



U.S. PERMANENT DELEGATION TO THE
CONFERENCE ON DISARMAMENT

GENEVA, SWITZERLAND
ART IN EMBASSIES PROGRAM

Cover:
David Fertig (born 1946)
The Capture of the Macedonian
2003
Oil on panel

12 x 14 in. (30,5 x 35,6 cm)

Courtesy of the artist, and James Graham & Sons, Inc. New York, New York



Ambassador Jackie Wolcott Sanders and Lexie

WELCOME to the Residence of the U.S. Ambassador to the Conference on Disarmament in Geneva. I am pleased to share with you a diverse collection of American art from the eighteenth century to the present.

This exhibition, made possible through the U.S. State Department's unique ART in Embassies Program, prominently features historical treasures from several of the most famous early American artists, including Charles Wilson Peale, Gilbert Stuart, and James Earl. The living history portrayed in these works, such as the original portraits of George Washington and a modern depiction of *The Capture of the Macedonian*, assists in telling the story of the American people and our rich culture – a paramount goal of transformational diplomacy.

The more contemporary works in the collection include landscapes that invite us on a journey through the geographic diversity and natural splendor of the United States. The seascapes mirror views of Lake Geneva as seen from the windows of the Residence, which is situated on one of this city's magnificent lake front quays.

The ART in Embassies Program was created in 1964 to display American art in U.S. ambassadorial residences and diplomatic residences worldwide. The program has achieved its success through extensive lending agreements with museums, public institutions, corporate and private collections, galleries, and artists. I would like to express particular thanks to the lenders, the New York gallery James Graham and Sons, and Mr. Alex Acevedo of the Alexander Gallery, New York, for their generous contributions to this exhibition.

Ambassador Jackie Wolcott Sanders

Geneva
October 2005

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 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 AIEP web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

HARRISON CADY (1877-1970)

Born Walter Harrison Cady in Rockport, Massachusetts, the artist is best known for his illustrations of Thurmond Burgess' *Peter Rabbit*, whose tales he not only illustrated, but embellished, and then created between 1911 and his retirement in 1948. Cady began drawing as a child, and enjoyed a long and successful career as a book and periodicals illustrator, with work published in such magazines as *LIFE*, *The Saturday Evening Post*, *Country Gentleman*, and *The Ladies Home Journal*.

In 1925 Cady bought a waterfront estate in Rockport, and turned his attention to oil painting, creating landscapes and marines which he exhibited with great success in New York at the National Academy of Design, Macbeth Gallery, Kennedy and Company, and the World's Fair of 1939. From the late 1920s through the 1950s, Cady sought to paint the picturesque, recording the faded elegance of such historic sites as Beaufort and Charleston, South Carolina; Savannah, Georgia; and New Orleans, Louisiana. Because interest in Appalachian subjects was high at the time, he also traveled to the mountains of North Carolina, West Virginia, and Virginia, painting the scenery. Cady's Southern works were exhibited in New York at the Salmagundi Club's Spring Exhibition in 1950; he had his last one-man show at the Fitchburg Museum, Massachusetts, in 1964.

www.askart.com



The Unready Nation

1916

Ink on paper

24 ½ x 19 ½ in. (62,2 x 49,5 cm)

Courtesy of Alexander Gallery, New York, New York



The Grave of Liberty

1916

Ink on paper

24 ½ x 19 ½ in. (62,2 x 49,5 cm)

Courtesy of Alexander Gallery, New York, New York

JOELLYN DUESBERRY (BORN 1944)

Joellyn Duesberry received her Bachelor of Fine Arts degree in art history from Smith College, Northampton, Massachusetts, and a Master of Fine Arts degree, also in art history, from the Institute of Fine Arts, New York University, New York City. She went on to study studio art in New York at the National Academy of Design, the Art Students League, New York Academy, and at the New York Studio School with Graham Nickson and Joe Santorre. Duesberry has received numerous awards, including a National Endowment for the Arts Grant in painting and the Benjamin Altman Prize for landscape painting at the National Academy's 173rd Annual Exhibition. Her work has been exhibited nationally and is in several corporate, private, and public collections, including the Denver Art Museum, Colorado, and the Whitney Gallery of Western Art, Buffalo Bill Historical Society, Cody, Wyoming.

www.joellynduesberry.com

Bar Harbor

Bar Harbor on Mount Desert Island and nearby Acadia National Park, Maine, boast a plethora of gardens supporting hundreds of native species. This area has been a destination for landscape painters since the mid 1840s, providing subject matter for such noted American painters as Thomas Doughty, Thomas Cole, Frederic Edwin Church, Fitz Hugh Lane, and Sanford Gifford. The artists' discovery and promotion of this area through paintings, prints, travel books, and photographs began a transformation of the landscape into scenic representations that became a symbol of national identity and helped to establish Acadia as a National Park in 1919.

www.tfaoi.com



Westbridge Garden, Bar Harbor, Maine

1998

Oil on linen

36 x 48 in. (91,4 x 121,9)

Courtesy of the artist, and James Graham & Sons, Inc., New York, New York

JAMES EARL (1761-1796)

Born on a farm in Leicester, Massachusetts, James Earl was the younger brother of noted painter Ralph Earl. Nothing is known of his early artistic training, but he followed his brother's example and pursued a career in England. Arriving around 1784, he was already exhibiting work at the Royal Academy in London by 1787, a practice he continued annually until his death.

Earl adopted contemporary modes of English painting, including the fashionable "conversation group," a more casual, multi-figured portrait convention, at which he evinced great skill. He was especially admired by his patrons for his skill in "giving life to the eye, and expression of every feature," in capturing an accurate likeness, conveying a sense of character through pose and gaze, and for his facility in rendering drapery and the detail of any costume.

In 1789 Earl married Georgiana Pilkington Smyth, the widow of a Loyalist from New Jersey. She was part of the American expatriate community who had left the colonies for the mother country, and who comprised Earl's group of patrons. The Earls had three children, two of whom, Phoebe (1790-1863) and Augustus (1793-1838), became accomplished artists. Phoebe even became fruit and flower painter to the English Queen Adelaide, wife of William IV.

Lured by the promise of a lucrative art market, Earl journeyed to Charleston, South Carolina, in 1794. His fashionably elegant but natural style appealed to the refined tastes of the planter and merchant elite in the new Republic's largest and wealthiest city.

James Earl died of yellow fever on August 18, 1796, before he was able to return to his family in England with his earnings. In Charleston the inventory of his few possessions was valued at twenty-three pounds, but his assets included debts owed to him by patrons that totaled more than 250 pounds, indicating that his brief career in Charleston had been a promising one.

www.worcesterart.org



Portrait of Margaret Whalley Hurst and her Daughter, Francis

undated

Oil on canvas

23 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (60,3 x 50,2 cm)

Courtesy of Alexander Gallery, New York, New York

DAVID FERTIG (BORN 1946)

Born in Philadelphia, David Fertig currently lives and works in New Jersey. He received his Bachelor of Fine Arts degree from the Philadelphia College of Art, Pennsylvania, and his Master of Fine Arts degree from the Art Institute of Chicago, Illinois. His work has been exhibited nationally since 1977.

Fertig explores the history of the Napoleonic Wars through painterly portraits, landscapes, seascapes, and history paintings. His energetic handling of paint brings a decidedly contemporary flair to his nineteenth century subject matter. He describes form with a modicum of information. Rarely using brushes, he prefers a palette knife and pieces of mat board as tools. Forms seemingly emerge from a few swift gestures and pictorial clarity is maintained, although he works with closely valued scumbles of color. Fertig's painting combines monumentality with a sense of immediacy.

www.jamesgrahamandsons.com

The Capture of the Macedonian

Many viewed the War of 1812 between Great Britain and the new nation of the United States as a second War for Independence. In early land battles American volunteer soldiers fared badly against the seasoned British troops who had just defeated Napoleon in Europe. Therefore it was not only a great naval victory, but also a great psychological victory when Commander Stephen Decatur and his crew of the USS *United States* defeated Captain John S. Carden and seized the British Frigate HMS *Macedonian* – the first British warship ever to be captured by the American Navy. This defeat was such a source of pride to the Navy and people of the United States that they kept the *Macedonian* in service for nearly a hundred years in such visible missions as putting an end to the Barbary pirates, reopening Japan to the outside world, and delivering relief to Ireland during the famine. Commissioned in 1809, the USS *Macedonian* perished in a fire in 1922.



The Capture of the Macedonian

2003

Oil on panel

12 x 14 in. (30,5 x 35,6 cm)

Courtesy of the artist, and James Graham & Sons, Inc. New York, New York

The Burning and Destruction of the French Port of Toulon

The French Revolution, which began in 1789, faced external enemies as well as those within a divided France. The Port of Toulon, in particular, was fervently anti-revolutionary. On August 28, 1793, the city turned itself over to the Bourbons and a British, Spanish, and pro-Bourbon military land and naval force. Revolutionary Paris reacted quickly and laid siege to the city on September 7th, with several unsuccessful attempts to recapture it failing due to poor leadership by generals Jean Carteaux and Francois Doppet. Their failures led to young Chef de Bataillon Napoleon Bonaparte's scheming with political allies to replace them with General Dugommier. This new commander then agreed to Bonaparte's proposed plans to storm strategic locations so that the French artillery could bombard the British fleet anchored in the harbor. The attack began on December 18th, and Bonaparte was wounded in the leg by a bayonet. The next day the British fleet under Admiral Lord Hood withdrew, setting fire to shipping and naval facilities. The French Army of the Republic took full control of the city and surrounding area ten days later.



The Burning and Destruction of the French Port of Toulon

2001

Oil on panel

39 x 48 ½ in. (99,1 x 123,2 cm)

Courtesy of the artist, and James Graham & Sons, Inc., New York, New York

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 to New York and fell in love with the city.

He worked as an illustrator for the *New York Daily News*, the *New York Herald, Esquire*, and *Harper's Bazaar*, and as 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 Marsh 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 that "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 that "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*, New York: Dodd, Mead & Company: 1940)



Downtown New York

undated

Watercolor

20 ¾ x 26 ¼ in. (52,7 x 66,7 cm)

Gift of William Benton to the ART in Embassies Program, Washington, D.C.

The Queen Mary

The RMS *Queen Mary*, one of the last great Atlantic ocean liners, was launched on September 26, 1934, by Her Majesty Queen Mary of England. Then the largest liner ever built, it was a national symbol for Britain that represented new hope for rebuilding the nation and for a bright future. After two years of fitting out, the *Queen Mary* embarked from Southampton on her maiden voyage on May 27, 1936. The Royal Marine Band played *Rule Britannia* as she set sail with "... her luxurious fittings glittering as brightly as those stars who booked passage aboard her, she set out for New York, via Cherbourg, and a jubilant welcome by thousands of Americans who couldn't wait to catch a glimpse of the already famous liner. More than 100 journalists as well as representatives of the BBC and other networks were aboard to capture in print, this landmark occasion."

Reginald Marsh also captured his impression of the *Queen Mary*, a ship "... alive with beauty, energy, and strength." (King George V)

uncommonjourneys.com



Queen Mary

1936

Watercolor

20 x 26 in. (50,8 x 66 cm)

Gift of William Benton to the ART in Embassies Program, Washington, D.C.

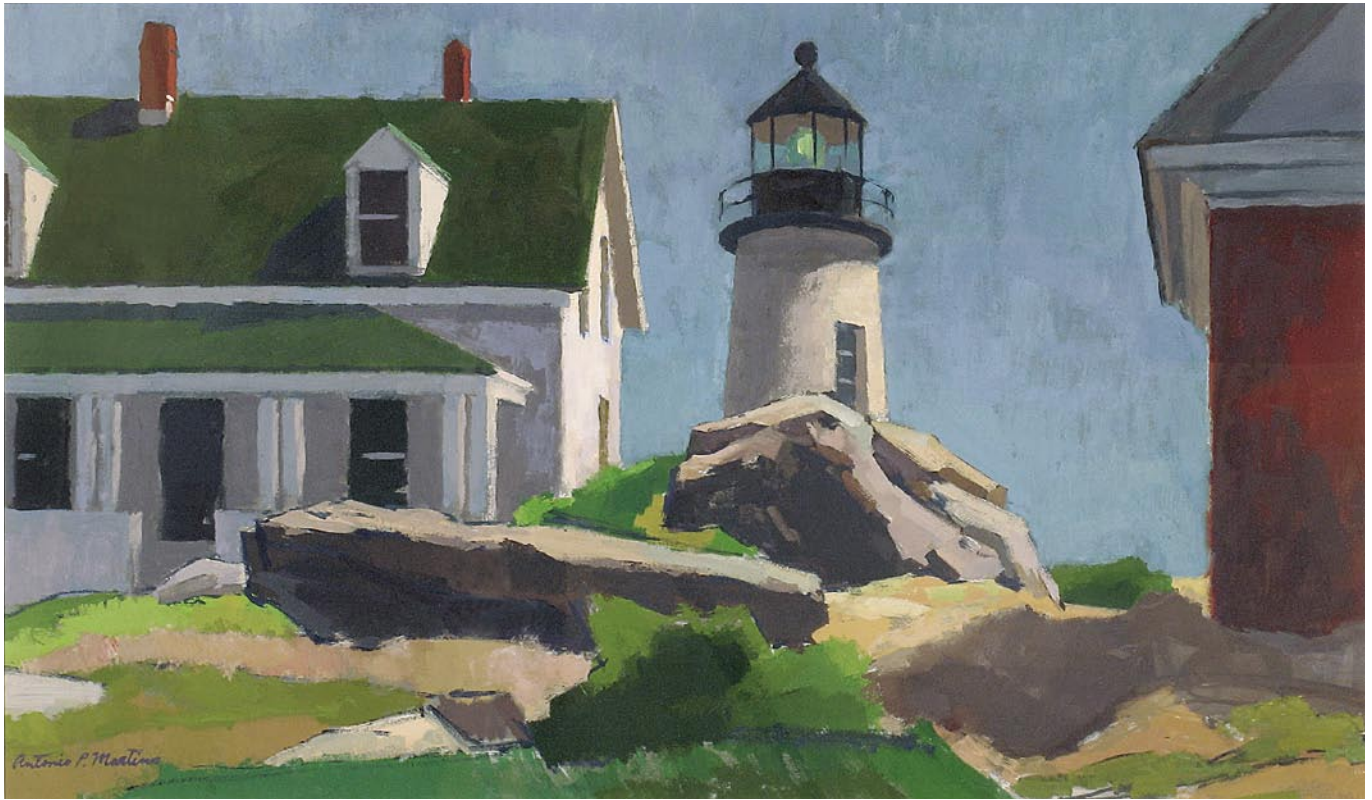
ANTONIO PIETRO MARTINO (1902-1988)

Philadelphia artist Antonio Martino worked in a realistic style traditional to the landscape painters of his native city. A student of Albert Jean Adolphe, himself a student of famed French Academic painter Jean-Léon Gérôme, Martino studied at the Philadelphia Museum School of Industrial Art, enjoying early success. Having first exhibited his work at seventeen, Martino had two paintings accepted in the Pennsylvania Academy of the Fine Arts' Annual Exhibition when he was only twenty-three. While still in his early twenties, he won prizes at Philadelphia's Art Club, Sketch Club, the Sesquicentennial, and in New York at the National Academy of Design. Martino infused his realistically rendered landscapes with the light, color, and atmosphere of Impressionism and the solid forms of Cubism. He and his brother often painted together along the scenic Darby Creek and on the Delaware River above New Hope, Pennsylvania, although he is best known for his views of Manayunk, along the Schuylkill River.

Pemaquid Point Light

The present subject, Pemaquid Point Lighthouse, is near Bristol, Maine. Still one of the most visited attractions of the Maine Coast, it has been a favorite subject of artists since its construction in 1826. Perched on a rocky expanse of dramatically streaked and layered granite, the light still serves as an aid to navigation, and has been immortalized by such renowned American painters as Andrew Wyeth and Edward Hopper.

www.askart.com



Pemaquid Light

undated

Oil on paper

28 ½ x 36 in. (72,4 x 91,4 cm)

Gift of Mr. and Mrs. Philip I. Berman to the ART in Embassies Program, Washington, D.C.

CHARLES WILLSON PEALE (1741-1827)

A remarkable, multifaceted man of the American Enlightenment, Charles Willson Peale was also the patriarch of a remarkable family. Born in Chester, Maryland, in 1741, Charles was the son of a convicted felon who had been transported to Britain's American Colonies, became a schoolmaster, and died prematurely, leaving his son to help support his widowed mother. Apprenticed to a saddle maker in Annapolis, Maryland, at thirteen, young Peale became his own master at twenty. He tried his hand at a variety of trades, including upholstery, watch and clock repair, sign painting, and portraiture, receiving a few lessons from painter John Hesselius in exchange for a saddle. Forced into bankruptcy, Peale fled to Boston, where he worked in the studio of silversmith and portraitist John Singleton Copley and studied briefly with painter John Smibert. When Peale returned to Annapolis in 1766 to paint the portraits of wealthy residents, his talent was recognized and a group of generous, wealthy Maryland planters raised subscription money for him to study with expatriate history and portrait painter Benjamin West in London.

Peale managed a side trip to Italy to study the Italian masters as well. Returning to Annapolis in 1769, he rapidly established himself as the pre-eminent portraitist in the middle colonies, traveling on commissions to Williamsburg, Virginia; George and Martha Washington's home, Mount Vernon, also in Virginia; Baltimore, Maryland; and Philadelphia,

Pennsylvania, where he moved with his family in 1776.

With the immediate outbreak of the Revolutionary War, Peale joined the Philadelphia militia and fought with Washington at the battles of Trenton and Princeton. After the British Army's withdrawal from Philadelphia, he acted as an agent for the confiscation of estates, and in 1779 was elected to the Pennsylvania legislature. For the balance of his life, Peale focused on new accomplishments and achievements. He opened a museum of natural history and art in the mid 1780s in Philadelphia, which became so successful that it was moved into Independence Hall in 1802. In 1801, with the assistance of his friend President Thomas Jefferson and the American Philosophical Society, Peale organized the first American scientific expedition to exhume the bones of an American mastodon, assembling and restoring the remains for his museum. Peale was also instrumental in founding the Pennsylvania Academy of the Fine Arts in 1805, and taught there for several years. Also evidence of his scientific interests were his numerous inventions, including a velocipede, new types of eyeglasses and false teeth, and a polygraph, on which he collaborated with Thomas Jefferson.

Of Peale's seventeen children from three marriages, four aptly named sons also became well known painters: Titian (1799-1885), Rubens (1784-1865), Rembrandt (1778-1860), and Raphaelle (1774-

1825). Charles Willson Peale died in 1827 at the age of 86, from a cold caught while crossing a body of water to court a lady.

Peale painted fourteen portraits of George Washington, seven from life. He painted the earliest known portrait of Washington, which dates from 1772 and is now at Washington and Lee University in Lexington, Virginia. During his lifetime he painted scores of the great figures of early America, including George and Martha Washington, Benjamin Franklin, Thomas Jefferson, James Hamilton, John Paul Jones, John Hancock, and John Adams.

www.npg.si.edu; www.bartleby.com; and

www.askart.com



Portrait of George Washington
undated
Oil on canvas
24 ½ x 19 ½ in. (62,2 x 49,5 cm)
Courtesy of Alexander Gallery, New York, New York

MARY POLLAK

“Art in its many forms has been a consistent presence in my life through both practice and teaching. Monotype is the melting pot of this experience. Through image, color, and texture captured in memory, observation, or from travels, I use the diverse possibilities of monotype to create an original print. The work is a collection of organic sources from nature, layered images, and landscape that is more about mood than specific rendition of place. Recurring images are birds and the human form, which attach personal symbolism and evoke viewer interpretation.”

www.mgne.org

Mary Pollak’s work has been exhibited regionally and nationally, and she shows regularly in the Boston, Massachusetts, area.

The Lincoln Memorial

The Lincoln Memorial is a tribute to President Abraham Lincoln and the nation he sought to preserve during the Civil War (1861-1865). Built to resemble a Greek temple, it has thirty-six Doric columns, one for each state of the United States at the time of Lincoln’s death. A monumental sculpture of Lincoln, seated, is in the center of the chamber. It was created by Daniel Chester French, America’s preeminent monumental sculptor of the day. Inscribed on the south wall of the monument is Lincoln’s Gettysburg Address. Above it is a mural by noted muralist and illustrator Jules Guerin that depicts the Angel of Truth freeing a slave. On the north wall Guerin painted the unity of the North and South, which appears above the engraved text of Lincoln’s second inaugural address. This national memorial was designated in 1911 and dedicated in 1922.



Washington, Lincoln Memorial

undated

Ink and wash on paper

26 1/8 x 22 in. (66,4 x 55,9 cm)

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

GILBERT STUART (1755-1828)

Probably the best known portraitist of the early United States, Gilbert Stuart painted many prominent Americans, Englishmen, and Irishmen, among them the first five presidents of the new nation. But his portraits of George Washington are the most famous of all.

Born in 1755, the son of a snuff mill owner in North Kensington, Rhode Island, and of Scottish decent, he was baptized Gilbert Stewart. Wanting to be associated with the royal Stuart family of England, he later changed his name to the Jacobite spelling. When the Stewart mill failed, the family moved to Newport and young Gilbert took early training from local portraitist Samuel King. In 1769 Gilbert's early talent for drawing was recognized by Cosmo Alexander, with whom he traveled to the southern colonies and then to Edinburgh, Scotland, where Alexander died. Left penniless and without patrons, Gilbert had to work his way home as a seaman.

In 1775, on the eve of the American Revolution, Stuart sailed to London. Upon arrival he was forced to work as a church organist, since colonial artists were not then well received. From 1777 he spent five years studying with expatriate court painter Benjamin West, who taught Stuart the skills of portrait painting, especially the rendering of realistic, animated faces, placed in glowing light against a dark ground, for which he became noted. It was a revival of the style of Rembrandt van Rijn (1606-1669). However, it was Stuart's full-length por-

trait of the Scotsman William Grant as a skater that made his reputation in England when the painting was exhibited at the Royal Academy in 1782.

After his success, Stuart had many commissions and was held in as high esteem as Sir Joshua Reynolds and Thomas Gainsborough. Eventually overwhelmed by debt in 1787, Stuart was forced to flee to Dublin to escape his creditors. For six years in Ireland he painted prodigiously, collecting and spending portrait fees before the work was completed.

Stuart returned to the United States in 1792 and became the most highly regarded portraitist of his day, immortalizing nearly everyone of prominence in the government. Always low on money and known for erratic behavior, which some attributed to his genius, he remained ever pursued by his creditors. Stuart died in Boston in 1828, leaving over a thousand portraits. He is buried in an unmarked pauper's grave.

www.askart.com

George Washington (1732-1799)

Born in 1732 into a Virginia planter family, George Washington was schooled in the morals, manners, and body of knowledge requisite for an eighteenth century Virginia gentleman. From an early age he pursued two interests: military arts and western expansion. At sixteen he helped survey Shenandoah lands for Thomas, Lord Fairfax. Commissioned a Lieutenant Colonel in 1754, he fought in the first skirmishes of what became the French and Indian War.

From 1759 until the outbreak of the American Revolution, Washington managed his lands around Mount Vernon and served in the Virginia House of Burgesses. He acquired the Mount Vernon property from his wife, Martha Dandridge Custis, who had inherited the land from her late husband. With the two children that she brought to the marriage, Patsy (+1773) and Jack (+1781), the Washingtons had a happy and busy household. But like his fellow planters, George Washington felt himself exploited by British merchants and hampered by British regulations. As the quarrel with the mother country grew acute, he moderately but firmly voiced his resistance to the restrictions.

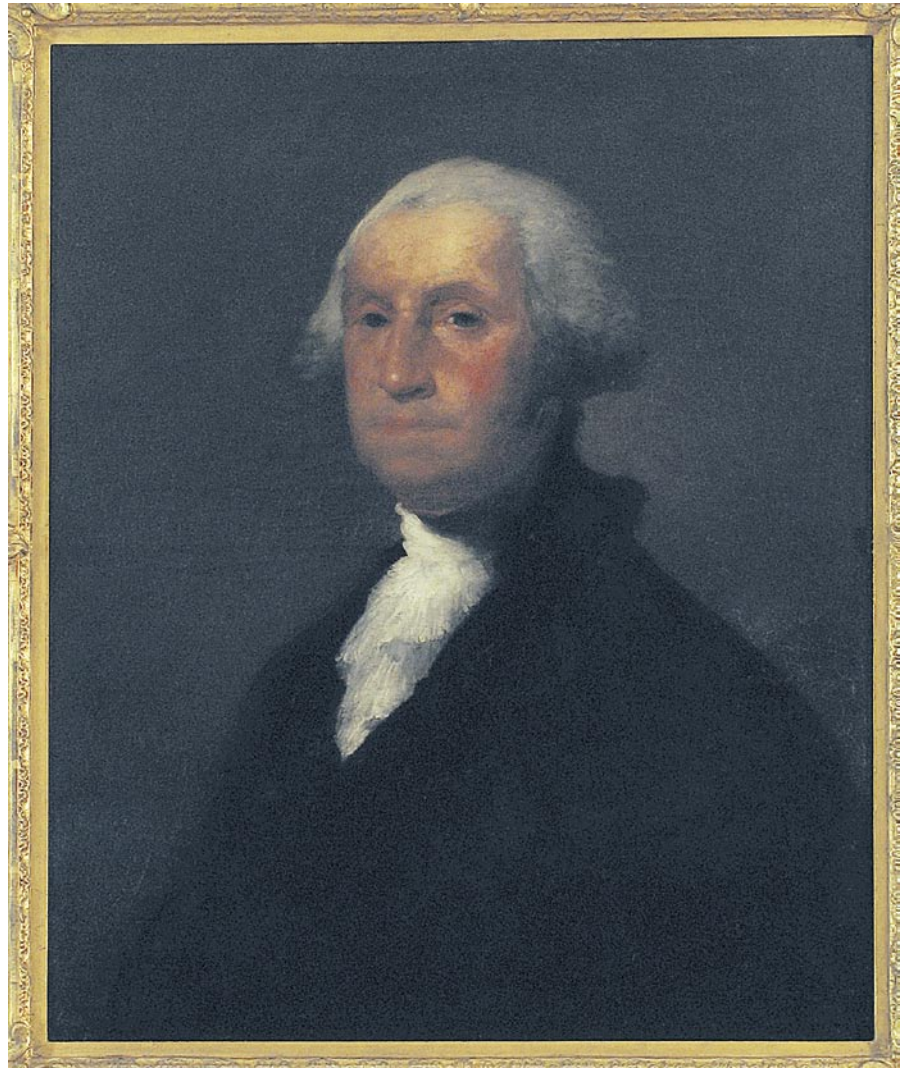
When the Second Continental Congress assembled in Philadelphia, in May 1775, Washington, one of the Virginia delegates, was elected Commander in Chief of the Continental Army. On July

GILBERT STUART (1755-1828)

3, 1775, at Cambridge, Massachusetts, he took command of his ill trained troops and embarked upon a war that was to last six grueling years. Finally in 1781, with the aid of French allies, Washington forced the surrender of British General Cornwallis at Yorktown, Virginia, and ended the Revolution.

Washington longed to retire to Mount Vernon, but soon realized that the new Nation, under its Articles of Confederation, was not functioning well. He became a prime mover in the steps leading to the Constitutional Convention, which took place in Philadelphia in 1787. When the new Constitution was ratified, the Electoral College unanimously elected Washington president. After serving two terms, weary of politics, and feeling old, Washington retired. In his Farewell Address he urged his countrymen to forswear excessive party spirit and geographical distinctions, and in foreign affairs to avoid long-term alliances. Washington enjoyed less than three years at Mount Vernon, where he died of a throat infection on December 14, 1799.

www.whitehouse.com



Portrait of George Washington

c. 1795

Oil on canvas

30 x 24 in. (76,2 x 61 cm)

Courtesy of Alexander Gallery, New York, New York

BENJAMIN FRANKLIN REINHART (1829-1885)

Born near Waynesburg, Pennsylvania, Benjamin Franklin Reinhart began to study oil painting in nearby Pittsburg at the age of fifteen. He continued his studies at the National Academy of Design in New York City for three years, and then, after travel in the western United

States, he went to Europe in 1850, to study in Paris and Dusseldorf. Whereas at home Reinhart had mostly painted portraits, in Europe he devoted himself to history and genre scenes over the period of three years. He returned to New York, but in 1860 he moved to

England, where he remained until 1868. Back once again in New York, Reinhart was elected an Associate of the National Academy of Design, where he had exhibited regularly since 1847. Reinhart died in Philadelphia in 1885.



George Washington Crossing the Delaware

undated

Oil on canvas

18 ½ x 25 in. (47 x 63,5 cm)

Courtesy of Alexander Gallery, New York, New York

ANDREW GEORGE WINTER (1893-1958)

A colorful and adventurous personality, Andrew Winter was a painter who spent his early years as a mariner, sailing as a mate on square-rigger ships, and later on British and American steamships. A native of Estonia, he became an American citizen in 1921. Winter studied at the National Academy of Design in New York City, and in 1925 returned to Europe on a travel fellowship to study in Rome and Paris. In the 1930s he and his artist wife, Mary, settled on Monhe-

gan Island, Maine, where he produced a large body of work that reflected his love of the surroundings.

www.askart.com

Monhegan

Monhegan, a small rocky island a mile square and only accessible by boat, was charted by John Smith in 1614 and was previously a prime fishing area for Native Americans. Although fishing still primarily

supports the economy, for more than a hundred years the island has been a summer haven for artists and other visitors because of its isolation and the beauty of its wilderness areas. Twelve miles off the Maine coast, Monhegan has attracted artists from around the world, including such notable American painters as Childe Hassam, George Bellows, Robert Henri, Rockwell Kent, and Jamie Wyeth, to name a few.



Gulls at Monhegan

undated

Oil on Canvas

20 x 30 in. (50,8 x 76,2 cm)

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

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