

ART in Embassies Program



21st Century American Women

United States Mission to the North Atlantic Treaty Organization Brussels

COVER: Emily Richardson, "Where Rushes Grow," 2003. Cotton and silk fabrics, acrylic paint, 40 x 29 in. (101,6 x 73,7 cm)
Courtesy of the artist, Philadelphia, Pennsylvania

Welcome



I warmly welcome you to the exhibition, *21st Century American Women*. This exhibition is designed to showcase the optimism, energy and profound beauty of the work of America's women artists today. Working in a rich variety of media – glass, fabric, metal, paint, wood, found items, and photography – these artists explore many of the same themes: the human spirit, our essential connection to the natural world, and the challenges of modern life in an interconnected world.

"American diplomacy must tell the story of the American people – our commitment to freedom of expression, our embrace of diversity and our openness to the world. No one tells this story more vividly than America's artists and their works."

Dr. Condoleezza Rice

United States Secretary of State
on the ART in Embassies Program

Drawn from across the United States, the exhibited works also showcase the rich diversity of the American experience and the many global influences on our culture. All the works on exhibit were created in this century, and all reflect its vibrance.

At a time when the NATO Alliance itself is expanding its commitment to peace, security, and freedom in many parts of the world, I hope this beautiful exhibition will inspire our work and lift our sights.

In the library, you'll discover another, very different aspect of America's artistic heritage, late eighteenth and early-nineteenth century portraits by Gilbert Stuart and Thomas Sully, on loan from

the Andrew W. Mellon Collection of the National Gallery of Art in Washington, D.C.

With deep gratitude, I would like to thank the ART in Embassies Program in Washington, particularly Senior Curator Virginia Shore and Curator Camille Benton, for their hard work and sensitivity in helping us put together this exhibition, and the ART Registrar, Rebecca Clark, for ensuring safe delivery, and Nancy Minsky from my staff, for her tireless efforts to bring this exhibition to life.

Above all, I am very thankful to the artists and galleries who, in an act of true patriotism, and an expression of friendship and support for our Alliance, have generously loaned their work for the duration of my tenure at NATO.

Enjoy the exhibition!

Ambassador Victoria Nuland

United States Mission to the
North Atlantic Treaty Organization

*Brussels
August 2006*

Truman Hall

The residence of the United States Permanent Representative to the North Atlantic Treaty Organization, Truman Hall, was named in honor of President Harry S Truman, the American founding father of NATO. The traditional Flemish country estate includes nine bedrooms, elegant formal entertaining spaces, and a beautiful library. It was built in the 1960s for the Jean Michiels family, owners of the Belgian chocolate firm Côte d'Or. Mrs. Michiels sold the estate at a reduced price to the United States Government in 1984 stating, "I want you to have it. Your country saved mine in World War II."



The property includes extensive gardens, paths, and pastures designed by René Pechère, one of Belgium's and Europe's best-known contemporary landscape architects. Through Pechère's vision, twenty-seven acres of barren agricultural land were transformed into a lovely landscape of gentle hills, meadows, and delightful formal gardens that blend harmoniously with the natural woodland and surrounding countryside.

A gardener's cottage on the grounds has been restored as the Vandenberg Guest House, named for Senator Arthur Vandenberg (Republican, Michigan, 1928-1951). Senator Vandenberg was instrumental in gaining bipartisan support in the United States Congress for the establishment of NATO.

In 2006, Secretary of State Condoleezza Rice designated Truman Hall a culturally significant property. The *Secretary of State's Register of Culturally Significant Property* recognizes and ensures the preservation of historically, architecturally, and culturally significant properties owned or used by the United States Government abroad.

Each year, Truman Hall welcomes visitors from the twenty-six NATO nations and Alliance partner countries around the world.

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 the 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.

Karen Barth

“My work is involved with the question of what painting is – after Pollock, after Greenberg, after photography – in an increasingly digitalized age. Working with photographically derived landscape elements and a process that relies on both accident and intention, my objective is to reinvigorate the language of abstraction and the experience of landscape made remote by photography.

My paintings begin by selecting photographs of the natural world. The photographic image stops the chatter and churn of my mind and places me in the present moment. I employ a technique of pulling paint that simultaneously eradicates the classic gesture and creates unanticipated events. The act of pulling paint is also a response to photography and the way it smoothes out experience by rendering images on a flawless surface. I combine an illusion of chemical and/or technological alteration that has the quality of photographic emulsions and includes a vocabulary of painterly abstraction.

My method alternates between chaos, control, painterly and mechanical, to create a painting that is the result of a process, but also evokes elements of landscape. I use paint in a fluid way, to suggest water and its metaphorical associations to all that is mutable and unfixed. I look for an image that comprises the artificial and the natural, the abstract and the real, as well as a confluence between painting as process and nature as process. I endeavor to connect the viewer to the natural world via the phenomena of paint.

My work is a meditation on the complexity of my experience as altered by an increasingly technological environment. For me, a painting is complete when it suggests a kind of mystery that exists in a realm between sensation and thought.”

<http://www.karenbarth.com>

Karen Barth earned a Bachelor of Fine Arts degree from the University of Colorado, Boulder, and a Master of Fine Arts degree from Hunter College, New York City. She lives and works in New York City.



Between Sensation and Thought #14, 2005

Polymer on wood, 48 x 82 in. (121,9 x 208,3 cm). Courtesy of the artist, New York, New York

Raine Bedsole (born 1960)

"My work with the figure began as an exploration in self-portraiture, with the intention of representing the internal world rather than the physical. They often refer to childhood feelings about nature; memories of lying in the grass, feeling one with earth and sky, looking at the stars and feeling weightless, bodiless, formless..."

<http://www.rainebedsole.com>

Raine Bedsole was born in Mobile, Alabama. She earned a Bachelor of Arts degree in 1983 from Auburn University, Alabama, and a Master of Fine Arts degree in 1989 from the San Francisco Art Institute, California. She has had several solo exhibitions, most recently at the Cumberland Gallery in Nashville, Tennessee (2006), and at the Greenville County Art Museum in South Carolina (2005), and her work has been included in numerous group shows, including "Dedicated to New Orleans," at the Swan Coach House Gallery in Atlanta, Georgia, and "Made in New Orleans," at the Bradbury Gallery of Arkansas State University in Jonesboro (both in 2006). Her work also was included in the 2001 International Biennale in Florence, Italy, earning the artist a bronze medal in *grafica*. Bedsole's work is in numerous public and private collections, including those of the New Orleans Museum of Art, Louisiana; the South Carolina Museum of Art, Greenville; the *Miami Herald*, Florida; and the New Orleans Airport. The artist lives and works in New Orleans.



Diary, 2000

Mixed media on wood, each of 20 panels: 8 x 5 in. (20,3 x 12,7 cm); overall dimensions variable. Courtesy of the artist, New Orleans, Louisiana

Marita Dingus (born 1957)

"I make mixed media sculpture out of discarded materials. The sculpture takes the form of relics from the African Diaspora.

I use discarded materials because I see people of African descent as being used during the institution of slavery and then discarded.

Four trips to Africa (Morocco, Nigeria, Ghana, Egypt) have given me the history for my art.

A Guggenheim fellowship in 1999 allowed me to live in the South where slavery and the civil rights movement took place.

The goal of my art is to show the ability not only to survive but prosper under these most dire circumstances."

<http://www.sedersgallery.com/Artists/036/DingusRESf.html>

Marita Dingus was born in Auburn, Washington. She earned a Bachelor of Fine Arts degree from the Tyler School of Art at Temple University, Philadelphia, Pennsylvania, and a Master of Arts degree from San Jose State University in California. She lives and works in Seattle, Washington.



See Through Me #58, 2003

Mixed media and glass. Courtesy of the artist and Francine Seders Gallery, Seattle, Washington

Roshan Houshmand (born 1961)

"As an Iranian/American having been raised in the Philippines and Iran, and having spent the majority of my artistic life in Spain and the U.S., I connect to the diverse patterns of culture in search for a universal truth. My Installage Paintings merge the formal traditions of art with ethereal layers of life's fragments. The geometric principle and concept of concrete form derive from Cubism, which is found in the foundational layers of each of my pieces. References to the subconscious originate in Surrealism, as a stain or shred evolves into a more concrete image, while the exploration of visual realms, other than the representational and narrative, stem from Expressionism, which is evident in the final product.

Inasmuch as experiences are unique and cannot be repeated, the relationships of form and content, dark and light, the positive and the negative inspire synchronous progression. The method of application and the selection of substance are indispensable components of the whole picture. The exploration of devalued objects as a metaphor for emotions, via an organically cumulative process, crystallizes fragmentation into a visual "truth," based on the formal values of western art. It is the spiritual acting in mysterious ways, which empowers my work with a meaningful sense of soul, and an intelligent sense of coherence. The underlying force behind my existence, life and art, is change.

The concept of multiple layers, hidden and revealed, reflects states of change, in that every event in the visible world is the effect of an "image," as in Plato's notion of idea. Each layer addresses emotion and intellect, fragments of articles corresponding with incidents of life experienced, only to be covered by another experience, ritualistic in process, tactile in sense, and visual in perception.

Displacement has inspired my reconsideration of relationships between art and life, between material and process, form and content. The recurring use of gold leaf, for instance, not only provides a unique luminosity in contrast with the fatty translucence of wax, but also a quality of noble sacredness, juxtaposed against the more pliable life-substance of paraffin. The sensuality of the gardens, with perspective diminished in favor of pattern, with an el-

egance of calligraphic nature, recalls the influences of oriental art. The visual images presented are more iconic than surreal, highly personal in juxtapositions and associations, imparting a sense of divine purpose through the installation of life's organic fragments."

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www.roshanhoushmand.com

Roshan Houshmand earned a Bachelor of Arts degree from Bennington College, Vermont (1982), and both a Master of Arts degree and a Master of Fine Arts degree from Dominican University, Graduate Program in Florence, Italy (1983, 1984). She lives and works in Andes, New York.



The Red Dress, 2002

Mixed media, gold leaf on canvas, 60 x 60 in. (152,4 x 152,4 cm)
Courtesy of the artist, Andes, New York

Karen LaMonte (born 1967)

"To see Karen LaMonte in her studio amid wax figures, cast-glass sculptures and garments, an iron and pins, is to begin to comprehend how intrinsically her work is concerned with the intersection of many traditions – of art history, fashion, and theater – ultimately converging in a dazzling display of exquisite glass gowns and haunting mirrors.

For LaMonte, the preparation of wax models and fabric leading up to the final casting in glass shares equal importance with the foundry work itself... Clearly, LaMonte is attracted to the qualities of crystalline glass, yet what is perhaps even more fascinating for her are the qualities of fabric and the brilliant legacy of its treatment in art history and fashion.

LaMonte has used her highly developed art of lost-wax glass casting since the late 1990s. In her earlier works, the dresses were allowed to cascade naturally from the figure with little manipulation. Her most recent pieces, however, represent a pivotal shift in approach as both her mastery of draping and her casting technique impart added emotion and vitality to her work. The effect recalls the voluptuous layers of seemingly diaphanous folds used by Hellenistic sculptors to accentuate the sensuality of the body, strategically concealing and exposing the body and inescapably influencing our notions of female beauty and modesty. LaMonte's re-interpretation of the dress and her methods for incorporating historical references can be understood within a continuum of myriad practices for rendering textiles in art. Extending from Classical times, generations of artists have created a codified structure for representing and viewing the clothed figure, one that pervades our current views about the power of clothing to ennoble, idealize, and conceal the wearer. Building her work around her keen understanding of our inherited appreciation for clothing, LaMonte openly admits to min-

ing art and fashion history in search of the most superb and iconic examples of these traditions...

Delving into illusory space, LaMonte's imprinting of the invisible speaks to something greater than the limits of our physical self. In her glass dresses, only a few traces of the original figure are carried forward – the curve of a breast, the slope of a back, the indentation of a navel – the dress and imprint of the body are one. And although the life-size scale of her dresses creates an experience of looking at something familiar, their stark colorlessness imparts the sense of a presence physically larger and more significant, inhabiting a space in which time is evocatively suspended. Perhaps it is the expression of this frozen moment that makes the work seem monumental. In their ghostly, translucent forms, there is something of a reminder of the ephemeral quality of our corporeal selves and the fragility of the human condition. By transforming negative space into undulations of curves that allude to both the beauty and evanescence of life, LaMonte does not simply bestow presence on an absence – she adorns it."

– Excerpted from: Karen LaMonte: Absence Adorned by Juli Cho Bailer, Curator, Museum of Glass: International Center for Contemporary Art

Karen LaMonte earned a Bachelor of Fine Arts degree in 1990 from the Rhode Island School of Design, Providence, and studied at the Academy of Arts, Architecture, and Design in Prague, Czech Republic, from 1999-2000. Her honors include a Fulbright Grant to cast sculpture in the Czech Republic, 1999-2000; The Louis Comfort Tiffany Foundation Biennial Award, 2001; The Virginia A. Groot Foundation Recognition Award, 2005, and Urban-Glass Award for New Talent in Glass, 2002. Currently, LaMonte is working in Japan as a recipient of the Japan-United States Friendship Commission, National Endowment for the Arts Creative Artists Exchange Fellowship, 2006.



Remnant (Child's Dress), 2004

Cast glass

Sculpture: 35 x 24 x 2 ½ in. (88,9 x 61 x 6,4 cm)

Base: 25 ⅞ x 27 ⅞ x 15 ¾ in. (65 x 70 x 40 cm)

Courtesy of the artist, Prague, Czech Republic

Annette Lemieux (born 1957)

Annette Lemieux's work includes paintings, sculptures made of found objects, bronze sculptures, mixed media constructions, collages, drawings, photography, and various combinations of all of these. The artist completed her Bachelor of Fine Arts degree in 1980 at the Hartford Art School, University of Hartford, Connecticut. She has since lectured and served as a visiting artist at institutions such as the School of Visual Arts in New York City; New York University, New York City; the Rhode Island School of Design, Providence; Harvard University, Cambridge, Massachusetts; and Yale University, New Haven, Connecticut. Her honors include awards and grants from the National Endowment for the Arts, the Pollock/Krasner Foundation, and the Kaiser Wilhelm Museum, Krefeld, Germany. Her work was included in the 1987 Whitney Biennial and the 1990 Venice Biennale.

Lemieux has had numerous solo exhibitions at venues including the Wadsworth Atheneum, Hartford; New Museum of Contemporary Art, New York City; De Appel, Amsterdam, the Netherlands; Museo d'Arte Contemporanea, Rivoli, Italy; and the Davis Museum and Cultural Center at Wellesley College, Massachusetts. Her works may be found in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Solomon R. Guggenheim Museum, all in New York City; Castello di Rivoli, Torino, Italy; Museum of Fine Arts, Boston, Massachusetts; Walker Art Center, Minneapolis, Minnesota; Museum of Contemporary Art in Chicago, Illinois; San Francisco Museum of Modern Art, California; and the Museum für Moderne Kunst, Frankfurt, Germany. A mid-career retrospective is planned for fall 2007 at the Krannert Art Museum, Champaign, Illinois.



Kaboom, 2004

Four Ultrachrome prints, 22 x 33 in. (55,9 x 83,8 cm) each of 4
Courtesy of the artist and Barbara Krakow Gallery, Boston, Massachusetts

Emily Richardson (born 1955)

"My attraction to working in fiber stems from the range of possibilities offered by the materials and techniques. From the fluid act of painting on cloth, to the focused visual attention of arranging parts, to the tactile working of the stitches, I am continually excited by what I see.

My visual responses guide the process. I set up and paint on fabric in a way that will result in unique effects of color and texture. Using these painted fabrics in layering and building each piece, I will expand a form that emerges out of adjacent fabrics; echo a line that I've noticed twice already in paint and in cloth; articulate a pattern that appears too subtle; or use layers of sheer fabrics to deepen a color, alter a value, define a line, or mask what lies beneath. Hand stitching complements the relationships between colors and forms.

Throughout the process I am involved in an interplay between fresh responses and returning to influences, a balancing of structure and freedom."

Emily Richardson's fiber work has been included in numerous exhibitions, including four solo shows since 1999, and has been shown at the Netherlands Textile Museum, Tilburg; the Renwick Gallery of the Smithsonian American Art Museum, Washington, D.C.; the American Museum of Quilts and Textiles, San Jose, California; the Kansas City Art Institute, Missouri; the Philadelphia Art Alliance, Pennsylvania; and the Rochester Institute of Technology, New York. Her work has

been published in *Surface Design Journal*, *Art/Quilt Magazine*, *Fiberarts*, and *The Art Quilt* by Robert Shaw, and is held by many corporate and private collections including those of the Museum of Arts and Design in New York City, and the Pew Charitable Trusts in Philadelphia. She received a 1995 grant from the Pennsylvania Council on the Arts, and the 1997 Leeway Award for Excellence in Fiberarts. Richardson is the recipient of the Quilts Japan prize, sponsored by Nihon Vogue, for *Visions 2004* in San Diego, California.



Where Rushes Grow, 2003

Cotton and silk fabrics, acrylic paint
40 x 29 in. (101,6 x 73,7 cm)

Courtesy of the artist, Philadelphia, Pennsylvania

Kiki Smith (born 1954)

Kiki Smith was born in 1954 in Nuremberg, Germany. The daughter of American sculptor Tony Smith, Kiki Smith grew up in New Jersey. As a young girl, one of Smith's first experiences with art was helping her father make cardboard models for his geometric sculptures. This training in formalist systems, combined with her upbringing in the Catholic Church, would later resurface in Smith's evocative sculptures, drawings, and prints. The recurrent subject matter in Smith's work has been the body as a receptacle for knowledge, belief, and storytelling. In the 1980s, Smith literally turned the figurative tradition in sculpture

inside out, creating objects and drawings based on organs, cellular forms, and the human nervous system. This body of work evolved to incorporate animals, domestic objects, and narrative tropes from classical mythology and folk tales. Life, death, and resurrection are thematic signposts in many of Smith's installations and sculptures. Smith received the Skowhegan Medal for Sculpture in 2000 and has participated in the Whitney Biennial three times in the past decade. Her work is in numerous prominent museum collections, including the Solomon R. Guggenheim Museum and the Metropolitan Museum of Art, New York City, and the Museum of Contemporary Art, Los Angeles. A major retrospective of Smith's prints and multiples was organized by the Museum of Modern Art, New York City, for 2003-4. Smith lives and works in New York City.

www.pbs.org/art21/artists/smith



Eclipse 2, 2005

Ink and gouache on Nepal paper
90 x 68 in. (228,6 x 172,7 cm)

Courtesy of the artist and PaceWildenstein, New York
Photographed by Kerry Ryan McFate

Lisa Vershbow (born 1953)

Color, form, and mechanical connections have been consistent in the jewelry designs of Lisa Vershbow throughout her career. She creates jewelry and objects that combine traditional jewelry-making techniques with a wide range of non-traditional materials. Less interested in precious metals and stones, Vershbow favors many industrial materials like anodized aluminum and plastics, combining them with silver, semi-precious stones, and pearls to give a unique look to her work.

"My tea-glasses are part of a limited series of 15 pieces, each one a unique design. I created this series between 2003 and 2005 while living in Moscow. The inspiration came from Russian tea-glass holders called podstakanniki, which literally means "under-the-glass things." Most Russian people today drink tea from china cups. The great exception is when riding on Russian trains, where tea is still served in the quaint old-fashioned-style podstakanniki. I got the idea to make a contemporary version of the classic podstakanniki while riding the overnight train from Moscow to St. Petersburg. My tea-glass series represents my personal salute to a very wonderful Russian tradition."

Vershbow is an American jewelry designer and artist based in Washington, D.C. Since October 2005, she has been living and working in Seoul, Korea, with her diplomat husband. From 2001 to 2005, they lived in Moscow. While in Russia Vershbow exhibited, lectured, and conducted design master classes. She was one of the organizers and participants in the Russian-American contemporary jewelry exhibition *Two Capitals* in Moscow (2004). Solo exhibitions in Russia include: Nizhniy Novgorod (2005), Kaliningrad (2004), Yekaterinburg (2003), Yaroslavl (2002), and Moscow (2002 and 2005). She participated in the international group exhibition *Jewelry Avant Garde* (2002) at the State Hermitage Museum in St. Petersburg.

When not abroad, Vershbow shares a studio with colleagues at the Torpedo Factory Art Center in Alexandria, Virginia. She was one of the founding members of the Washington Guild of Goldsmiths and served as its president from 1994 to 1996. She is also a member of the Society of North American Goldsmiths. When in Washington, Vershbow teaches metal-smithing and



From Russian Tea-Glass Series: Progressive Podstakanniki, 2003.

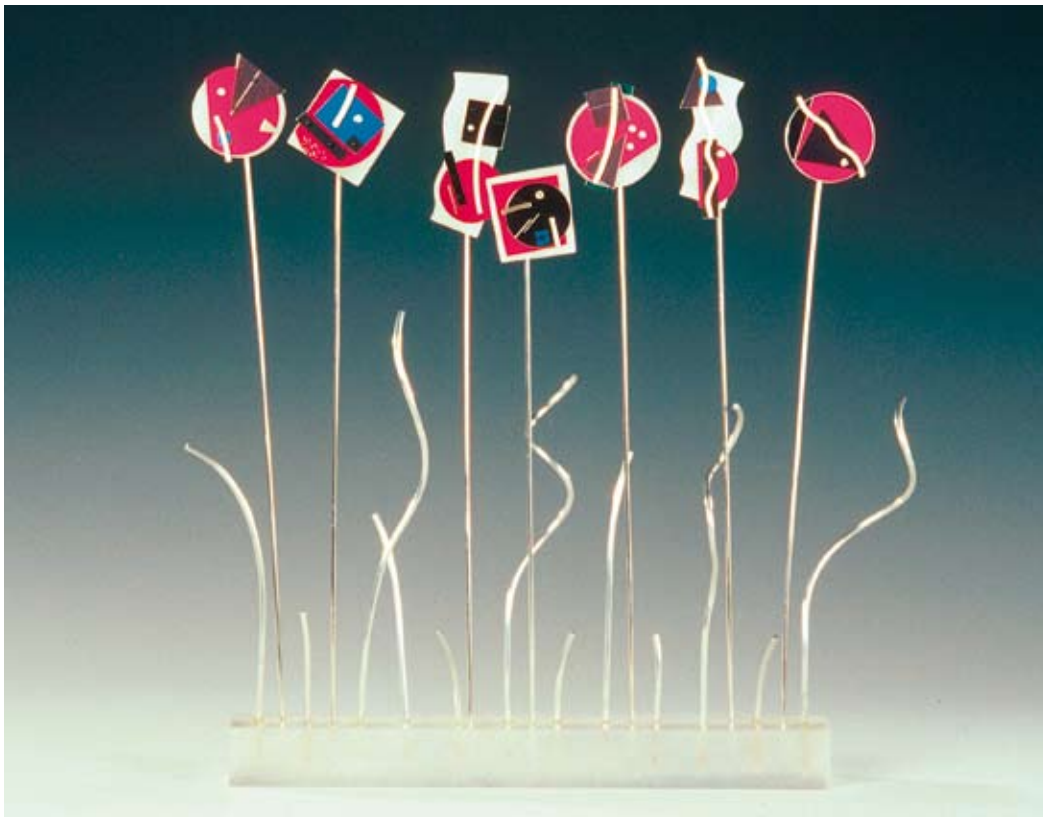
Aluminum and plastic Russian-style tea glasses
Courtesy of the artist, Washington, D.C.
Photographed by Boris Bendikov, Moscow, Russia

design at the Art League School in Alexandria and art classes for children through the Smithsonian Institution's Resident Associate Program. She was a guest lecturer at the Renwick Gallery of the Smithsonian American Art Museum in 1998, and has participated in numerous solo and group exhibitions in the United States beginning in 1977.

Vershbow lived in London and Brussels in the 1980s and 1990s, and participated in exhibitions at the Electrum Gallery in London (1986 and 1987) and at galleries in Brussels (1992 and 1998) and Antwerp (1999). In 1999 she participated in the 11th Annual Jewelry Symposium and Exhibition in Turnov, Czech Republic. Vershbow received a Bachelor of Arts degree in art and art history in 1975 from Connecticut College in New London. Her studies in metal-smithing included a summer program at the University of New Mexico and courses in jewelry technique and design from the DeCordova Museum in Lincoln, Massachusetts.

<http://www.lisavershbow.com/about>

"Suprematist's Garden was inspired by Russian avant garde paintings and, in particular, the artist Kazimir Malevich, who was one of the pioneers of abstract painting in the early years of the 20th century. Malevich and other artists of the revolutionary era believed that the most "supreme" stage of design could be represented by pure shapes and color. I tip my hat to these great painters and thinkers by echoing their ideals in my brooches. All seven brooches are wearable but, when not in use, sit in their wire garden as if they just grew there." Vershbow's work is displayed next to a limited edition re-print by Malevich, from Ambassador Nuland's personal collection.



Suprematist's Garden, 2003

Anodized aluminum, acrylic, silver and zircons (An installation of seven brooches on a stand)

Total size including brooches, 14 ³/₁₆ x 15 ³/₈ x 1 ¹⁵/₁₆ in. (36 x 39 x 5 cm)

Courtesy of the artist, Washington, D.C.

Photographed by Boris Bendikov, Moscow, Russia

Gilbert Charles Stuart (1755-1828)

American Portraits from the National Gallery of Art

Declared the “Father of American Portraiture” by his contemporaries, Gilbert Stuart is probably most celebrated for his portraits of George Washington. They define our image of Washington today, and an engraving of one of Stuart’s portraits of America’s first president has been featured on the U.S. dollar bill for over a century.

Born in 1755 in Rhode Island, Stuart studied with the Scottish portraitist, Cosmo Alexander, who was working in Newport, Rhode Island, and later accompanied him to Scotland. Following Alexander’s death, Stuart became the assistant to the American portraitist Benjamin West, in whose London studio he worked for five years. Upon Stuart’s return to the United States, he approached George Washington with a letter of introduction and the intention of establishing himself in the country of his birth by painting the President’s portrait. The artist’s reputation flourished with these portraits and brought him commissions with the leading political figures of the day. He painted over 1,000 portraits, including those of America’s first six founding fathers.

Gilbert Stuart was known to keep his sitters entertained in order to achieve a fresh spontaneity in his work. By minimizing the accessories in the foreground and using simple compositions with dark backgrounds, he drew the viewer’s attention to his subject.

Stuart lived at various times in Philadelphia, New York, and Washington, finally settling in Boston, where he died at the age of 72. His work is ex-

hibited in important public collections throughout the United States, including the National Gallery of Art and the Smithsonian American Art Museum in Washington.



Catherine Yates Pollock (Mrs. George Pollock), 1793/1794

Oil on canvas, 36 ³/₁₆ x 28 ¹/₄ in. (91,6 x 71,8 cm)
Andrew W. Mellon Collection, Image copyright 2003,
Board of Trustees, National Gallery of Art, Washington
Long term loan to the ART in Embassies Program

Gilbert Charles Stuart (1755-1828)

American Portraits from the National Gallery of Art



George Pollock, 1793/1794

Oil on canvas, 36 $\frac{5}{16}$ x 28 $\frac{3}{8}$ in. (92,2 x 72,1 cm)
Andrew W. Mellon Collection, Image copyright 2003,
Board of Trustees, National Gallery of Art, Washington
Long term loan to the ART in Embassies Program

Thomas Sully (1783–1872)

American Portraits from the National Gallery of Art

Thomas Sully was America's foremost exponent of a highly romanticized style of portraiture. With an almost flawless mastery of technique, Sully portrayed his subjects as beautiful women and sturdy men, a perspective appreciated by his fashionable patrons.

Born into a family of actors in Horncastle, England in 1783, Sully and his family moved to America when he was nine years old. He was inspired to pursue a career as an artist by his older brother, a miniature painter. Sully studied briefly with Gilbert Stuart, and in 1809, when he was already an established portraitist, traveled to London. There he apprenticed with Benjamin West and Henry Fuseli in addition to studying paintings by the old masters.



Francis Hopkinson, 1834

Oil on canvas, 20 ¹/₁₆ x 17 ¹/₈ in. (51 x 43,5 cm)
Andrew W. Mellon Collection, Image copyright 2003,
Board of Trustees, National Gallery of Art, Washington
Long term loan to the ART in Embassies Program



Ann Biddle Hopkinson (Mrs. Francis Hopkinson), 1834

Oil on canvas, 20 ¹/₁₆ x 17 ⁷/₁₆ in. (51 x 44,3 cm)
Andrew W. Mellon Collection, Image copyright 2003,
Board of Trustees, National Gallery of Art, Washington
Long term loan to the ART in Embassies Program

Thomas Sully (1783–1872)

American Portraits from the National Gallery of Art

The artist eventually settled in Philadelphia but also painted commissions in Washington, Baltimore, Boston, New York, and West Point. Though celebrated for his elegant portraits, Sully is also known for his historical compositions, including *Washington's Passage of the Delaware*. In 1838 he returned to London on a commission funded by a group of British expatriates living in Philadelphia who had chosen Sully to paint the eighteen-year-old, newly crowned Queen Victoria.

Following the death of Gilbert Stuart in 1828, Sully became the most successful portrait artist in America. He taught many of the most promising students of the day, and wrote a guide entitled *Hints to Young Painters and the Process of Portrait Painting*. Sully lived until the age of eighty-nine; his paintings hang in private collections and museums throughout the United States and Europe.



The Leland Sisters, 1830

Oil on canvas, 16 1/8 x 20 1/16 in. (41 x 51 cm)
Gift of Mrs. Philip Connors, Image copyright 2003,
Board of Trustees, National Gallery of Art, Washington
Long term loan to the ART in Embassies Program

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