

UNITED STATES MISSION TO
THE UNITED NATIONS IN GENEVA

ART in Embassies Exhibition

COVER

Ernest Lawson **THE POND AND GAPSTOW BRIDGE, NEW YORK CITY**, 1914

Oil on canvas, 21 $\frac{7}{8}$ x 25 in. (55,6 x 63,5 cm)

Lent by AT&T, Inc., San Antonio, Texas; Courtesy of Carey Ellis Company, Washington, D.C.

INTRODUCTION

Welcome to Villa Tatiana, the Residence of the U.S. Ambassador to the United Nations and Other International Organizations in Geneva. This catalogue presents works of art from an exhibition curated by the Department of State's ART in Embassies Program, a marvelous initiative in which museums, galleries, private and corporate collections, and individual artists generously lend works of art for display at U.S. ambassadorial residences worldwide.



My wife Rhonda and I are delighted to be able to share this exhibition with you in the beautiful surroundings which we are privileged to call home. The works we have chosen highlight the talent of American artists over the past century, the splendor of America's open vistas, and our nation's optimistic spirit. From our residence here in Switzerland, we look out across scenic views of Lake Geneva, the Alps, and Mont Blanc, and turn inwards to enjoy works of art that remind us of the diversity and beauty of the various landscapes of the United States.

We feel privileged to include in this exhibition works by a number of artists whose lives embraced both American and European cultures. Ernest Lawson's magnificent oil painting *The Pond and Gapstow Bridge, New York*, featured on the cover of this catalogue, shows New York's Central Park through an impressionist lens. Dawson Dawson-Watson, whose *Light Breeze* hangs in our great room, lived in France and was one of the early members of the art colony that grew up around impressionist painter Claude Monet at Giverny. California born Theodore Wores studied at the Royal Academy in Munich, and Raymond Bayless worked in the manner of the seventeenth century Dutch landscape painters to create *Summer Day*. These works are at once both American and European.

INTRODUCTION

Several of the artists in our exhibition have a connection to our native state of Texas. In his Giclée prints, *Silver Creek* and *Brazos Fall*, Texas artist Scott Lenox brings us the beautiful open skies and verdant horizons of the Texas Hill Country. The impressionist painter Dawson Dawson-Watson traveled and worked in locations across Europe and the United States, but eventually chose to settle in our own hometown of San Antonio, where he won acclaim for his light filled depictions of Texas wildflowers in the landscape.

Art, like the most subtle forms of diplomacy serves as a bridge between cultures and peoples. It is a common language which stimulates dialogue and reminds us of universal human values. These paintings will provide the backdrop to many a diplomatic event during our years in Geneva. They represent the quality, scope, and diversity of American art and culture through the accomplishments of some of our most important citizens, our artists.

We would like to express our sincere appreciation to ART in Embassies director Anne Johnson, our curator Robert T. Soppelsa, publication editors Marcia Mayo and Sally Mansfield, and to all the people whose vision, dedication, hard work and generosity have made this exhibition possible. We hope that these works of art will delight our many friends and guests who visit Villa Tatiana and provide a glimpse into the panoramas of the American spirit.



Warren W. Tichenor



Rhonda S. Tichenor

Geneva
July 2007



VILLA TATIANA

Residence of the U.S. Ambassador to the United Nations in Geneva

The *Domaine de Colovray* was purchased in 1870 by the Russian Prince Nicolas Youssouppoff (1827-1891), who renamed the property *Tatiana* in honor of his wife. The residence was built in the late neoclassical style and sits on fifteen acres of beautiful woodland. Amid the grand sequoias and rose gardens, brick pathways wander from the gatehouse to the vineyard and greenhouse and throughout the grounds arriving finally at a private cove. *Tatiana* is situated on the shore of Lake Geneva with views across a lake to France and Mont Blanc and is today the residence of the American Ambassador to the United Nations in Geneva.



RAYMOND BAYLESS (1920-2004)

Born in Oakland, California on Feb. 13, 1920, Raymond Bayless settled in Los Angeles with his family in 1925. As a teenager he worked in book and magazine illustration. Self-taught, his forte was realistic still lifes in the trompe l'oeil manner, Turner-esque landscapes, and science fiction fantasy paintings. He was active as an artist until his death in Los Angeles

on May 25, 2004. He donated the painting *Summer Day*, done in the manner of Dutch seventeenth century landscape painters, to the ART in Embassies program in 2001, in honor of then Secretary of State Colin Powell.

www.askart.com



SUMMER DAY, undated

Oil on canvas, 17 1/2 x 23 1/2 in. (44,5 x 59,7 cm)

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

Gift of the artist, dedicated to Secretary of State, Colin L. Powell, August 1, 2001

DAWSON DAWSON-WATSON (1864-1939)

A peripatetic impressionist painter and teacher, Dawson Dawson-Watson was born in England, but spent the majority of his career in France and the United States. The son of a well-known painter and illustrator, he studied in London and Paris before becoming one of the early members of the art colony at Giverny, the picturesque French village where Claude Monet lived and worked. Dawson-Watson remained at Giverny for five years (although he originally had intended to stay only a few weeks), producing a distinguished body of work with a particular focus on the local inhabitants and their farming activities.

In 1893, Dawson-Watson came to the United States at the behest of painter J. Carroll Beckwith. He taught in Hartford, Connecticut, and painted in New Eng-

land for four years before returning to England in 1897. After 1901, his travels included Quebec, Canada; Woodstock, New York; and St. Louis, Missouri, where he settled for a time, establishing a summer painting school in the Ozark Mountains and becoming a leading art figure in the Midwest.

After first visiting Texas in 1917, he set up a permanent studio in San Antonio in 1927, winning acclaim and awards for his light-filled depictions of native Texas wildflowers in the landscape. Dawson-Watson's works recall the many places he visited, and exemplify the impressionist aesthetic with their sparkling light, vibrant color, and assiduous attention to atmospheric effects.

www.adelsongalleries.com



LIGHT BREEZE, c.1917
Oil on panel, 20 x 24 in. (50,8 x 61 cm)
Courtesy of Adelson Galleries, New York, New York

DEAN ELLIS (BORN 1920)

Dean Ellis was born in Detroit, Michigan, and studied at the Cleveland School of Art, Ohio, from 1939 to 1942, and with Karl Zerbe at the Boston (Massachusetts) Museum School of Fine Arts from 1946 to 1947. Example of his work are owned by the Cleveland Museum of Art and many private collections. Ellis served as an infantryman in the Pacific during World War II; after the war he worked as an illustrator in Cleveland, Ohio, while developing a reputation as a painter. In 1950, *Life* magazine included him among nineteen of the most promising American painters. Settling in New York in 1956, he was awarded a fellowship for work at the McDowell Colony, Peterborough, New Hampshire, and his work is represented in many public collections. Ellis has designed stamps for the U.S. Postal Service and several foreign governments. Portraits painted by Ellis hang in the Metropolitan Club, the Union League Club, Columbia University, all in New York City; and the Mote Marine Laboratory in Sarasota, Florida. Exhibitions of his work have been held in New York, New York; Philadelphia, Pennsylvania; Atlanta, Georgia; and Cleveland, Ohio.

www.askart.com

The Dart

When war was declared on England in 1812, the United States' small maritime service faced a powerful British navy of 600 warships. At the outbreak of the war, the United States could only muster sixteen naval vessels and about a dozen cutters for coastal defense. Despite being vastly outnumbered, revenue cutters were able to seize a number of the enemy's smaller ships and protected American merchant ships from privateers. The capture of the enemies' Dart was one of the most impressive captures by a revenue cutter. When the Dart – which had already seized between twenty and thirty American ships – arrived in Providence with its latest prizes, Captain John Cahoone offered the services of the American revenue cutter Vigilant to challenge the enemy vessel. After sunset, the sloop Dart was located off the east end of Block Island. Vigilant fired one broadside and boarded Dart. Actions such as the Vigilant's victory carried on the Cutter Service's military activities throughout the War of 1812 and helped establish the traditions of today's Coast Guard.

– U.S. Coast Guard, "Moments in History," undated



THE DEFEAT OF THE PRIVATEER DART, 1990
Oil on canvas, 36 ½ x 50 ½ in. (92,7 x 128,3 cm)
Courtesy of the United States Coast Guard, Washington, D.C.

LLOYD KELLY (BORN 1946)

Lloyd Kelly was born in 1946 in New Orleans, Louisiana. He received a Bachelor of Arts degree in political science from Louisiana State University, Baton Rouge, in 1970; a Bachelor of Fine Arts degree in drawing from the University of Nebraska, Omaha, in 1973; and a Master of Fine Arts degree in printmaking from the Instituto Allende, University of Guanajuato, San Miguel de Allende, Gto., Mexico, in 1975.

Kelly has completed studies in museum curation at the University of Colorado, Boulder, and has also completed museum studies at the Louvre Museum, Paris, France, and the Tate Gallery, London, England. He is a member of the Arts Club of Washington, D.C.; Artist's Fellowship, Inc., New York City; the American Academy of Equine Art; and the National Arts Club of New York City.

www.askart.com



WHITE "SNOWBALL" VIBURNUM, 1991

Oil on canvas, 37 1/2 x 31 in. (95,3 x 78,7 cm). *Courtesy of the artist, Middleburg, Virginia*

ERNEST LAWSON (1873-1939)

Ernest Lawson was born in Halifax, Nova Scotia, Canada, in 1873. He moved to Kansas City, Missouri in 1888, where his father was practicing medicine. Lawson enrolled in classes at the Kansas City Art League School, but without sufficient money for art studies, he accompanied his father the following year to Mexico City, where he found work as a draughtsman for an engineering company.

By 1890, Lawson moved to New York City and commenced studies at the Art Students League under John Henry Twachtman, who had an immense impact on the young artist's work. Devoted to landscape painting, Lawson moved to Washington Heights in Manhattan in 1898 where no buildings obstructed the view of the Hudson River, which he loved to depict. Lawson painted his most important canvases during his eight years in Washington Heights.

In 1908, Lawson participated in the landmark exhibition of *The Eight* at the MacBeth Galleries in New York, despite his stylistic separation from the Ashcan aesthetic of Robert Henri and his circle. Lawson also participated in such monumental exhibitions as the 1913 Armory Show in New York, and the 1915 Panama Pacific International Exhibition in San Francisco, California.

Lawson suffered financial difficulties late in his career despite his renown. In 1936, suffering from rheumatoid arthritis which allowed him to paint only intermittently, Lawson settled in Coral Gables Florida. In 1939, Lawson's dead body was found on the beach. It is unclear whether he suffered a heart attack, committed suicide, or was the victim of an attack on the beach on the morning of December 18th.

www.askart.com



THE POND AND GAPSTOW BRIDGE, NEW YORK CITY, 1914

Oil on canvas, 21 $\frac{7}{8}$ x 25 in. (55,6 x 63,5 cm)

Lent by AT&T, Inc., San Antonio, Texas;

Courtesy of Carey Ellis Company, Washington, D.C.

SCOTT LENNOX (BORN 1947)

Raised in Texas, Scott Lennox explored the Brazos River and the countryside around it as a young boy, hiking, camping, canoeing the river, and taking pictures along the way. Those early experiences allowed him to know direct contact with life around him. And it is there that he has focused his artistic energies most recently. His drawings, paintings, fieldnotes, poetry, and music invite us to wander and to bump into the mystery and wonder of things. He continues to be inspired by the Victorian poet, Gerard Manley Hopkins, who wrote of inscape, the quiet and gradual self-revealing of inner nature, an idea that runs through the body of Lennox's work.

He continues to study art and music with his long-time friend and mentor, Scott Gentling. During the past year, they have collaborated on a suite of musical pieces for violin and guitar which they call *Brazos River Suite*. They found rich and emotional receptions when they performed the music privately for Van Cliburn, and then for the first time publicly at the memorial service that honored the recent death of Scott Gentling's twin brother, Stuart, one of Lennox's earliest artistic influences.

Asked for an artist's statement, Lennox simply says, "There is still goodness and quiet and grace in the world."

www.icfw.org/lennox



BRAZOS FALL, 2005
Giclee print from watercolor, 9 x 27 in. (22,9 x 68,6 cm)
Courtesy of the artist, Fort Worth, Texas



SILVER CREEK, 2004
Giclee print from watercolor, 9 x 27 in. (22,9 x 68,6 cm)
Courtesy of the artist, Fort Worth, Texas

FREDERICK McDUFF (BORN 1931)

Born in Birmingham, Alabama in 1931, Frederick McDuff had an early interest in painting that led him to New York City in the 1950's. He studied briefly at the Art Students League, but found his greatest inspiration in museum works of such masters as Frenchmen Jean-Baptiste-Camille Corot and Camille Pissarro. In the early 1960's McDuff left New York for Washington, D.C. In the 1970's he re-evaluated the abstract painters, in whom he had previously had little interest, and from that he learned to impart a greater clarity to his work. McDuff is a contemporary impressionist in the purest tradition. Nature, therefore, plays an important role in

his work. Beach scenes and landscapes bathed in a delicate light and stilled by an ethereal calmness are among the subjects that are winning this Washington, D.C. based painter recognition in American and European art circles. A romanticist, McDuff takes us to far away places in time and space. His is a world devoid of harsh realities, a serene place where gentility is the essence of gracious living. With lucidity, McDuff orchestrates charming tableaux which take us on excursions into a realm of remembrances of things past.

www.lakeshoregallery.com



DEEP BLUE SEA, undated
Oil on canvas, 25 x 29 in. (63,5 x 73,7 cm)
Gift of The Venable Neslage Galleries to the ART in Embassies Program, Washington, D.C.

FREDERICK McDUFF (BORN 1931)



WHEATON, MARYLAND, 1970
Oil on canvas, 29 x 23 in. (73,7 x 58,4 cm)
Gift of Robert Kogod Goldman to the ART in Embassies Program, Washington, D.C.

WENDELL MINOR (BORN 1944)

Wendell Minor has said, "A picture invites the viewer into it and offers a sense of mystery. It lets the viewer become part of the process. A good picture, like a good story, is timeless." The timelessness of Minor's art begins when he gets an idea or insight that he wants to create and with his editor, finds an author who shares his sensibilities and interest in the subject. When Minor begins researching a subject, he often travels to get a clear sense of what he is portraying. He enjoys being out in the field observing his subjects and gaining the inspiration he needs to create a good composition. The works he feels closest to are his illustrations for children's books. Minor loves bringing scenes of the natural world to children. "If we lose touch with nature," he has said, "then we lose touch with ourselves."

www.minorart.com

Revenue Cutter Eagle

During the spring of 1799, the young United States faced its first international challenge in an undeclared naval war with France. Most available American forces were employed in the Caribbean to protect American commerce from French cruisers. The Eagle was the most successful vessel in the Revenue Cutter Service (precursor to the U.S. Coast Guard) during this period, capturing ten French vessels and retaking four American prizes. This painting depicts the brig Eagle chasing the French sloop Bon Père in April 1799. Captured near Antigua after a short chase, Bon Père later served as the U.S. Revenue Cutter Bee until 1801 when the hostilities ended. The duties performed by the Revenue Cutter Service in this undeclared war helped to establish the military traditions that have continued throughout the history of the service and which continue today in the modern Coast Guard.

– U.S. Coast Guard, "Moments in History," undated

WENDELL MINOR (BORN 1944)



REVENUE CUTTER EAGLE CAPTURES BON PÈRE, 1990
Oil on canvas, 27 x 50 in. (68,6 x 127 cm)
Courtesy of the United States Coast Guard, Washington, D.C.



WASHINGTON, LINCOLN MEMORIAL, undated
Ink and wash on paper, 26 1/8 x 22 in. (66.4 x 55.9 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.

JACQUES REICH (1852-1923)

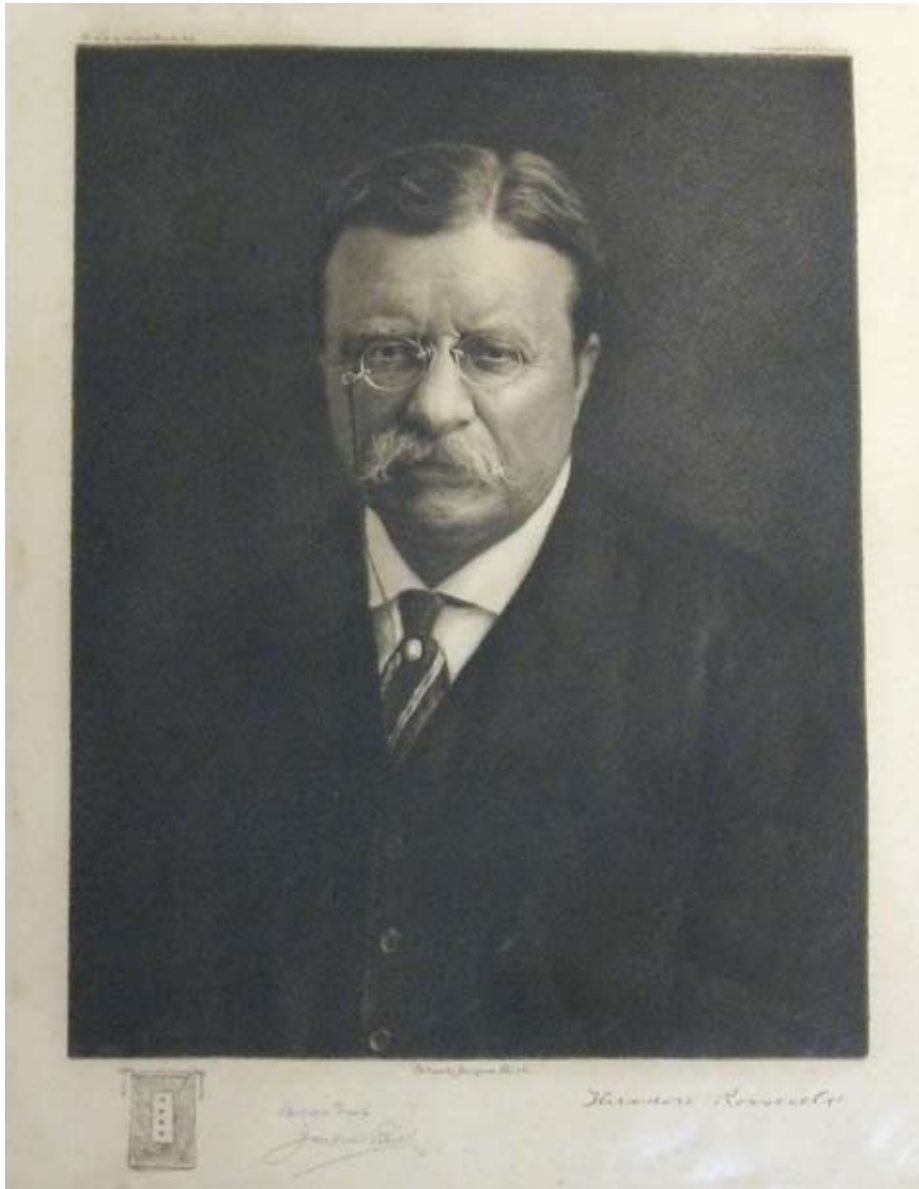
Jacques Reich, portrait etcher, was born in Hungary, August 10, 1852. He first studied art in Budapest. In 1873 he came to the United States and continued his studies at the National Academy of Design in New York City, and the Pennsylvania Academy of the Fine Arts in Philadelphia. In 1879 he went to Paris to study for a year under the noted painters William Adolphe Bouguereau and Joseph Nicolas Robert-Fleury.

In 1880 Reich returned to Philadelphia, and in 1885 moved to New York City and established a studio there. For some years he devoted himself to portraits in pen and ink, which at that time were very much in vogue. He made all the pen and ink portraits for Appleton's *Cyclopedia of American Biography*, numbering over 2,000, and most of the portraits for Scribner's *Cyclopedia of Painters and Paintings*. In addition he made many pen and ink illustrations for magazines and text books.

In the early eighteen-nineties he turned to etching on copper and specialized in this field for over twenty-five years. He etched and published some fourteen portraits of American and English authors, poets and artists, and a series of portraits of famous Americans numbering some twenty-six subjects. In addition he executed many private commissions for etched portraits, among them politician and Washington, D.C. newspaper editor Whitelaw Reid; railroad executive Edward Henry Harriman; Standard Oil Executive H.H. Rodgers; Congressman Nelson W. Aldrich; politician and one-time vice Presidential candidate Charles B. Alexander; and John W. Mackay, founder of Commercial Cable, which laid trans-Atlantic and trans-Pacific telegraph cables.

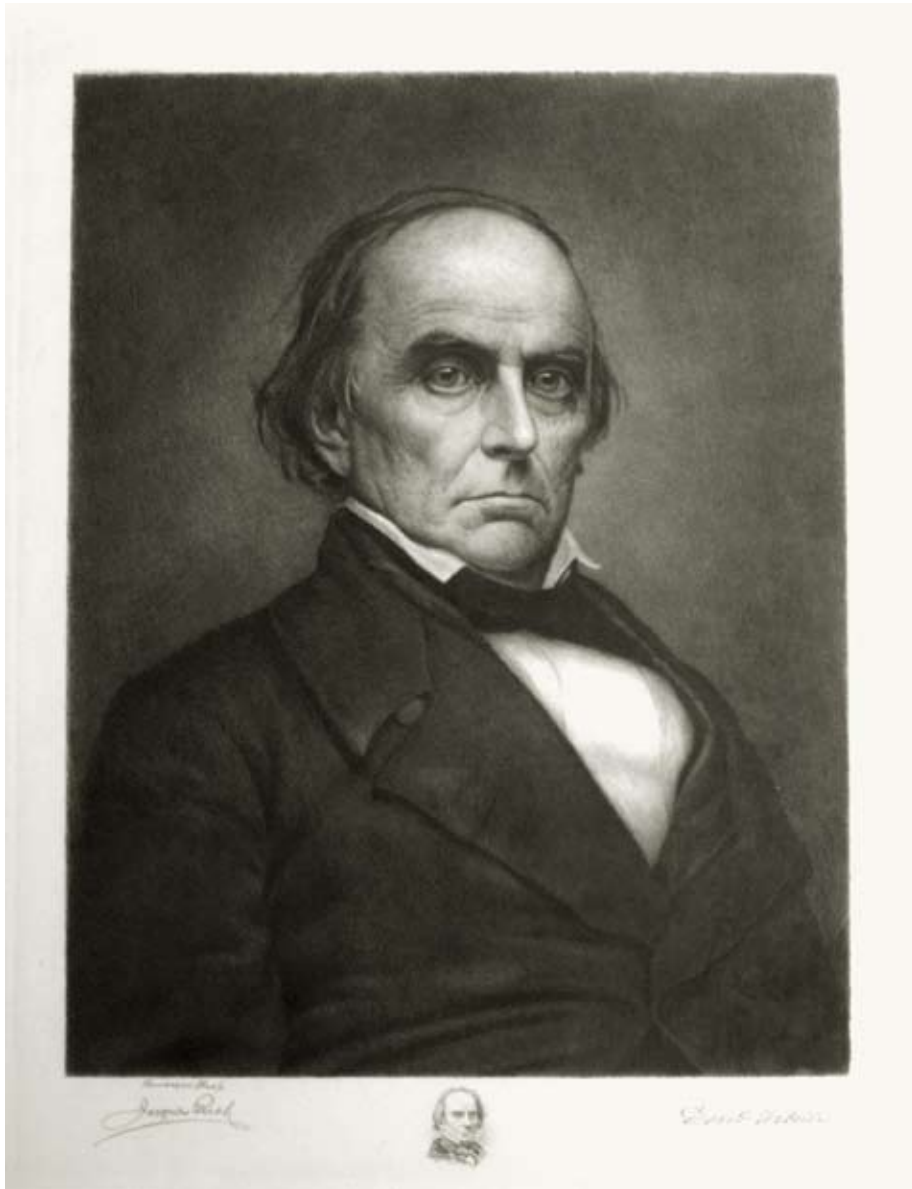
In 1892 Reich married Caroline Bellinger, daughter of Emil Bellinger of Frankfurt, Germany. He then became a resident of New Dorp, Staten Island, and lived there until his death in 1923.

– Smithsonian American Art Museum Library Artists' Files



THEODORE ROOSEVELT, undated
Etching, 29 x 23 in. (73,7 x 58,4 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.; Gift of Oswald D. Reich

JACQUES REICH (1852-1923)



DANIEL WEBSTER, undated
Etching, 29 x 23 ¼ in. (73,7 x 59,1 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.; Gift of Oswald D. Reich

THEODORE WORES (1859-1939)

Born in San Francisco, California, on August 1, 1859, Theodore Wores began his artistic training at age twelve in the studio of Joseph Harrington, who taught him color, composition, drawing, and perspective. When the local school of design opened in 1874, Wores was one of the first pupils to enroll. After one year at that school under Virgil Williams, he further studied at the Royal Academy in Munich, Germany, and painted with fellow Americans William Merritt Chase, Frank Duveneck, and James Abott McNeil Whistler.

Upon returning to San Francisco in 1881, Wores began painting Chinatown subjects. Three years were spent in Japan in the mid-1880s followed by years of traveling when he exhibited in London, England; New York City; Boston, Massachusetts, and made a second trip to Japan before returning to San Francisco in 1898. About this time Wores concentrated on portraiture but began painting the California landscape for the first time.

The years 1901 to 1903 were ones of travel in Hawaii, Samoa, and Spain. The Wores family home and his studio burned in the 1906 San Francisco fire. The following year he was appointed dean of the San Francisco Art Institute, a position he held for six years. In 1913 he painted in Hawaii and Calgary, Canada, and the years 1915 to 1917 were spent in Taos, New Mexico, where he painted the Southwest Indians.

In 1926 Wores remodeled an abandoned church in Saratoga, California, and converted it into a weekend retreat while maintaining a residence in San Francisco. His artistic output was great and included Japanese, Hawaiian, and Samoan figure studies, and San Francisco Chinatown subjects. In his later years he concentrated on the flowering orchards around his studio in Saratoga. During his early career his palette had held the warm brown colors of the Munich School, which evolved later to the lighter shades of impressionism. Wores died in San Francisco on Sept. 11, 1939, having had a long and successful career.

www.askart.com

THEODORE WORES (1859-1939)



CURVING ROADWAY, undated
Oil on canvas, 12 x 16 in. (30,5 x 40,6 cm)
Gift of Doctors Ben and Jess Shenson to the ART in Embassies Program, Washington, D.C.

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.

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