

ART in Embassies Program

United States Consulate General **Hamilton**

COVER William Trost Richards "Breakers Along the Coast" detail, 1897. Oil on canvas, 26 x 34 in. (66 x 86.4 cm).

Welcome

It is our great pleasure to welcome you to the Official Residence, our home during our tour of duty in Bermuda. The island is a jewel in the Atlantic, beautiful in all its aspects, and my family and I treasure every day that we spend here. While in Bermuda, it is our desire to use our official home as a reflection, however partial, of the American Experience. Thus, our ART in Embassies exhibition serves as a conduit to that experience.

The works that we have chosen through the State Department's ART in Embassies Program are primarily by twentieth century American artists. We chose these works of art because they celebrate American vistas. There are paintings that depict sea and streams, boats and harbors, hills and country roads. In juxtaposition are the images that focus on the life and energy of cities and the enduring quality of historic buildings.

Painter Maruta Racenis speaks of her quest to investigate landscapes and to "communicate a sense of place without losing the intimacy of the experience." Glenn T. Perry paints "within nature." He uses the process of painting as "a metaphor for the 'nature of our greater self.'" Although Reginald Marsh shows an affinity for the hustle and bustle of life in New York City "waiting for the artist to make use of it," the paintings we have selected show an appreciation for the sea and life upon the sea.

The sea and coast are inspiration also to nineteenth century artist William Trost Richards. Paintings on display at the residence reflect Richard's view that paintings should be photographic in nature, a reproduction of what



the eye sees. Painter Frank Hobbs, on the other hand, does not aim at capturing a subject but, rather, the "energy of the struggle to see and render the visual particulars of a subject." Mr. Hobbs describes his philosophy of art as simply "being somewhere and looking... paying attention... honoring a place."

The Maryland and Virginia area is the theme of several of the artists represented in this collection. Whereas Theodora Kane captures the cityscape of Baltimore, Shawna Spangler finds inspiration in Virginia's natural beauty. Her paintings are of the area's towns and roads. George Edwin Chaplin is similarly enamored with nature.

Unlike the other artists represented here, Douglas Keats' métier is photography. He uses his camera to capture in stark monochrome the historic adobe churches of New Mexico. His photographs evoke a sense of the past, and the haunting beauty of the Southwest is a gentle reminder of the vast differences in the landscape and history of our nation.

We have placed these evocative works of art throughout the Residence so that we and our guests can see and experience their power in many different settings. It is our hope that you, our treasured guests, will enjoy them as much as do we.

Chief of Mission and Mrs. Gregory W. Slayton

Hamilton, April 2006

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.

Frank Hobbs (born 1957)

“As a painter, draftsman, and printmaker, I make art out of the familiar spaces and environments in which I live. The process of constructing an image is a means of connecting with my experience, but also of playing with it as in a game, a game in which surprise and discovery are the main objectives.

I enjoy and have learned to trust the tension that is conferred on my process by confronting the density and visual complexity of actual form and space. A painting, a print, or a drawing begins as only a sense of possibility – a kind of working hypothesis that undergoes gradual, or at times dramatic transformation as the image alters my perception and my perception changes the image. I split my time between working outdoors on site, and in the studio making large-scale paintings from on-site drawings, paintings and digital images, which I often conflate or otherwise manipulate. In my monotype prints and drypoints the focus on tonal structure and mark often produces insights and excitements that I take back to painting. Moving between the smaller scale and immediacy of outdoor work into the studio, with its larger scale and more meditated processes, cross-pollinates both in unforeseen ways.

Making a painting or drawing, for me, is not unlike sifting and winnowing grain from chaff, finding out gradually what is right and essential to the particular work at hand. Knowing what to take out, and when, or being able to sacrifice some attractive passages for the good of the whole, is as important as knowing what to put in. In this way, even the false starts, the

pentimenti, or “repentances,” and the many inevitable adjustments and revisions that a piece undergoes become necessary, meaningful and beautiful, and leave their traces in the final image.

Choosing to work with a particular subject, or not, is usually conditioned by the action of light as a kind of organizing and subordinating force; as well as by a certain indescribable mood that inheres in the places I am drawn to. These tend to be the neglected, abandoned, or marginalized places that abound in any humanly inhabited landscape, urban or pastoral – the undersides of bridges, the slivers of land beside busy roadways, the backsides and parking lots of once prosperous buildings, or the land laid open by an incoming subdivision or commercial development. In any case, it is the formal interplays and oppositions of man-made form, color, light and space with those of nature that interest me primarily.

The playwright Chekhov [Anton, 1860-1909, Russian] believed that the interior states of his characters were better shown than stated. Likewise, I choose to concentrate on the visual nature of my subjects and the two dimensional surface realities of the painting’s structure, allowing chance discovery and serendipity to play a role, as I struggle with the problems of seeing. I trust that whatever narrative meaning or semiotic significance my paintings possess will emerge from, and resonate within the subject matter and the paint itself, like the nagging feelings one has after a night of dreaming.”

Frank Hobbs



Field's Edge, Autumn, 1993
Oil on panel, 13 x 17 in. (33 x 43,2 cm)
Courtesy of the artist, Richmond, Virginia

Frank Hobbs



Winter Shadows, 2000
Oil on canvas, 16 x 20 in. (40,6 x 50,8 cm)
Courtesy of the artist, Richmond, Virginia

Theodora Kane (1906-1977)

Theodora Kane was a cartoon illustrator and landscape painter who lived and worked in Washington, D.C.



Mt. Vernon Place, Baltimore, Maryland, 1956
Watercolor, gouache, 18 x 24 in. (45,7 x 61 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of The Estate of Theodora Kane

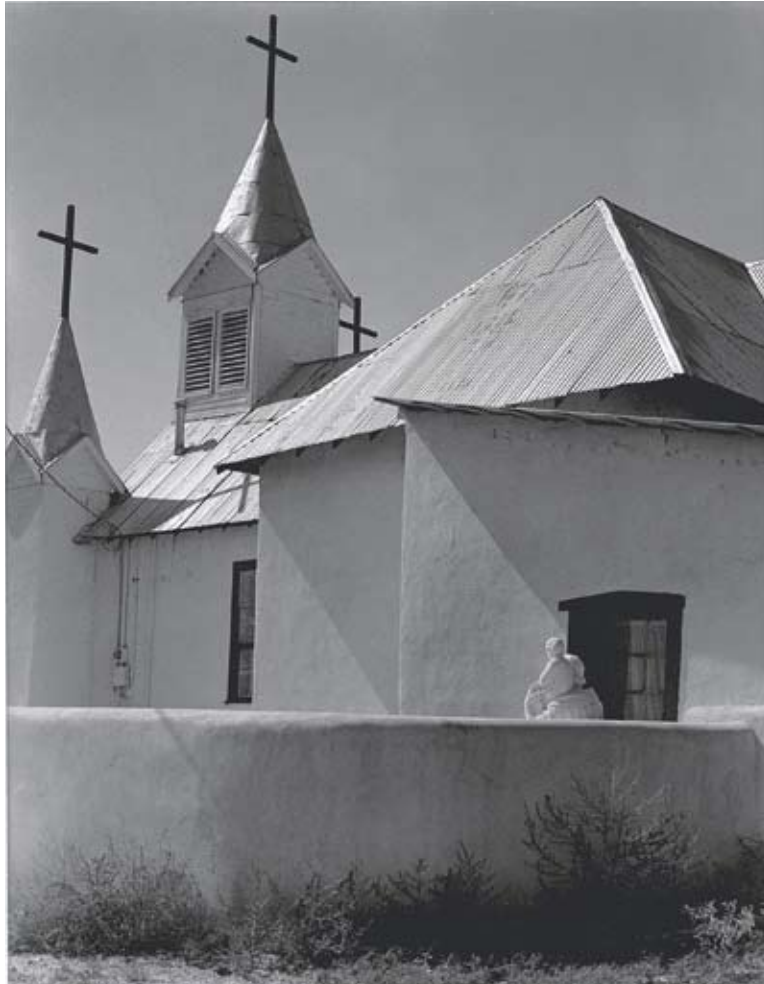
Douglas Keats

“These New Mexico churches are the spiritual center of every village; they serve to unite the ancestral past of all its people. Here, removed from mainstream America, is a view of this country that is unique to New Mexico. There exists a sense of place that only these handmade adobe walls, so delightfully irregular

and yet gracefully correct, can inspire. This is a serenity that has not been returned to; rather, it is one that has never been left.”

www.collectorsguide.com

Douglas Keats



Los Lentos, New Mexico, 1984
Photograph, 15 x 12 in. (38,1 x 30,5 cm)
Courtesy of the artist and Ernesto Mayans Gallery, Santa Fe, New Mexico

Douglas Keats



Marquez, New Mexico, 1984

Photograph, 15 x 12 in. (38,1 x 30,5 cm)

Courtesy of the artist and Ernesto Mayans Gallery, Santa Fe, New Mexico

Douglas Keats



Los Hueros, New Mexico, 1984
Photograph, 12 x 15 in. (30,5 x 38,1 cm)
Courtesy of the artist and Ernesto Mayans Gallery, Santa Fe, New Mexico

Douglas Keats



Anthony, New Mexico, 1984
Photograph, 15 x 12 in. (38,1 x 30,5 cm)
Courtesy of the artist and Ernesto Mayans Gallery, Santa Fe, New Mexico

Douglas Keats



Las Trampas, New Mexico, 1984
Photograph, 15 x 12 in. (38,1 x 30,5 cm)
Courtesy of the artist and Ernesto Mayans Gallery, Santa Fe, New Mexico

Douglas Keats



Las Palomas, New Mexico, 1984
Photograph, 15 x 12 in. (38,1 x 30,5 cm)
Courtesy of the artist and Ernesto Mayans Gallery, Santa Fe, New Mexico

Reginald Marsh (1898-1954)

Reginald Marsh was born in Paris in 1898, the son of artists. Two years later the family moved to New Jersey, just outside New York City. After graduation from Yale University in 1920, Marsh moved into New York and began a love affair with the city.

He worked as an illustrator for the *New York Daily News*, the *New York Herald, Esquire*, and *Harper's Bazaar*, and was one of the original staff members of *The New Yorker*. Throughout the 1920s, Marsh studied off and on at the Art Students League and traveled to Paris to study from 1925 to 1926.

It was not until the 1930s that he turned his full attention to painting, becoming one of the "new" American artists striving to create art that was distinctly and uniquely American, without reliance on European tradition. He believed: "The havoc caused by the tremendous influence of impressionism and expressionism must be overcome before America can go on and paint the substance, not the light and shadow. The struggle to free art from superficial impressionistic style or fantastic nonsense, is probably harder now than in the old days when art was strong, simple and real."

Marsh's works convey the energy of city life, its vitality and sometimes its irony. He painted Coney Island, subways, nightclubs, the burlesque, street scenes, and the hustle and bustle of ships in the harbor. He explained: "As for the subject, I became, the more I worked, engrossed in the great surrounding panorama of New York. Not being a person of great experience or widely traveled, it was difficult to be aware of contemporary New York's peculiar and tremendous significance, and since our painting showed little of it, I can't exactly say how I came to paint New York... I like the great Coney Island Beach for its infinite number and kinds of people, for the physical manifestations of people from head to toe, its variety of design and its great vitality. Just in this way there is enormous and endless material to paint in New York, exciting, rarely touched, and waiting for the artist to make use of it." (quotations from: Peyton Boswell, Jr., *Modern American Painting*, Dodd, Mead & Company: 1940)

Reginald Marsh



Shipyards, undated
Watercolor, 14 x 20 in. (35,6 x 50,8 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of William Benton

Reginald Marsh



Ocean Inlet, undated
Watercolor, 14 x 20 in. (35,6 x 50,8 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of William Benton

Reginald Marsh



Weymouth, undated
Watercolor, 15 x 21 in. (38,1 x 53,3 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of William Benton

Reginald Marsh



Breakers, undated
Watercolor, 14 x 20 in. (35,6 x 50,8 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of William Benton

Glenn T. Perry (born 1953)

"I think that my first impulse to paint arose from adolescent angst, a sense of separation, a longing. I've come to know there is a profound joy at the root of our being that longs to be felt, though it is ineffable. I like to think of painting 'within nature' as opposed to 'before nature' (sur la motif) and use this reflective activity and its corresponding pleasure as a metaphor for the 'nature of our greater self'. I hope that some feeling of this joy is apparent to my viewers. My paintings in this exhibition were done along the Cacapon River in Virginia and in Morgan county, West Virginia where I've been active for twelve years."

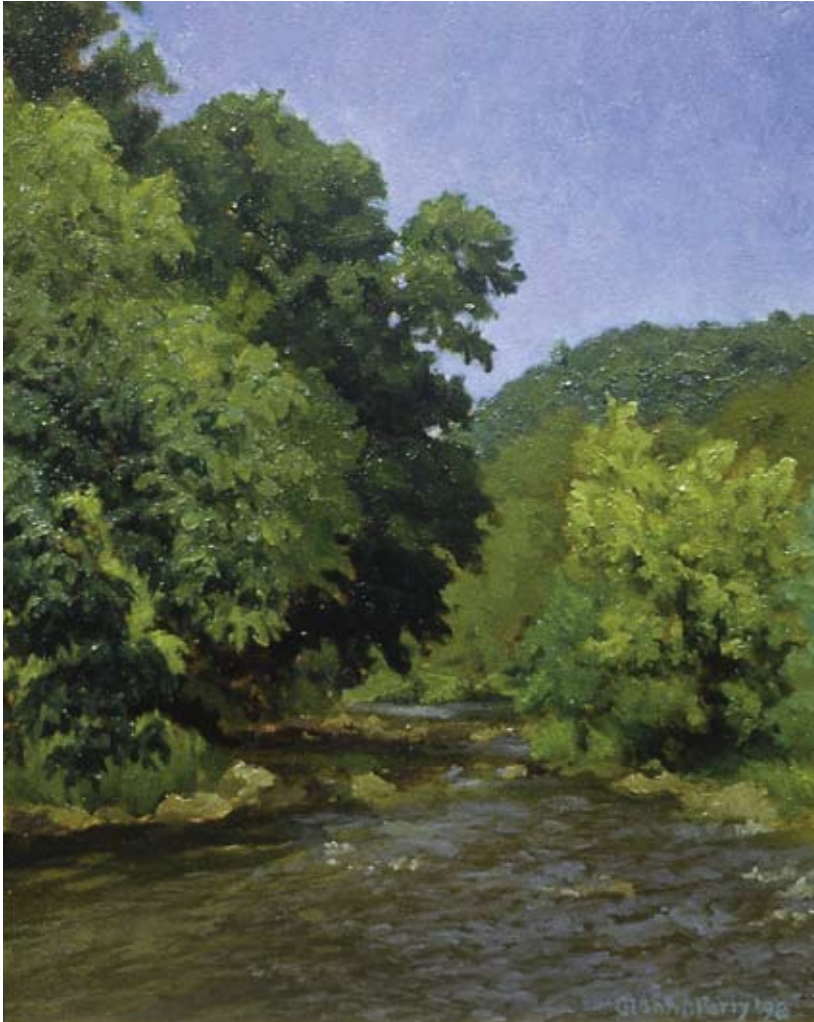
Glenn Perry, born at Kenmore New York in 1953, was able to develop an early interest in the visual arts through the curriculum of public school systems. He attended the Pennsylvania Academy of Fine Art in Philadelphia, receiving a certificate in 1979. He has continued his art education ad hoc with his employment in the exhibits department of the National Gallery of Art from 1990 to the present. He has had paintings in many juried exhibitions, non-juried shows with his co-workers at the National Gallery of Art, and with other members of the Washington Society of Landscape Painters.

Glenn T. Perry



Cacapon Valley Morning, 1994
Oil on panel, 10 ³/₁₆ x 16 ⁵/₈ in. (25,9 x 42,2 cm)
Courtesy of the artist, Washington Grove, Maryland

Glenn T. Perry



Cacapon at the Davison's, undated
Oil on canvas, 14 x 11 in. (35,6 x 27,9 cm)
Courtesy of the artist, Washington Grove, Maryland

Maruta Racenis (born 1940)

“Certain features – light, time, weather – affect my senses and my landscapes. Even though I take forays into drawing and painting the figure, or certain elements of still life, I seem always to return to the exploration of landscape. These are actual places but are translated into visual form from memory. My quest in this investigation of landscape through the painted surface is to communicate a sense of place without losing the intimacy of the experience.”

Virginia painter Maruta Racenis was born in Riga, Latvia. She attended the University of Siena and Institute of Fine Art, Siena, Italy, and received her Bachelor of Science degree from the State University of New York, Buffalo, and her Master of Fine Arts degree at the Rochester Institute of Technology, New York. Racenis has taught art in public school systems in New York and Virginia, and at Virginia Commonwealth University, and the Virginia Museum of Fine Arts, both in Richmond. Her work has been the subject of many solo exhibitions and has been included in group exhibitions throughout the United States, receiving many awards. Racenis' paintings are in private, public, and corporate collections, including the Everson Museum of Art, Syracuse, New York, and the Capitol One Collection. She lives and works in Richmond, Virginia.

Maruta Racenis



Azalea, undated
Watercolor, 22 x 22 in. (55,9 x 55,9 cm)
Courtesy of the artist, Richmond, Virginia

Maruta Racenis



Marsh – Storm, undated
Watercolor, 22 x 30 in. (55,9 x 76,2 cm)
Courtesy of the artist, Richmond, Virginia

Maruta Racenis



Landscape, undated
Oil on canvas, 36 x 30 in. (91,4 x 76,2 cm)
Courtesy of the artist, Richmond, Virginia

William Trost Richards (1833-1905)

William Trost Richards was born in Philadelphia, and began drawing at a young age. This talent served him well when, upon the death of his father in 1847, he withdrew from high school and went to work as an illustrator and designer of ornamental metalwork in order to support his family. Richards, along with William Stanley Haseltine, studied painting privately with German landscape painter Paul Weber, and exhibited his first work at the Pennsylvania Academy of the Fine Arts in 1852, becoming a full Academician the next year. During the 1850s, Richards went on sketching trips in the Hudson River Valley, New York, where he met and was influenced by such notable painters as Frederic Edwin Church, Jasper Cropsey, and John Kensett. Richards, Haseltine, and fellow landscape painter Alexander Lawrie went to Europe in 1855, studying in Florence, Rome, Paris, and Düsseldorf, where they came under the tutelage of Emanuel Leutze and Albert Bierstadt, both German born American painters.

Richards returned to the United States in 1856, married and settled in Germantown, a small town that was something of an art community outside Philadelphia. There he studied the writings of the British artist, critic, poet, social revolutionary and conservationist John Ruskin, and was much influenced by the aesthetic of the Pre-Raphaelite Brotherhood.

Richards adopted some of their scrupulous specificity and concern for natural history in his landscapes, and admired their seemingly uncomposed compositions. He even joined the Society for the Advancement of Truth in Art (the American Pre-Raphaelite organization) from 1862 to the mid 1860s.

Early in his career Richards was recognized for his landscapes, especially those of the White Mountains of northern New Hampshire and southwestern Maine. But in 1867 he turned his attention to the sea, after a trip to England in 1866. For his new subjects Richards turned often to watercolor, joining the American Watercolor Society in 1874. His glorious marine paintings and coastal scenes helped to elevate regard for the watercolor medium.

Richards was a highly regarded and successful artist, exhibiting at the National Academy of Design from 1861 to 1899, becoming a full member in 1871. He was also an honorary member of the Royal Academy London. The recipient of numerous awards and medals, he has been accorded a central position in nineteenth century American art.

www.askart.com

William Trost Richards



Breakers Along the Coast, 1897
Oil on canvas, 26 x 34 in. (66 x 86.4 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.
Gift of Dr. Everette James

Shawna Spangler (born 1951)

"I have always had a love of the landscape. Pastel is the perfect medium for me to combine that with my love of drawing and color.

Inspiration comes from local and regional farmlands here in Virginia. I have painted some locations several times during different seasons or time of day. I always feel an emotional attachment to the places

I paint. I want the viewer to feel something similar. My paintings are jewel-like miniatures, yet, somehow they seem vast."

Shawna Spangler received a degree in printmaking from Virginia Commonwealth University. She lives and works in rural Virginia.

Shawna Spangler



Cardwell Road, Goochland County, Virginia, 2003
Pastel on paper, 3 ½ x 3 ½ in. (8,9 x 8,9 cm)
Courtesy of the artist, Gum Spring, Virginia



Manakin-Sabot, Virginia, 2005
Pastel on paper, 3 ½ x 3 ½ in. (8,9 x 8,9 cm)
Courtesy of the artist, Gum Spring, Virginia

Shawna Spangler

Ferncliff, Virginia, 2005
Pastel on paper, 3 ½ x 3 ½ in. (8,9 x 8,9 cm)
Courtesy of the artist, Gum Spring, Virginia



Route 636, Virginia, 2004
Pastel on paper, 3 ½ x 3 ½ in. (8,9 x 8,9 cm)
Courtesy of the artist, Gum Spring, Virginia

George Chaplin (born 1931)

“Color is both the subject and object of my painting and I celebrate it for its emotional and spiritual impact. Each work develops as an intuitive and sensory experience through subtle transitions of varying amounts of color. These combine to produce a kinetic illusion of light and space. A temporal analogy is the chromatic shifting of atmosphere apparent in the minutes of a sunrise.”

George Chaplin was born in New York in 1931, and currently lives and works in Connecticut. He received both his Bachelor's (1958) and Master's (1960) degrees in Fine Art from Yale University, New Haven, Connecticut, studying with Josef Albers. Chaplin has taught for many years at the Silvermine College of Art, New Canaan, Connecticut, where he is The Charles Nutt Professor in Fine Arts. His work has been exhibited internationally.

www.globalartsource.com

Autumnal, undated

Pastel, 29 ½ x 33 ½ in. (74,9 x 85,1 cm)

Courtesy of the ART in Embassies Program, Washington, D.C.

Not illustrated

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