



ART IN EMBASSIES EXHIBITION
United States Embassy Helsinki

DWIGHT D. EISENHOWER

Villa Saint-Pierre, à Marnes-la-Coquette, 1951

Oil on canvas, 28 ⅞ x 33 ¼ in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art (Gift of the artist)

Öljy kankaalle, 71,4 x 84,5 cm

The American University Museum, Washington, D.C.

Lahjoitus | The Trustees of the Corcoran Gallery of Art (taiteilijan lahjoitus)

ART IN EMBASSIES

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program in the 1950s and a decade later President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates exhibitions for the representational spaces of all U.S. Ambassadors' residences and new embassies worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a "footprint that can be left where people have no opportunity to see American art."

INTRODUCTION

Suzy and I welcome you to the Residence of the United States Ambassador to Finland. The recently redecorated public areas of the home offer several intriguing opportunities to display an array of American art. At first, the exhibition may appear somewhat disjointed, but it holds as its theme the diversity of America's history, geography, and culture in which people figure prominently. We hope you will come to appreciate the works as a synthesis of the eclectic nature of American life.

The scenes are as varied as the panoply of American geography. The exhibition juxtaposes an eerie winter view of the remnants of an erupted Mount Saint Helens by David Falconer to an enigmatic vista by Richard Soliman of three women standing at dusk on the ocean shore. Thomas Doughty's splendidly rendered bucolic New England *Landscape* and the modern pop art of the 'big city' seen in Roy Lichtenstein's *Reflections on Soda Fountain* round out the geographical works.

American presidents also feature prominently in the exhibition, both as subjects and artists. The two portraits by George Healy feature Presidents John Adams and James Madison. Upon entering the Residence visitors encounter a beautiful French country villa painted by President Dwight David Eisenhower, who led Allied Forces in Europe in World War II. Upstairs from the Presidential portraits is a bedroom suite named for John Morton, a man of Finnish descent who signed the Declaration of Independence.

Infinite Plashes, a monumental painting by Kristin Baker, and highly stylized tomato can by Broadway star John Lloyd Young, help create the ambiance of the living spaces. Other more modern works by Alexander Calder, Ed McGowin, Lowell Nesbitt, and Mark Rothko beautifully juxtapose the classic furniture and the neo-Federal and neo-Georgian architecture to the outside world. Portraits by three men, of two women and one young girl, imbue the home with a lived-in feel. Other works, a painting of Siena, Italy, by Eugene Vail and a life size bronze statue of Dante Alighieri by Phillip Ratner, emphasize the intersection of Italy and America and the role of literature and art in the life of the Pence family. The exhibition also includes the front page of two American newspapers: one commemorates Charles Lindbergh's flight from America to Europe, and the other reports the first American human voyage into space by Alan Shepherd.

It has been our pleasure to have worked with Art in Embassies as we have created, for a moment in time, our interpretation of the Residence as a home to American art from the colonial period to the present. No one medium predominates and, above all, we aimed to present many of the great aspects of American life to America's great friends, the people of Finland. To all, our Finnish hosts, and others who visit, we hope this Residence is a successful testament to our friendship and public diplomacy.

Ambassador Robert Frank Pence

*Helsinki, Finland
November 2020*

ESITTELY

Suzy ja minä toivotamme teidät tervetulleiksi Yhdysvaltain Suomen suurlähettilään virka-asunnolle. Asunnon taidekokoelman kantavana teemana on Yhdysvaltojen värikäs historia ja luonto sekä amerikkalaisen kulttuurin moniulotteisuus. Ihmisillä on keskeinen rooli kokoelmassa. Asunnon hiljattain uusitut julkiset tilat tarjosivat erinomaisen mahdollisuuden asettaa näytteille yhdysvaltalaista taidetta monipuolisesti. Ensisilmäyksellä kokoelma saattaa vaikuttaa jokseenkin hajanaiselta. Toivomme katsojan kuitenkin tarkastelevan teoksia eklektisen amerikkalaisen kulttuurin yhdistelmänä.

Kokoelman teokset ovat yhtä vaihtelevia kuin David Falconerin ottamassa valokuvassa, jossa aavemaisen talvimaiseman keskellä kohoavat purkautuneen St. Helens -tulivuoren jäännökset. Valokuvan rinnalla on Richard Solimanin arvoituksellinen maisemakuva kolmesta naisesta, jotka seisovat hämärässä meren rannalla. Thomas Doughtyn maalaus Uuden-Englannin maalaismaisemasta on puolestaan loistokas esimerkki amerikkalaisen maiseman loistokkuudesta. Modernimpaa suuntausta ja suurkaupunkien pop-taidetta edustavat Roy Lichtensteinin Reflections on Soda Fountain sekä yksittäisten amerikkalaisten muotokuvat.

George Healyn kaksi muotokuvateosta ovat John Adamsista ja James Madisonista. Vierailijan saapuessa virka-asunnolle hänen katseensa kiinnittyy presidentti Dwight David Eisenhowerin upeaan maalaukseen ranskalaisesta maaseutuhuvilasta. Eisenhower johti liittoutuneiden joukkoja Euroopassa toisen maailmansodan aikana. Yksi amerikkalaisen kulttuurin kulmakivistä on musiikki.

Broadway-tähti John Lloyd Youngin koristeellinen tomaattitölkki ja Kristin Bakerin monumentaalinen moderni Infinite Plashes -maalaus sekä monet muut teokset elävöittävät tilaa. Alexander Calderin, Ed McGowinin, Lowell Nesbittin ja Mark Rothkon modernit teokset luovat kauniin kontrastin klassisten huonekalujen ja uusfederaalisen ja Yrjöjen aikakauden arkkitehtuuria jäljittelevän virka-asunnon kanssa. Kolmen miehen tekemät muotokuvat kahdesta naisesta ja yhdestä nuoresta työstä tekevät asunnosta kodikkaan. Muut teokset, kuten Eugene Vailin maalaus Italian Sienasta ja Phillip Ratnerin tekemä luonnollisen kokoinen patsas Dante Alighieristä, korostavat Italian ja Yhdysvaltojen yhteyttä sekä kirjallisuuden ja taiteen merkitystä Pencen perheelle. Kokoelmassa on myös kahden yhdysvaltalaisen sanomalehden etusivut. Yhdessä niistä muistellaan Charles Lindberghin lentoa Yhdysvalloista Eurooppaan ja toisessa Alan Shepardin tekemää ensimmäistä amerikkalaisten avaruusmatkaa.

Meillä on ollut ilo osallistua Yhdysvaltain suurlähetystöjen taideohjelmaan (Art in Embassies Program), jonka avulla olemme luoneet oman tulkintamme asunnosta yhdysvaltalaisen taiteen kotina siirtomaa-ajoista alkaen aina nykypäivään. Kerrosta ylemmänä presidenttien muotokuvien yläpuolella, on John Mortonin mukaan nimetty makuuhuonesviitti. Suomalaisukuinen Morton oli yksi Yhdysvaltain itsenäisyysjulistuksen allekirjoittajista. Kokoelmaan on valittu erilaisia taiteen muotoja, joiden toivomme kuvastavan tasapuolisesti amerikkalaisen kulttuurin kohokoh tia suomalaisille ystävillemme. Toivon, että kaikki täällä vierailevat henkilöt kokevat asunnon maidemme välisen ystävyyden ja onnistuneen diplomatian merkinä.

Suurlähettiläs Robert Frank Pence

*Helsinki, Suomi
Marraskuu 2020*

KRISTIN BAKER

(born 1975)

Kristin Baker, a Connecticut native, is a painter known for her dynamic applications of paint on PVC panels using drywall knives and tape. Juxtaposing subtle layers with distinct free-floating shapes in a process that resembles collage more than painting, Baker's work explores themes of auto racing, collision, suspension, speed, and the limitations of the medium itself. Her artistic process creates effects that range from traditional painterly to industrial works.

Radiant landscapes are a constant in Baker's paintings, from the corner of a racetrack to her reimagining of the timelessness of events in historical paintings such as J. M. W. Turner's *Burning of the Houses of Lords and Commons*. Her imagery, progressively more abstracted, suggest spaces and landscapes through luminous strata that create deep and flat perspectives. Baker's paintings aim to capture a moment suspended in time—the brink of glory, the foreboding unknown, or a flash of memory.

Baker graduated with a Bachelor of Fine Arts degree from the School of the Museum of Fine Arts at Tufts University in Boston, Massachusetts, and earned a Master of Fine Arts degree in painting at Yale University in New Haven, Connecticut. She has held numerous solo and group exhibitions, such as Deitch Projects in New York; Espace315, Musée d'Art Moderne, and Centre Pompidou, all in Paris; and the Artist File, National Art Center in Tokyo, among others. Baker lives and works in New York City and Connecticut.



Infinite Plashes, 2017

Acrylic on PVC, 80 x 60 in. Courtesy of the artist

Akryyli PVC:lle, 203,2 x 152,4 cm. Taiteilijan käyttöön luovuttama

LOUIS BETTS

(1873–1961)

Louis Betts, a well-known portrait painter in the early twentieth century, was born in Arkansas and spent most of his life in Chicago, Illinois. His initial art education came from his father, landscape painter Edwin D. Betts. He then spent a year at the Pennsylvania Academy of the Fine Arts, studying with William Merritt Chase. Upon winning the Cresson Traveling Fellowship at the Academy in 1902, Chase advised him to study the work of Frans Hals in the Netherlands and Diego Velázquez in Spain. After returning to the United States, Betts became a sought-after portraitist, commissioned by many public figures—including George Eastman.

Betts was a member of the National Institute of Arts and Letters and the National Academy. He received many of the Academy's awards, including the Proctor Prize, 1918; the First Altman Prize, 1923; the O brig Prize, 1933; and the Maynard Prize, 1937. Near the close of his life, Betts wrote *Experiences of a Portrait Painter*, which appeared in three installments in the British periodical *Artist* in 1957. *Yvonne* is a portrait of the daughter of Mr. and Mrs. Guy Pene du Bois.

***Yvonne*, c. 1918–1921**

Oil on canvas, 31 x 25 in.

*On loan from the American University Museum, Washington, D.C.
Gift from the Trustees of the Corcoran Gallery of Art (Gift of Louis Betts)*

Ölly kankaalle, 78,7 x 63,5 cm

*American University Museum, Washington, D.C.
Lahjoitus | Trustees of the Corcoran Gallery of Art (Louis Betts)*



ALEXANDER CALDER

(1898–1976)

While Alexander Calder is remembered for his work in three dimensions, notably *.125* (1957) for John F. Kennedy Airport, *Spirale* (1958) for UNESCO in Paris, and *El Sol Rojo* (1968) for the Olympic Games in Mexico City, it is his works on paper that display a true virtuosity of two-dimensional abstraction. Calder's exploration of bold primary colors and abstract forms, as well as his interest in the unseen forces of nature, are on display in his gouaches on paper. His recurring use of basic geometric forms shows Calder's commitment to purity of color, line, and form. The spirals of his early wire sculptures appear in his other works, conveying Calder's ongoing interest in kinetics.

Calder began his artistic career as a painter and created a significant series of works made in gouache during a year-long stay in Aix-en-Provence, France, in his mid-fifties. He would continue to work in this medium for the rest of his life, making works on paper in parallel to his sculptural practice. Calder's varied artistic output was celebrated in several retrospective exhibitions, including at the Museum of Modern Art and the Guggenheim Museum, both in New York, and the Museum of Contemporary Art in Chicago. He received many accolades, including posthumously, the Presidential Medal of Freedom, the United States' highest civilian honor.

Untitled, 1970

Gouache on paper, 44 ¾ x 31 in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art (Gift of Olga Hirshhorn)

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Guassi paperille, 113,7 x 78,7 cm

The American University Museum, Washington, D.C.

Lahjoitus | the Trustees of the Corcoran Gallery of Art (Olga Hirshhorn)

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THOMAS DOUGHTY

(1793–1856)

Thomas Doughty was born in Philadelphia, Pennsylvania, and is recognized as one of the earliest American painters to work exclusively in landscapes. After apprenticing to a leather merchant, he was employed as a leather currier until he could devote himself full time to painting. Within a year, he received commissions to paint gentlemen's estates, and in 1824, he was elected a member of the Pennsylvania Academy.

Doughty soon after exhibited at the National Academy, and in 1827, he became an elected Honorary Member, Professional. He returned to Philadelphia in 1830, where he and his brother John published a periodical, *The Cabinet of Natural History and American Rural Sports*, which appeared until 1834 and carried many hand-colored lithographs of Doughty's works. Lithographs of his work were also in regional guide books and the elaborate gift books of the period. He returned to Boston in 1832, where he taught painting and exhibited in Harding's Gallery. Doughty spent his later years mostly in New York, and after 1853, he rarely painted.

In 1849, he spent the summer with his family in Huntington South, Long Island. Frank H. Goodyear, the curator of *Thomas Doughty, 1793–1856: an American Pioneer in Landscape Painting* (Pennsylvania Academy of the Fine Arts, Philadelphia, 1973), identifies this work as painted there.





Landscape, c. 1849

Oil on artist's paper board, 7 ¼ x 14 ¾ in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art (Gift of William Wilson Corcoran)

Öljy taiteilijan kartongille, 18,4 x 37,5 cm

The American University Museum, Washington, D.C.

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DWIGHT D. EISENHOWER

(1890–1969)

“In the White House, in bad weather, painting was one way to survive away from the desk... Often, going to lunch, I’d stop off for ten minutes to paint. In Gettysburg, I’ve tried many landscapes and still lifes, but with magnificent audacity, I have tried more portraits than anything else. I have also burned more portraits than anything else.”

Dwight D. Eisenhower, thirty-fourth President of the United States, was born in Denison, Texas. He spent his youth in Abilene, Kansas, and graduated from the United States Military Academy at West Point, New York, in 1915. As Lieutenant General, he served as Commander in Chief of the Allied Expeditionary Force in North Africa in 1942. He served as Supreme Commander of Allied Powers in Europe from 1943 to 1945 and later Chief of Staff of the United States Army from 1945 to 1948. He was named President of Columbia University in 1948, a position he held until 1950 when he was designated as the Supreme Commander of Allied Powers (NATO) in Europe. He served two terms as President of the U.S. before retiring to Gettysburg, Pennsylvania.

The landscape painting, gifted to the Corcoran Gallery of Art by Eisenhower in 1967, depicts the garden of the house where he lived during his tenure as the Allied Supreme Commander in Europe. Eisenhower took up painting as a hobby through the encouragement of portrait painter Thomas E. Stephens. His first attempt was made in 1947 at his quarters at Fort Myer, Virginia, but it was not until he was at Columbia University that he devoted more time to his hobby. He only presented his work to close acquaintances upon request. The exhibition, *The Memorable Eisenhower Years*, at the Gallery of Modern Art, New York, in 1967, is the only public show in which Eisenhower displayed his paintings.



Villa Saint-Pierre, à Marnes-la-Coquette, 1951

Oil on canvas, 28 1/8 x 33 1/4 in.

*On loan from the American University Museum, Washington, D.C.
Gift from the Trustees of the Corcoran Gallery of Art (Gift of the artist)*

Öljy kankaalle, 71,4 x 84,5 cm

*The American University Museum, Washington, D.C.
Lahjoitus | The Trustees of the Corcoran Gallery of Art (taiteilijan lahjoitus)*

DAVID FALCONER

(1932–2014)

David Falconer was born in Vancouver, British Columbia. He was a photographer who captured the beauty of the natural world through concentrated images of the Pacific Northwest. An ardent admirer of the outdoors, he published his works in many *National Geographic* books, magazines, and films. Falconer also photographed for other publications such as *Time*, *Sunset*, *People*, the *Oregonian*, the *Dallas Morning News*, *USA Today*, and the *New York Times*. The National Press Photographers Association and the Society of American Travel Writers have honored him with awards. In addition to landscape photography, Falconer created portraits, including a series of President Gerald Ford when he visited Oregon in 1974.

Falconer's love for photography dates back to his Oregon high school days in the early 1950s. After graduation, he honed his skills as an assistant for a local photographer. And in 1953, he would go on to have a storied twenty-five year career at the *Oregonian* newspaper before pursuing his craft full time.

Mount St. Helens, Washington, 1984

Dye transfer print, 16 ½ x 21 in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art

(Gift of Eastman Kodak Company)

Dye-transfer -tekniikalla toteutettu valokuva, 41,9 x 53,3 cm

The American University Museum, Washington, D.C.

Lahjoitus | The Trustees of the Corcoran Gallery of Art

(Eastman Kodak Company)





GEORGE PETER ALEXANDER HEALY

(1813–1894)

International portrait painter George P. A. Healy was the son of a Boston, Massachusetts, ship captain. Self-taught, Healy opened a studio in Boston when he was eighteen. His portrait of a prominent socialite resulted in other commissions, and with the encouragement of artist Thomas Sully, he went to France to study under Baron Gros. Healy gained prominence during his eight years in Europe. His vitality and cordial simplicity, combined with the ability to paint convincing likenesses, made him extremely popular. Royalty, diplomats, business professionals, and social leaders eagerly commissioned portraits.

At the request of King Louis Philippe of France, he returned to America in 1844 to paint a series of Presidential portraits. However, with the King's abdication in 1848, Healy lost many of his European patrons and remained in the United States. The portrait of James Madison in this exhibition is from that series. In 1854, at the invitation of Mayor William B. Ogden, Healy settled in Chicago and continued his career there for thirteen years. He returned to Europe after the Civil War, living in Rome and Paris, but continued to travel extensively on important commissions. He completed roughly one hundred portraits a year. After his popularity waned and vision faltered, Healy returned to Chicago, where he resided until death.

Healy's portrait of John Adams was based on the original portrait from life painted in 1798 by Gilbert Stuart, which is located at the National Gallery of Art in Washington, D.C. The painting of James Madison was based on a portrait by Chester Harding at Washington & Lee University. In 1860, the portraits were purchased from Healy by Thomas Bryan of Chicago, who commissioned the artist to paint Adams and other presidents to round out the collection. The Corcoran Gallery of Art purchased these paintings in 1879. In 1956, the paintings were part of the exhibition *Mr. President: A Pictorial Parade of Presidents from Washington to Eisenhower, 1789-1956* at the Dallas Museum of Fine Arts.



James Madison, 1848/1879

Oil on canvas, 39 ½ x 34 ½ in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art

(Museum Purchase, Gallery Fund)

Öljy kankaalle, 100,3 x 87,6 cm

The American University Museum, Washington, D.C.

Lahjoitus | the Trustees of the Corcoran Gallery of Art

(museon hankinta, Gallery Fund)



John Adams, 1860

Oil on canvas, 39 ½ x 34 ¾ in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art

(Museum Purchase, Gallery Fund)

Öljy kankaalle, 100,3 x 87,3 cm

The American University Museum, Washington, D.C.

Lahjoitus | the Trustees of the Corcoran Gallery of Art

(museon hankinta, Gallery Fund)

ROY LICHTENSTEIN

(1923–1997)

A key figure in the pop art movement and beyond, Roy Lichtenstein grounded his profoundly inventive career in imitation—beginning by borrowing images from comic books and advertisements in the early 1960s, and eventually encompassing those of everyday objects, artistic styles, and art history.

A rigorous process, Lichtenstein used perforated templates to replicate and often exaggerate the dot patterning commonly used in printing imagery. Known as Ben-Day dots, this patterning became a signature element of his style, which incorporated the look of mechanical reproduction into the fine-art world of painting. His transformations of the source image typically included reducing the color palette to saturated primaries, eliminating incidental details, heightening contrasts, and “emphasizing the pictorial clichés and graphic codes of commercially printed imagery.”

Lichtenstein turned his attention from the clichés of commercial print culture to the aesthetic clichés of high art in his *Brushstrokes* series. In 1969, he took two volleys at Claude Monet. Monet had also worked serially, devoting multiple canvases to a sustained study of the changing sun as it moved across the facade of the Rouen Cathedral or haystacks in a field. With his *Cathedral* Series and *Haystack* series, Lichtenstein reprised those motifs in his signature Ben-Day dots, making impressionism, in his words, “industrial.” Throughout his career, Lichtenstein confounded such oppositions—between reality and artificiality, high art and mass culture, abstraction and figuration, and the manual and mechanical—to reveal their interdependence.



Reflections on Soda Fountain, 1991

Screenprint on Rives BFK paper, 36 ¾ x 38 ½ in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art (Gift of Dorothy Lichtenstein in honor of Jack Cowart)

Seripainatus Rives BFK paperille, 93,3 x 97,8 cm

The American University Museum, Washington, D.C.

Lahjoitus | the Trustees of the Corcoran Gallery of Art (Dorothy Lichtenstein - Jack Cowartin kunniaksi)

ED MCGOWIN

(born 1938)

For over forty years, Ed McGowin has cultivated an artistic practice rooted in his early experiences in Mississippi and Alabama. Born in Hattiesburg, Mississippi, McGowin received his Bachelor of Arts degree from the University of Southern Mississippi and his Master of Arts degree from the University of Alabama, Tuscaloosa.

Working in a variety of media and styles, McGowin's oeuvre ultimately resides outside of traditional categories. Trained as an artist in Mississippi, he initially came to Washington, D.C., to work on Capitol Hill, but started producing experimental abstract paintings. After two years, he left his Capitol Hill job and began teaching at the Corcoran Gallery of Art. He shifted from two-dimensional transparencies to three-dimensional objects, vacuum-forming thick clear plastic to create sculptural forms that he then painted. He then moved into conceptual art—best known for his 1970–71 work *Name Change*, for which McGowin would change his name and identity twelve times over eighteen months, creating work under each new identity.

He has had several solo exhibitions, and his work is included in the permanent collections of the Whitney Museum of American Art and the Guggenheim Museum, both in New York; the Smithsonian American Art Museum in Washington, D.C.; and other private and public collections.

Untitled, 1975

Acrylic paint and airbrush over pencil on heavy white paper, 40 1/16 x 30 1/16 in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art (Gift of Jane Livingstone)

Akryyli ja retussisuihku lyjyknän päälle paksulle valkoiselle paperille, 101,8 x 76,4 cm

The American University Museum, Washington, D.C.

Lahjoitus | the Trustees of the Corcoran Gallery of Art (Jane Livingstone)



LOWELL NESBITT

(1933–1993)

Lowell Nesbitt was an American painter and printmaker, best known for his large-scale depictions of flowers. He created frontal paintings of irises, lilies, tulips, orchids, and roses, isolating the flower from space and pressing it against a monochromatic or patterned background. Though grouped into the photorealist movement, Nesbitt's stylization of objects was more akin to the works of Robert Indiana, Andy Warhol, and James Rosenquist.

Born in Baltimore, Maryland, he studied at the Tyler School of Art at Temple University in Philadelphia, Pennsylvania, and the Royal Academy of Arts in London, England. In 1958, the Baltimore Museum of Art hosted his first solo show; subsequently, from 1961 to 1963, Nesbitt taught printmaking at the museum. By 1962, Nesbitt, who had mostly worked with abstraction, began introducing subject matter to his paintings, including piles of shoes, dogs, empty studios, and building facades. Moving to a massive studio space in Manhattan in 1976, Nesbitt began producing works up to thirty feet long. His works are held in the collections of the Art Institute of Chicago; the Detroit Institute of Art; the National Gallery of Art in Washington, D.C.; and the Museum of Modern Art in New York, among others.

Moon Lit Iris, 1982

Oil on canvas, 30 x 20 in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art (Museum Purchase)

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Öljy kankaalle, 76,2 x 50,8 cm

American University Museum, Washington, D.C.

Lahjoitus | Trustees of the Corcoran Gallery of Art (museum hankinta)

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ABRAM POOLE

(1882–1961)

Abram Poole was born in Chicago, Illinois. After graduating from Princeton University, New Jersey, in 1904, he traveled to Munich to study painting at the Royal Academy, London, followed by travels to Paris, where he worked under Lucien Simon. Poole returned to Chicago in 1912, where he set up a studio and became known for his work in portraiture. His service in the Army from 1917 to 1920 interrupted his career. After World War I, he settled in New York, exhibiting regularly in national exhibitions throughout the 1920s, 1930s, and 1940s. His work was included in ten Corcoran Biennials between 1923 and 1943. He was a member of the National Academy, the National Institute of Arts and Letters, and the New Society of Painters. In the late 1930s, Poole visited the West Indies, and a resident of what is now the Dominican Republic posed for this portrait. Though Poole resided in New York, he spent much time at his summer residence in Old Lyme, Connecticut.

Kitty, c. 1939

Oil on canvas, 45 x 31 in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art (Gift of J. William Meek, III)

Ölly kankaalle, 114,3 x 78,7 cm

American University Museum, Washington D.C.

Lahjoitus | Trustees of the Corcoran Gallery of Art (J. William Meek, III)



SIR JOSHUA REYNOLDS

(1723–1792)

Sir Joshua Reynolds was the leading English portraitist of the eighteenth century. Through the study of ancient and Italian Renaissance art and the work of Rembrandt, Rubens, and Van Dyck, he brought great variety and grandeur to British portraiture. Born in Plympton St Maurice in Devonshire, Reynolds aspired to be an artist after reading Jonathan Richardson's *An Essay on the Theory of Painting*. In 1740, he apprenticed to Thomas Hudson, the most fashionable portraitist of the day, with whom he remained until 1743.

After four years of independent practice in London and Devonshire, he was introduced to Commodore Augustus Keppel, who invited Reynolds on an expedition to the Mediterranean. After a stay in Minorca, he spent over two years in Rome, returning through Florence, Venice, Lyon, and Paris. Although he never received any academic training, his experience in Italy; his reverence for Raphael, Michelangelo, and the Venetians; and the notebooks that he filled with drawings from classical antiquity and the Old Masters constituted the foundation for his practice as a painter.

Immediately establishing his reputation in London with his full-length portrait of Keppel in the pose of the Apollo Belvedere, Reynolds soon supplanted Thomas Hudson as the capital's leading portraitist, his only serious competitor being Allan Ramsay. He regularly contributed to the exhibitions of the Society of Artists and the newly founded Royal Academy, of which he served as the first president. The following year he received the honor of knighthood. In 1781, Reynolds visited Flanders and Holland, where he was impressed by the work of Peter Paul Rubens. In 1784, he was appointed principal portrait painter to the king in succession to Ramsay, a few years before his death.

Portrait, undated

*Oil on canvas, 34 ¾ x 33 in. On loan from the American University Museum, Washington, D.C.
Gift from the Trustees of the Corcoran Gallery of Art (Edward C. and Mary Walker Collection)*

*Ölly kankaalle, 88,3 x 83,8 cm. The American University Museum, Washington, D.C.
Lahjoitus | the Trustees of the Corcoran Gallery of Art (Edward C. ja Mary Walker kokoelma)*



MARK ROTHKO

(1903–1970)

Mark Rothko was an American abstract artist of the mid-twentieth century. He was born Marcus Rothkowitz in Dvinsk, Russia, and immigrated to the United States with his family in 1913, eventually settling in Portland, Oregon. Although Rothko was well-educated and spoke four languages, his artistic skills were largely innate, as he had limited training in painting or drawing. Considered a pre-eminent artist of his generation, Rothko is closely identified with the New York School, a circle of painters that emerged during the 1940s as a new collective voice in American art. During a career that spanned five decades, he created a new and impassioned form of abstract painting.

Most of Rothko's realist work came at the beginning of his career, and his style very quickly morphed as he expanded his imagery to include mood inspiring colors of modern abstract artists such as Piet Mondrian. This technique resulted in what he considered a purer expression of emotion—less realism but more reality of emotion.

By the mid-1940s, Rothko's work was completely abstract. He had joined the vanguard of the new American artist: abstract expressionist. This group of mostly American artists, including Jackson Pollock, Barnett Newman, and Willem de Kooning, had, in fact, very little common ground and was neither purely abstract nor expressionist. What united them was a rebellious feeling of raw emotion, the perception of the immediacy of expression, and the fact that each of them was an artistic free spirit.



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The Pugilist, 1933

Oil on canvas, 21 3/8 x 17 7/8 in.

National Gallery of Art, Washington, D.C.

Gift of The Mark Rothko Foundation, Inc.

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Õljy kankaalle, 54,3 x 45,4 cm

National Gallery of Art, Washington, D.C.

Lahja The Mark Rothko Foundation, Inc.

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Personage Two, 1946

Oil on canvas, 56 x 32 in. National Gallery of Art, Washington, D.C.

Gift of The Mark Rothko Foundation, Inc.

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Õljy kankaalle, 142,2 x 81,3 cm. National Gallery of Art, Washington, D.C.

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RICHARD SEGALMAN

(born 1934)

Richard Segalman was born in Brooklyn, New York, and studied at the Parsons School of Design from 1951 to 1955. He continued his studies at the Art Students League and the New School for Social Research, both in New York City. In addition to being a painter, Segalman taught at different institutions, including Pratt Institute and the Woodstock School of Art. Influenced by painters Diebenkorn, Balthus, and Porter, Segalman emerged professionally in the early 1960s and worked within the language of figurative painting in four different media: watercolor, oil, pastel, and monotype. He ventured into the medium of monotype in 1994. After painting his images onto a glass plate and transferring them by press to paper, Segalman typically adds pastel, oil stick, and colored pencil to make each printed image unique. The monotype *Blue Dusk II* was created in 2001 and is an outstanding example of Segalman's work, which is often defined by dynamic figures and landscape representation.



Blue Dusk II, 2001

*Monoprint, 20 ½ x 29 13/16 in. On loan from the American University Museum, Washington, D.C.;
Gift from the Trustees of the Corcoran Gallery of Art (Gift of J. William Meek, III)*

Mono-painatus, 52,1 x 75,7 cm

*The American University Museum, Washington, D.C.;
Lahjoitus | the Trustees of the Corcoran Gallery of Art (J. William Meek, III)*

SIR JAMES J. SHANNON

(1862–1923)

James Jebusa Shannon was born in Auburn, New York, and spent his early childhood in Ontario, Canada. When he was still in school, a local artist recommended that he study painting at the South Kensington School in London, which was led by Sir Edward Poynter. Shannon was still a student when he was commissioned by Queen Victoria to paint one of her maids of honor. Shannon first exhibited in the Royal Academy show in 1881 and was elected an associate member in 1897. He often visited the United States, accepting portrait commissions in Boston and New York. Shannon participated in group exhibitions in the United States and received awards such as the First Medal at the Carnegie Institute (1897), the Lippincott Prize at the Pennsylvania Academy of the Fine Arts (1899), and the Gold Medal in the Pan-American Exposition in Buffalo (1901). Major works belong to institutions, including the Metropolitan Museum of Art and the Brooklyn Museum, both in New York; the Smithsonian American Art Museum, Washington, D.C.; and the Carnegie Museum of Art, Pittsburgh. Shannon was knighted in 1922, a year before his death.

The young girl in the half-length portrait *Girl in Brown* is Jane Darling Wilks Worthington. The painting was purchased by James Corcoran directly from the artist and exhibited in the First Exhibition of Contemporary American Oil Paintings, Corcoran Gallery of Art in 1907.

Girl in Brown, 1907

Oil on canvas, 51 x 41 ¼ in.

On loan from the American University Museum, Washington, D.C.;

Gift from the Trustees of the Corcoran Gallery of Art (Museum Purchase, Gallery Fund)

Öljy kankaalle, 130,2 x 104,8 cm

The American University Museum, Washington, D.C.;

Lahjoitus | the Trustees of the Corcoran Gallery of Art (museum hankinta, Gallery Fund)



WILLIAM LOUIS SONNTAG

(1822–1900)

William Louis Sonntag (or Sontag) was born in East Liberty, a region of Pittsburgh, Pennsylvania. He spent the early years of his career in Cincinnati, Ohio, until he left for Italy in 1855 for a year to study in Florence. When he returned to the United States, he established his studio in New York City, where he continued to paint for the rest of his life. Sonntag was best known for his romantic Italian and American landscapes. Although early in his career, he collaborated with John C. Wolfe in painting a panorama of *Paradise Lost* and *Paradise Regained*, based on John Milton's epic poem. This project, in scope and subject, did much to establish his reputation.

The painting *Classic Italian Landscape with Temple of Venus* reflects the trend of romanticized classicism, popular in the mid-nineteenth century, and the impact of European artists on Sonntag. He painted several canvases of this subject, the largest of which, *Dream of Italy* in 1859, was famous in its own time. *Dream of Italy* was exhibited at two galleries, with the second exhibition at the Dusseldorf Gallery open to the public, it could be viewed for a twenty-five-cent admission fee. *Dream of Italy* appeared at a time when what was considered the ideal form of landscape painting was undergoing a great debate. The success of *Dream of Italy* catapulted Sonntag momentarily to the forefront of New York artists. He was elected a Member of the National Academy in 1861. His artistic output remained high, but over the years he began incorporating influences from the Barbizon School, and his taste for Italian subjects waned. He remained within the established art circles and exhibited regularly at the National Academy of Design, New York; the Pennsylvania Academy of the Fine Arts, Philadelphia; and the Boston Athenæum, Massachusetts; among others.



Classic Italian Landscape with Temple of Venus, c. 1860

Oil on canvas, 49 ¼ x 73 ¼ in.

*On loan from the American University Museum, Washington, D.C.; Gift from the Trustees of the Corcoran Gallery of Art
(Gift of Charles A. Munn and Victor G. Fischer in memory of Orson D. Munn)*

Öljy kankaalle, 125,1 x 186,1 cm

*The American University Museum, Washington, D.C.; Lahjoitus | Trustees of the Corcoran Gallery of Art
(Charles A. Munn ja Victor G. Fischer – Orson D. Munnin muistoksi)*

EUGENE VAIL

(1857–1934)

Eugene Vail was born in St. Servan, France, the son of a French mother and an American father. Although he showed an early aptitude and enthusiasm for art, his father required that he receive a practical education first. After college, he joined the National Guard, during which he participated in a Western expedition and sketched the terrain and painted portraits of his traveling companions and the people whom they met.

At the end of his service, the young artist studied first with William Merritt Chase and then J. Carroll Beckwith at the Art Students League in New York. After working under Alexandre Cabanel, Pascal Dagnan-Bouveret, and Raphael Collin at the École des Beaux-Arts in Paris, he left to pursue his art independently at Pont-Aven and Concarneau, two favorite locations for painters in Brittany. Vail's realistic, anecdotal works in the Salon style were exhibited throughout Europe and the United States. In 1894, he was made a Chevalier of the Legion of Honor.

Vail's style changed, gradually becoming looser and more impressionistic. His palette, too, lightened, perhaps in response to the light and color of Italy, where he spent his autumns. He became known for his lighthearted scenes of people engaged in winter sports. His works were circulated in a well-received retrospective exhibition that traveled to several American museums between 1938 and 1941. His wife, Gertrude Mauran Vail, later dispersed many of them to museum collections.



Piazza del Campo, Siena, undated

Oil on canvas, 38 ½ x 40 ⅞ in.

On loan from the American University Museum, Washington, D.C.

Gift from the Trustees of the Corcoran Gallery of Art (Mrs. Eugene Vail)

Ölly kankaalle, 97,8 x 103,8 cm

American University Museum, Washington, D.C.

Lahjoitus | Trustees of the Corcoran Gallery of Art (Mrs. Eugene Vail)

THE TOPEKA STATE JOURNAL

EXTRA **The Topeka State Journal.** **EXTRA**
HOME EDITION TOPEKA, KANSAS, SATURDAY EVENING, MAY 21, 1927—TWENTY PAGES FIVE CENTS

LINDBERGH INTO PARIS AFTER RECORD FLIGHT

MILLER DENIES HE ASKED GIRL TO QUIT PLACE

Topeka News Co. "Milkmaid" Mrs. Constance Miller Denies Charge.

For some time past Mrs. Constance Miller, of Topeka, has been the subject of a campaign of vilification by the "Milkmaid" newspaper. The paper has been publishing a series of articles, each of which contains a charge against Mrs. Miller. The latest charge is that she asked a girl to quit her place. Mrs. Miller denies this charge.

FRANCE ON EDGE

Police Service Denies Charge of Captain Lindbergh's Crew Caught at Flying This Far Ahead of Schedule.

Paris, May 21.—The French police service today denied a charge that the crew of the "Spirit of St. Louis" had been caught at flying this far ahead of schedule. The charge was made by a French newspaper.

PLUCKY YOUNG AIRMAN FROM AMERICA CROSSES ATLANTIC IN 32 HOURS

With Only Two Hours of Sleep in Last Sixty Long Wail of Sky-Things Way East on Way to France and Fortune—Left New York at 7:52 Friday Morning.

Charles Lindbergh, the young American hero of the air, today crossed the Atlantic in 32 hours, 19 minutes and 23 seconds. He left New York at 7:52 a. m. Friday morning.



UNSETTLED AND COOLER

Weather Service Denies Charge of Captain Lindbergh's Crew Caught at Flying This Far Ahead of Schedule.

The weather service today denied a charge that the crew of the "Spirit of St. Louis" had been caught at flying this far ahead of schedule. The charge was made by a French newspaper.

INTO NEW COURSE

Washington Report May Change Route to Gulf of Mexico.

Washington, May 21.—The report that the "Spirit of St. Louis" may change its route to the Gulf of Mexico is being taken seriously by the Navy. The report was made by a French newspaper.

MUCH INTEREST IN FLIGHT

Thousands Come Out to Greet Over Flight of Her Son.

Paris, May 21.—Thousands of people came out to greet the "Spirit of St. Louis" as it landed in Paris. The flight was a great success.

CHAMBERLAIN STILL DELAYED

Washington Report May Change Route to Gulf of Mexico.

Washington, May 21.—The report that the "Spirit of St. Louis" may change its route to the Gulf of Mexico is being taken seriously by the Navy. The report was made by a French newspaper.

TIME TABLE OF FLIER GIVEN

Paris, May 21.—The time table of the "Spirit of St. Louis" flight is as follows: Left New York at 7:52 a. m. Friday morning. Arrived Paris at 10:10 p. m. Friday night.

Lindbergh into Paris after Record Flight, May 21, 1927

Front page of newspaper, 21 1/2 x 18 1/2 in. Courtesy of the private collection of Frank Luntz
 Merkittävän sanomalehden etusivu, kehystetty, 54,6 x 47 cm. Frank Luntzin käyttöön luovuttama

THE WASHINGTON POST



Astronaut Has a Perfect Flight; His Comments: 'Man, What a Ride', May 6, 1961
Front page of newspaper, 23 ¾ x 15 ¼ in. Courtesy of the private collection of Frank Luntz
Sanomalehden etusivu. 60.3 x 38.7 cm. Frank Luntzin käyttöön luovuttama

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