

An impressionist painting of a garden scene. The composition is dominated by a large, light-colored swan in the center, surrounded by various flowers and foliage. The brushwork is visible and expressive, with a rich palette of blues, greens, and earthy tones. The overall mood is serene and naturalistic.

UNITED STATES EMBASSY THE HAGUE **ART in Embassies Exhibition**

**Ilana Manolson** | **Standing in the Shadow Seeing the Light**, 2008

*Oil on board, 48 x 48 in. (121,9 x 121,9 cm) | Courtesy of the artist and Jason McCoy Inc., New York, New York*

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# Introduction

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Welcome to the Ambassador's Residence! When these first words greeted us upon our arrival, we felt the immediate warmth of what is a most unusual Residence. It is a beautiful and comfortable place to live, but even more satisfying as a place where friends and colleagues of varied interests gather to share conversation, culture, and connections. So in choosing the art for exhibition in the Residence, we chose as we would choose for our own home: art that we liked, and works that were unique and would spark interest.

We feel very fortunate to have this exhibition of works curated by the United States Department of State's Office of ART in Embassies. Originally established during the Kennedy Administration, ART provides exhibitions for display in over 200 American diplomatic residences worldwide. The works, loaned by galleries, museums, individual artists, and both public and private collections, reflect the enormous range and diversity of American art and culture. Each individual exhibition is a collaboration between an ambassador and an ART curator. For The Hague, we wanted an exhibition that not only showcased American artists, but that reflected the long and rich heritage shared by our two countries. We are very pleased with the result.

We arrived in the Netherlands on the wave of the "New York 400" celebrations, commemorating the 400th anniversary of Henry Hudson's Dutch expedition leading to the founding of New York and the purchase of Manhattan. So it is natural that our exhibition reflects this 400 year celebration of our long relationship and mutual regard. The original Dutch maps and seven city etchings, dating back to the sixteenth through eighteenth centuries, recall our collective history, and were generously lent by the Bank of America.

Special thanks to Sarah Tanguy, the ART curator for this exhibition, and our gratitude to the private lenders, the Bank of America, Jeff Huntington, Illana Manolson, and Thomas Shelford, all of whom made the exhibition possible.

So welcome to the Residence and please enjoy our eclectic and – we hope – stimulating exhibition!

**Ambassador Fay Hartog-Levin and Mr. Daniel Levin**

*The Hague  
June 2010*

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# Grace Hartigan 1922-2008

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*"I do not wish to describe my subject matter, or to reflect upon it – I want to distil it until I have its essence. Then the rawness must be resolved into form and unity; with the 'rage for order' how can there be art?"*

– (Grace Hartigan as quoted in Marika Herskovic, *American Abstract Expressionism of the 1950s: An Illustrated Survey*; New York School Press, 2003, p. 162)

Having drawn inspiration from everyday life, Grace Hartigan is internationally recognized for carrying figurative painting into abstraction. Conscious of the lesser regard for women artists and the male-dominated, abstract expressionist painting group with which she was associated, a group which included Willem de Kooning, Jackson Pollock, Franz Kline, Lee Krasner, Mark Rothko, and others, she signed her early work 'George Hartigan.'

Hartigan was born in Newark, New Jersey, in 1922, to an English-Irish family, and unable to afford college, she married at seventeen. While her husband served in World War II, she attended the Newark College of Engineering. During this period she studied at night with avant-garde painter Isaac Lane Muse. In the mid 1940s she left her husband, and followed Muse when he moved from Newark to New York City.

In 1948, Hartigan first visited the studio of Jackson Pollock and was overwhelmed by the energy and innovations of his gestural painting. She became friends with Pollock and his wife Lee Krasner, and through them met other abstract

expressionists, including Franz Kline and Willem de Kooning. Conscious of needing her own style, Hartigan decided to "paint her way through history." She studied the Old Masters, copied their work, and utilized what she learned from those processes in her own painting. Pollock, Kline, and Rothko saw this as a defection from their commitment to pure abstraction, but Hartigan persisted and concluded that to truly express her leanings, her paintings had to have "fragmentary elements from the real world" (Charlotte Streifer Rubinstein, *American Women Artists*; Boston: G. K. Hall, 1982, p. 280)

In 1960, she married a research scientist and moved to Baltimore, where she was an enthusiastic artist-in-residence teacher at the Maryland Institute College of Art from 1965 to 1969. Her painting style from that time forward combined abstraction and realism with calligraphic and other images, ranging from city life figures and plants and animals to mythological subjects. Primarily working with oil on canvas, or watercolor and collage, Hartigan is known for her bold gestures and bright colors, which she sometimes outlined in thick black paint, reminiscent of stained-glass windows.

Hartigan had her first breakthrough in 1950 when art critics Meyer Shapiro and Clement Greenberg selected her for the *New Talent* exhibition at Kootz Gallery. Her reputation grew, and in 1958 she was the only woman chosen by curators to exhibit for the Museum of Modern Art in *The New American Painting*, New York City. Her work has been exhibited at the Metropolitan Museum of Art and the Whitney Museum of American Art, both in New York City, among many other prestigious institutions, and can be found in numerous private and public collections.



Baltimore Gown Shop, 1976 / Oil on canvas, 79 x 92 in. (200,7 x 233,7 cm)  
Courtesy of the ART in Embassies Program, Gift of Adnan Khashoggi

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## Jeff Huntington born 1970

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*"I'm interested in issues of identity."*

This body of work consists of portraits of children caught in various psychological and emotional states of being: moments of anxiety, ambiguity, ambivalence, despair, while, at times, conveying a sense of apathy and indifference that emanates from the subject. I'm interested in how we see ourselves in relation to these various human conditions and collectively as a civilization.

The models for these portraits are my nieces and nephews. Their likenesses are merged with showy European or Asian costumes as well as figures of other models of various ages and body types. I work from photographs, photographic illustrations and drawings, combining images in a Frankensteinian process, constructing a composite from which the final image evolves. I usually begin the painting process by establishing the entire composition with a black and white underpainting followed by multiple layers of transparent color, made famous by Johannes Vermeer. I have found a sense of timelessness in technique and content of the work through the combinations of these various elements.

I have found inspiration for these works through the sad reality of broken dreams and stolen childhoods of the Khmer Rouge genocide victims, the use of child-soldiers and child-slaves in various cultures, the living (child) Goddess of Nepal, child worship in American culture, and the primitive adolescent regressions of William Golding's *Lord of the Flies*, and the 15,000+ page novel by outsider artist Henry Darger, *In the Realms of the Unreal*. For me, this body of work has evolved into a fictional portrait of children belonging to exotic cults with varied subtle and indirect references to human anxieties of a real world."

Jeff Huntington earned a Bachelor of Fine Arts degree from the Corcoran School of Art in Washington, D.C. and went on to earn his Master of Fine Arts degree from The School of the Art Institute of Chicago, Illinois. Since his first show in 1992, Huntington has participated in over forty exhibitions and won numerous awards.

[www.raandeskgallery.com](http://www.raandeskgallery.com)  
[www.reyesdavis.com](http://www.reyesdavis.com)

**Prim and Proper, 2009** | Oil on canvas, 40 x 32 in. (101,6 x 81,3 cm) | Courtesy of the artist and Reyes + Davis, Washington, D.C.



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# Ilana Manolson born 1956

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*“In these paintings we are part of an endless story of cycles – of seasons where in the comfort of repetition there is always something new.”*

*– Ilana Manolson*

Ilana Manolson uncovers the overlooked edges of the natural world, capturing nature’s essence in shifts of light and color. She paints momentary impressions of nature as they unfold through the various seasons. Combining realist elements with fields of color abstraction, she often depicts her subjects on the verge of change as it swings its pendulum between order and disorder. Her large-scale oil paintings celebrate the unexpected vibrancy of the weedy margins of swamp and sky, the mysterious interplay of lightness and depth, growth and decay, firmness and fluidity, among unfurling fronds, fallen leaves, and elusive reflections. Her experience as a naturalist taught her the patient and close observation of small details, which she uses to inform a larger whole. In her paintings, the complex interaction of line, light, and texture, with the permeable boundaries between the seen and the unseen, invite the viewer into a contemplative world where minute details reveal a larger truth.

Manolson creates her luminous work using a specialized technique of overlaying rich color and highlights in painted layers, then selectively scratching and sanding the surface to uncover the essence and spirit of place beneath the merely visual, allowing hints to remain of what has come before. Her process, developed from elements of both painting and printmaking traditions, resonates with the ephemeral quality in nature, rediscovers hidden light, and provides a unique dimensionality. The painting is allowed, both as object and as image, to become a metaphor for transience and change.

Manolson holds a Bachelor of Fine Arts degree from the Rhode Island School of Design (Providence), and a Bachelor of Arts degree from Goddard College in art and education. She has exhibited extensively in North America. Her works are in the permanent collections of the Museum of Fine Arts Boston (Massachusetts); the DeCordova Museum (Lincoln, Massachusetts); the Boston Public Library; and the Ballinglen Arts Foundation (Ballycastle, Ireland), as well as in many other public and private collections. She lives and works near Boston.

[www.manolson.com](http://www.manolson.com)  
[www.jasonmccoyinc.com](http://www.jasonmccoyinc.com)

**Standing in the Shadow Seeing the Light, 2008**  
*Oil on board, 48 x 48 in. (121,9 x 121,9 cm) | Courtesy of the artist and Jason McCoy Inc., New York, New York*





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# Maurice Prendergast 1859-1924

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*“The love you liberate in your work is the only love you keep.”*

– Maurice Prendergast, 1905

Maurice Brazil Prendergast was born in Saint John's, Newfoundland, to a shopkeeper who moved the family to Boston in 1868. He left school after only eight or nine years and went to work for a commercial art firm. He never married and throughout his life was accompanied and supported by his brother Charles, a gifted craftsman and artist in his own right.

According to Charles, Maurice always wanted to be an artist and spent every available moment sketching. In 1892 Maurice traveled to Paris, where he spent three years. Studying first under Gustave Courtois at the Atelier Colorossi, he eventually moved on to the Académie Julian. There he met the Canadian painter James Wilson Morrice, under whose influence he began executing pochades – small sketches on wood panels depicting elegantly dressed women and playful children at the seaside resorts of Dieppe and Saint-Malo. Back in Paris, he developed a sophisticated modern style inspired in large part by the post impressionists, particularly Pierre Bonnard and Edouard Vuillard.

In 1895, home from abroad, Prendergast joined his brother in Winchester, Massachusetts. Working in watercolor, oil, and monotype, he continued to focus on men, women, and children at leisure, strolling in parks, on the beach, or on city streets. In 1898 he went to Venice, and returned a year later with a series of watercolors of that city. In 1900 the Macbeth Galleries in New York City mounted an exhibition of his work.



**Spring in Franklin Park, ca. 1895** / *Print of monotype, 12 ½ x 14 ¾ in. (31,8 x 37,5 cm) / Gift of Daniel Terra / Courtesy of the ART in Embassies Program, Washington, D.C.*

In 1907 Prendergast returned to France, where he was profoundly influenced by Paul Cézanne and the so-called fauve painters. Integrating these new influences into his work, Prendergast painted more forcefully, using startling, bright colors and staccato brushstrokes. As one of the group of artists called The Eight, Prendergast was sharply criticized for his more abstract and brightly colored style.

Following another trip to Venice, Prendergast returned to New York in 1911 to select works for, and participate in, the seminal Armory Show of 1913. A year later, he and Charles moved to New York City. In 1915 he was given an exhibition at the Carroll Galleries, and although the critical reception of his work remained mixed, he was able to attract a number of important patrons, among them John Quinn, Lillie B. Bliss, and Dr. Albert Barnes.

During the final years of his career, Prendergast spent his summers sketching in New England and his winters painting in New York. In 1921 the Brummer Gallery in New York held a small retrospective exhibition of his work, but by 1923, Prendergast was in frail health. He died a year later at age sixty-five.

[www.nga.gov](http://www.nga.gov)



**Children in Street**, ca. 1895 | Print of monotype, 12 ½ x 14 ¾ in. (31,8 x 37,5 cm) | Gift of Daniel Terra | Courtesy of the ART in Embassies Program, Washington, D.C.



**Street Scene**, ca. 1895 | Print of monotype, 12 ½ x 14 ¾ in. (31,8 x 37,5 cm) | Gift of Daniel Terra | Courtesy of the ART in Embassies Program, Washington, D.C.



**Telegraph Hill**, ca. 1895 | Print of monotype, 12 ½ x 14 ¾ in. (31,8 x 37,5 cm) | Gift of Daniel Terra | Courtesy of the ART in Embassies Program, Washington, D.C.

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## Thomas Shelford born 1969

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*"I've always been attracted to Dutch 17th century still life as a way of 'knowing through seeing.' My work is strongly influenced by this Dutch tradition, which uses skillful naturalistic painting as a means of gaining intellectual understanding by dissecting the action of light on form.*

*Many important ideas about the human condition contain paradoxes that do not lend themselves to abstract reduction without a loss in the richness of their meanings. These paradoxes, which permeate the spiritual and literary heritage of all cultures, naturally lend themselves to emblematic visual expression. In my opinion, it is the task of the artist to give form to these ideas by combining inspiration with thoughtful craftsmanship. This pursuit of Beauty, inspired by careful observation, is central to humanity's collective drive to define a meaningful existence."*

– Thomas Shelford

Thomas Shelford embarked upon a fine arts career in 2005, after years of working in New York City as a professional web site designer and illustrator. His artwork emphasizes skill and beauty, combining a classical sense of sculptural realism with modernist compositional ideas. He describes his style as "Classical Realism with Modernist guilty pleasures." In creating his paintings and drawings Shelford works exclusively from life.

Subscribing to the Renaissance model of the artist as polymath, Shelford pursued an eclectic academic background with degrees in mathematics and international relations. He obtained his art education outside the mainstream by studying part-time at the Grand Central Academy, a celebrated atelier in midtown Manhattan,

which was founded by Jacob Collins and modeled after nineteenth century teaching methods. He has studied extensively with leading naturalist painters such as Robert Armetta, Travis Schlaht, Edward Minoff, Jon DeMartin, Brian Schumacher, and Rick Piloco.

Shelford exhibits regularly at the Gilles Larrain Gallery in New York City, among many other New York galleries. He has been a drawing instructor at the Long Island Academy of Fine Art in Glen Cove, New York, and teaches private students in academic drawing and painting.

[www.shelfordart.com](http://www.shelfordart.com)





**Purple Palimpsest No. 2, 2009**  
*Oil on board, 16 x 20 in. (40,6 x 50,8 cm)*  
*Courtesy of the artist, East Hampton, New York*



**Green Palimpsest, 2009**  
*Oil on board, 11 x 17 in. (27,9 x 43,2 cm)*  
*Courtesy of the artist, East Hampton, New York*

# Michael von Eitzing (cartographer, 1520-1598)

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## Jan Hogenberg (engraver, b. ca. 1540, d. ca. 1590)

This now iconic map was first drawn by Michael van Eitzing (Aitsinger, Eyzinger), an Austrian who lived for many years in the Netherlands, to symbolize the power and unity of the Seventeen Provinces of the Low Countries. It accompanied his history published in 1583, *De Leone Belgico, ejusque topographica etque historica descriptione liber* (Cologne: Gerhard von Kempen). The engraver was Frans Hogenberg, who also engraved the maps for Abraham Ortelius's important and extensive *Theatrum Orbis Terrarum* (1570). Hogenberg is not named on the map, but Eitzing attributes the map to him in the preface to his book, *De Leone Belgico, ejusque topographica etque historica*

*descriptione liber*. This is the first state of the map; it is dedicated to King Philip II of Spain, who ruled the territory at this time. A rectangular table at the upper left gives the administrators, the number of towns and villages, and the arms of each of the seventeen provinces. A circle at the lower right contains figures and numbered letters forming a kabbalistic device.

[www.raandeskgallery.com](http://www.raandeskgallery.com)  
[www.reyesdavis.com](http://www.reyesdavis.com)

**Leo Belgicus, 1583**  
Copper engraved and  
hand colored map  
13 3/4 x 17 in. (34,9 x 43,2 cm)  
Courtesy of the Bank of  
America Collection



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## Pierre Husson (publisher, 1678-1733)

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**Carte Generale des Provinces Unies des Pays Bas, ca. 1709**

*Copper engraved and hand colored map, 19 ¾ x 22 ¾ in. (50,2 x 57,8 cm) | Courtesy of the Bank of America Collection*

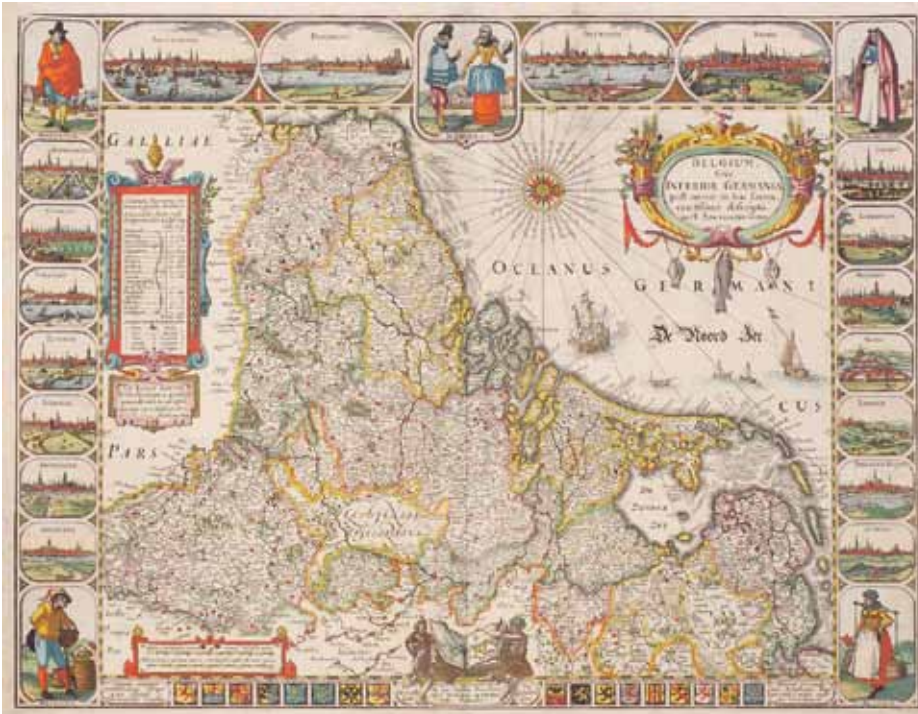
Pierre Husson was a journalist and publisher in The Hague. This is a rather close copy of a 1702 map by Caspar Specht. Husson published it in his 1709 atlas

illustrating the War of the Spanish Succession, entitled: *Diverses cartes de geographie, ou l'on peut voir le theatre de la guerre dans toute le monde* (The Hague, 1709).

# Abraham Goos (cartographer, 1590-1643) Jan Hogenberg (publisher, 1588-1664)

This is the second state of this plate, which was first published by Abraham Goos in 1618. Although Jan Janszoon has removed Goos's imprint from the cartouche at the bottom center, he has kept the engraving of Goos's shop sign, "The Gilded Atlas," above it. The dedicatee is Jan Hendrick Jarichs van der Ley (1565-1639), author of *Het Gulden zeeghel des grooten zeevaerts* (1615).

The top margin of the page includes four oval town views separated by their arms: Amstelredam, Dordrecht, Antwerpen, and Bruxel. The side borders have smaller, more rectangular town views of, from top to bottom on the left: Middelburch, Utrecht, Nimmegen, Zutphen, Liewaerd, Groenigen, and Deventer, and on the right: Ghendt, Luxemburch, Mechelen, Namen, Limburch, Berhen in Henegow, and Atrecht. Figures are included – in the upper corners a merchant and a merchant's wife, in the lower corners, a peasant man and woman, and at the top center, a nobleman and noblewoman. In the bottom border are the arms of the seventeen provinces. A rectangular table in the upper left provides a key and names the provinces, giving the number of town and villages in each.



**Belgium Sive Interior Germania, 1621** | Copper engraved and hand colored map, 17 x 22 in. (43,2 x 55,9 cm) | Courtesy of the Bank of America Collection



**F. B. Werner** (artist, 1690-1776)  
**Johan Friderich Probst** (publisher, 1732-1801)



*Graven Haag, 1729 | Copper engraving, two sheets: 13 ¾ x 39 ⅙ in. (34,9 x 99,4 cm) | Courtesy of the Bank of America Collection*

German artist Friedrich Bernhard Werner (1690-1776) traveled throughout Europe between 1727 and 1736, drawing profiles of towns and buildings for Augsburg publishers. The fact that he worked for several publishers at the same time cut down the cost. According to scholar Angelika Marsch, who studied Werner extensively, the artist made sketches during the daytime, and reworked

them into finished drawings in the size of the final print. He did this either at night, at whatever inn in which he was currently lodging, or back in his workshop during the winter, when he was not traveling. Georg Balthasar Probst (1732-1801) was an engraver and publisher of at least 340 different views, with captions in four languages.”

# Werner & Probst



Utrecht, ca. 1729 | Copper engraving, two sheets: 13  $\frac{3}{4}$  x 39  $\frac{5}{8}$  in. (34,9 x 100,6 cm) | Courtesy of the Bank of America Collection



Leiden, ca. 1729 | Copper engraving, two sheets: 15  $\frac{1}{2}$  x 43  $\frac{3}{4}$  in. (39,4 x 111,1 cm) | Courtesy of the Bank of America Collection

# Werner & Probst



Gröningen, ca. 1729 | Copper engraving, two sheets: 15 x 44 in. (38,1 x 111,8 cm) | Courtesy of the Bank of America Collection



Amsterdam, ca. 1745-1750 | Copper engraving, two sheets: 14 1/8 x 39 1/8 in. (35,9 x 99,4 cm) | Courtesy of the Bank of America Collection

# Werner & Probst



*Nijmegen, ca. 1729 | Copper engraving, two sheets: 15 x 43 3/8 in. (38,1 x 110,2 cm) | Courtesy of the Bank of America Collection*



*Rotterdam, ca. 1729 | Copper engraving, two sheets: 13 3/4 x 39 3/4 in. (34,9 x 101 cm) | Courtesy of the Bank of America Collection*

# John Speed

(cartographer and engraver, 1552-1629)

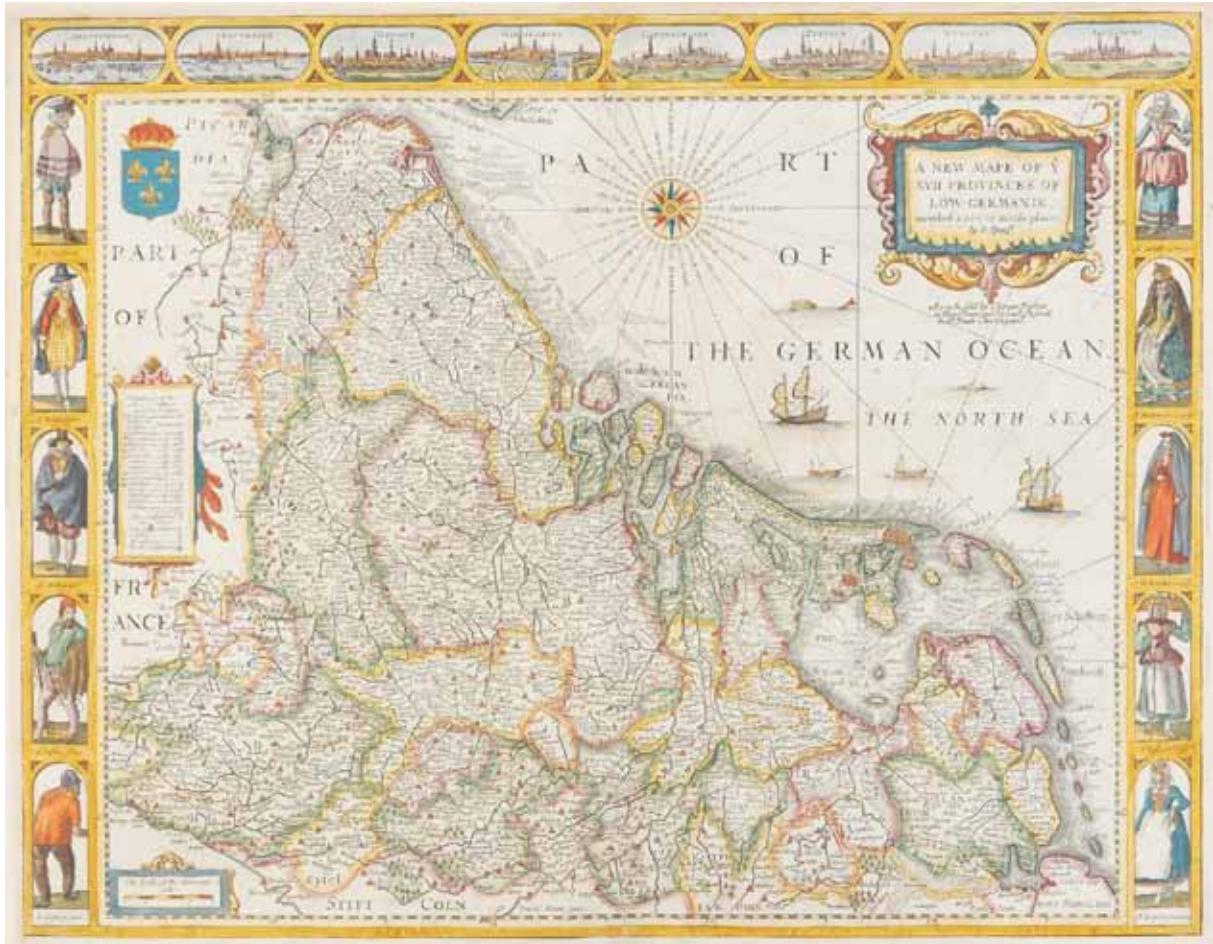
## Thomas Bassett & Richard Chiswell

(1659-1693, 1666-1711; publishers)

This map was published in English engraver and cartographer John Speed's *A Prospect of the Most Famous Parts of the World*. It was issued in 1676 by prominent English publishers Thomas Bassett and Richard Chiswell. The Dutch scholar Van der Heijden maintains that the border of this map was engraved in the workshop of noted cartographer Jodocus Hondius the Elder (1563-1612). Since Hondius worked in London from about 1588 to 1593, this would mean that the engraved copper plate was over eighty years old when this map was issued by Speed.

A small cartouche at left center contains the words: "A Catalogue of the Cities et [sic] Villages in everie Province," giving the number of cities and villages. There are eight town views across the top of the map: Amsterdam, Antwerpen, Ghendt, Middelbvr̄g, Groeningen, Zvtphen, Vtrecht, and Atrecht. The left border includes five figures of men from different walks of life, and the right border includes women.

# Speed, Bassett & Chiswell



**A New Map of ye XVII Provinces of Low Germanie, 1676**

*Copper engraved and hand colored map, 16 x 20 ¾ in. (40,6 x 52,7 cm) | Courtesy of the Bank of America Collection*

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# ART in Embassies Program

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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 1963, 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 200 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>.

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