

ART IN EMBASSIES PROGRAM



U.S. MISSION TO THE UNITED NATIONS AGENCIES
FOR FOOD AND AGRICULTURE

WELCOME

My wife, Janet, and I want to welcome you to Rome and our home. My job as the United States Ambassador to the United Nations Agencies for Food and Agriculture serves not only to draw attention to the problems of the hungry, but also to highlight the generosity of the American people in combating this scourge. As part of this effort, we have been proud to open a newly leased and remodeled Ambassador's residence and to showcase several works of art secured by the U.S. State Department's ART in Embassies Program.

In choosing the various paintings, we sought to present not only the beauty of the American landscape, but also the abundance of natural resources across our great land – resources that are now shared with others around the globe who are less fortunate than we. We began with the work of an artist who is a fellow native of Dayton, Ohio, Robert Whitmore, but expanded our selection to include artists from California to Long Island, and even included an American native of Italy – Giuseppe Cadenasso. Most of the works were loaned by the Dayton Art Institute, while two are from the National Museum of Women in the Arts in Washington, D.C.

As one of three U.S. Ambassadors in Rome, I want to make sure the message of our small but powerful Mission remains clear and distinct, because I



believe we have an important and compelling story to tell. The compassion of the citizens of the United States and our willingness to help whenever and wherever help is needed cannot be denied. At the U.S. Mission to the UN Agencies in Rome, we are proud to be the steward of those resources and proud to tell the story of America's generosity.

I wish to thank Alex Nyerges and the good people from the Dayton Art Institute, and Carol Lascaris of the National Museum of Women in the Arts, as well as Cohn Drennan and the staff of the ART in Embassies Program at the U.S. State Department. Jan and I want to express our personal wish that you enjoy the works presented in this catalogue as well as the hospitality of our home.

Tony P. Hall, Ambassador

*Rome
March 2005*

THE ART IN EMBASSIES PROGRAM

The ART in Embassies Program is a unique blend of art, diplomacy, politics, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for ART to achieve its mission: to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, this visual diplomacy initiative has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by United States 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, silently yet persuasively 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 glass sculpture. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collectors. 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 global 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, and hyperlinks with artists and lenders.

GIUSEPPE LEONE CADENASSO (1858-1918)

Naturalized Genoa, Italy, native Giuseppe Cadenasso lived in San Francisco for most of his mature life. Nicknamed the “Corot of California”, he was a member of the San Francisco Art Association and exhibited in numerous West Coast venues including the Alaska-Yukon-Pacific Exposition (Seattle, 1909) and the California State Fair. Cadenasso was known for his unusual method of spreading the colors with his fingers, rather than brushes. The muted colors and tonalist style of *The Storm* provide a good example of his early twentieth-century American Regionalist School period.



THE STORM, 1903

Oil on canvas, 29 ¼ x 39 ¼ in. (74,3 x 99,7 cm)

Courtesy of the Dayton Art Institute, Ohio

Gift of Mr. Ralph C. Johnson in memory of Kathleen (Kit) Johnson, 1999.10



FALL MORNING, undated

Oil on canvas, 22 x 30 in. (55,9 x 76,2 cm)

Courtesy of the Dayton Art Institute, Ohio

Gift of The Honorable Jefferson Patterson, 1970.105

BRUCE CRANE (1857-1937)

A popular landscape artist, Bruce Crane was strongly influenced by the French Barbizon school of painting. During his career, Crane painted on Long Island, in the Catskills, the Adirondacks, and Old Lyme, Connecticut (where he maintained a studio for many years). Crane was best known for his golden-toned landscapes that evoked fall and winter seasons. A critic once remarked of his work that, “Troubled or placid skies, the bright luminous atmosphere of a summer’s day, or the gray tones of autumn were given in these pictures, not only with truth to nature and a certain poetic sentiment, but with a brilliant sparkling quality of effect.”

MARK DASSOULAS (BORN 1955)



Conceptual and realist artist, Mark Dassoulas began his career painting tranquil, pristine landscapes and colorful floral subjects. In the past decade, his subject matter has undergone a significant shift toward an intuitive, visionary, and abstract form of landscape painting. According to the artist, although paintings such as *Rapture (1.7)*, “may seduce those who view by the beauty and depth of their surface,” they are also indicative of his “unique and personal vision... created to inspire and expand the capacity of the heart and mind alike.”

RAPTURE (1.7), 1997

Oil on canvas, 37 x 49 ½ in. (94 x 125,7 cm)

Courtesy of the Dayton Art Institute, Ohio. Museum Purchase with funds provided by the James F. Dicke Family, 2002.12

JOHN CHRISTEN JOHANSEN (1876-1964)

New York painter John Johansen specialized in landscapes, portraits, and interior scenes. In the painting *Interior*, the artist depicted the inside of a living room with a grandmother, daughter, and two children seemingly silently engaged in their various evening activities. In night scenes such as this one, Johansen was particularly concerned with illustrating the subtle effects of artificial light within the quiet domestic interior.



INTERIOR, 1922

Oil on canvas, 29 ½ x 39 ¾ in. (74,9 x 101 cm)

*Courtesy of the Dayton Art Institute, Ohio
Gift of Mrs. Howard C. Davidson, 1949.18*

ERNEST LAWSON (1873-1939)

Painted while Lawson was an instructor at the Broadmoor Academy in Colorado Springs, *Through the Aspens* dates to the artist's late period, when his paintings became increasingly expressionistic in style. Lawson applied the vivid shades of blue, green, and brown with a palette knife, a technique common to many of his later works. The resulting thick impasto creates rich surface texture. Lawson's landscape paintings (his only subject matter) often focused on the relationship between civilization and the natural world. In *Through the Aspens*, for example, the animation of the trees in the foreground contrasts with the smoothly painted house and cultivated land in the background.



THROUGH THE ASPENS, c. 1927-1930
Oil on canvas, 20 ¼ x 24 ¼ in. (51,4 x 61,6 cm)
Courtesy of the Dayton Art Institute, Ohio
Gift of Mrs. Harrie G. Carnell, 1944.149



OHIO LANDSCAPE, c. late 1930s
Oil on canvas, 29 7/8 x 40 ¼ in. (75,9 x 102,2 cm)
Courtesy of the Dayton Art Institute, Ohio
Gift of the Honorable Jefferson Patterson, 1971.212

WOLDEMAR NEUFELD (1909-2002)

Popularly known as the “Artist Laureate of the East River” for his expressionistic and exuberant birds, tugboats, and waterscapes, Woldemar Neufeld began studying art in the late 1920s, while attending a Canadian prep school. Following his graduation in 1930, Neufeld enjoyed a career as an independent artist, living and working in Waterloo, Toronto, and Vancouver. In 1935, he enrolled in The Cleveland Art Institute where, upon graduation, he won the prestigious Agnes Gund Scholarship. *Ohio Landscape* was most likely painted during this period.

WILLIAM T. RILL



The distant mountains, flowing rivers and majestic skies of William Rill's painting, *Sunset in the Rocky Mountains*, is a wonderful example of American Western landscape painting. Rill's large-scale landscape – with its dramatic, almost sublime, light effects, coupled with the meticulous rendering of details – reflects the influences and traditions of the great American painters, Thomas Hill, Thomas Moran, and Albert Bierstadt.

SUNSET IN THE ROCKY MOUNTAINS, 1866
Oil on canvas, 55 5/8 x 63 1/2 in. (141,3 x 161,3 cm)
Courtesy of the Dayton Art Institute, Ohio
Gift of the Estate of Miss Mary L. Dixon through her heir,
Mrs. Howard C. Davidson, 1948.18

CHAUNCEY FOSTER RYDER (1868-1949)

Impressionist landscape painter Chauncey Ryder enjoyed a distinguished national and international career. The consistent theme of his paintings was the idyllic aspect of nature that he often conveyed by emphasizing spaciousness. He frequently applied paint thickly in sweeping strokes of color, many times using a palette knife, and omitting inessential detail. This technique is seen in *The Hunter*. In this celebration of unspoiled nature, Ryder creates a luminous, atmospheric scene. The spare trees, dense underbrush, muted colors, and bold brushstrokes exemplify Ryder's own unique style of post-impressionism.

THE HUNTER, before 1917
Oil on canvas, 22 x 28 in. (55,9 x 71,1 cm)
Courtesy of the Dayton Art Institute, Ohio
Gift of Mrs. Harrie G. Carnell, 1944.116



GEORGE GARDNER SYMONS (1861-1930)

A landscape and marine artist, George Symons was one of America's most noted plein-air painters who combined styles of impressionism and realism. His works, which have been noted for their energy and simplicity, were painted entirely out-of-doors. He frequently worked in Arizona, doing desert landscapes and Grand Canyon views, but he is best known for his New England snow scenes, especially of the Berkshire Mountains. *Evening Light and Winding River* was painted five years prior to Symons' death in 1930.

EVENING LIGHT AND WINDING RIVER, 1925
Oil on canvas, 30 ½ x 36 in. (77,5 x 91,4 cm)
Courtesy of the Dayton Art Institute, Ohio
Gift of Mr. J. Thomas Patterson, 1966.45



ROBERT H. WHITMORE (1890-1979)



Dayton, Ohio native Robert Whitmore studied at the Art Institute of Chicago and taught at Hull House in Chicago from 1912 to 1917. He continued his art education back in Ohio at the Cincinnati Art Academy in 1919. That same year he painted the post-impressionist work, *Licking Valley*. In the summers of 1920 through 1923 he traveled throughout New England in his Model T camper, painting as he went, working in his Dayton studio and teaching at the Dayton Art Institute during the winters. In 1924 he moved to Yellow Springs, Ohio, where he began teaching at Antioch College.

LICKING VALLEY, 1919
Oil on canvas, 16 x 20 in. (40,6 x 50,8 cm)
Courtesy of the Dayton Art Institute, Ohio
Gift of the school children of Dayton, 1922.5

HENRIETTE WYETH (1907-1997)

The eldest child of famed artist N.C. Wyeth, Henriette began studying painting with her father at the age of eleven. Accomplished in still life, landscape, and portraiture, she became one of the great women painters of the twentieth century. In 1929 she married one of her father's most successful students, Peter Hurd. The couple moved from Chadds Ford, Pennsylvania, to Hurd's home state of New Mexico, where Henriette fell in love with the landscape, the architecture, and the light. She had a profound regard for natural beauty and a deep appreciation of the transitory – the bloom of a flower, or the fleeting expression on a child's face, all of what she termed “the deliciousness of life.”



IRIS OF SPRING, undated
Oil on canvas, 20 x 26 in. (50,8 x 66 cm)
Courtesy of the National Museum of Women in the Arts, Washington, D.C.
Gift of the Henriette Wyeth Acquisition Fund, Texas and New Mexico Friends,
Texas State Committee of the National Museum of Women in the Arts

ANNE SHREVE (BORN 1926)



Born in Charleston, West Virginia, Anne Shreve has spent a lifetime honing her artistic skills. From her first painting classes in the 1950s to her studies in New York City at the Art Students League and with renowned painter Nell Blaine in the mid 1980s, she has continued to grow and discover. Her subjects tend to be ordinary everyday objects – cups, spoons, plates, glass vessels, shells, fruit, and a profusion of flowers – but all become extraordinary vehicles for color and light. Shreve believes that “As long as there is light, there is always a subject to paint.”

BLUE STILL LIFE, 1989
Oil on canvas, 35 ½ x 39 ½ in. (90,2 x 100,3 cm)
Courtesy of the National Museum of Women in the Arts, Washington, D.C.
Gift of the Honorable John D. Rockefeller

ACKNOWLEDGMENTS

Anne Johnson, Director, ART in Embassies Program • Cohn Drennan, Deputy Director • Marcia Mayo, Publications Editor • Sally Mansfield, Publications Project Coordinator • Nathalie Mayer, Graphic Design

Ambassador and Mrs. Hall extend their special thanks to Mrs. Suzanne Nicholson, wife of the former U.S. Ambassador to the Holy See, for her assistance in placing the works of art within the Residence, and to Deputy Director Cohn Drennan of the ART in Embassies Program who coordinated the exhibition. The Halls also wish to thank USUN Rome Management/Political Officer Bruce Berton and Embassy Rome GSO Transportation Supervisor Renata Alparone for their assistance.





Published by the ART in Embassies Program
U.S. Department of State, Washington, D.C.
March 2005