



U.S. PERMANENT DELEGATION TO  
THE CONFERENCE ON DISARMAMENT  
GENEVA, SWITZERLAND

ART in Embassies Exhibition

COVER

James Edward Buttersworth, **FRIGATE OFF DOVER**, c. 1840  
*Oil on canvas, 25 ½ x 31 ½ in. (64,8 x 80 cm)*  
*Courtesy of The Mariners' Museum, Newport News, Virginia*

# INTRODUCTION

Welcome to the Residence of the U.S. Ambassador to the Conference on Disarmament in Geneva. I hope you enjoy this wonderful exhibition of works by American artists that is on display in the Residence.

This exhibition is made possible through the U.S. State Department's unique ART in Embassies Program and prominently features historical treasures from several famous American artists of the eighteenth and nineteenth centuries. I chose these works for the Residence in order to celebrate the similarities between Geneva, Switzerland, and the United States. You will note that James Bard's *Sidewheel Steamer Grey Hound* recalls the view I see out my windows every day, as the Residence is located on the shores of beautiful Lake Geneva. The colorful landscapes are of scenes which evoke topography shared by the United States and Switzerland. The lovely textile piece entitled *Screen* by Gretchen Romey Tanzer is displayed prominently in the entrance hall of the Residence, mirroring the colors reflected year round off Lake Geneva and the surrounding hills and mountains.

The ART in Embassies Program was created in 1964 to display American art in U.S. Ambassadorial 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 individuals and museums for their generous contributions to this exhibition.



A handwritten signature in black ink that reads "Christina B. Rocca".

**Ambassador Christina B. Rocca**

Geneva  
September 2007

## JAMES BARD (1815-1897)

Born in New York City, James Bard was devoted to the depiction of the vessels that traveled the Hudson River and the waters surrounding Manhattan. Although he painted a few schooners, sloops, and yachts, his energies were more frequently directed toward steamboats. His clients were shipbuilders, owners, and captains, and he is known to have frequented the shipyards to record colors and measurements for the vessels under construction. His mature works appeared to be so accurate that some observed “they could lay down plans for a boat from one of his pictures, so correct were their proportions.” It has been estimated that Bard painted nearly 4,000 images of steamboats.

National Gallery of Art, Washington, D.C.

# JAMES BARD



SIDEWHEEL STEAMER GREY HOUND, 1864

*Oil on canvas, 32 x 52 in. (81,3 x 132,1 cm)*

*Courtesy of The Mariners' Museum, Newport News, Virginia*

## JAMES EDWARD BUTTERSWORTH (1817-1894)

Considered among the foremost American ship portraitists of the nineteenth century, James E. Buttersworth was born in Middlesex County, England in 1817, and studied painting with Thomas Buttersworth, the noted British marine painter. He moved to the United States around 1845 and settled in West Hoboken, New Jersey. He is also recorded as having had a studio in Brooklyn, New York in 1854. Through the 1850s, Buttersworth developed a prominent reputation as a ship portraitist. He is known, in retrospect, for his precisely drawn and finely detailed renderings of the sleek new clipper ships which were circling the globe in record-breaking times during this period.

# JAMES EDWARD BUTTERSWORTH



FRIGATE OFF DOVER, c. 1840

*Oil on canvas, 25 ½ x 31 ½ in. (64,8 x 80 cm)*

*Courtesy of The Mariners' Museum, Newport News, Virginia*

## MONTAGUE DAWSON (1895-1973)

Montague Dawson was the grandson of the marine painter Henry Dawson (1811-1878). Much of his childhood was spent on Southampton Water, England, where he was able to indulge his interest in the study of ships. For a brief period around 1910 Dawson worked for a commercial art studio in London. Dawson exhibited regularly at the Royal Society of Marine Artists, of which he was a member, from 1946 to 1964, and occasionally at the Royal Academy between 1917 and 1936. By the 1930s he was considered one of the greatest living marine artists, whose patrons included two American Presidents, Dwight D. Eisenhower and Lyndon B. Johnson, as well as the British Royal Family.

One of the fastest of the medium clipper ships, *Glory of The Seas* was built by the noted naval architect Donald McKay at his East Boston, Massachusetts, shipyard in 1869. She carried grain and miscellaneous freight between New York and the United Kingdom, Australia, and San Francisco, California. In 1875 she set a record, crossing from San Francisco to Sydney, Australia, in thirty-five days. Laid up in Victoria, British Columbia, she later served as a floating salmon cannery, and was burned for her metal on the beach near Endolyne, Washington, May 23, 1923.



# MONTAGUE DAWSON



MASTS AGAINST THE SKY, GLORY OF THE SEAS, 1920

*Oil on canvas, 24 x 34 in. (61 x 86,4 cm)*

*Courtesy of The Mariners' Museum, Newport News, Virginia*

## ROBERT SWAIN GIFFORD (1840-1905)

During his lifetime, Robert Swain Gifford was a member of the National Academy of Design and a founding member of the American Society of Painters in Watercolors. His paintings won awards at the Centennial Exposition in Philadelphia, and the 1889 International Exposition in Paris. Gifford taught at the Cooper Union in New York City from 1877 to 1896, and was afterwards promoted to art director, a position he held until his death in 1905.

# ROBERT SWAIN GIFFORD



QUISSET MOORS, 1889

*Oil on canvas, 24 x 32 in. (61 x 81,3 cm)*

*Courtesy of the Washington County Museum of Fine Arts, Hagerstown, Maryland  
Gift of Albert R. Miller*

## JAMES GURNEY (BORN 1958)

James Gurney is the author and illustrator of the *New York Times* best-seller *Dinotopia: A Land Apart from Time*, which has been translated into eighteen languages in thirty-two countries. An exhibition of the artwork from *Dinotopia* began at the Smithsonian Museum in Washington, D.C. and will travel to Yverdon, Switzerland, in 2008. Gurney is also known for his Hudson River landscapes, which were featured in a cover story for *American Artist* magazine in November, 2006.

Gurney earned his Bachelor of Arts degree in archaeology in 1979 from the University of California at Berkeley. He studied painting at the Art Center College of Design in Pasadena, California.

CREEK ABOVE KAATERSKILL FALLS, 2003

*Oil on linen, 20 x 16 in. (50,8 x 40,6 cm)*  
*Courtesy of the artist, Rhinebeck, New York*

JAMES GURNEY



# JAMES GURNEY



POET'S WALK, 2003

*Oil on linen, 20 x 30 in. (50,8 x 76,2 cm)*

*Courtesy of the artist, Rhinebeck, New York*



## WILLIAM MORRIS HUNT (1824-1879)

William Morris Hunt was born at Brattleboro, Vermont. After attending Harvard University, He studied art with Thomas Couture in Paris, France, and then in nearby Barbizon with Jean-François Millet, one of the leaders of the Barbizon school of painters. Upon returning to New England, Hunt introduced the Barbizon school style of painting to the Boston society circles in which he moved, thereby helping to turn a rising generation of American painters toward Paris and away from the national style epitomized by the Hudson River school landscape painters.

“Hunt, William Morris.” *Encyclopædia Britannica*. 2007. *Encyclopædia Britannica* Online. <http://www.britannica.com/eb/article-9041561>



FOREST AT FONTAINEBLEAU, undated

*Oil on canvas, 27 x 22 in. (68,6 x 55,9 cm)*

*Courtesy of Dr. Everette James, Chapel Hill, North Carolina*

## ANTONIO NICOLO GASPARA JACOBSEN (1850-1921)

Born in Copenhagen, Denmark in 1850, Antonio Nicolo Gaspara Jacobsen studied art at the Royal Academy of Design in Copenhagen and moved to New York City in 1871. To earn money, Jacobsen decorated safe doors for the Marvin Safe Company and began painting ship portraits for the Old Dominion Steamship Line. His reputation grew to the point that he was widely regarded as one of America's finest marine artists, painting around 6,000 portraits of the steamships that came to dock at the New York City Harbor between 1876 and 1919. Jacobsen's paintings of these ships were often based on plans and blueprints supplied by their owners. Jacobsen died in 1921 in West Hoboken, New Jersey, and was fondly remembered as the "Audubon of Steam Vessels."

In 1875 the ship *City Of Berlin* won the Blue Riband, awarded to the liner with the record for the fastest transatlantic crossing, and was the first Atlantic steamship to be lighted internally by electricity.



# ANTONIO NICOLO GASPARA JACOBSEN



CITY OF BERLIN, 1874

*Oil on canvas, 22 x 36 in. (55,9 x 91,4 cm)*

*Courtesy of The Mariners' Museum, Newport News, Virginia*

## WILLIAM LOUIS SONNTAG (1822-1900)

William Sonntag began his artistic career in 1842 in Cincinnati, Ohio. He worked there until 1853, when he first visited Europe, staying mainly in Florence. He returned to the United States for a brief two years, establishing himself as an artist in New York City before recommencing study in Florence, Italy. In 1861 the National Academy of Design elected him a member, and Sonntag exhibited there throughout his career. He spent his summers sketching in the mountains of New England and West Virginia or abroad in Florence. Sonntag is best known today for his romantic Italian and American landscapes in the Hudson River school tradition.

Around 1852 Sonntag painted for the Baltimore and Ohio Railroad the wild scenery in the Allegheny Mountains along its route. By 1857 he had moved from Cincinnati to New York, where he lived until his death.

**SUNSET VIEW NEAR LAKE**, undated

*Oil on canvas, 14 x 16 in. (35,6 x 40,6 cm)*

*Courtesy of the Washington County Museum of Fine Arts, Hagerstown, Maryland  
Gift of Mr. Sidney A. Levyne, Pikesville, Maryland*

WILLIAM LOUIS SONNTAG



# WILLIAM LOUIS SONNTAG



RIVER LANDSCAPE, POTOMAC, undated

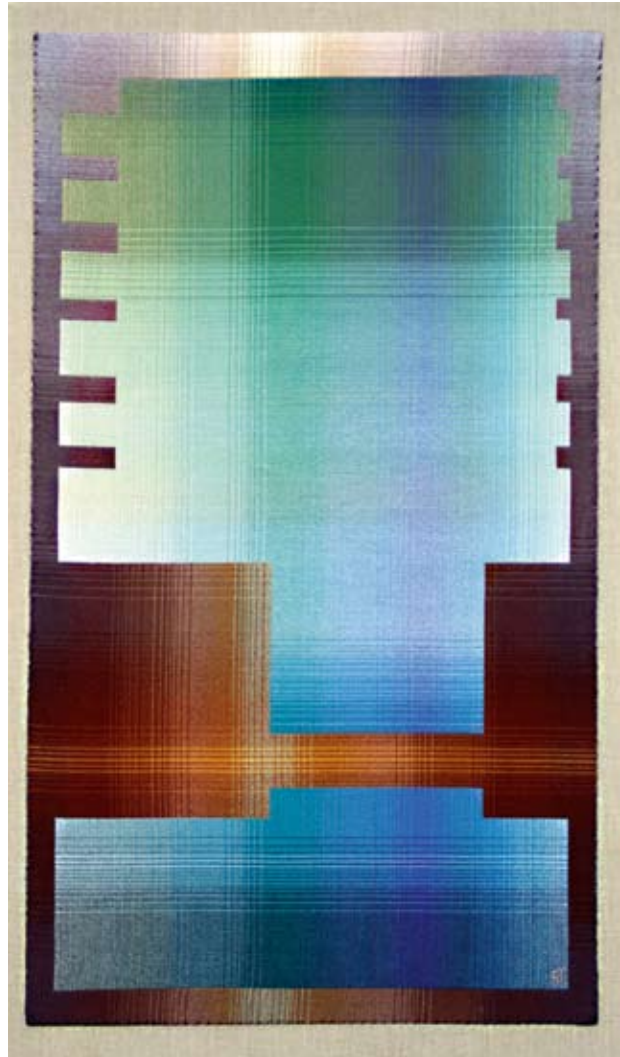
*Oil on canvas, 26 x 42 in. (66 x 106,7 cm)*

*Courtesy of the Washington County Museum of Fine Arts, Hagerstown, Maryland*

## GRETCHEN ROMEY TANZER (BORN 1957)

Gretchen Romey Tanzer's works are all hand-woven with colorful mercerized cotton thread and are woven in a double layer structure to make possible the complex pattern desired. When finished, they are hand stitched to a stretched linen canvas frame for hanging on the wall. Romey Tanzer received her Bachelor of Fine Arts degree in 1979 from the Rochester Institute of Technology's School for American Craftsmen, New York, and her Master of Fine Arts degree in 1984 from Indiana University, Bloomington. Her work is in the collection of The Museum of Fine Arts, Boston, and since 1989 Romey Tanzer has been on the art faculty of Cape Cod Academy, Oserville, Massachusetts; since 1993 she has been the department chair.

SCREEN, undated  
*Hand-woven, fine cotton, double weave structure*  
34 x 20 in. (86,4 x 50,8 cm)  
*Courtesy of the artist, Orleans, Massachusetts*



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

# ACKNOWLEDGMENTS

## **Washington**

Anne Johnson, Director, ART in Embassies Program

Imtiaz Hafiz, Curator

Jamie Arbolino, Registrar

Marcia Mayo, Publications Editor

Sally Mansfield, Publications Project Coordinator

Amanda Brooks, Imaging Manager

## **Geneva**

Elizabeth Ryley, Assistant to Ambassador Rocca

Martin Da Costa, Shipping and Transportation Specialist

Wendy Lubetkin, Information Specialist

## **Vienna**

Nathalie Mayer, Graphic Designer



Published by the ART in Embassies Program  
U.S. Department of State, Washington, D.C.  
September 2007