



ART IN EMBASSIES EXHIBITION
United States Embassy San Jose

Frank Vincent DuMond **GRASSY HILL**, 1920
Oil on canvas, 32 x 38 ¼ in. (81,3 x 97,2 cm)
Courtesy of the Florence Griswold Museum, Old Lyme, Connecticut;
Gift of Elizabeth DuMond Perry

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 a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences 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."

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LILLIAN AUGUST (1927–2015)

Lillian August’s landscape, figural, and genre scenes emulate those of French impressionist and realist artists like Claude Monet and Jean-Baptiste-Camille Corot.¹ Instead of overlaying several colors in glazes, she would place thick paint on her canvases using a palette knife to “render the movement of light in color” and “produce an effect of chromatic richness analogous to that of a transparent painting.”²

August graduated from Madison College—now James Madison University, Harrisburg, Virginia—with a degree in education. She taught art for several years throughout northern Virginia after moving to Washington, D.C., in the late 1940s. Later in life, August launched her art career and sold her oil canvases around the world. Her paintings and reproductions were featured in fundraising events sponsored by the American Heart Association and the American Cancer Society.³



Figure 1: **WANDERING LONELY
AS A CLOUD**, 1989

Oil on canvas,

71 ½ x 49 ½ in. (181,6 x 125,7 cm)

Collection of Art in Embassies,
Washington, D.C.;

Gift of Lillian August

EDWARD H. BARNARD (1855–1909)

Edward Herbert Barnard found inspiration for his paintings in Connecticut's landscapes. He specialized in portraiture and figural works until he encountered those of French impressionist painter Claude Monet. According to Barnard, "it is the power to paint out-of-door light which Monet has shown us that makes it so fascinating and lures us out of our stuffy studios."⁴ After moving from France to Mystic, Connecticut, Barnard embraced his new hometown and the atmospheric quality found along the state's shoreline.⁵ Barnard and his contemporaries saw the remnants of dividing walls built by Anglo-Saxon settlers as charming and often included them in their paintings, as Barnard does in **Mystic Valley**.⁶

Originally from Belmont, Massachusetts, Barnard pursued architecture at the Massachusetts Institute of Technology before studying fine art at the Museum of Fine Arts, Boston. He was an illustrator and stained-glass designer until he switched to painting during his schooling at the Académie Julian, Paris. Barnard exhibited his works at the Art Institute of Chicago, the Boston Arts Club, and the National Academy of Design, New York.⁷



Figure 2: **MYSTIC VALLEY**, undated

Oil on canvas, 22 ½ x 26 ½ in. (57,2 x 67,3 cm). Courtesy of the Florence Griswold Museum, Old Lyme, Connecticut; Gift of the Hartford Steam Boiler Inspection and Insurance Company

GIFFORD BEAL (1879–1956)

Twentieth-century painter and draughtsman Gifford Beal chronicled various aspects of American life in his subjects—seascapes, circus and theater scenes, and daily life in New England. As his style later embraced the color and light found in French impressionism,⁸ Beal investigated line and form, providing a “newfound sense of weight and solidity to his compositions.”⁹ During the late 1920s and early 1930s, his œuvre consisted of “austere, realistic images of seafaring life using earth tones, rugged brushstrokes, and monumental forms.”¹⁰ With frenzied brushstrokes in egg and oil tempera, Beal’s work became brightly abstracted and increasingly animated.¹¹

Born in the Bronx, New York, Beal was a pupil of American impressionist painter William Merritt Chase at the Shinnecock Hills School of Art, Long Island—one of the first established schools of *plein air*, or outdoor, painting in America—and at Princeton University, New Jersey. He was a member of the National Academy of Design, president of the Art Students League, and his work is featured in the Phillips Collection, Washington, D.C.; the Art Institute of Chicago; and the Brooklyn Museum, New York.



Figure 3: **PIER AND BATHING FIGURES**, undated

Oil on canvas, 35 x 42 $\frac{3}{4}$ in. (88,9 x 108,6 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of the Estate of Gifford Beal,
Courtesy of Kraushaar Galleries, New York, New York

HELEN EAKINS BOWEN

Twentieth-century painter Helen Eakins Bowen primarily painted landscapes and abstract figures. **Monhegan Surf – Monhegan Island, Maine** depicts a small, rocky island with high cliffs ten miles off the coast of mainland Maine. Accessible only by boat, the area has long been a popular attraction for artists and visitors.¹²

Active in New York City and Italy, Bowen studied at the Art Students League, where she later became a member, the National Academy of Fine Arts, and the National Academy of Design. In her later years, she was an artist resident at the Italian artist colony Castello Rocca Sinibalda, where she lived out her dream of painting in Europe.¹³ Her work is housed in the permanent collections of the Gibbes Museum of Art, Charleston, South Carolina; the Chrysler Museum of Art, Norfolk, Virginia; and the Hunter Museum of American Art, Chattanooga, Tennessee.



Figure 4: **MONHEGAN SURF – MONHEGAN ISLAND, MAINE**, undated
Oil on canvas, 26 x 30 in. (66 x 76,2 cm)
Collection of Art in Embassies, Washington, D.C.; Gift of Helen Eakins Bowen

CHARLES HAROLD DAVIS (1856–1933)

Having painted approximately 900 landscapes of Mystic, Connecticut, in his lifetime, Charles Harold Davis shaped this New England town into an art colony by “helping organize exhibitions that would educate the public about the art of the day.”¹⁴ After spending a decade in France, Davis settled in Mystic and created works like **Twilight over the Water**, which features a high-keyed color palette and dramatic, expressive brush strokes.¹⁵ When the painting was exhibited in Boston in April 1892, one critic praised its “exquisite opal effects in the sky and water” and lauded Davis as “a man of eyes and of feeling, not of theories and formulae.”¹⁶

A Massachusetts native, Davis attended the newly established School of the Museum of Fine Arts, Boston. Inspired by his visits to France around the 1880s, his early landscapes embraced tonalism—a style of American art that emphasized tonal values to express mood or poetic feeling, a cool palette, and modest scenes of contemplative quiet—¹⁷until the 1890s when his style changed to impressionism.¹⁸ A member of the Copley Society and the National Arts Club, Davis exhibited at the Armory Show in New York in 1913 and the Pan-Pacific Exposition in San Francisco in 1915.¹⁹

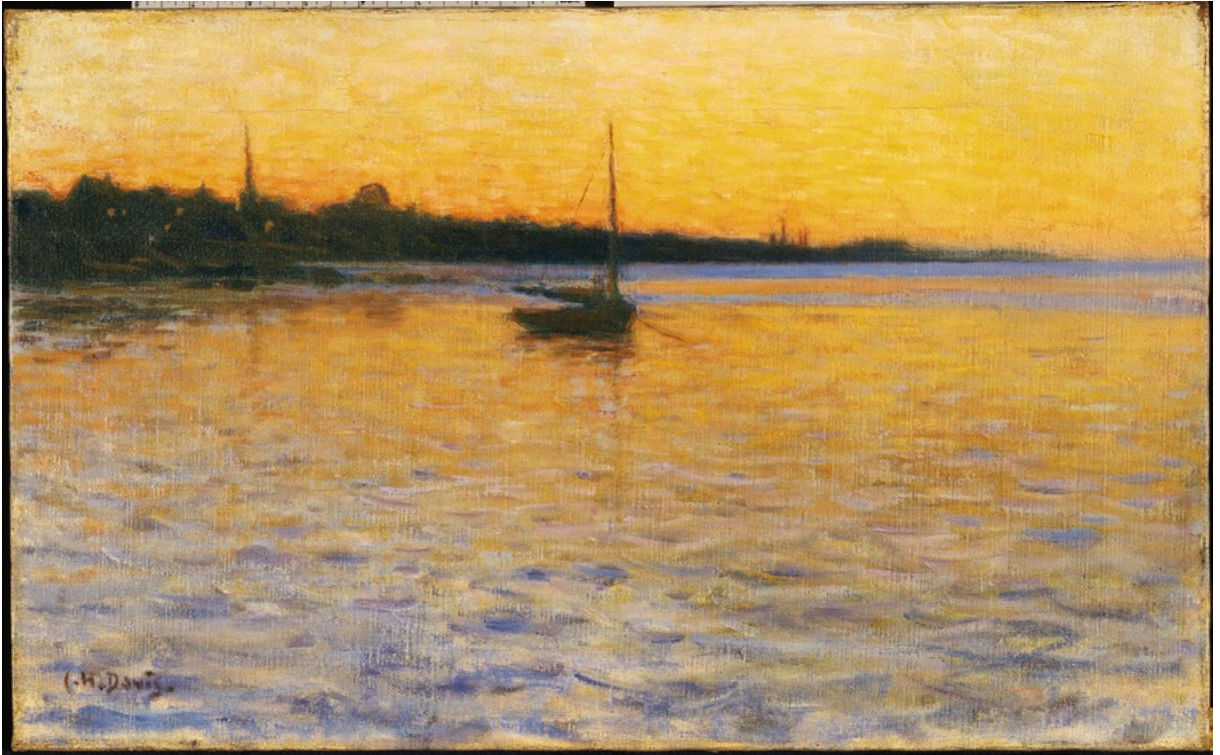


Figure 5: **TWILIGHT OVER THE WATER**, 1892

Oil on canvas, 21 $\frac{3}{4}$ x 29 $\frac{3}{4}$ in. (55,2 x 75,6 cm)

Courtesy of the Florence Griswold Museum, Old Lyme, Connecticut;
Gift of the Hartford Steam Boiler Inspection and Insurance Company

FRANK VINCENT DUMOND (1865–1951)

Leading art instructor Frank Vincent DuMond mastered the ability to paint in the impressionist mode and “balance the human figure with naturalistic settings in his depictions of religious and mythological subjects” using a prismatic color palette.²⁰ As more people moved from rural areas to cities, artists retreated to inexpensive farmhouses in the countryside. **Grassy Hill** depicts DuMond’s house in Lyme, Connecticut, where he first arrived in 1902 to teach a summer course in **plein air**, or outdoor, painting on behalf of the Art Students League of New York.²¹ His home provided access to the landscape during all seasons, with the opportunity to capture on canvas New England’s brilliant autumn leaves.²²

Born in Rochester, New York, DuMond studied painting at the Art Students League and then the Académie Julian, Paris. When he returned to the U.S. in 1900, he arrived in New York and taught at the same league that he attended; his pupils included famous names in American modern art such as John Marin and Georgia O’Keeffe. DuMond is credited with revitalizing mural art, specifically in international shows like the 1915 Panama-Pacific International Exposition in France.²³



Figure 6: **GRASSY HILL**, 1920

Oil on canvas, 32 x 38 ¼ in. (81,3 x 97,2 cm)

Courtesy of the Florence Griswold Museum, Old Lyme, Connecticut;

Gift of Elizabeth DuMond Perry

LLOYD KELLY (born 1946)

Contemporary realist painter Lloyd Kelly brings an abstract and conceptual twist to traditional still lifes, equestrian subjects, and lush landscapes. Through underpainting, Kelly covers the entire canvas with intense, bold hues on opposing sides of the color wheel,²⁴ creating works that “attract, repel, create tension, and come to a resolution through visual dialogue and interaction with the viewer.”²⁵ Kelly’s paintings focus less on depiction and more on “emotions, concepts, and experiences, which subconsciously and consciously surface.”²⁶

Kelly earned a Bachelor of Fine Arts degree in drawing from the University of Nebraska, Lincoln, and a Master of Fine Arts degree in printmaking from the University of Guanajuato, Mexico. He continued his studies at the Art Students League, New York; the Louvre Museum, Paris; and Tate Gallery, London. Kelly was an associate professor at Spalding University, Louisville, Kentucky, and Rocky Mountain College, Billings, Montana, as well as a freelance instructor for **plein air**, or outdoor, painting workshops in Mexico and Southern France. His works have been exhibited at the Museo de Bellas Artes, Buenos Aires, Argentina; Takashimaya Kyoto Museum of Art, Japan; and the Bradford Brinton Museum, Big Horn, Wyoming.



Figure 7: **WHITE "SNOWBALL" VIBURNUM**, 1991
Oil on canvas, 37 ½ x 31 in. (95,3 x 78,7 cm). Courtesy of the artist, Middleburg, Virginia

FREDERICK HALE MCDUFF (1931–2011)

Frederick Hale McDuff was a self-taught painter inspired by leisure scenes found in French impressionist works. He analyzed the chemical makeup of paints used by those artists and modified contemporary, store-bought oil paints to more closely resemble materials that would have been available during the period.²⁷ His representational paintings, with light-filled unrestrained brushwork depicting figures in Victorian clothing, introduce the viewer to “a world devoid of harshness, a serene place of gracious living.”²⁸

McDuff was born in Birmingham, Alabama, and studied painting at the Art Students League, New York, on the G.I. Bill. He eventually moved to Washington, D.C., to further his art career and showcase his work in the early 1970s.



Figure 8: **WHEATON, MARYLAND**, 1970

Oil on canvas, 31 ¼ x 37 ¼ in. (79,4 x 94,6 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of Robert Kogod Goldman

AMADO MAURILIO PEÑA (born 1943)

Mexican American artist and educator Amado Maurilio Peña produces serigraphs of Hispanic and Indigenous figures of the American Southwest. His bold, dynamic prints honor the strength and dignity of his people and are a “tribute to the Native Americans who survive by living in harmony with an adversarial, untamed environment.”²⁹ Inspired by landmarks in New Mexico and Arizona—namely Canyon de Chelly, Spider Rock, and Enchanted Mesa—³⁰each abstract landscape merges “with exaggerated human forms; blanket and pottery patterns further echo the shapes of the land.”³¹

Recognized as an artisan of the Pascua Yaqui Tribe of Arizona, Peña seeks to expand in his work public awareness of and interest in the tribe. He earned both a Bachelor of Fine Arts degree and a Master of Fine Arts degree in art and education at Texas A&M University, Kingsville. In 1994, he started the Amado and JB Peña Art Has Heart Foundation, which provides scholarships to low- and modest-income students in Texas, New Mexico, Colorado, and Arizona.³²



Figure 9: **FROM THE VALLE SERIES**, undated
Silkscreen, 33 x 26 ¼ in. (83,8 x 66,7 cm). Collection of Art in Embassies, Washington, D.C.

MAURICE PRENDERGAST (1859–1924)

Maurice Prendergast was one of the first American artists to adopt a post-impressionist style, utilizing “flat, short brushstrokes and bold outlines” for his vibrantly colored holiday scenes.³³ Prendergast believed that a painting, “before representing anything, should be perceived as a flat surface covered with ordered patches of color.”³⁴ The artist spent his later summers in New England, where he painted brightly colored oils and watercolors of people at beaches and parks.³⁵

Born in St. John’s, Newfoundland, Canada, Prendergast attended the Académie Colarossi and the Académie Julian, both in Paris. His return to the U.S. in 1894 led to his emergence as an accomplished watercolorist, with his inaugural exhibition at the Pennsylvania Academy of Fine Arts, Philadelphia, two years later. A member of The Eight—a group of American painters who protested the National Academy of Design’s conservative principles—³⁶Prendergast joined the Association of American Painters and Sculptors and served in the selection committee of the 1913 Armory Show. His works are in prominent art institutions including the National Gallery of Art, Washington, D.C., and the New Britain Museum of American Art, New Britain, Connecticut.



Figure 10: **MONTE PINCIO (THE PINCIAN HILL)**, c. 1895
Print of monotype, 14 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (37,5 x 31,8 cm)
Collection of Art in Embassies, Washington, D.C.; Gift of Daniel Terra



Figure 11:

RED HAIRD LADY WITH HAT, c. 1895

Print of monotype,

14 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (37,5 x 31,8 cm)

Collection of Art in Embassies,

Washington, D.C.; Gift of Daniel Terra



Figure 12: **TELEGRAPH HILL**, c. 1895

Print of monotype, 12 ½ x 14 ¾ in. (31,8 x 37,5 cm)

Collection of Art in Embassies, Washington, D.C.; Gift of Daniel Terra

SYNTHIA SAINT JAMES (born 1949)

Synthia Saint James is a self-taught artist known for her paintings and prints that honor diverse racial and ethnic identities, particularly those of the African diaspora. Her figures are composed of simplified, geometric forms and bright, highly saturated colors. Inspired by the vibrant marketplaces of Martinique, Saint James challenged herself to paint groups of people without facial features, emphasizing posture and clothing styles to identify their cultural heritage.³⁷ Saint James also credits her family for her creative ambition, explaining, “I believe a lot of my color and themes comes from my DNA.”³⁸

Born in Los Angeles, Saint James sold her first painting at the age of twenty. Since then, her work has been featured on more than fifty book covers, including those by celebrated authors Alice Walker and Terry McMillan. Since 1990, Saint James has completed commissions for major corporations, nonprofit organizations, and individual collectors, including the House of Seagram, the Los Angeles Women’s Foundation, UNICEF, and the Girl Scouts of America’s 85th Anniversary commemoration. The United States Postal Service also commissioned the artist to create the first Kwanzaa Stamp, released in 1997.

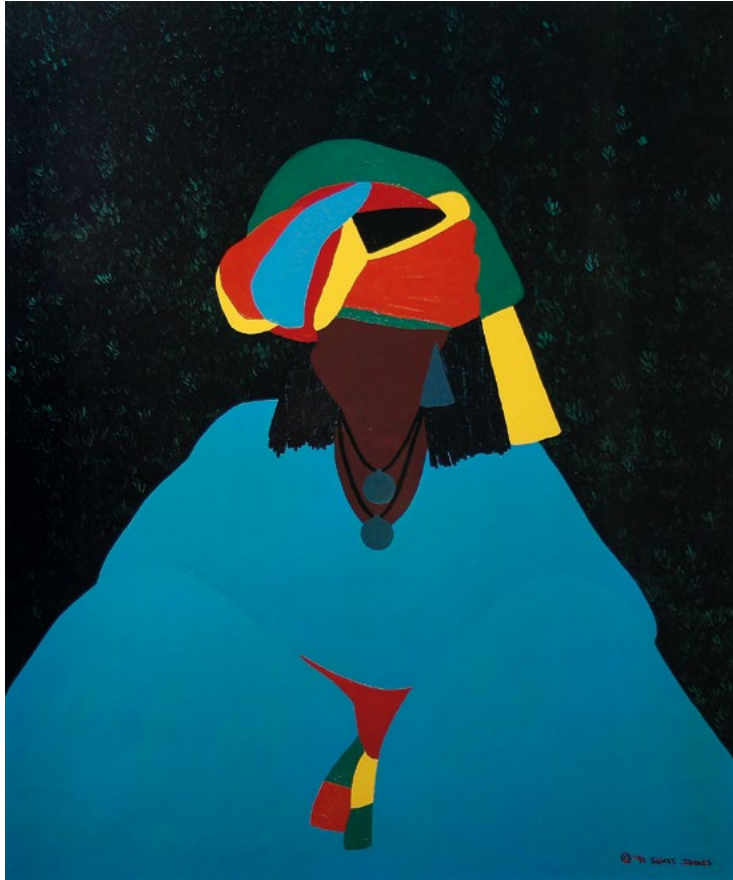


Figure 13: **OROMO WOMAN**, 1991. Lithograph, 29 ½ x 25 ¾ in. (74,9 x 65,4 cm)
Collection of Art in Embassies, Washington, D.C.; Gift of the artist

HENRY WARD RANGER (1858–1916)

Known as “the dean of American landscape painters,” Henry Ward Ranger produced paintings that focused on humanity’s primal relationship with nature and “harmonious modulations of Old Master techniques.”³⁹ **Long Point Marsh** reveals a spit of land on the Connecticut shoreline that extends into Long Island Sound. The area was a favored destination for visitors from New York and Boston who sought access to outdoor recreation. Inspired by the natural beauty of the Netherlands during his art studies, Ranger captured similar towering coastal skies in his works after returning to the United States.⁴⁰

After attending Syracuse University, New York, for two years, Ranger moved to New York City and studied Old Master paintings in France and Holland to further his art career. Upon returning to the U.S. in 1892, he opened a studio in New York and ventured around the Northeast for artistic inspiration. After 1903, he spent his remaining years living and painting in the small village of Noank in Groton, Connecticut, while retaining his studio in New York.



Figure 14: **LONG POINT MARSH**, 1910

Oil on canvas, 33 ¼ x 41 ¼ in. (84,5 x 104,8 cm)

Courtesy of the Florence Griswold Museum, Old Lyme, Connecticut

DON RESNICK (1928–2008)

Don Resnick was a landscape painter enchanted by the beauty and magnificence of the terrain, sea, and sky of Long Island, New York. Resnick would sketch and draw from nature, but he never painted outdoors.⁴¹ Depicted with loose brushwork and “watercolor-like lucidity,” Resnick’s luminous paintings sought to communicate his vision of the environment.⁴² According to Resnick: “the inspiration for my paintings is the intense experience of a place—its particular light, its particular space—at a unique moment in time.”⁴³

Resnick lived and worked at his studio in Rockville Centre, Long Island, New York, until his death. He attended Hobart College, Geneva, New York; the New School for Social Research, New York; and the Internationale Sommerakademie fur Bildende Kunst, Salzburg, Austria. His work is in several prominent collections, namely the New York Public Library; the Hood Museum of Art, Hanover, New Hampshire; and the Sheldon Memorial Art Gallery, Lincoln, Nebraska.



Figure 15: **WETLANDS, BRIGHT WEATHER**, undated
Oil on canvas, 50 x 72 in. (127 x 182,9 cm)
Collection of Art in Embassies, Washington, D.C.;
Gift of David Resnick and Iwonka Piotrowska

THEODORE WORES (1859–1939)

During America's expansion after the Gold Rush, Theodore Wores garnered fame for his paintings of locations in Asia, the Pacific Ocean, and the American Southwest.⁴⁴ His style shifted from the dark palette of the time to the brilliant, variegated colors in his paintings.⁴⁵ Inspired by American figure and portrait painter Frank Duveneck's method of **plein air**, or outdoor, painting, he incorporated "color to represent sunlight and shadow" while understanding Duveneck's idea that the "genuine foundation for a painting was the brushwork, and not the charcoal or pencil drawing of a draughtsman."⁴⁶

A native of San Francisco, Wores was one of the first students to enroll at the San Francisco School of Design. He spent six years at the Royal Academy in Munich before returning to San Francisco to paint new subjects. Wores traveled extensively, painting and sketching in Japan, Hawaii, Samoa, and Canada.⁴⁷ A member of the Salmagundi Club and Art Society of Japan, Wores exhibited his works at the Royal Academy of London and the 1893 Chicago Exposition.



Figure 16: **CURVING ROADWAY**, undated
Oil on canvas, 16 ½ x 20 ½ in. (41,9 x 52,1 cm)
Collection of Art in Embassies, Washington, D.C.;
Gift of Doctors Ben and Jess Shenson

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