



ART AT THE RESIDENCE OF THE AMBASSADOR
OF THE UNITED STATES OF AMERICA
TO THE KINGDOM OF SWEDEN

Cover:
José Arpa y Perea
Bluebonnet Field, undated



W

elcome to the Residence of the United States Ambassador to Sweden. This fine house has served many U.S. ambassadors and their colleagues, and we are pleased that you are visiting and have the opportunity to see it as well as the paintings exhibited here. The house was originally built in 1932 by a Swedish publisher, Erik Åkerlund. Designed by local architect Knut Pernå, the neo-Georgian mansion enjoys a dramatic view of Djurgården across an inlet of the Baltic Sea. The U.S. Legation leased the residence in 1940 and purchased the property in 1942 for use as a combined Residence and Embassy. From 1946 until the present, the house has served exclusively as the Residence of the U.S. Ambassador. Most of the art displayed here was obtained through the U.S. Department of State's ART in Embassies Program, which curates exhibitions of art created by U.S. citizens for U.S. embassy residences worldwide.

In assembling the art, we have selected many paintings that depict views of that part of the United States that is our home, the Southwest. We hope that you enjoy this magnificent exhibition of artwork by painters associated with the American West and Southwest, many of them from our home state of Texas. We believe that the paintings illustrate the natural beauty of the region and the character of its landscape.

The works in this exhibition were generously loaned by the Panhandle Plains Historical Museum in Canyon, Texas; the Witte Museum in San Antonio, Texas; and the artists Theodore Waddell and Trudy Craft. Much of the art that you will see here reflects the vast open space of the American West, but we have

also included paintings of other scenes of extraordinary beauty - the Monterey coast in California, harbor scenes from Cape Anne and Gloucester, Massachusetts, and a Venetian lagoon.

Sweden has a natural beauty and special landscape all its own, which our family has come to appreciate and enjoy. It is our pleasure to share with you glimpses of some very different places through the eyes of these insightful American artists.

We sincerely appreciate the expert assistance of architect Ed Eubanks who advised us as we selected these paintings for our exhibition. We would like to thank everyone in the ART in Embassies Program who helped make this exhibition and catalogue possible, particularly curator Virginia Shore, associate curator Imtiaz Hafiz, registrar Pamela Richardson Jones, editors Marcia Mayo and Sally Mansfield, and program director Anne Johnson. Our warmest thanks also go to Keith Sousa and Chris Scharf for their tireless efforts and hours of hard work on this publication. We are honored to be able to be part of this program and to share with you this extraordinary art.

Jul Bivins *Patricia Bivins*
Ambassador and First Lady

Stockholm
September 2005

*T*HE ART IN EMBASSIES PROGRAM

The ART in Embassies Program is a unique blend of art and 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.

CHARLES PARTRIDGE ADAMS (1858-1942)

Charles Partridge Adams was born in Franklin, Massachusetts, and moved to Denver, Colorado, in 1876 at the age of eighteen. There he received his first, and only, art training from Helen Henderson Chain (1849-1892), a former pupil of George Inness. Adams traveled widely, sketching in the Colorado Rocky Mountains (1881), visiting the East Coast studios of George Inness and Worthington Whittredge (1885), and the California studios of William Keith and Thomas Hill. Largely self-taught, Adams experimented with different styles and techniques, using those that best suited his vision and subject matter.

In 1917 Adams became ill and spent the winter in Los Angeles, purchasing a home there and moving to Laguna Beach in 1926. He continued to paint until his death in 1942. *Moonrise Over the Flats* shows the influence of George Inness, one of the most important American landscapists of the nineteenth century.

www.charlespartridgeadams.com



▲
Moonrise over the Flats, c. 1890

Oil on canvas

24 1/4 x 30 in. (61,6 x 76,2 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

HAROLD DOW BUGBEE (1900-1963)

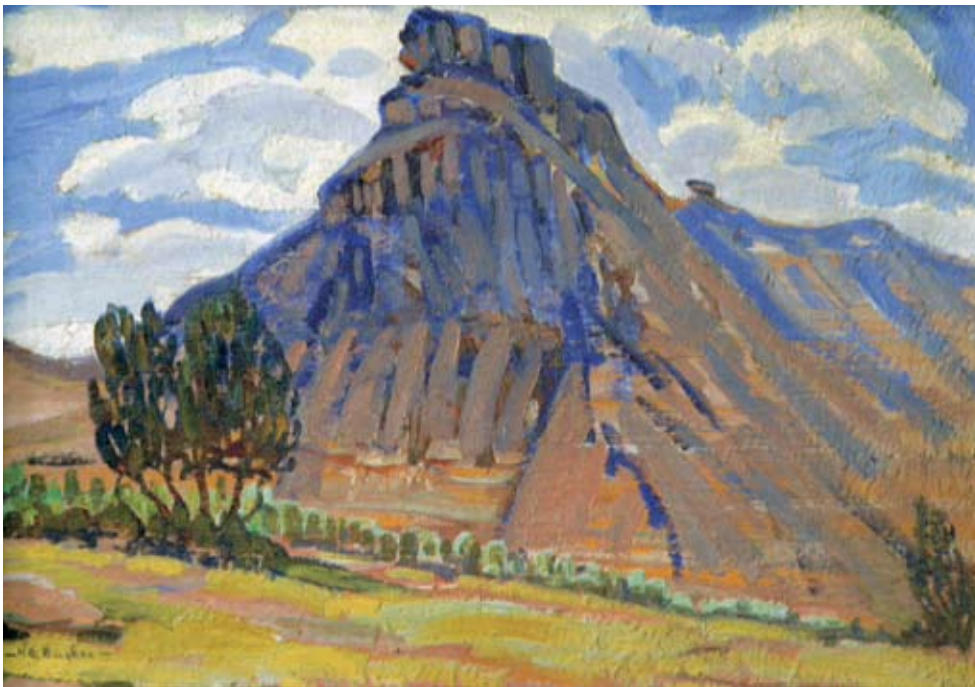
Harold Dow Bugbee painted *Triassic Peak in Shadow* around 1937, when he was teaching at the Palo Duro School of Art at West Texas State College. Bugbee is best known for his portrayals of ranch life, a predominant subject in his paintings as well as his book and magazine illustrations.

Bugbee was born in Lexington, Massachusetts. In 1912 he went west with his family to live on a ranch near Clarendon, Texas, where he attended public school before going to Clarendon College in 1917. The following year was spent at Texas Agricultural and Mechanical College. Bugbee graduated from the Charles Cumming School of Art, Des Moines, Iowa, in 1921. Following graduation, he studied in New York City, returning to Clarendon in 1922.

Bugbee traveled regularly to Taos, New Mexico, to paint with members of the Taos art colony. Drawing from his experiences living on a ranch, he did illustrations for books and magazines. He illustrated J. Evetts Haley's *Charles Goodnight, Cowman and Plainsman* (New York: Houghton Mifflin, 1936). Bugbee's illustrations were found on the covers of such magazines as *Country Gentleman*, *Quarter Horse Journal*, *Progressive Farmer*, *The Cattleman*, *Field and Stream*, and *Panhandle-Plains Historical Review*.

In 1951 Bugbee became part-time curator of the Panhandle-Plains Historical Museum in Canyon, Texas. He died in Clarendon in 1963. The artist's studio has been recreated, and is on permanent exhibit at the Panhandle-Plains Historical Museum.

Source: John and Deborah Powers, *Texas Painters, Sculptors, and Graphic Artists*; Woodmont Books, Austin, Texas (2000).



◀ Triassic Peak in Shadow, c. 1937

Oil on canvas

17 3/8 x 23 3/8 in. (44,1 x 59,4 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

ELLIOTT DAINGERFIELD (1859-1932)

A disciple of George Inness, Elliott Daingerfield was a native Virginian, raised in Fayetteville, North Carolina. Daingerfield left the South in 1880, to seek art training in New York City. By 1886, when he set up his first summer studio in the mountain community of Blowing Rock, North Carolina, he had adopted these two cities to accommodate his personal life and professional career.

Painting colorful, mystic landscapes, Daingerfield followed in practice artists whom he admired and about whom

he wrote: George Inness, Albert Pinkham Ryder, and Ralph Blakelock, whose works evoke moods rather than illustrating a narrative.

Daingerfield was director of the Philadelphia School of Design in Pennsylvania for a time, and was elected a National Academician in 1906. He eventually returned to North Carolina, where he died in Gainsborough at the age of seventy-three.



▲
The Lagoon, Venice, c. 1900

Oil on canvas

18 5/8 x 22 5/8 in. (47,3 x 57,5 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

EDWARD G. EISENLOHR (1872-1961)

Edward Gustav Eisenlohr was born in Cincinnati, Ohio, in 1872, and moved with his family to Oak Cliff, Texas, in 1874. When he was fourteen years old they moved to Europe, where he studied in Karlsruhe, Grand Duchy of Baden in the German Empire, and Zurich, Switzerland. After returning to America, Eisenlohr spent five summers at the New Mexico art colonies of Santa Fe and Taos. His earliest studies were with Frank Reaugh (1860-1945) and Robert Jenkins Onderdonk (1852-1917). He also spent time in Woodstock, New York, as a student of Birge Harrison (1854-1929).

A successful lithographer, writer, and lecturer as well as a painter, Eisenlohr was a member of the American Art-

ists Professional League; American Federation of Arts; Art Association of New Orleans; the Dallas Art Association; Dallas Artists League; Dallas Artists Union; New York Watercolor Club; Salmagundi Club, New York; Southern States Art League; and the Texas Fine Arts Association. His work was exhibited in the Cincinnati Art Museum, Ohio; Annual Texas Artists Exhibition, Fort Worth; Art Institute of Chicago, Illinois; Panama-Pacific Exposition, San Francisco; National Exhibition of American Art, New York; International Exhibition, Paris; Venice Biennale, Italy; Corcoran Gallery of Art, Washington, D. C.; and the National Academy of Design and the Museum of Modern Art, both in New York City.

Source: John and Deborah Powers, *Texas Painters, Sculptors, and Graphic Artists*; Woodmont Books, Austin, Texas (2000).



▲
Rural Texas, 1932

Oil on canvas

22 3/8 x 30 1/4 in. (56,8 x 76,8 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas



◀ **Untitled (Dusty Road), 1908**

Oil on canvas

30 5/8 x 41 5/8 in. (77,8 x 105,7 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

WILLIAM FREDERICK FOSTER (1883-1953)

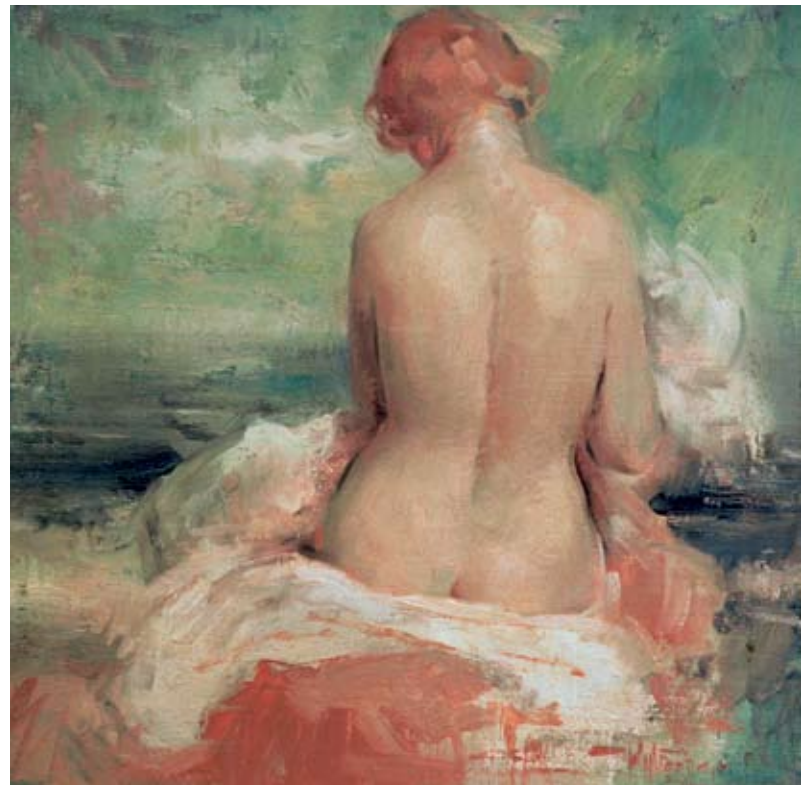
Born in Cincinnati, Ohio, William Frederick Foster at the age of 12 moved to Colorado with his family. However, in 1898 he returned to Cincinnati, and enrolled at the Art Academy where he studied with Joseph Henry Sharp and Frank Duveneck.

In 1902 Foster went to New York City, where he painted scenery for theaters, auditoriums, and large department stores. He also studied at the New York School with Robert Henri and William Merritt Chase, and from 1903 to 1931, he worked as an illustrator for magazines such as *Life*, *Cosmopolitan*, and the *Saturday Evening Post*.

During World War I, Foster operated his own ambulance in France as a member of the American Volunteer Motor Ambu-

lance Corps. Returning to the United States, he resumed his illustration work and moved to Chicago, where in 1919 he taught at the Art Institute of Chicago.

In 1926 Foster won the National Academy of Design's Clark Prize for the best figure composition painted in the United States by a non-academician, and was elected an Academy Associate the following year. He moved to Los Angeles in 1932, and devoted his energy to painting, exhibiting, and teaching. Foster taught at the Chouinard School of Art and gave private classes in his studio. He also worked on a mural project at the Hearst estate in Wynton, California, and was an active member of the California Art Club.



Lady with Red Hair, c. 1900 ►

Oil on canvas

20 5/8 x 20 3/4 in. (52,4 x 52,7 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

TRUDY KRAFT (born 1953)

Trudy Kraft received her Bachelor of Arts degree in 1976 from Hamilton College in Clinton, New York. From 1976 to 1979 she attended the Art Students League in New York City, and from 1980 to 1984 she studied and painted in Japan in the first of several long visits there. A native Texan, Kraft now lives in Haverford, Pennsylvania.

Kraft has explained that the technique used for her paintings is a combination of watercolor, sumi ink, gouache, and frisket (a masking medium). Usually she begins with watercolor, freely painted, then creates a second dimension of pattern by masking the surface with frisket. Additional structure emerges through the application of sumi ink. Finally, gouache is used to augment and adorn, until the desired effect is achieved.

As Kraft builds images, she remains aware of her indebtedness to a wide range of cultural traditions. In Japan she was exposed to time-honored, sophisticated uses of the decorative arts. African masks, textiles, and baskets have sensitized Kraft to the interaction of pattern, surface, and texture. She is emboldened by the luminosity of color in Thai silks and Indian embroidery.

Kraft has also been visually and technically inspired by Aboriginal dream paintings, which demonstrate the abiding significance of content even in decorative abstraction. These and other multicultural influences, which Kraft embraces as part of our common planetary heritage, continue to nourish her work in conscious and unconscious ways. She has said that she regards her paintings as a physical expression of the underlying interconnectedness of all things.



▶
Peshware, 2002

Watercolor, gouache, sumi ink, and masking fluid
25 x 55 in. (63.5 x 139.7 cm)

Courtesy of the artist, Haverford, Pennsylvania



Invocation #5, 2004

Watercolor, gouache, sumi ink, and masking fluid

55 x 25 in. (139.7 x 63.5 cm)

Courtesy of the artist, Haverford, Pennsylvania

*F*REDERICK JOHN MULHAUPT (1871-1938)

Known for his skillful depictions of the landscape and seascapes of Cape Ann, Massachusetts, Frederick Mulhaupt was very much a part of that region's art community in the early part of the twentieth century. His paintings, especially the working harbor scenes, captured the essence of the area, which was already a favorite subject of famous painters such as Winslow Homer and Fitz Hugh Lane.

Mulhaupt was born and raised in Rock Port, Missouri. He had an early job as manager of a newspaper and magazine in Dodge City, Kansas, but found the city too lawless. He moved to Kansas City, Kansas, where he first apprenticed to an itinerant painter before enrolling in the Kansas City School of Design. He later relocated to study at the Art Institute of Chicago, Illinois. Mulhaupt earned much respect as an artist, and in 1895 was one of the founding members of Chicago's Palette and Chisel Club. He stayed in Chicago for many years, eventually becoming an instructor in figure classes at the Art Institute.

In 1904 Mulhaupt moved to New York City, taking up residence at the Salmagundi Club. He then spent several years in Paris, exhibiting at the Salon and exploring modernist art movements. The influence of Impressionism is obvious in his work.

When Mulhaupt returned to the United States, he again lived at the Salmagundi Club, where he associated with some of the foremost artists of his day. Although based in New York, he spent his summers in Gloucester, Massachusetts, beginning in 1907, and in 1922 became a year-round resident. It was there that he came into his own as an artist.

Mulhaupt was active in the Boston North Shore Art Association, and his work was sold through galleries. He exhibited at major museums, including the National Academy of Design, New York; the Art Institute of Chicago, Illinois; and the Pennsylvania Academy of the Fine Arts, Philadelphia. In 1926 he was elected an Associate member of the National Academy of Design, and remained a vital part of the New York art world even when he lived elsewhere.



An Old Whaler, undated

Watercolor on canvas

19 1/2 x 23 1/2 in. (49,5 x 59,7 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas



Gloucester Wharves, undated

Watercolor on canvas

19 1/2 x 23 1/2 in. (49,5 x 59,7 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

JOSÉ ARPA Y PEREA (1858-1952)

José Arpa y Perea was born in Carmona, Spain, a small village outside of Seville. He attended the School of Fine Arts in Seville under the instruction of Eduardo Cano de la Peñá (1823-1897). He traveled and exhibited extensively in Europe, the United States, Mexico, South America, and Africa before he came to reside in the United States in San Antonio, Texas, in the early 1900s. While in San Antonio,

Arpa was a prolific painter, etcher, illustrator, and muralist; he also taught classes, and developed friendships with local artists. Known as the “the colorist painter” of figures and landscapes, he brought a fresh approach to painting in his bright, sunlit, local scenes. In 1932 Arpa returned to his native Spain, where he died in 1952 at the age of ninety-four.



▲
Bluebonnet Field, undated

Oil on canvas

31 x 43 1/2 in. (78,7 x 110,5 cm)

Courtesy of the Witte Museum, San Antonio, Texas

FRANK REAUGH (1860-1945)

Charles Franklin Reaugh, considered the dean of Texas painters, sketched along the Powder River in Wyoming in 1914. This resulting painting, *Powder River*, became one of his finest landscapes in oil.

Reaugh was born near Jacksonville, Illinois, in 1860. In 1876 his family moved to Texas, settling on a farm near Terrell before moving to Oak Cliff, near Dallas, in 1890. He copied reproductions from popular magazines and taught himself cattle and sheep anatomy from books. Reaugh also sketched the longhorn cattle brought up from South Texas to fatten on the prairies nearby. As early as 1883, he began sketching – often from the saddle – at cattle drives and roundups in West Texas, near Wichita Falls.

Reaugh studied at the Saint Louis School of Fine Arts, Missouri, and at the Académie Julian in Paris. While in Europe

he copied paintings in the Louvre, and studied paintings in Belgium and Holland. Reaugh's interest in art was life-long; he founded the Dallas School of Fine Arts, and donated the first painting to establish the Dallas Art Association, now known as the Dallas Museum of Art.

Reaugh exhibited at the 1893 World's Columbian Exposition in Chicago, Illinois; the National Academy of Design, New York City; the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania; and the Art Institute of Chicago. He also joined the Society of Western Artists, exhibiting with the society all over the United States.

The Panhandle-Plains Historical Museum at Canyon, Texas, owns over 800 Reaugh works, and serves as the repository for Reaugh material.



▲
Powder River, 1915

Oil on canvas

31 5/8 x 50 3/4 in. (80,3 x 128,9 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

GLADYS NELSON SMITH (1890-1980)

A painter of landscapes, portraits, and genre pictures, Gladys Nelson Smith was raised on a farm near Chelsea, Kansas. In 1912 she enrolled at the University of Kansas in Lawrence, where she majored in fine arts. The faculty, headed by William A. Griffith, had an Impressionist orientation. Smith's adoption of the Impressionists' bright palette and broad brushwork can be seen in her early landscapes and portraits.

Following her graduation in 1918, Smith studied at the Art Students League in New York. Realist painter John Sloan's work seems to have had an influence on her development. In 1923 Smith studied briefly at the Chicago Art Institute, Illinois. From 1924 until 1930, Smith and her hus-

band lived in Washington, D.C., where she further honed her skills at the Corcoran School of Art.

Smith considered portraits her forte, and "gained a reputation for [genre] portraits of children, which, although difficult, she found the most enjoyable to create. 'A child is such [that] I can put the best of myself in the painting,'" she once told a dealer. A work entitled *Boy* won the popular prize at the forty-eighth Anniversary Exhibition of the Society of Washington Artists in 1939. Smith also exhibited regularly at the Corcoran Gallery of Art, where she had a one-woman show in 1984-85.

Source: *Gladys Nelson Smith*. Washington, D.C.: Corcoran Gallery of Art, 1984.



Boy Artist, undated

Oil on canvas

38 5/8 x 32 5/8 in. (98,1 x 82,9 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

*L*EWIS WOODS TEEL (1883-1948)

Born in Clarksville, Texas, the son of pioneers, Lewis Woods Teel was a commercial artist who became a self-taught landscape and pastel portrait painter. He is known primarily for his realistic, atmospheric desert landscapes.

Beginning in 1916, Teel lived in El Paso, Texas, where he made a living drawing pastel portraits and designing magazine covers. In 1927, on the advice of Taos, New Mexico, painter Joseph Henry Sharp, Teel adopted desert land-

scapes as his main subject. He also operated the Desert Shop, a gallery for local artists.

In the late 1920s and 1930s, Teel often traveled and painted in southern Arizona. In 1928 he participated in the famous Texas Wildflower Exhibit in San Antonio. Teel's work can be found in the McKee Foundation in El Paso, Texas. He was a member of New York's Salmagundi Club and the Texas Fine Arts Association.



▲
Cathedral Spires, undated

Oil on canvas

17 1/4 x 21 1/4 in. (43,8 x 54 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas

THEODORE WADDELL (born 1941)

Born in Billings, Montana, in 1941, Theodore Waddell has long been recognized as one of Montana's most important contemporary artists – one who has played a significant role in the development of late modernism in Montana and the West.

Educated at the Brooklyn Museum Art School, New York; Eastern Montana College, Billings; and Wayne State University, Detroit, Michigan (Master of Fine Arts degree, 1968), Waddell served as Associate Professor and Sculpture Area Chairman in the Department of Art at the University of Montana, Missoula, from 1968 through 1976. Waddell later became a manager for Leuthold OK Ranch near Molt, Montana. For years he ranched and painted, rarely showing his work. In 1982 Waddell did exhibit a group of his paintings at the Billings livestock auction yard. A curator from the Corcoran Gallery of Art (Washington,

D.C.) came to Montana looking for artists to include in a painting biennial, the Second Western States Exhibition; Waddell's paintings were among those chosen. His paintings were singled out in reviews from the *Washington Post* and *New York Times*, and became the subject of a *Newsweek* article.

Waddell's sophisticated paintings of Western cattle country have attracted widespread recognition. A rancher for over twenty years, Waddell most often paints freely rendered range animals roaming the vast plains of eastern Montana. In his work he draws a deliberate parallel between the literal subjects and the elements of abstract art; cattle, sheep, and horses become motifs formally arranged on the flattened and enveloping painted ground characteristic of modernism.



◀
Monida Angus #4, 1999

Oil and encaustic on canvas
72 x 80 in. (182.9 x 203.2 cm)

Courtesy of the artist, Manhattan, Montana



Montana Spring #5, 2000

Oil and encaustic on canvas
72 x 96 in. (182,9 x 243,8 cm)

Courtesy of the artist, Manhattan, Montana



Iris Creek Angus #6, 2001

Oil and encaustic on canvas
48 x 60 in. (121,9 x 152,4 cm)

Courtesy of the artist, Manhattan, Montana



Greycliff Angus #4, 2003

Oil and encaustic on canvas

72 x 80 in. (182.9 x 203.2 cm)

Courtesy of the artist, Manhattan, Montana



Soldier Mountain Angus, 2000

Oil and encaustic on canvas

72 x 88 in. (182.9 x 223.5 cm)

Courtesy of the artist, Manhattan, Montana

*S*YDNEY JANIS YARD (1855-1909)

Born in Rockford, Illinois, in 1855, watercolorist Sydney J. Yard studied in New York and with Sutton Palmer in Great Britain, under whose tutelage he became a master of English watercolor technique. Yard moved to California in 1882, where he painted landscapes and coastal scenes of

the Monterey Peninsula. His works are primarily landscapes and coastal scenes reminiscent of the tonal scene paintings by George Inness. Yard's paintings are included in the permanent collections of the San Diego Museum of Art and Stanford University, Palo Alto, both in California.



Hills and Clouds, undated ▲

Watercolor on canvas

18 1/8 x 24 1/8 in. (46 x 61,3 cm)

Courtesy of the Panhandle-Plains Historical Museum, Canyon, Texas



ACKNOWLEDGMENTS

ART IN EMBASSIES PROGRAM WASHINGTON

Anne Johnson, Director – ART in Embassies Program

Virginia Shore – Curator

Imtiaz Hafiz – Associate Curator

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Marcia Mayo – Publications Editor

Sally Mansfield – Publications Project Coordinator

U.S. EMBASSY STOCKHOLM

Lars Andreassen – Residence Manager

Keith Sousa – Photography

VIENNA

Graphic Design – Claudia Kupfer



Published by the ART in Embassies Program
U.S. Department of State, Washington, D.C.
September 2005, <http://aiep.state.gov>