



UNITED STATES EMBASSY HELSINKI, FINLAND

ART in Embassies Exhibition

COVER

*William Henry Singer, Jr., Nature's Garden, undated
Oil on canvas, 39 x 31 in. (99,1 x 104,1 cm)
Courtesy of Washington County Museum of Fine Arts,
Hagerstown, Maryland*

Welcome



Welcome to *Light at Play*, the wonderful exhibition of paintings displayed throughout the U.S. Ambassador's Residence in Helsinki, Finland. I would like to express my gratitude to the State Department's ART in Embassies Program and to the lenders whose generosity made it possible

to bring these fine examples of American art to you, my guests. I hope that you will enjoy them as much as I do.

Marilyn Ware

Ambassador of the United States of America

*Helsinki
September 2007*

Light at Play

From the majesty of landscape and the narrative of figurative painting to the intimacy of still life, *Light at Play* explores the use of light as both an element of composition and a conveyor of emotion. Building on the basic tenets of European impressionism, many of the artists exploit a rapid, autonomous brushstroke to suggest an element of spontaneity and to assert an individuality of imagination, qualities that find parallels in the United States' embrace of dynamism and individual freedom. Underlying their experiments, a commitment to realism insures the recognition of their chosen subjects.

Walter Elmer Schofield, an early member of what became popularly known as the The New Hope School after the town of that name in Bucks County, Pennsylvania, sets a country farm against a blue sky and puffy clouds in his plein air *Summer's Pageant*. A suite of five atmospheric landscapes by William Henry Singer, Jr. celebrate the power and bounty of nature, while William Hills Hutchins' seascape counterpoints the afternoon sun against the fullness of high tide. The dappled light, tilted perspective, and bright palette bring to life Charles Jay Taylor's depiction of a table set for tea, and the effulgent flowers of Gifford Beal's *Bouquet* harmoniously echo the floral decoration of their vase. In a crisp, snow-filled scene equally resonant of Ambassador Marilyn Ware's homes in Chester County, Pennsylvania, and in Finland, the famous illustrator N.C. Wyeth gives a dramatic interpretation of boys on an adventure.

The ART in Embassies Program extends its gratitude to the Brandywine River Museum, Kraushaar Galleries, the Washington County Museum of Fine Arts, and the Westmoreland Museum of American Art for sharing their works; to Anne Genter and Robert Cole for their help in organizing the exhibition; and to the staff of the American Embassy, Helsinki for all of their contributions to this project.

We invite you to enjoy the artworks on display and hope that the exhibition serves to strengthen the ties between our two countries.

Sarah Tanguy

*Curator, Helsinki Exhibition
ART in Embassies Program*

*Washington
September 2007*

The ART in Embassies Program

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 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.

GIFFORD BEAL (1879-1956)

Gifford Beal was a popular American painter in the first half of the twentieth century whose work is included in the permanent collections of the Whitney Museum of American Art and the Metropolitan Museum of Art, New York City; the Art Institute of Chicago, Illinois; and The Phillips Collection, Washington, D.C., among others.

Born in the Bronx, New York, Beal was drawn to art even as a young man, later studying for many summers with William Merritt Chase, who had founded the nation's first summer school for art in Shinnecock Hills, Long Island, New York. After graduation from college, Beal studied at the Art Students League in New York City, and later served as its president for a record fourteen years (1916-1929). Beal had early successes, winning many painting and watercolor prizes. In 1914 he was elected to the National Academy of Design. His first solo exhibition was held at Kraushaar Galleries in New York City in 1920; this began a lifelong association with that dealer.

Beal's early work was extremely popular both in subject matter – leisure activities in charming settings – and in method – sparkling color and light carried by quick impressionist brushstrokes. Gradually, he moved away from the impressionist style learned from William Merritt Chase and adopted a broadly realistic style that he used to depict the rugged life he observed on the New England coast during summers spent by the sea. Muted tones, strong, thick brushstrokes, and simplified compositions characterize his works of mid career. By 1940 Beal turned his attention to theater and circus scenes, subjects that had attracted him periodically over the years. For these works, he again used the radiant color and light effects that had distinguished his early works. Late in his career, Beal's style became more forceful and expressive. His subjects were drawn from life in New York and from his exotic travels.

Adapted from www.tfaoi.com and www.phillipscollection.org

GIFFORD BEAL (1879-1956)



Bouquet, c. 1935

Oil on Masonite, 36 x 28 in. (91,4 x 71,1 cm). Courtesy of Kraushaar Galleries, Inc., New York, New York

WILLIAM HILLS HUTCHINS (1878-1945)

William Hills Hutchins was born in Connecticut and studied painting at Yale University, New Haven, Connecticut; the Académie Julian, Paris, France; and in Italy. He was a veteran of World War II and the Spanish-American War. While in Italy, he taught English with the YMCA (Young Men's Christian Association) and was made an honorary captain of the Italian army. Hutchins later settled in Massachusetts where

he shared a studio with Augustus Vincent Tack, and was instrumental in establishing an art department at American University, Washington, D.C. Hutchins often painted seascapes and this work is typical of his style.

Adapted from text supplied by Washington County Museum of Fine Arts, Hagerstown, Maryland.



High Tide, Afternoon, undated
Oil on canvas, 18 x 24 in. (45,7 x 61 cm). Courtesy of Washington County Museum of Fine Arts, Hagerstown, Maryland

WALTER ELMER SCHOFIELD (1867-1944)

Walter Elmer Schofield is best known for paintings of impressionistic snowscapes, including the rushing streams of Bucks County, northeast of Philadelphia, Pennsylvania. Taking his easel outside, Schofield painted directly from nature. He sometimes recorded the sketches in pen-and-ink on small canvases and then reconstructed the scene in his studio into a larger work of art. These winter views were richly worked, with sun-filled landscapes, highlighted in dazzling cobalt blues. From a distance, his individual colors and brushstrokes blend into a cohesive whole. Imitating French impressionism, the colors in Schofield's onrushing streams fill the canvas with broad, fluid strokes. The action of the paint echoes the action of the water.

Born in 1867, Schofield grew up in an environment of creativity in Philadelphia. After studying with Thomas Anshutz at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1889 to 1892, he visited France, Belgium, England, and Holland. In 1897, two years after his return to the United States, Schofield began to produce his first Pennsylvania snow scenes. The same year he met Muriel Redmayne, an English lady visiting Philadelphia, and she became his wife. In 1898 Edward W. Redfield and another artist, William L. Lathrop, both came to Bucks County. Their presence attracted a small cadre of other impressionists in the early 1900s. By 1915, the New Hope Pennsylvania area was a full-blown impressionist art colony commonly called the New Hope School. From 1910 to the 1930s, exhibitions of the Pennsylvania impressionists occurred in museums around the country including the Carnegie Museum of Art, Pittsburg, Pennsylvania, and the Art Institute of Chicago, Illinois.

Because Schofield's wife missed her family, the young couple moved to England in 1903, and eventually settled with their two young sons in the St. Ives art colony in Cornwall, England. Schofield made annual visits to the United States, painting between October and April in Pennsylvania, New England, Arizona, New Mexico, and California, and then returning home to England. He died in Cornwall in 1944 and was later buried in Philadelphia.

Adapted from *www.liveauctiontalk.com*

WALTER ELMER SCHOFIELD (1867-1944)



Summer's Pageant, c. early 20th century

Oil on canvas, 36 x 41 in. (91,4 x 104,1 cm)

Courtesy of the ART in Embassies Program, Washington, D.C.; Gift of Mr. and Mrs. Philip Berman

WILLIAM HENRY SINGER, JR. (1868-1943)

Born into a wealthy family in Pittsburgh, Pennsylvania, William Henry Singer, Jr. lived most of his life in Norway and Holland. An explorer and a painter, he settled in a village outside Amsterdam, The Netherlands, known as Laren. He was noted for painting Dutch and Norwegian landscapes in an impressionistic style. Singer and his wife Anna collected works by fellow Americans and European artists that they befriended in their travels. With this collection, the Singers founded the Washington County Museum of Fine Arts in Hagerstown, Maryland.

Singer's style captured sunlight and the shadows on the glaciers, the sparkling water and the snow-laden fields. By developing a special technique that involved painting directly onto an unprepared canvas, he achieved an almost pastel-like effect that became his trademark. He could work very quickly, and was able to produce a painting in a day or two.

Former director of the Washington County Museum of Fine Arts, Jean Woods writes in a biography of the artist, "To Singer, the fascinating Norwegian wilderness was an unending muse – rich in form color and light, which provided an endless variety of beauty for his paintings."

Washington County Museum of Fine Arts, Hagerstown, Maryland

<http://www.norway.org/News/archive/2004/200404singer.htm>

WILLIAM HENRY SINGER, JR. (1868-1943)



A Dreamy Summer Day, 1936
Oil on canvas, 31 x 33 in. (78,7 x 83,8 cm). Courtesy of Washington County Museum of Fine Arts, Hagerstown, Maryland

WILLIAM HENRY SINGER, JR. (1868-1943)



A Summer Sky, undated
Oil on canvas, 31 x 33 in. (78,7 x 83,8 cm). Courtesy of Washington County Museum of Fine Arts, Hagerstown, Maryland

WILLIAM HENRY SINGER, JR. (1868-1943)



In the Shadow of the Arctic, 1928
Oil on canvas, 39 x 41 in. (99,1 x 104,1 cm). Courtesy of Washington County Museum of Fine Arts, Hagerstown, Maryland

WILLIAM HENRY SINGER, JR. (1868-1943)



Nature's Garden, undated
Oil on canvas, 31 x 39 in. (78,7 x 99,1 cm). Courtesy of Washington County Museum of Fine Arts, Hagerstown, Maryland

WILLIAM HENRY SINGER, JR. (1868-1943)



The Birth of a Cloud, c. 1930
Oil on canvas, 31 x 39 in. (78,7 x 99,1 cm). Courtesy of Washington County Museum of Fine Arts, Hagerstown, Maryland

CHARLES JAY TAYLOR (1855-1929)

Charles Jay Taylor was born in New York City, where he began his artistic training at the Art Students League. After completing his degree at the College of the City of New York, he continued study at the National Academy of Design there. His early studies were with Emanuel Leutze and later with the portrait and genre painter Eastman Johnson. Taylor also studied in Paris, France, and London, England. The recipient of several awards, he was a member of the Society of Illustrators and first came to prominence in the late 1890s. He made many drawings for magazines including the *Carnegie Institute Illustrator*, *Harper's Weekly*, and *Life*. He was also a member of the Associated Artists of Pittsburgh (AAP), the Pittsburgh Architectural Club and the Philadelphia Art Club, all in Pennsylvania. In 1911 he became a professor and by the time of his death, the Head of the Department of Painting and Illustration at the Carnegie Institute of Technology (now Carnegie Mellon University), Pittsburgh.

Known primarily as an illustrator and painter, Taylor preferred landscape compositions, some of which include still life elements. The Westmoreland Museum's *Still Life*, portrays a subject that was very popular in the late nineteenth century, with the color palette and impasto typical of European impressionists. The impressionists gained notoriety in America during this same time period, influencing an American school of impressionism led by artists such as William Merritt Chase, Mary Cassatt, and Childe Hassam. Taylor's use of high key colors and rich texture call attention to the items set upon the table for afternoon tea, while at the same time giving a glimpse of a moment in time. A small make-up case or mirror suggests that a feminine hand arranged this scene. Light that flickers across the table is a key element in this painting, giving form and dimension to the objects presented. Taylor was repeatedly praised during his lifetime for his logically constructed compositions, painted with skill.

Westmoreland Museum of American Art, Greensburg,
Pennsylvania

CHARLES JAY TAYLOR (1855-1929)



Still Life, undated

Oil on canvas, 16 x 20 in. (40,6 x 50,8 cm)

Courtesy of Westmoreland Museum of American Art, Greensburg, Pennsylvania; Gift of Mrs. Beatrice Nash Marshall

N.C. WYETH (1882-1945)

Known as N.C. Wyeth, Newell Conyers Wyeth was born in Needham, Massachusetts. Encouraged as an artist from childhood, he became a famous illustrator who worked during the golden age of American illustration. He went on to lead a family of artists that spanned generations, establishing a legacy that continues today, and created many of the timeless images for such popular novels as *Robin Hood* and *Treasure Island*. The title, *Eseldorf was a paradise for us boys* is from Mark Twain's *The Mysterious Stranger*, an adventure story that begins in the winter of 1590 on the then Austrian land belonging to a Prince who visits the family castle no more often than once every five years.

Wyeth's early academic training was erratic. He made a number of unsuccessful beginnings before enrolling at the Howard Pyle School of Art in 1902, where he blossomed as an artist under Pyles' tutelage. He rapidly became a regular contributor to major illustrated magazines including *Harper's* and *McClure's*. After completing his studies in 1904, Wyeth was sent by the *Saturday Evening Post* to the American Southwest to study the culture and authentically record his experiences. He spent a total of five years in the West, and during this period, most of his work reflected western themes.

Eseldorf was a paradise for us boys, 1916
Oil on canvas, 40 x 33 1/8 in. (101,6 x 84,1 cm)
Collection of the Brandywine River Museum
Purchased through the bequest of Mrs. Russell G. Colt, 1988

Wyeth returned to the East Coast to pursue illustrating popular classics for such noted publishers as Charles Scribners' Sons. He was also commissioned to paint major murals, including the series for the Metropolitan Life Insurance Company, upon which he was working when he died. Wyeth's work is found in the collections of the Brandywine River Museum, Chadds Ford, and the Woodmere Art Museum, Philadelphia, both in Pennsylvania; and the Farnsworth Art Museum's Wyeth Center in Rockland, Maine, among many others.



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