. Frieseke's Giverny house and garden, as settings for a series of female models, provided nearly all of his subject matter for the next thirty years, although in 1930 he made a series of watercolors of Florida scenes remembered from his childhood and painted some Swiss landscapes. After World War I, the artist and his family settled in Normandy, France.

At the height of his career, in the 1910s and early 1920s, Frieseke was perhaps the most popular of all living American artists. He received numerous awards and medals and saw his work purchased by private collectors and major museums. Decades after the initial introduction of impressionism by Monet and his contemporaries, Frieseke assumed this style for his work, choosing to ignore the newer artistic movements of the early twentieth century. Nevertheless, his paintings were acclaimed in both the United States and in Europe. In 1904 he won a silver medal at the St. Louis Universal Exposition (Missouri) and a gold medal at Munich (Germany). He was elected a member of the French Société National des Beaux Arts in 1908 and the American National Academy of Design in 1912. Seventeen of his canvases were featured at Italy's Venice Biennale in 1909 and he won the Grand Prize at the Panama-Pacific International Exposition (San Francisco) in 1915. He was commissioned to execute several murals, including one for the New York store of John Wanamaker, one of his most loyal patrons. He died on August 28, 1939, at his home in Normandy, in the town of Le Mesnil sur Blangy. In the decades following his death, however, after artistic tastes had changed considerably, his work was nearly forgotten until it received renewed attention as interest in American impressionism grew in the 1960s.

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FREDERICK CARL FRIESEKE

Memories, 1915. Oil on canvas, 58 ¼ x 58 ¼ in. (148 x 148 cm). National Gallery of Art, Washington, D.C., Gift of Frances Frieseke Kilmer 1969.5.1. Image © Board of Trustees, National Gallery of Art, Washington

Born in Philadelphia, Pennsylvania, William Glackens became a part of the group of realist painters [known as The Eight or the Ashcan School] following Robert Henri, but much of his work avoids the seamier side of society in favor of bustling middle class activity. He also adopted impressionism and did many paintings of seaside resorts on Cape Cod, Massachusetts and Long Island, New York, particularly Bellport, where he and his family spent summers.

Glackens graduated from Philadelphia's Central High School with fellow illustrator John Sloan and in 1891 became an artist-reporter for the *Philadelphia Record*. He did the same kind of work from 1892 to 1895 for the *Philadelphia Press* with Sloan, George Luks, and Everett Shinn [who would also become members of The Eight]. He studied briefly at the Pennsylvania Academy of the Fine Arts, Philadelphia, under Thomas Anshutz and then shared a studio and traveled in Europe with Henri. There he painted many scenes of life in Paris' parks and cafes.

Glackens eventually settled in New York City, worked as an illustrator, and was part of The Eight's landmark exhibition held at the Macbeth Gallery in February 1908. [the other members of the group were Henri, Sloan, Luks, Shinn, Arthur B. Davies, Ernest Lawson, and Maurice Prendergast.]

WILLIAM JAMES GLACKENS

1870-1938

In Europe, Glackens did much of the art buying for Albert Barnes (1872-1951), one of the greatest American collectors who established The Barnes Foundation in Merion, Pennsylvania.

www.artnet.com/kraushaar.html

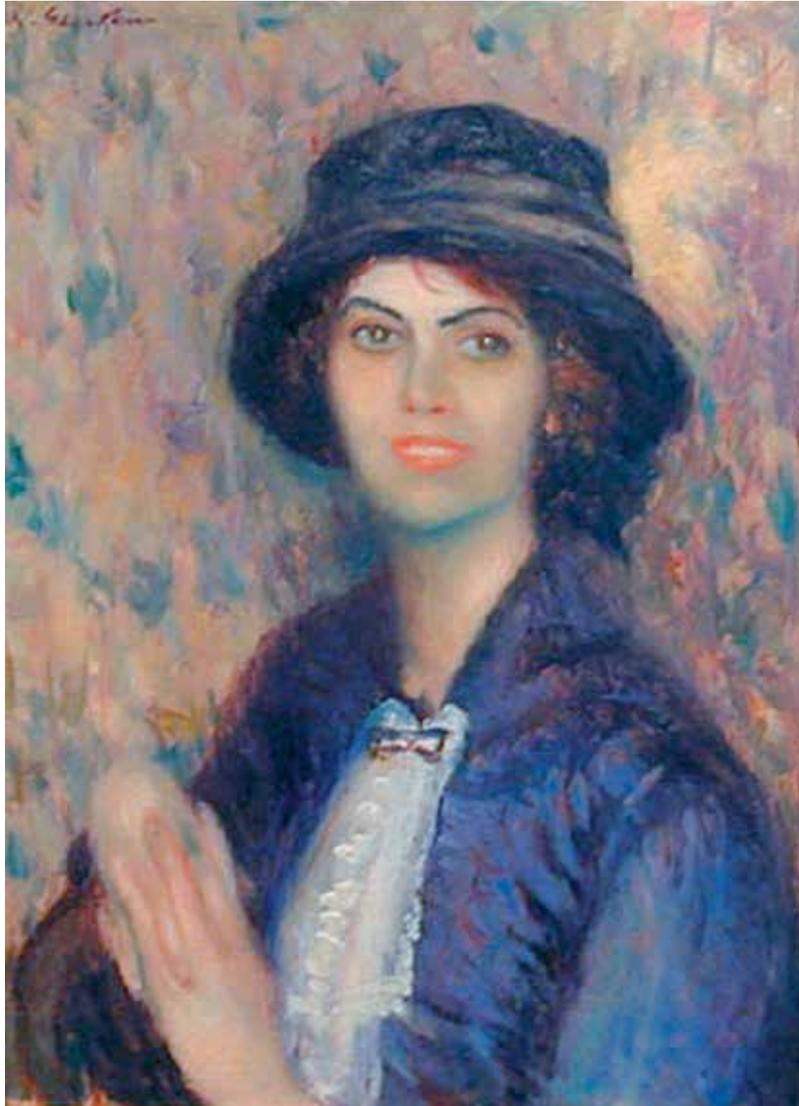


WILLIAM JAMES GLACKENS

Vieux Cannes (Three Sailors), c. 1930

Oil on canvas, 26 x 32 in. (66 x 81,3 cm)

Courtesy of Kraushaar Galleries, Inc., New York, New York



WILLIAM JAMES GLACKENS

Girl with White Jabot, 1911

Oil on canvas, 24 x 18 in. (61 x 45,7 cm). Courtesy of Kraushaar Galleries, Inc., New York, New York

“ **M**y sense of design has evolved through the years as I have tried to maintain a certain degree of realism while I explore abstract forms in my sculpture. I have found the synthesis of realism and abstraction to be extremely challenging, yet this process allows me to evolve and refine a work’s aesthetics until the form is complete. In the bronze *Abstract Girl with Feet*, it was my desire to develop a very simplified female form. This resulted in an abstracted figure of a young girl enhanced by the playful presentation of her protruding feet.”

PHILLIP MANGAS HAOZOUS

born 1941

Phillip M. Haozous, son of the famed sculptor Allan Houser, was born in December of 1941 in Lawton, Oklahoma. Almost a decade later, he and his family moved to Brigham City, Utah. Haozous excelled in high school track and field competitions, which resulted in his winning a scholarship to Utah State University. His first undertakings in fine art were born out of a need for authentic American Indian jewelry during his three-year partnership in the Western Theatre, Inc., in Cripple Creek, Colorado, where he created belts and other ornaments for his costumes. In 1973, he enrolled in the Institute of American Indian Arts in Santa Fe, New Mexico. While there, He was named most outstanding jewelry student of his class, which encouraged him to further refine his talent as a silversmith. His artistic talents also led him to flute-making and eventually to sculpting. He has received numerous awards, including several first place ribbons at the Santa Fe Indian Market, the Eight Northern Indian Pueblo Artists and Craftsmen Show, and the Otero Award for Creative Excellence.

PHILLIP MANGAS HAOZOUS

Abstract Girl with Feet, 2004

Edition 11 of 30

Bronze, 8 ¼ x 5 ¾ x 10 in. (21 x 14,6 x 25,4 cm)

Courtesy of the artist and Säayo Povi Fine Art, Santa Fe, New Mexico



Photo credit: Wendy McEahen, 2004

ROBERT HENRI

1865–1929

Robert Henri was born Robert Henry Cozad in Cincinnati, Ohio, in 1865, the son of a professional gambler and businessman. In 1881 he accompanied his family to Denver, Colorado. When his father was indicted for manslaughter a year later, the Cozads changed their name and fled to Atlantic City, New Jersey. In 1886 Henri enrolled at the Pennsylvania Academy of the Fine Arts (Philadelphia), where he studied under Thomas Anshutz, Thomas Hovenden, and James B. Kelly. In 1888 he went to Paris and enrolled at the Académie Julian under Adolphe-William Bouguereau and Tony Robert-Fleury. During the summers he painted in France in Brittany and Barbizon, and visited Italy, prior to being admitted to the Ecole des Beaux-Arts in 1891. Henri returned to Philadelphia late that year, and in 1892 resumed studying at the academy. He also began his long and influential career as an art teacher at the School of Design for Women, where he taught until 1895. During this period he met the young newspaper illustrators who would later achieve fame as members of The Eight: John Sloan, William Glackens, George Luks, and Everett Shinn. He made regular trips to Paris where he was particularly influenced by Edouard Manet, Frans Hals, and Diego Velázquez. In 1899 one of his paintings was purchased for the Musée National du Luxembourg.

In 1900 Henri settled in New York and taught at the New York School of Art from 1902 to 1908. He gradually began to reject the genteel traditions of academic painting and impressionism, and turned his attention to urban realist subjects executed in a bold, painterly style. In 1906 he was elected to the National Academy of Design, and that summer he taught in Spain. When the academy refused to exhibit works by Henri's circle in its 1907 annual show, he resolved to organize an independent exhibition. The result was the famous show of The Eight held at the Macbeth Gallery in February 1908. In 1910 he organized the first Exhibition of Independent Artists, between 1911 and 1919 he arranged jury-free exhibitions at the MacDowell Club, and in 1913 he helped the Association of American Painters and Sculptors organize the Armory Show. Henri's influence began to wane after the ascent of European modernism, although he continued to win numerous awards. He taught at the Art Students League from 1915 until 1927.

Although Henri was an important portraitist and figure painter, he is best remembered as a progressive and influential teacher. His ideas on art were collected by former pupil Margery Ryerson and published as *The Art Spirit* (Philadelphia, 1923). Henri died in 1929 at the age of sixty-four.

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ROBERT HENRI

Catharine, 1913. Oil on canvas, 24 x 20 1/16 in. (61 x 51 cm). National Gallery of Art, Washington, D.C., Given in memory of Mr. and Mrs. William J. Johnson 1948.7.1. Image © Board of Trustees, National Gallery of Art, Washington



ALLAN HOUSER (HAOZOUS)

Chiricahua Apache, 1914–1994

Allan Capron Haozous who became known to the world as Allan Houser was born on June 30, 1914, in the rural farming community of Apache, Oklahoma. Driven by an inner muse, he left home at the age of twenty to attend the Painting School at the Santa Fe Indian School in Santa Fe, New Mexico. Although immersed in Apache tradition, he was fascinated by art from all over the world. He mastered a number of styles ranging from straightforward representation to pure abstraction, and throughout his career he was recognized as the foremost Native American artist. His many honors include a Guggenheim Fellowship in 1949, Les Palmes Académiques from the French Government in 1954, and the National Medal of Arts awarded by President George H.W. Bush in 1992. Though he passed into the Spirit World on August 22, 1994, he continues to receive recognition as one of the twentieth century's major American artists. He was the featured artist of the 2002 Winter Olympics in Salt Lake City, Utah, and in 2004 was honored with a major retrospective as an inaugural exhibition of the Smithsonian Institution's National Museum of the American Indian in Washington, D.C.

ALLAN HOUSER (HAOZOUS)

The Offering, 1992

Edition 30 of 30

Bronze, 12 ¾ x 6 x 5 in. (32,4 x 15,2 x 12,7 cm)

Courtesy of the artist and Säayo Povi Fine Art,
Santa Fe, New Mexico



Photo credit: Anne Marie Houser / Allan Houser Foundation



ALLAN HOUSER (HAOZOUS)

Dance of the Eagle, 1986

Edition of 6, Artist's Copy

Bronze, 51 x 59 x 20 ½ in. (129,5 x 149,9 x 52,1 cm)

Courtesy of the artist and Säayo Povi Fine Art, Santa Fe, New Mexico

Originally from Eau Claire, Wisconsin, in 1912 Karl Knaths entered the school of the Art Institute of Chicago, where he remained for five years. From there he went to New York, and later settled in Provincetown, Massachusetts. In 1922, three years after his move to Cape Cod, he married Helen Weinrich, a pianist, whose sister Agnes was a Paris-trained abstract painter, and built the house that would be his home for the remainder of his life. During the winters, the Knaths and Weinrichs usually spent a month in New York; but Europe, which attracted so many of Knaths' colleagues, failed to lure him from his beloved Provincetown.

KARL KNATHS

1891–1971

Yet in his lecture notes and in a manuscript for an unpublished book entitled *Ornament & Glory*, Knaths' thorough understanding of modernist tenets as well as the principles of Renaissance and subsequent European art is apparent.* His papers contain typescripts of Hans Hofmann's lectures and writings by Piet Mondrian, Kasimir Malevich, Wassily Kandinsky, and other important theorists of modernism. Yet of all the artists whose work he knew well, the strongest parallels to Knaths' work come with Paul Cézanne's late paintings. Both artists blended an intuitional understanding of structure with motifs drawn from observed nature.

Knaths was one of the most theoretically inclined painters of his generation. He agreed with Kandinsky that "there are definite, measurable correspondences between sound in music and color and space in painting: specifically, between musical intervals and color intervals and spatial proportions."** Knaths worked out intricate charts for color and musical ratios, which he used to determine directional lines and proportions in his paintings. Like Hofmann, he believed that "whatever is to be realized by the painting should arise through the use of pictorial elements in a thematic way. The surface being the prime element, it is possible to manipulate full spaciousness within its flat terms..."

At some point, Knaths discovered Wilhelm Ostwald's color system. Based on color and not on light, the Ostwald system was devised as a way of ordering color, and was quite popular among American artists of the time. Knaths not only used this system, he harnessed it to a complex set of mathematical and geometrical relations – akin to musical proportions – so that the theoretical foundations of his art were both complex and highly worked out.

<http://nmaa-ryder.si.edu/collections/exhibits/abstraction/knaths.html>

* (Published in: Jean and Jim Young, *Ornament and Glory: Theme and Theory in the Work of Karl Knaths*, Annandale-on-Hudson, New York, 1982)

** (*Ornament and Glory*, p. 35)

An edited transcription of Knaths' Ornament & Glory that includes facsimile reproductions of about half the manuscript pages was published in Jean and Jim Young, Ornament & Glory: Theme and Theory in the Work of Karl Knaths (Annandale-on-Hudson, New York: Edith C. Blum Art Institute, Milton and Sally Avery Center for the Arts, The Bard College Center, 1982).



KARL KNATHS

Marble Mantel, 1966

Oil on canvas, 30 x 50 ¼ in. (76,2 x 127,6 cm)

National Gallery of Art, Washington, D.C.,

Paul Mellon Collection 1984.29.1

Image © Board of Trustees, National Gallery of Art, Washington

TOM LEA

1907-2001

Tom Lea was born in El Paso, Texas, July 11, 1907, to a frontier lawyer and his wife. After attending public schools in El Paso from 1912 to 1924, Lea attended the Chicago Art Institute, Illinois, from 1924 to 1926, where he studied under muralist, John Norton. From 1926 to 1933 he worked as a mural painter, commercial artist, and art teacher in Chicago. He then moved to Santa Fe, New Mexico, where he worked on the staff of the laboratory of anthropology, did illustrations for *Santa Fe Magazine*, and worked briefly for the Works Progress Administration. Lea returned to El Paso in 1936, and competed for mural commissions under the Treasury Department, Section of Fine Arts. He won competitions for several in the Benjamin Franklin Post Office in Washington, D.C.; Hall of State, Texas State Fairgrounds, Dallas; Federal Building, El Paso, Texas; Burlington Railroad Station, Lacrosse, Wisconsin; Post Office, Pleasant Hill, Missouri; Post Office, Odessa, Texas; and, Post Office Seymour, Texas.

During these years (1936-1941), Lea also illustrated several books including *Apache Gold and Yaqui Silver* and *The Longhorns* by J. Frank Dobie. From 1941 to 1946, he served as a World War II correspondent for *Life* magazine, traveling over 100,000 miles on assignments. He landed with the first assault wave of the First Marines on Peleliu, Palau, on September 15, 1944. He documented the experience in a book which he wrote and illustrated entitled *Peleliu Landing* (1945).

Following the war, Lea realized he could not express all he had to say visually, and so he turned to writing, completing two best-selling novels, *The Brave Bulls* (1949) and *The Wonderful Country* (1952). He illustrated each book, and both were turned into motion pictures. In addition to other works of fiction, Lea wrote and illustrated the two-volume history of The King Ranch in 1957. In 1968, he wrote his autobiography called *A Picture Gallery*, and in 1974, he wrote and illustrated *In the Crucible of the Sun* on the King Ranch properties in Australia. From that time, Tom Lea worked as a studio painter until he lost his eyesight in 1998.

www.adairmargo.com



TOM LEA

Toro Quieto, 1946

Watercolor, ink, and pastel on paper, 22 x 27 in. (55,9 x 68,6 cm)
Courtesy of Mr. J.P. Bryan and Torch Energy Advisors, Houston, Texas

MYRON LECHAY

1898-1972

Myron Lechay was born in Kiev, Russia, and immigrated to New York as a child. He created landscapes and city views characterized by delicate colorism and graceful abstract designs. His works have been compared to those of his friend, Stuart Davis, produced in the 1920s as well as to Milton Avery's paintings rendered in the 1940s.

www.spanierman.com



MYRON LECHAY

East Gloucester Ships, 1921

Oil on canvas,

36 x 32 in. (91,4 x 81,3 cm)

Courtesy of Spanierman Gallery,
New York, New York

Reginald Marsh was born in Paris in 1898, the son of artists. Two years later the family moved to New Jersey, just outside New York City. After graduating from Yale University in 1920, Marsh moved into New York and began a love affair with the city. He worked as an illustrator for the *New York Daily News*, the *New York Herald*, *Esquire*, and *Harper's Bazaar*, and was one of the original staff members of *The New Yorker*. Throughout the 1920s Marsh studied off and on at the Art Students League in New York City and traveled to Paris to study from 1925 to 1926. It was not until the 1930s that Marsh turned his full attention to painting, becoming one of the "new" American artists striving to create art that was distinctly and uniquely American, without reliance on European tradition.

REGINALD MARSH

1898–1954

Marsh's works convey the energy of city life, its vitality, and sometimes its irony. He painted Coney Island, subways, nightclubs, the burlesque, street scenes, and the hustle and bustle of ships in the harbor. He explained: "As for the subject, I became, the more I worked, engrossed in the great surrounding panorama of New York. Not being a person of great experience or widely traveled, it was difficult to be aware of contemporary New York's peculiar and tremendous significance, and since our painting showed little of it, I can't exactly say how I came to paint New York. . . I like the great Coney Island Beach for its infinite number and kinds of people, for the physical manifestations of people from head to toe, its variety of design and its great vitality. Just in this way there is enormous and endless material to paint in New York, exciting, rarely touched, and waiting for the artist to make use of it."

Quotes from Peyton Boswell, Jr., Modern American Painting, Dodd, Mead & Company: 1940



REGINALD MARSH

Downtown New York, undated

Watercolor, 20 ¾ x 26 ¼ in. (52,7 x 66,7 cm)

Gift of William Benton to the ART in Embassies Program, Washington, D.C.



REGINALD MARSH

Solomon's Island, Maryland, undated

Watercolor, 25 $\frac{3}{4}$ x 30 $\frac{1}{2}$ in. (65,4 x 77,5 cm)

Gift of William Benton to the ART in Embassies Program, Washington, D.C.

Georgia O’Keeffe was born on November 15, 1887, the second of seven children, and grew up on a farm in Sun Prairie, Wisconsin. As a child she received art lessons at home, and her abilities were quickly recognized and encouraged by teachers throughout her school years. By the time she graduated from high school in 1905, O’Keeffe had determined to make her way as an artist.

O’Keeffe pursued studies at the Art Institute of Chicago (1905-1906) and at the Art Students League, New York (1907-1908), where she was quick to master the principles of the approach to art-making that then formed the basis of the curriculum – imitative realism. In 1908, she won the League’s William Merritt Chase still-life prize for her oil painting *Untitled (Dead Rabbit with Copper Pot)*. Shortly thereafter, however, O’Keeffe quit making art, saying later that she had known then that she could never achieve distinction working within this tradition.

Her interest in art was rekindled four years later when she took a summer course for art teachers at the University of Virginia, Charlottesville, taught by Alon Bement of Teachers College, Columbia University. Bement introduced O’Keeffe to the then revolutionary ideas of his colleague at Teachers College, artist and art educator Arthur Wesley Dow.

Dow believed that the goal of art was the expression of the artist’s personal ideas and feelings and that such subject matter was best realized through harmonious arrangements of line, color, and *notan* (the Japanese system of lights and darks). Dow’s ideas offered O’Keeffe an alternative to imitative realism, and she experimented with them for two years, while she was either teaching art in the Amarillo, Texas public schools or working summers in Virginia as Bement’s assistant.

O’Keeffe was in New York again from fall 1914 to June 1915, taking courses at Teachers College. By the fall of 1915, when she was teaching art at Columbia College, Columbia, South Caro-

lina, she decided to put Dow’s theories to the test. In an attempt to discover a personal language through which she could express her own feelings and ideas, she began a series of abstract charcoal drawings that are now recognized as being among the most innovative in all of American art of the period. She mailed some of these drawings to a former Columbia classmate, who showed them to the internationally known photographer and art impresario, Alfred Stieglitz, on January 1, 1916.

GEORGIA O’KEEFFE

1887–1986

Stieglitz began corresponding with O’Keeffe, who returned to New York that spring to attend classes at Teachers College, and he exhibited ten of her charcoal abstractions in May at his famous avant-garde gallery, 291. A year later, he closed the doors of this important exhibition space with a one-person exhibition of O’Keeffe’s work. In the spring of 1918 he offered O’Keeffe financial support to paint for a year in New York, which she accepted, moving there from Texas, where she had been affiliated with West Texas State Normal College, Canyon, since the fall of 1916. Shortly after her arrival in June, she and Stieglitz, who were married in 1924, fell in love and subsequently lived and worked together in New York (winter and spring) and at the Stieglitz family estate at Lake George, New York (summer and fall) until 1929, when O’Keeffe spent the first of many summers painting in New Mexico.

From 1923 until his death in 1946, Stieglitz worked assiduously and effectively to promote O’Keeffe and her work, organizing annual exhibitions of her art at The Anderson Galleries (1923-1925), The Intimate Gallery (1925-1929), and An American Place (1929-1946). As early as the mid-1920s, when O’Keeffe first began painting large-scale depictions of flowers as if seen close up, which are among her best-known pictures, she had become recognized as one of America’s most important and successful artists.

Three years after Stieglitz's death, O'Keeffe moved from New York to her beloved New Mexico, whose stunning vistas and stark landscape configurations had inspired her work since 1929. She lived at her Ghost Ranch house, which she purchased in 1940, and at the house she purchased in Abiquiu in 1945. O'Keeffe continued to work in oil until the mid-1970s, when

failing eyesight forced her to abandon painting. Although she continued working in pencil and watercolor until 1982, she also produced objects in clay until her health failed in 1984. She died two years later, at the age of ninety-eight.

www.okeeffemuseum.org/background/index.html

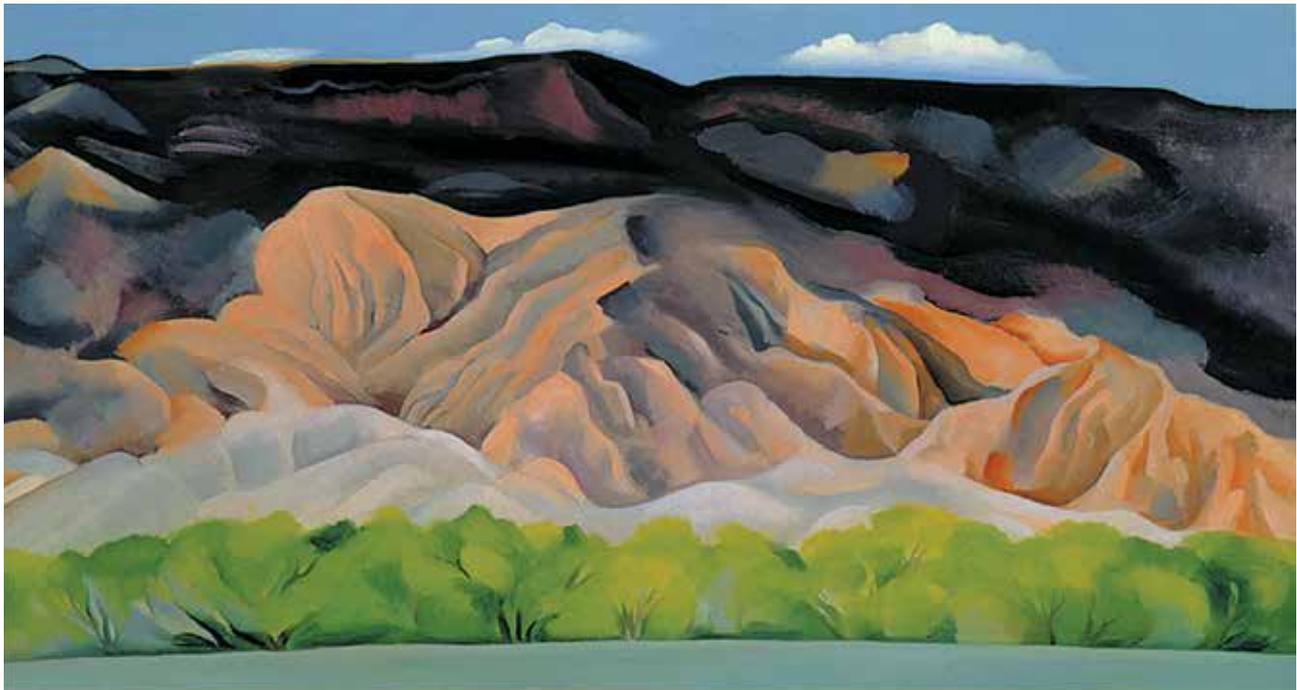


Photo by Malcolm Varon, New York City, 2001

GEORGIA O'KEEFFE

Back of Marie's No. 4, 1931

Oil on canvas, 16 x 30 in. (40,6 x 76,2 cm)

Georgia O'Keeffe Museum, Gift of The Burnett Foundation

MARGARET JORDAN PATTERSON

1867–1950

Margaret Jordan Patterson was born in Soerabaija, Java. She began her formal study of art at the Pratt Institute in New York City, under Arthur Wesley Dow, and continued her studies in Boston, Massachusetts, under Herman Dudley Murphy and Charles Herbert Woodbury. She also traveled and studied in Spain, Italy, and France. Returning to the United States, Patterson worked as an art teacher in Boston, and in 1912 was appointed director of drawing for the Boston public schools. In 1920 she was selected to head the art department at Wellesley College, Massachusetts. Patterson continued to teach until the early 1940s, and spent her summers painting and teaching at her studio in Horn's Hill, Monhegan Island, Maine, taking her inspiration from the area's rugged topography. Patterson was best known for her watercolors and woodblock prints.

www.spanierman.com

MARGARET JORDAN PATTERSON

Cape Cod Landscape, 1910-1930s

Watercolor on paper, 15 x 18 in. (38,1 x 45,7 cm)
Courtesy of Spanierman Gallery, New York, New York



Born in 1856 in Florence, Italy, to expatriate American parents, John Singer Sargent received his first formal art instruction at Rome in 1868, and then sporadically attended the Accademia delle Belle Arti in Florence between 1870 and 1873. In 1874 he was accepted at the Paris atelier of the portraitist Emile Auguste Carolus-Duran, and attended drawing classes at the Ecole des Beaux-Arts. He began to exhibit at the Salon in 1877. Over the next few years several experiences had a significant impact on Sargent's artistic development: during a trip to Spain in 1879 he copied paintings by Diego Velasquez at the Prado, in 1880 he visited Belgium and Holland, where he copied works by Frans Hals, and in 1881 he met James McNeill Whistler in Venice. The scandal engendered by Sargent's daring portrait of Madame Gautreau at the Salon of 1884 precipitated his departure to London the following year. In 1887 he visited and worked with impressionist painter Claude Monet at Giverny, and made his first professional trip to America. In 1897 he was elected an academician at the National Academy of Design, New York, and the Royal Academy of Art, London, and he was made a member of the Legion of Honor in France.

JOHN SINGER SARGENT

1856–1925

By the turn of the century, Sargent was recognized as the most acclaimed international society portraitist of the Edwardian era, and his clientele consisted of the most affluent, aristocratic, and fashionable people of his time. Noted for his dazzling technical virtuosity and painterly technique, he influenced an entire generation of American portraitists. Sargent resented the limitations of portraiture, however, and from the beginning of his exceptionally successful career took every opportunity to paint a wide range of genre subjects. Around 1906 he abandoned portraiture and worked primarily in watercolor, a medium in which he was extraordinarily gifted. Although an expatriate who lived in London, Sargent was committed to America's cultural development and executed important mural decorations for the Boston Public Library, Massachusetts (1890-1919); the Museum of Fine Arts, Boston (1916-1925); and Harvard University's Widener Library, Cambridge, Massachusetts (1921-1922). He died in London in 1925.

www.nga.gov



JOHN SINGER SARGENT

Sunset at Cairo, 1891

Oil on canvas, 24 ½ x 29 ½ in. (62,2 x 74,9 cm)

Courtesy of the Hevrdejs Collection, Houston, Texas

The son of a Chicago, Illinois, doctor, Albert Herman Schmidt attended the Art Institute of Chicago, studying with John H. Vanderpoel and Charles F. Browne. After four years at the Institute, Schmidt began exhibiting there in 1908, continuing through 1924. Like most of his peers, he sought further study in Europe, choosing the Académie Julian in Paris, a school popular with Americans. Schmidt also studied paintings all over Europe, from works by the Old Masters to those of the fauves. He met and married fellow art student and Chicagoan Marjorie Hanson in Paris in 1912.

ALBERT SCHMIDT

1885–1957

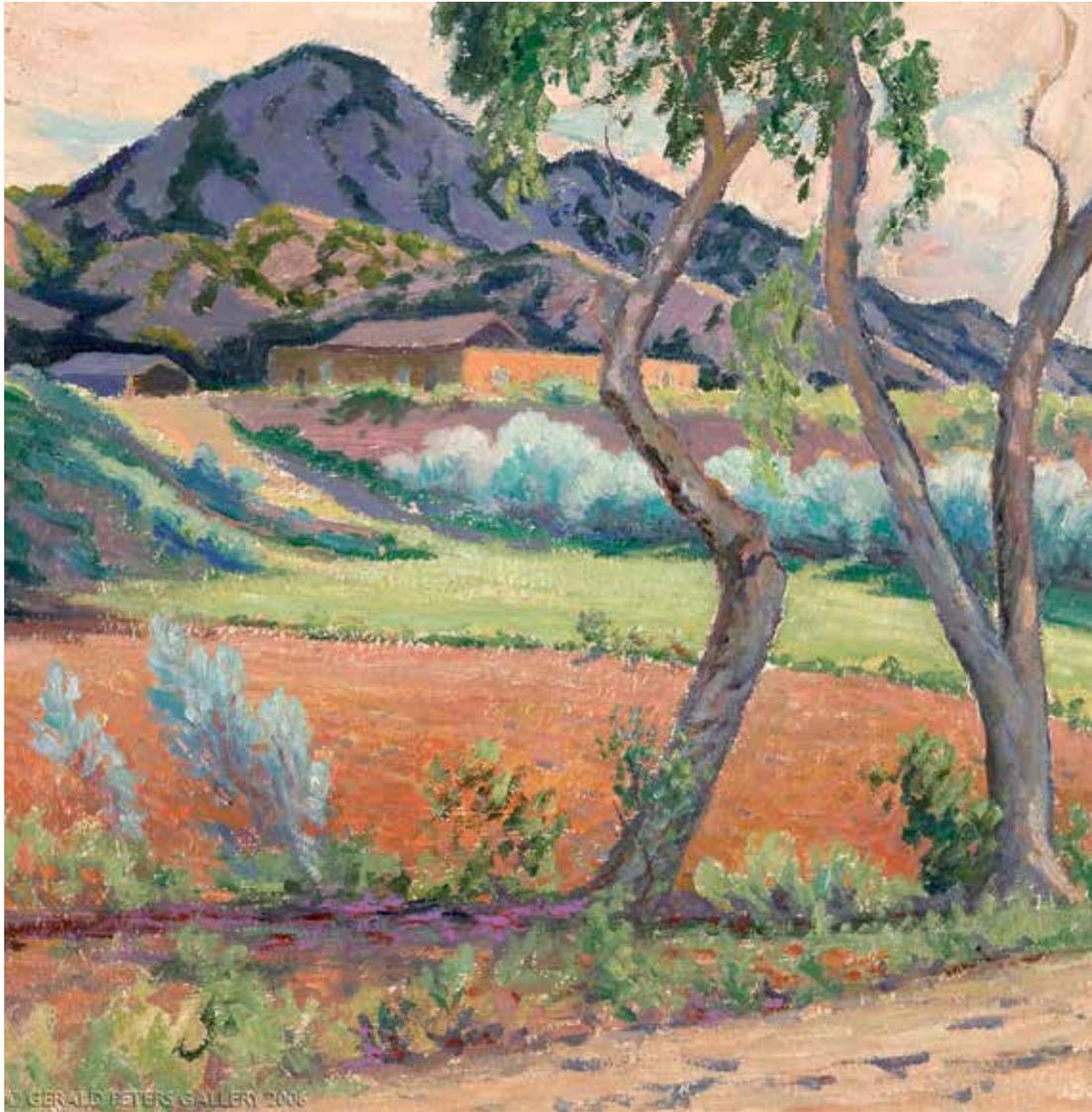
The Schmidts returned to the United States during the height of American impressionism and just before the famous Armory Show in 1913 [the first large-scale exhibition to introduce European Modernism to America]. His oil and pastel paintings of the time displayed the lessons he learned from French impressionism in terms of style, approach, and subject matter. Schmidt exhibited one of his French landscapes at the Pennsylvania Academy of the Fine Arts (Philadelphia) in 1911 and another painting at the National Academy of Design (New York City) in 1914, thereby following the prescribed path for most American artists seeking official sanction. He also represented Illinois at the Panama-Pacific Exposition in San Francisco in 1915, along with forty-six other artists.

Schmidt traveled to New Mexico and Arizona in 1921 and after visiting Santa Fe, New Mexico, determined to move there. The timing of his move is significant, as *Los Cinco Pintores* [painters Willard Nash, Jozef Bakos, Will Shuster, Fremont Ellis and Walter Mruk] had exhibited for the first time the previous fall and the Taos Society of Artists [founded in 1915 by Joseph H. Sharp, Bert G. Phillips, Ernest L. Blumenschein, Oscar E. Berninghaus, Eanger I. Couse, and W. Herbert “Buck” Dunton, but which grew to include many additional members] began to disintegrate that summer. The following year (1923) saw the formation of yet another group known as “The New Mexico Painters.” Perhaps even more important for Schmidt was the presence in Santa Fe of several Chicago transplants whom he had previously known.

With his wife’s modest inheritance, Schmidt avoided the pressures to constantly market his work to make a living. Therefore he painted when or if he wanted and was free to experiment.

– *The Panhandle-Plains Historical Museum*

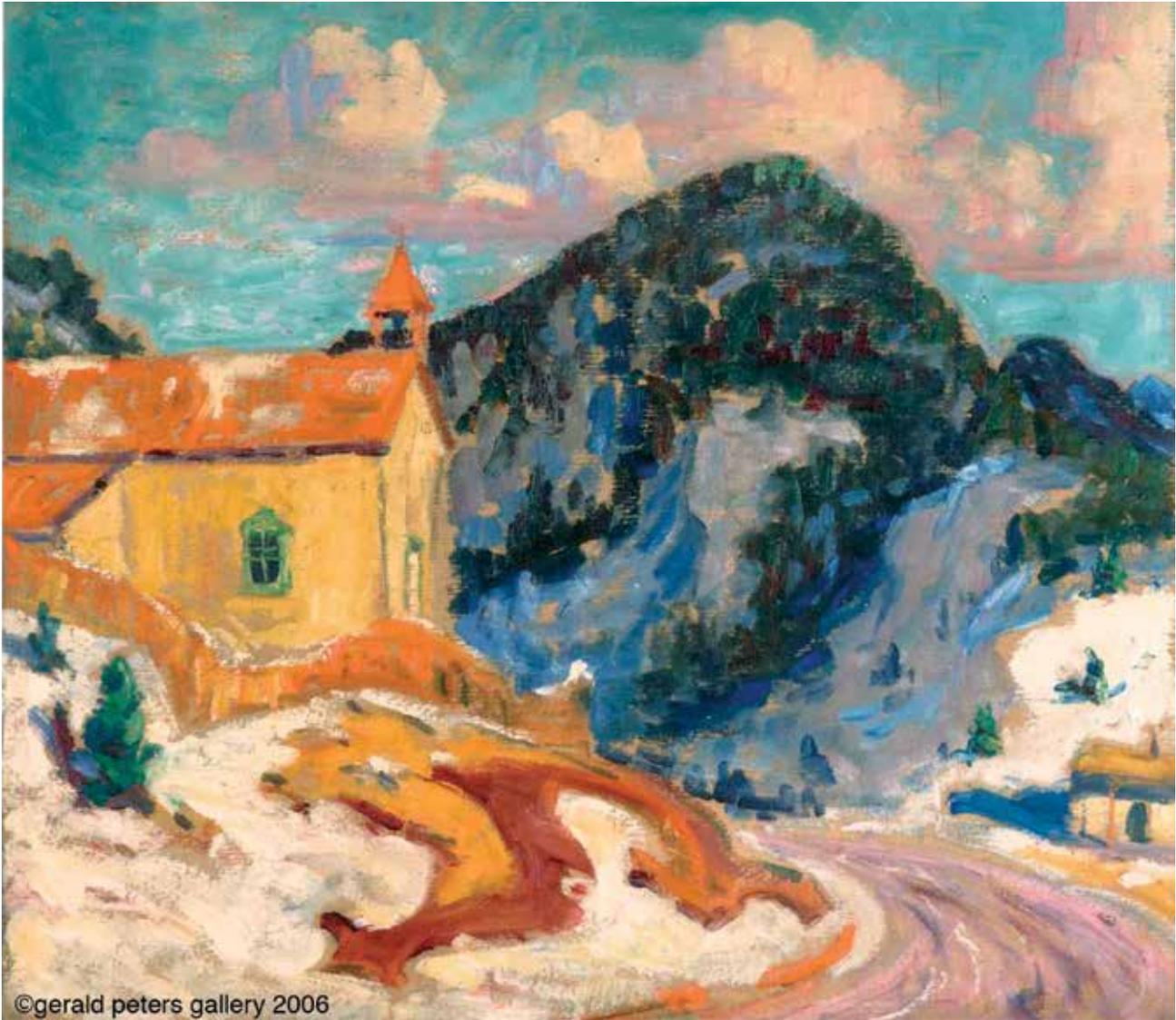
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ALBERT SCHMIDT

Adobe on the Hill, undated

Oil on board, 16 x 16 in. (40,6 x 40,6 cm). Courtesy of Gerald Peters Gallery, Santa Fe, New Mexico



©gerald peters gallery 2006

ALBERT SCHMIDT

Study – Canyoncito, undated

Oil on board, 14 ¼ x 16 ½ in. (36,2 x 41 cm). Courtesy of Gerald Peters Gallery, Santa Fe, New Mexico

ANNIE GOODING SYKES

1855–1931

Annie Gooding Sykes is one of the many women associated with the artistic community of Cincinnati, Ohio at the turn of the century. She initiated her formal studies at the Lowell Institute in Boston, Massachusetts in 1875, attending drawing classes there until 1878, when she enrolled at the school of the Museum of Fine Arts. Following her marriage to Gerritt Sykes in 1882, the couple moved to Cincinnati, a flourishing cultural center known as the “Queen City of the West.” Sykes enrolled at the Cincinnati Art Academy in 1884, and throughout the next ten years, continued to refine her skills studying under such noted American painters as Frank Duveneck and Thomas Satterwhite Noble. Sykes exhibited actively in and around Boston and Cincinnati, and like many other artists of

the day, spent numerous summers in Maine painting land, sea, and sky. Although she occasionally worked in oil, watercolor became Sykes’ favorite medium of expression, and her sophisticated works have a sense of poetry arising from their harmony of form and color.

www.spanierman.com

ANNIE GOODING SYKES

Fishing Boats at Dock, Gloucester, c. 1905-1910

Watercolor and gouache on paper, 16 ½ x 21 in. (41,9 x 53,3 cm)

Courtesy of Spanierman Gallery, New York, New York



Thomas Worthington Whittredge was an American artist of the Hudson River School. He was a highly regarded artist of his time and was friends with several leading Hudson River School artists including Albert Bierstadt and Sanford Robinson Gifford. He served as president of the National Academy of Design from 1874 to 1875, and was a member of the selection committees for the 1876 Philadelphia Centennial Exposition and the 1878 Paris Exposition, both important venues for artists of the day.

Whittredge was born in a log cabin near Springfield, Ohio in 1820. He painted landscapes and portraits as a young man in Cincinnati, Ohio, before traveling to Europe in 1849 to further his artistic training. Arriving in Germany, he settled at the Dusseldorf Academy and studied with Emanuel Leutze. At Dusseldorf Whittredge befriended Albert Bierstadt and posed for Leutze as both George Washington and a steersman in Leutze's famous painting *George Washington Crossing the Delaware*, now in the collection of the Metropolitan Museum of Art in New York City.

Whittredge spent nearly ten years in Europe, meeting and traveling with other artists. He returned to the United States in 1859 and settled in New York City where he launched his career as a landscape artist.

Whittredge journeyed across the Great Plains to the Rocky Mountains in 1865 with Sanford Gifford and John Frederick Kensett. The trip resulted in some of Whittredge's most important works – unusually oblong, spare landscapes that captured the stark beauty and linear horizon of the Plains.

THOMAS WORTHINGTON WHITTREDGE

1820–1910

Whittredge moved to Summit, New Jersey in 1880, where he continued to paint for the rest of his life. His paintings are now in the collections of numerous museums, including the Metropolitan Museum of Art in New York City and the Smithsonian American Art Museum in Washington, D.C.

http://en.wikipedia.org/wiki/Worthington_Whittredge



THOMAS WORTHINGTON WHITTREDGE

Landscape Near Minden, 1856

Oil on canvas, 32 x 46 in. (81,3 x 116,8 cm)

Courtesy of the Hevrdejs Collection, Houston, Texas

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