



United States Embassy Vienna
ART in Embassies Exhibition

COVER

Elmer Wachtel, MONTECITO, undated

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

*Private Collection. Courtesy of Joan Irvine Smith Fine Arts, Inc.,
Newport Beach, California*

INTRODUCTION

My husband, Craig, and I are pleased to welcome you to the U.S. Ambassador's residence in Vienna. The works of art you see on display have been selected in coordination with the U.S. State Department's ART in Embassies Program, which provides an international showcase for the diversity and dynamism of American artists.

The American political and cultural tradition evolved in large part from European values and philosophies. This ART in Embassies exhibition pays tribute to these social roots with an assemblage of historical maps depicting Europe's nineteenth century environment. In particular, the course of Austria's magnificent history and important cultural heritage is illustrated by the series drawn, in part, from S. Augustus Mitchell's General and Universal Atlases.

As a part of our exhibition, we also wanted to showcase works from the West Coast of the United States, from which our family comes. Like Austria, the West Coast is a place of natural beauty and spectacular landscapes. Specifically, we selected scenic panoramas from California, the state of my birth. California has attracted artists from around the world for hundreds of years. In fact, of the seven artists whose works are represented here, only one, Albert Thomas DeRome, was a native Californian. That diversity of background seems fitting to me. After all, many Californians are not originally from the Golden State. But in moving west, they have brought with them the gifts of their heritage and a new perspective, which has given vibrancy and texture to the California environment.



Lastly, my husband and I have long been drawn to flags and the patriotism they represent. We are particularly fond of Ross Palmer Beecher's rendition of the U.S. flag. Composed of various metals, her American symbol uses materials as durable and resilient as the heroes she honors.

I would like to thank the ART in Embassies Program, particularly Director Anne Johnson, Curator Virginia Shore, and Assisting Curator Camille Benton, for their dedication, professionalism and guidance. The General Services Organization Staff of the American Embassy in Vienna deserves special mention for their hard work in installing these works. And, I am especially grateful for the talent of the artists and the generosity of the museums and galleries who made this exhibition possible.

I hope you enjoy it as much as we do.

Susan McCaw

*Vienna
May 2007*

EINFÜHRUNG

Mein Mann Craig und ich freuen uns sehr, Sie in der amerikanischen Botschafterresidenz in Wien willkommen zu heißen. Die Kunstwerke, die Sie hier ausgestellt sehen, sind in Zusammenarbeit mit dem ART in Embassies Programm des amerikanischen Außenministeriums ausgesucht worden, im Rahmen dessen die Verschiedenheit und Dynamik amerikanischer Kunst international präsentiert wird.

Die politischen und kulturellen Traditionen der USA entwickelten sich größtenteils aus europäischen Wertvorstellungen und Philosophien. Diese ART in Embassies Ausstellung zollt diesen gesellschaftlichen Wurzeln in Form einer Zusammenstellung von historischen Landkarten, die das Europa des 19. Jahrhunderts darstellen, ihren Tribut. Österreichs großartige Geschichte und wichtiges kulturelles Erbe nimmt einen besonderen Platz ein in dieser Zusammenschau, deren Exponate teilweise aus den S. Augustus Mitchell's General and Universal Atlases stammen.

Ein Teil unserer Ausstellung ist auch der Präsentation von Werken von der Westküste der Vereinigten Staaten gewidmet, von wo unsere Familie stammt. Ähnlich wie Österreich ist die amerikanische Westküste auch eine Gegend mit wunderschöner Natur und spektakulärer Landschaft. Wir haben hier speziell Landschaftsdarstellungen von Kalifornien ausgewählt, der Staat in dem ich geboren bin. Seit mehreren hundert Jahren ist Kalifornien ein Anziehungspunkt für Künstler aus aller Welt. Von den Künstlern, die hier ausgestellt sind ist nur Albert

Thomas DeRome tatsächlich in Kalifornien geboren. Die verschiedenen Abstammungen erscheinen mir besonders passend. Schließlich stammen viele Kalifornier nicht ursprünglich aus dem Goldenen Staat. Aber während ihres Zuges gegen Westen haben sie ihr kulturelles Erbe und eine neue Perspektive eingebracht, und das hat wiederum der kalifornischen Umgebung eine neue Lebendigkeit und Struktur verliehen.

Schließlich sind mein Mann und ich von jeher von Flaggen und dem durch sie zum Ausdruck gebrachten Patriotismus fasziniert. Uns gefällt besonders Ross Palmer Beechers Darstellung der US Flagge. Sie hat sie aus verschiedenen Arten von Metall gefertigt und damit für ihr amerikanisches Symbol Materialien verwendet, die so beständig und widerstandsfähig sind wie die Helden, die sie ehrt.

Ich möchte dem ART in Embassies Programm meinen Dank aussprechen, und hier ganz besonders der Direktorin Anne Johnson, der Kuratorin Virginia Shore und ihrer Assistentin Camille Benton für ihr Engagement, ihre Professionalität und ihre Beratung. Die Mitarbeiter der General Services Organization der amerikanischen Botschaft in Wien möchte ich ebenfalls lobend erwähnen. Sie haben im Zusammenhang mit der Aufstellung dieser Werke viel Arbeit geleistet. Besonders dankbar bin ich für das Talent der Künstler und die Großzügigkeit der Museen und Galerien, die diese Ausstellung ermöglicht haben.

Susan McCaw

*Wien
Mai 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.

DAS "ART IN EMBASSIES" PROGRAMM

Das "ART in Embassies" Programm (ART) stellt auf einzigartige Weise eine Verbindung zwischen Kunst, Diplomatie und Kultur her. Unabhängig von Materialien und Technik, Stil oder Sujet, überwindet Kunst hier Sprachbarrieren. Sie ist die Grundlage der eigentlichen Aufgabe des Programms, nämlich der Förderung des Dialogs mit Hilfe der internationalen Sprache der Kunst, die den Weg bereitet für gegenseitigen Respekt und Verständnis zwischen unterschiedlichen Kulturen.

Seit seinen bescheidenen Anfängen im Jahre 1964 hat sich "ART" zu einem anspruchsvollen Programm entwickelt, das Ausstellungen organisiert, und über 3.000 entlehene Originale von amerikanischen Künstlern verwaltet und präsentiert. Die Werke werden in den öffentlichen Räumen von rund 160 amerikanischen Botschaftsresidenzen und Diplomatischen Missionen in aller Welt ausgestellt. Diese Ausstellungen mit ihren unterschiedlichen Themen und Inhalten stehen für eines der wichtigsten Prinzipien unserer Demokratie: Freiheit des Ausdrucks. Die Kunstwerke sind eine große Bereicherung für die amerikanischen Botschafter und unterstützen diese bei der Knüpfung multifunktionaler Verbindungen in ihren Gastländern in den Bereichen Bildung, Kultur, Unternehmen und Diplomatie.

Die Kunstwerke, die im Rahmen des Programms präsentiert werden, umfassen ein breites Spektrum von verwendeten Materialien, Techniken und Stilen, angefangen von der Portraitmalerei der Kolonialzeit des 18. Jahrhunderts bis hin zu zeitgenössischen multimedialen Installationen. Dass diese Werke im Rahmen von ART ausgestellt werden können ist der Großzügigkeit von amerikanischen Museen, Galerien, Künstlern, Institutionen, Unternehmen und privaten Sammlungen zu verdanken. Die Ausstellungen bieten Tausenden von Besuchern, die jährlich amerikanische Botschaftsresidenzen besuchen, die Möglichkeit, aus erster Hand mehr über unsere Nation zu erfahren – über ihre Geschichte, ihre Bräuche, ihre Wertvorstellungen, und ihre Erwartungen – durch das internationale Verständigungsmedium Kunst.

Das "ART in Embassies" Programm verweist mit Stolz auf seine Führungsrolle bei den internationalen Bemühungen, die künstlerischen Leistungen des amerikanischen Volkes zu präsentieren. Wir laden Sie daher herzlich ein, die "ART" Website unter <http://aiep.state.gov> zu besuchen, auf der Sie alle Ausstellungen in aller Welt online ansehen können.

ROSS PALMER BEECHER (born 1957)

Ross Palmer Beecher's new work is inspired by the American folk art traditions of quilting, flag-making, *bricolage*, and primitive portraiture. Beecher is not a "folk" artist, but she is endlessly fascinated by the many forms it can take, the contexts surrounding its production, and the complete devotion to a given craft that folk artists bring to their work. Beecher filters these traditions in making

her contemporary objects. She embraces her New England roots while her contemporary observations of the world are revealed through a wide variety of political and topical themes executed in her own peculiar brand of Yankee ingenuity.

<http://www.gregkucera.com/beecher.htm>



FIRE FIGHTER FLAG, 2005

Resin, tin, wire, aluminum, and found objects, 29 x 42 6 in. (73,7 x 108 cm)
Courtesy of the artist and Greg Kucera Gallery, Seattle, Washington

ALBERT THOMAS DEROME (1885-1959)

Albert Thomas DeRome studied at the Mark Hopkins Institute of Art in San Francisco, California, with Arthur Mathews, John Stanton, and Lorenzo Latimer. He worked as a political cartoonist and advertising director for a can-

dy company before becoming a landscape painter. After a serious auto accident in 1931, DeRome settled in Pacific Grove, California, where he painted with Carlos Hittell, Gunnar Widforss, Frank Moore, Percy Gray, and Will



DUTTON'S POINT, CARMEL, undated

Oil on board, 18 x 24 in. (45,7 x 61 cm)

Private Collection

Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California

ALBERT THOMAS DEROME (1885-1959)

Sparks. An insurance policy prevented DeRome from selling his work or exhibiting as a professional artist, but he did exhibit as an “amateur” in Northern California, gaining recognition and winning several first prizes. DeRome

became known for beautifully composed and beguiling views of the California coastline.



LAGUNA SECA OR ELKHORN SLOUGH, 1951

Oil on board, 18 x 24 in. (45,7 x 61 cm)

Private Collection

Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California

ARTHUR HILL GILBERT (1894-1970)

Arthur Hill Gilbert was educated at Northwestern University, Evanston, Illinois. After graduation he entered the United States Naval Academy at Annapolis, Maryland, and later served as an ensign in the U.S. Navy during World War I. At the end of the hostilities, he received a discharge from the Navy and traveled to France, where he decided to study painting.

In 1929 Gilbert settled in Monterey, California, and became known for his landscapes and coastal scenes of the Monterey Peninsula. With taste, instinctive feeling, and a complete mastery of his craft, he daily discovered new and enchanting subject motifs – noble hills, majestic oaks, giant rocks, beating surf, and cloud formations of surpassing beauty.

During his later years, the artist spent most of his time on his ranch near Stockton, California, where he died in 1970.



CYPRESS AND SEA, MONTEREY CROSS, 1930

Oil on canvas, 24 x 30 in. (61 x 76,2 cm)

Private Collection. Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California

EMIL KOSA, JR. (1903-1968)

The son of a French artist, Emil Kosa Jr. came to the United States with his family at the age of four. He studied art at the California Art Institute in Los Angeles and at the Ecole des Beaux-Arts in Paris, France. Upon his return to Los Angeles, Kosa taught art at the Chouinard Art School and at Otis Art Institute.

A prolific painter in oils and watercolors, Kosa specialized in contemporary views of downtown Los Angeles and dramatic views of the rolling hills and farms around the city. He spent thirty-five years as a scenic artist and

special effects painter in Hollywood, working for 20th Century Fox and other studios. He was well-respected in the movie industry and won an Academy Award for his role in the 1963 film epic *Cleopatra*.

Kosa's works are included in numerous collections, including those of the Los Angeles County Museum of Art, California; the Museum of Fine Arts, Boston, Massachusetts; the Santa Barbara Museum of Art, California; and the San Diego Museum of Art, California.



FOREVER'S PROMISE, UNDATED

*Oil on board, 27 x 38 in. (68,6 x 96,5 cm)
Private Collection. Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California*

GRANVILLE REDMOND (1871-1935)

Granville Redmond contracted scarlet fever at the age of two and a half, an illness which left him permanently deaf. In 1874 his family moved to California, and in 1879 Redmond enrolled in what was then called the Institution for the Deaf, Dumb, and Blind at Berkeley (now called the California School for the Deaf, in Fremont). His artistic talents were recognized and encouraged by the hearing-impaired photographer and teacher Theophilus Hope d'Estrella (1851-1929), who taught him drawing and pantomime. He also received sculpture lessons from the hearing-impaired sculptor Douglas Tilden (1860-1935).

After graduation in 1890, Redmond enrolled in the California School of Design. In 1893, with a stipend from the Institution for the Deaf, he went to Paris where he enrolled in the Académie Julian. After five years in France, he returned to California and opened a studio in Los Angeles. For the next several years he painted throughout the Los Angeles area. He visited and painted in Northern California in 1902 and 1905.

In 1908 Redmond relocated to Parkfield on the Monterey Peninsula. He moved to San Mateo in 1910 and had a studio in Menlo Park. In 1917 he traveled to Los Angeles with Gottardo Piazzoni with the intent of auditioning for the movies. He felt that his natural skills as a pantomimist would make him an ideal actor, as all movies at the time were silent. He met Charlie Chaplin, who cast him in a small role in *A Dog's Life*. Chaplin became a close friend and gave Redmond space on his movie lot to set up a painting studio. In turn, Redmond taught Chaplin sign language. Between 1918 and 1929, Redmond had minor roles in seven Chaplin movies and painted throughout Southern California.

Redmond was one of California's leading landscape painters. Hampered by long periods of recurring depression, he preferred to paint in a moody, introspective style characterized by the use of dark tones of brown, gold, and olive-green, but his patrons favored cheerful painting of rolling hills covered with golden poppies and other wildflowers. He was a member of the Bohemian Club, the San Francisco Art Association, the California Art Club, and the Laguna Beach Art Association. His awards included the W.E. Brown Gold Medal, California School of Design, 1891; Medal, Louisiana Purchase Exposition, St. Louis, Missouri, 1904; and a Silver Medal, Alaska-Yukon-Pacific Exposition, Seattle, Washington, 1909.

GRANVILLE REDMOND (1871-1935)



SPRING, undated

Oil on canvas, 18 x 20 in. (45,7 x 50,8 cm)

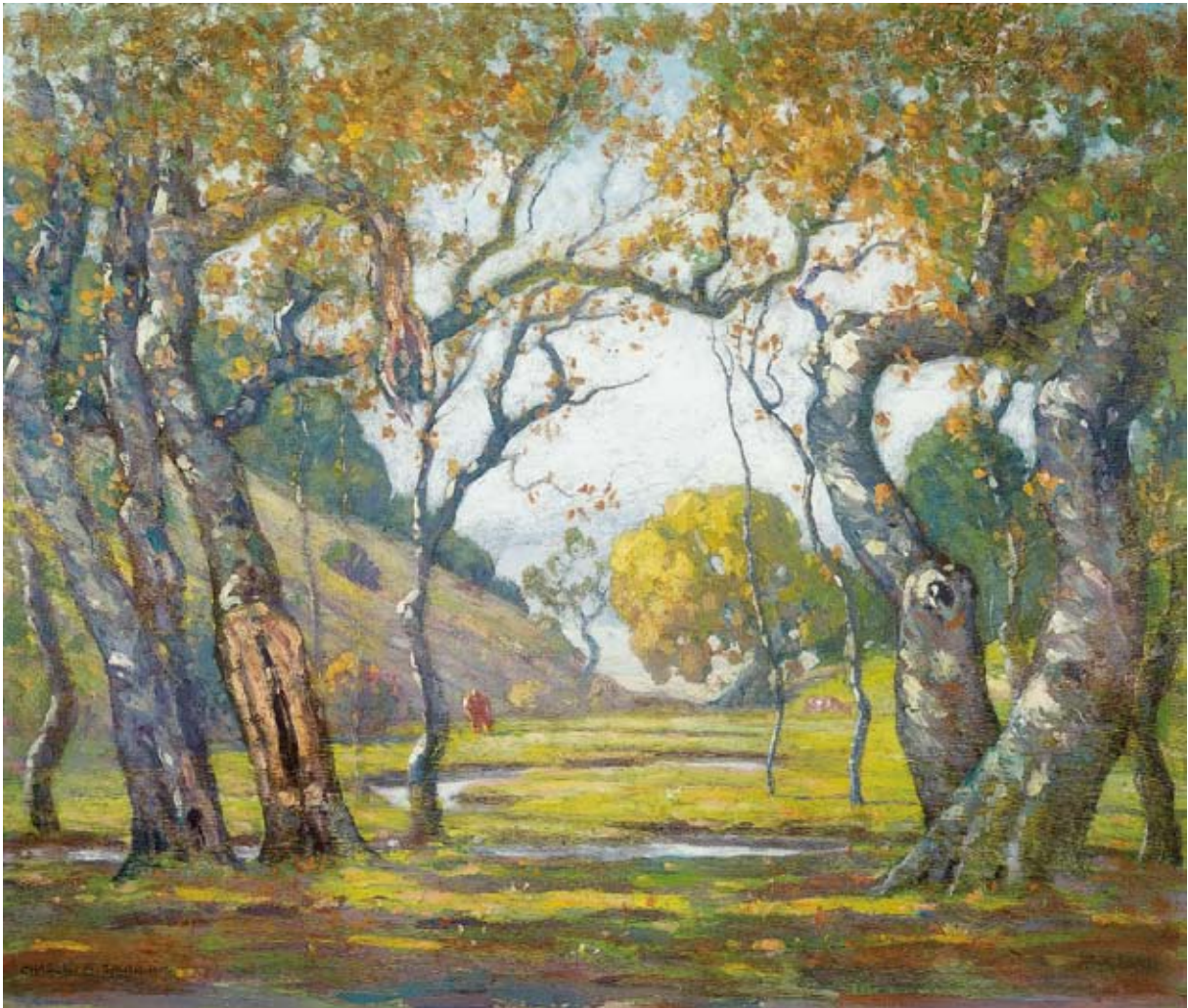
Private Collection

Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California

CHARLES L.A. SMITH (1871-1937)

A self-taught painter, Charles L.A. Smith spent his early career in Chicago, Illinois. He visited California sometime before 1908, and settled in Los Angeles in the 1920s.

Smith became the art director of the Jonathan Club, a private club in California, and remained there until his death in 1937. Smith is known for his landscapes and portraits.



THROUGH THE WOODS, 1934

Oil on canvas, 25 x 30 in. (63,5 x 76,2 cm)

Private Collection

Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California

ELMER WACHTEL (1864-1929)

In 1882 Elmer Wachtel moved to Southern California to live with his older brother John, who was married to the sister of painter Guy Rose and managing the Rose family ranch, Sunny Slope. An aspiring violinist, Wachtel became first violin of the Philharmonic Orchestra in Los Angeles in 1888. He also held the same position from 1893 to 1894 with A.J. Stamm's Philharmonic Orchestra.

During this time Wachtel also pursued an interest in drawing and painting, and became active in local art circles. With several other artists, he founded the Los Angeles Art Association in the late 1880s.

In 1895 Wachtel went to New York and enrolled in the Art Students League, but unhappy with the teaching methods, left after only two weeks. He remained in New York and received criticism from William Merritt Chase (1849-1916). Working in watercolor, Wachtel exhibited with the New York Water Color Society. After returning to California in 1896, he spent a brief period in San Francisco where he exhibited with the San Francisco Art Association. He then returned permanently to Los Angeles.

Wachtel worked as a pen-and-ink illustrator for *Land of Sunshine* and *Californian* magazines. Around 1900 he went to Europe, studying at the Lambeth Art School in London. He returned to Los Angeles and within a few years established a reputation as an accomplished landscape artist. William Keith sent the young artist Marion Kavanaugh to see him in 1903, and they were married in Chicago the following year.

Somewhat of an artistic maverick, Elmer Wachtel was at first a tonalist, showing moody and poetic landscapes in dark tones. As he progressed he accepted some of the impressionist aesthetic and brightened his palette. Many of his mature works show a more decorative and lyrical style.

Elmer Wachtel and Marion Kavanaugh Wachtel (she began to omit the "u" from her maiden name) spent the next twenty-five years as inseparable painting companions, he working in oils and she in watercolor. They traveled throughout California, the deserts of Arizona, and New Mexico, and in Mexico. It was during a painting trip to Guadalajara in 1929 that Elmer Wachtel died.

Wachtel was an individualist who shunned the many arts organizations that developed in the early 1900s. He refused to join the California Art Club at its founding in 1909, but this in no way affected the esteem in which he was held by his fellow artists. One-man exhibitions were held for him at the Los Angeles Museum of History, Science, and Art in 1915 and 1918. A memorial exhibition was held at Kanst Art Gallery in 1930. He received two awards from the San Francisco Art Association: for watercolor in 1902 and for oils in 1906.

ELMER WACHTEL (1864-1929)



MONTECITO, undated

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

Private Collection

Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California

WILLIAM WENDT (1865-1946)

William Wendt immigrated to the United States from Germany in 1880, settling in Chicago, Illinois, where he worked in a commercial art firm. Essentially self-taught, he attended evening classes at the Art Institute of Chicago for a brief period. Dissatisfied with figure studies, he preferred painting landscapes and quickly became an active exhibitor in various Chicago art shows, winning the Second Yerkes Prize at the Chicago Society of Artists exhibition in 1893.

Wendt became friends with artist Gardner Symons (1862-1930), and together they made a number of trips to California between 1896 and 1904, and in 1898 to the art colony at St. Ives in Cornwall, England. Upon Wendt's return, works from each of the trips were exhibited at the Art Institute of Chicago.

Wendt settled in Los Angeles with his wife, sculptor Julia Bracken, in 1906. Already a successful painter, he quickly became a leading member in the art community and was a founding member of the California Art Club in 1909. He moved his home and studio to the art colony at Laguna Beach in 1912, the same year that he was elected to the National Academy of Design. He was a founding member of the Laguna Beach Art Association in 1918, and although somewhat shy and reclusive, he was Laguna's most important resident artist-teacher. Arthur Millier, the art critic for the *Los Angeles Times*, called Wendt "the man who has most truthfully pictured Southern California."

To Wendt, nature was a manifestation of God; he viewed himself as nature's faithful interpreter. Only rarely did he include people or animals in his landscapes. He worked out of doors, sometimes sketching and sometimes making large finished works. His early works reflect the feathery brush strokes and hazy atmosphere of impressionism. After about 1912, he employed a distinctive block-like brushwork, giving solidity to his renditions of natural forms. A prolific painter, he was known as the "dean" of Southern California's landscape painters.

Exhibiting regularly in Los Angeles, Chicago, and New York, Wendt received numerous awards for his work. Among these were a Bronze Medal, Pan-American Exposition, Buffalo, New York, 1901; a Silver Medal, Louisiana Purchase Exposition, St. Louis, Missouri, 1904; and a Silver Medal, Panama-Pacific International Exposition, San Francisco, California, 1915. In 1925 he received a Gold Medal at the Pan-American Exhibition in Los Angeles for *Where Nature's God Hath Wrought*, which is now in the collection of the Los Angeles County Museum of Art.

WILLIAM WENDT (1865-1946)



GRASSY HILLSIDES, undated

Oil on canvas, 18 x 28 in. (45,7 x 71,1 cm)

Private Collection

Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California

WILLIAM WENDT (1865-1946)



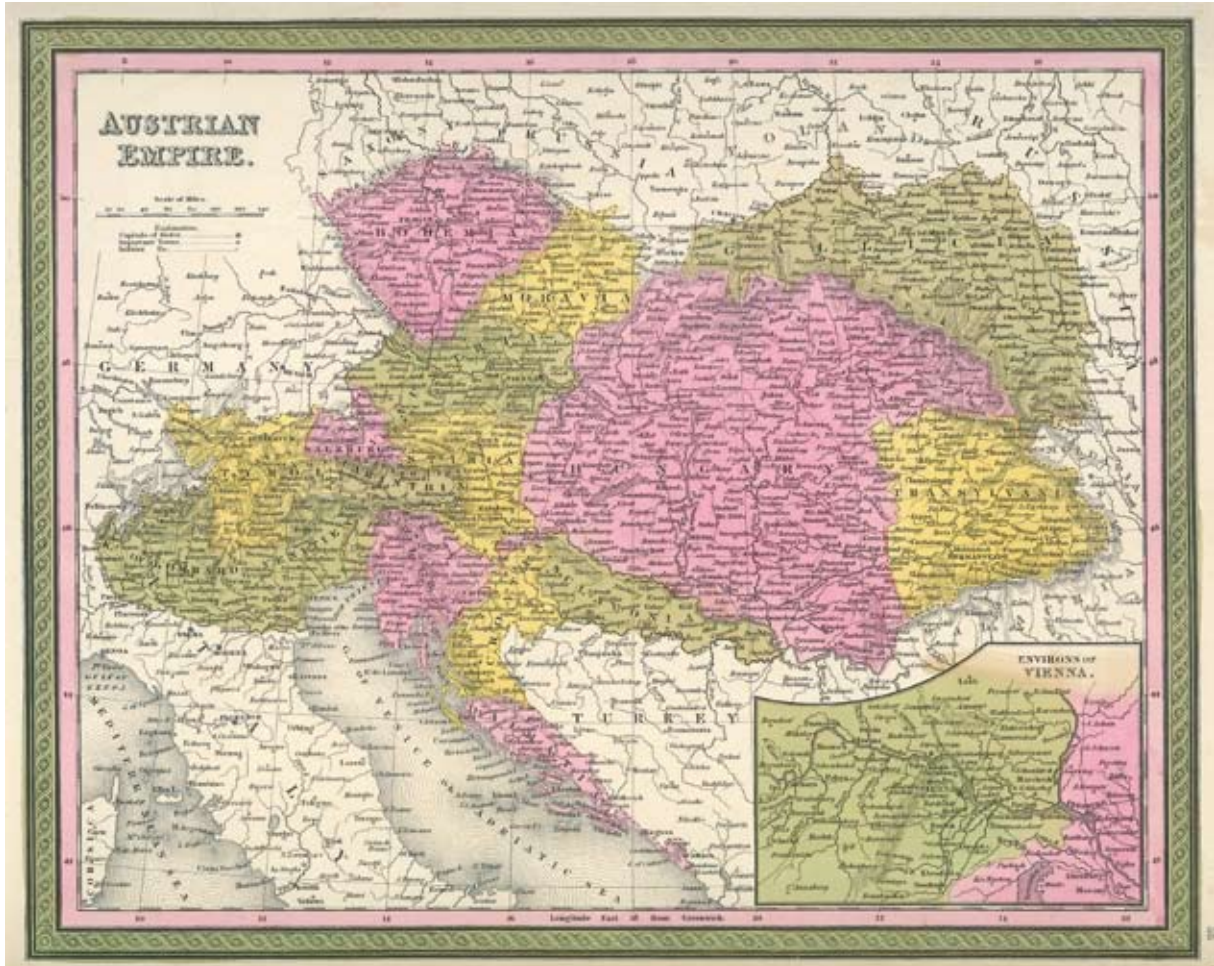
TREES ALONG THE FOOTHILLS, UNDATED

Oil on canvas, 25 x 30 in. (63,5 x 76,2 cm)

Private Collection

Courtesy of Joan Irvine Smith Fine Arts, Inc., Newport Beach, California

MAPS



S. Augustus Mitchell (publisher)

Austrian Empire from "Mitchell's Universal Atlas," 1849

Hand-colored lithograph, 14 x 17¼ in. (35,6 x 43,8 cm)

Courtesy of W. Graham Arader III Gallery, New York, New York



Charles Desilver (publisher)

Austrian Empire, 1856

*Hand-colored lithograph, 14 x 17 6 in. (35,6 x 44,5 cm)
 Courtesy of W. Graham Arader III Gallery, New York, New York*

MAPS



W.M. Bradley & Bro. (publisher)

Map of the Austrian Empire, Italian States ..., 1881

Hand-colored lithograph, 12 ¾ x 15 ¼ in. (32,4 x 38,7 cm)

Courtesy of W. Graham Arader III Gallery, New York, New York

ACKNOWLEDGMENTS

Washington

Anne Johnson, Director
Virginia Shore, Exhibition Curator
Camille Benton, Assisting Curator
Rebecca Clark, Registrar
Marcia Mayo, Publications Editor
Sally Mansfield, Publications Project Coordinator
Amanda Brooks, Imaging Manager

Vienna

Petra Allekotte, Translation
Johannes Jirgal, Photography
Nathalie Mayer, Graphic Design
General Services Office Staff
hs art service austria

GPS

Designed by Global Publishing Solutions, Vienna



Published by the ART
in Embassies Program
U.S. Department of State,
Washington, D.C.
June 2007