

UNITED STATES EMBASSY BERN

ART in Embassies Exhibition



GARI MELCHERS

In Old Virginia, ca. 1918

Oil on canvas, 32 x 40 in. (81,3 x 101,6 cm)

Courtesy of Gari Melchers Home and Studio,

University of Mary Washington, Fredericksburg, Virginia

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 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>.

INTRODUCTION

With great pleasure, we welcome you to the Residence of the United States Ambassador in Bern. Before we left Washington for our assignments, President Obama asked his ambassadors to listen and to learn. With the assistance of the ART in Embassies Program of the U.S. Department of State; the Virginia Museum of Fine Arts in Richmond; the Gari Melchers Home and Studio at Belmont in Fredericksburg, Virginia; George Washington's Mt. Vernon Estate in Mount Vernon, Virginia; and The Phillips Collection in Washington, D.C., we chose art that would visually help us accomplish that goal. The beautiful art on the walls of the Residence highlight what the United States and Switzerland have in common, and initiate constant discussion. Each piece underscores our mutual interests and helps make the official Residence a welcoming home.

Nature is the theme that emphasizes our shared interest in the guardianship of the environment, and inspires conversations advancing mutual understanding. My parents grew up on farms in Virginia. I have been a lifelong hiker, traversing almost 1,000 miles on the Appalachian Trail. Some of the works suggest scenes from the Appalachian Trail, which runs along the ridgetops of fourteen states, from Georgia to Virginia to Maine.

The paintings also recall our rich agrarian heritage harking back to America's Founding Fathers, notably Thomas Jefferson, George Mason, and George Washington.

A breath-taking statement about the ties that bind is conveyed by the painting *Sylvan Labyrinth* by John Carlson, which hangs in the reception room. It is a painting of a winter landscape dappled with sunlight. It could easily be mistaken for a location in Switzerland.

With nature as the underlying theme, the exhibition also pays homage to a shared history of circuses, which still play an integral role in Swiss life. The painting entitled *Old Fashioned Circus* is by Ernest Lawson, a member of The Eight – dubbed the Ash Can School. It depicts an early twentieth century circus scene along the Hudson River in upper Manhattan. The realistic tableau never fails to elicit interest about its location – when guests read the accompanying attribution a cultural bridge has been established.

It was also important for us to honor the Beyer family history of service to the U.S. Government. During President Franklin Roosevelt's Administration, my grandfather Otto Beyer was chairman of the National

INTRODUCTION

Mediation Board, while my grandmother Clara Beyer was the U.S. Advisor to the International Labor Organization (ILO) in Geneva from 1938-1953. The work in the hallway entering the sunroom entitled *The Adirondacks* by Peppino Mangravite, was commissioned through one of Roosevelt's New Deal art programs.

Each painting – whether it depicts agrarian life, the sea, livestock, community life, or a circus – represents the rich history and

strength of the United States, provided to us by our country's diverse and abundant natural resources. We are indebted to the generosity of our lenders in communicating the warmth, strength, and beauty of the United States to the people of Switzerland and Liechtenstein.

Ambassador and Mrs. Donald S. Beyer, Jr.

*Bern
April 2010*

NELL BLAINE

(1922-1996)

Nell Blaine was born and raised in Richmond, Virginia. Between 1939 and 1942 she attended the Richmond School of Art (now Virginia Commonwealth University) but left its classical realist curriculum when an instructor introduced her to modern art. With money earned from her work in commercial art, she went to New York to study with abstract expressionist painter Hans Hofmann. Shortly afterward, she married a jazz musician and immersed herself in the world of jazz, associating with saxophonist Charlie Parker, composer/trumpet player/singer Dizzie Gillespie, and Beat Generation writer Jack Kerouac. Her paintings of that time reflect her strong developing sense of a relationship between jazz and abstract art.

In 1944 Blaine became the youngest member of the American Abstract Artists and exhibited hard-edged geometric paintings. She joined a cooperative of abstract artists and worked so hard at organizing shows that

some referred to the Coop's art space as the Blaine Street Gallery. She appeared to thrive in the New York art scene of the 1940s; however, she decided that her lifestyle was unhealthy and left the city, eventually traveling to France, where she admired the work of painters Gustave Courbet, Eugene Delacroix, and Nicholas Poussin and adopted figurative art, but in an abstracted style.

In 1959, on the island of Mykonos, Greece, she learned that she had polio. Her New York art friends organized an exhibition to raise money for extensive treatment at Mount Sinai Hospital in New York City. After recovery, Blaine remained in New York, settling in a studio on Riverside Drive and painting from a wheelchair. She spent her summers painting in Gloucester, Massachusetts. Nell Blaine died in 1996.

www.borghi.org/american/blaine.html

NELL BLAINE



The Cut Flower Garden, 1972

Oil on canvas, 24 x 28 in. (61 x 71,1 cm)

Courtesy of the Virginia Museum of Fine Arts, Richmond;
Gift of Mr. Arthur W. Cohen; Photo: Katherine Wetzel

NELL BLAINE



Fiesta Bouquet, 1971

Oil on canvas, 30 x 28 in. (76,2 x 71,1 cm)

Courtesy of the Virginia Museum of Fine Arts, Richmond;

Gift of Norah and Norman Stone; Photo: Katherine Wetzel

ALFRED THOMPSON BRICHER

(1837-1908)

Alfred Thompson Bricher began his career as a painter of autumnal landscapes. Over the course of the 1870s, however, he devoted himself almost exclusively to marine painting. His favorite subjects were the beaches and headlands of the New England coast, and he excelled at depicting such scenes in calm weather lit by serene, luminous skies. Bricher became a member of the American Society of Painters in Water Colors in 1874,

and was elected an associate of the National Academy of Design in 1879. His paintings were exhibited at the Boston Athenaeum and the Boston Art Club in Massachusetts; the National Academy of Design and the Brooklyn Art Association in New York; the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania; and the Art Institute of Chicago, Illinois.



Monhegan Cliff, Maine, ca. 1896

Oil on canvas, 30 x 63 in. (76,2 x 160 cm)

Courtesy of the Virginia Museum of Fine Arts, Richmond;

Gift of Eugene B. Sydnor, Jr.; Photo: Katherine Wetzel

JOHN FABIAN CARLSON

(1875- 1947)

John Fabian Carlson was born in Sweden, and at the age of twelve moved with his family to the United States, settling in Buffalo, New York. His formal training began at the Albright School of Art, and in 1902 he earned a scholarship to the Art Students League in New York City. Following his two years of study there, Carlson went to Woodstock, New York, with a scholarship to study at Byrdcliffe, a fledgling art colony later known as the Woodstock Artists Association. In 1906 Carlson, who was then a member of the Art Students League's Board of Control, was instrumental in the decision to move the League's summer school from Connecticut to Woodstock. He became the summer school's director in 1911, a position he retained until his retirement in 1918.

In June of 1920, Carlson and his family moved to Colorado Springs, Colorado. He was appointed Director of the newly established Broadmoor Academy and spent two summers there teaching landscape painting. In 1922 Carlson returned to Woodstock, where he established the John F. Carlson School of Landscape Painting. Three years later, he was elected a full member of the National Academy of Design. In 1928, Carlson published an instructional book titled *Elementary Principles of Landscape Paintings*. The book was reissued as *Carlson's Guide to Landscape Painting* in 1953, with reprintings in 1958 and 1970.

www.meadowlarkgallery.com/CarlsonJohnF.htm

JOHN FABIAN CARLSON



Sylvan Labyrinth, undated
Oil on canvas, 39 ¼ x 51 ¼ in. (99,7 x 130,2 cm)
Courtesy of the Virginia Museum of Fine Arts, Richmond;
Bequest of John Barton Payne; Photo: Katherine Wetzel

JASPER FRANCIS CROPSEY

(1823-1900)

Originally trained as an architect, Jasper Cropsey studied watercolor and life drawing at the National Academy of Design in New York City, turning exclusively to landscape painting by 1845. By the late 1850s and early 1860s he had begun to specialize in paintings

of the autumn landscape in the American Northeast, often idealized and notable for the use of vivid colors.

*[www.albanyinstitute.org/
collections/hudson/cropsey.htm](http://www.albanyinstitute.org/collections/hudson/cropsey.htm)*



Autumn Landscape with Cattle, 1879

Oil on canvas, 23 x 40 in. (58,4 x 101,6 cm)

Courtesy of the Virginia Museum of Fine Arts, Richmond;

Museum Purchase, The Adolph D. and Wilkins C. Williams Fund; Photo: Katherine Wetzel

HORACE DAY

(1909-1984)

Born of a missionary family in Amoy, China, Horace Day spent his first eighteen years there and was educated at the Shanghai American School. He moved to New York City in 1927 and studied for five years at the Art Students League. He then won Tiffany Foundation Fellowships and spent two years as artist-in-residence at Lillian D. Walk's Henry Street Settlement. Day's love affair with the American South began in 1936, when he arrived in Augusta, Georgia, to become the first director of the Herbert Institute of Art. He began to paint in the Lowcountry, a geographic and cultural region located along the coast of South Carolina, recording the area's character with rare sensitivity.

In 1941 Day joined the art department of Mary Baldwin College, Staunton, Virginia, where he taught for twenty-five years, eventually co-chairing the department. During World War II, he was given leave to serve in the Army, but he continued to paint. Works from this period were exhibited after the war at the Whitney Museum of American Art in New York City, and at The National Gallery in London. After the war, Day returned to Mary Baldwin, where he remained until his retirement in 1967.

www.fada.com/browse_by_artist.html?gallery_no=10&artist=4240&bio=1

Amherst Clay, 1941
Oil on canvas,
25 x 36 in. (63,5 x 91,4 cm)
Courtesy of the Virginia Museum
of Fine Arts, Richmond;
Gift of H. Talmage Day;
Photo: Katherine Wetzel



CHARLES WARREN EATON

(1857-1937)

Charles Warren Eaton was born in Albany, New York. In 1879 he moved to New York City, where he enrolled at both the Art Students League and the National Academy of Design. By 1882 he was exhibiting at the National Academy of Design, and scored an enviable success when no less an arbiter of taste than Oscar Wilde bought one of the works, a scene from Staten Island.

In 1886 Eaton visited France, Belgium, Holland, and London. In 1888 he moved to Bloomfield, New Jersey, which is adjacent to Montclair, where a robust and growing art community had developed around renowned painter George Inness. In the town and its surroundings, Eaton found plentiful subjects in the woods, pastures, and ponds. In 1889, he rented a studio adjacent to Inness's at the Holbein Studios at 139 West 55th Street in New York City.

About 1900, Eaton discovered the white pine forests of Connecticut, near his summer haunt, the village of Thompson. For the ten years that followed, he made the white pine tree motif his primary subject, depicting it in tonal oil paintings, watercolors, monotypes, and pastels.

In the early twentieth century, Eaton began to spend more of his annual trips abroad in Belgium and Holland. After 1910 he began extended stays in Italy, returning to Venice and staying for the first time at Lake Como. As his paintings of Italy reveal, Eaton seems to have abandoned tonal painting in favor of realism, after about 1910. He continued to paint in New Jersey and Connecticut during the ensuing years, but eventually he moved his summer retreat from Thompson to Colebrook, Connecticut. His late landscapes focus on the nearby countryside around Colebrook. While incorporating the pine tree theme, these works are painted in higher key colors than those rendered before 1910, and they depend to a greater degree on topographic specificity and a traditional use of perspective.

In 1921 Eaton was hired to paint Glacier Lake, in Glacier National Park, by the Great Northern Railroad Company as part of their "See America First" campaign. The approximately twenty-one paintings that resulted were among the artist's last works.

[www.spanierman.com/Charles-Warren-Eaton-\(1857_1937\):-An-American-Tonalist-Rediscovered/bio/top/biography](http://www.spanierman.com/Charles-Warren-Eaton-(1857_1937):-An-American-Tonalist-Rediscovered/bio/top/biography)

CHARLES WARREN EATON



The Sunset Hour, 1913
Oil on canvas, 20 1/8 x 24 1/8 in. (51,1 x 61,3 cm)
Courtesy of the Virginia Museum of Fine Arts, Richmond;
Gift of Fritz Brandt and Karen B. Siler in memory of Frederick and Carol Brandt;
Photo: Katherine Wetzel

ERNEST LAWSON

(1873-1939)

Ernest Lawson, a progressive artist and member of a group of artists called The Eight, achieved early recognition with his impressionist landscape paintings, but later in life experienced personal tragedy and artistic isolation. Born in Nova Scotia in 1873, Lawson studied at the Art Students League in New York City from 1891 to 1892, and took summer classes in Cos Cob, Connecticut, under J. Alden Weir and John Twachtman. While living in France from 1893 to 1896, Lawson briefly attended the Académie Julian. During this time, he met the French impressionist painter Alfred Sisley, an encounter that reinforced Lawson's love of painting outdoors, and his first success came when the Paris Salon accepted two of his paintings in 1894. Returning to New York in 1898, Lawson concentrated on certain sites of upper Manhattan – studying their light, seasons, and times of day – and creating a body of work that marked the apex of his career.

Lawson joined the rebellion against the National Academy of Design when his work was rejected for exhibition in 1905, and through his friend William Glackens, became a member of The Eight, a group of American artists who were dedicated to challenging the dominance of the Academy. Lawson also participated in the Independent Artists exhibition in 1910, and the ground breaking Armory Show in 1913. He won numerous awards, including gold medals at the Pennsylvania Academy of the Fine Arts (Philadelphia) in 1907, and the Panama Pacific Exposition in 1915. A year's stay in Spain with his wife and two daughters in 1916 may have been the highlight of his private life, but financial troubles and bouts of alcoholism subsequently caused him to lose his family and many patrons. Impoverished and in ill health, Lawson accepted teaching positions in Kansas City and at the Broadmoor Art Academy in Colorado Springs during the 1920s. In 1936 he moved to Florida, where he died of an apparent heart attack in 1939.

*[www.phillipscollection.org/
research/american_art/bios/lawson-bio.htm](http://www.phillipscollection.org/research/american_art/bios/lawson-bio.htm)*

ERNEST LAWSON



Old Fashioned Circus, undated
Oil on canvas, 25 ¼ x 30 ¼ in. (64,1 x 76,8 cm)
Acquired by 1921, The Phillips Collection, Washington, D.C.

PEPPINO MANGRAVITE

(1896-1978)

Peppino Mangravite, an artist of Italian descent, created poetic works based on personal experience and observation, filtered through his romantic sensibility. Mangravite was born in 1896 on Lipari, an island north of Sicily, where his father, a naval officer, was stationed. As a child he began a traditional Italian art education in Carrara. Mangravite and his family later immigrated to the United States, but the painter returned to Italy and then studied briefly in Paris. Back in New York in 1914, Mangravite took classes at the Cooper Union Art School, but in 1917 he transferred to the Art Students League, where he worked under painter Robert Henri.

While Mangravite's works from the 1920s were dark in mood, his works from the 1930s and 1940s were intensely lyrical. His paintings were exhibited widely, and he was the recipient of a number of awards, including Guggenheim Fellowships in 1932 and 1935. In 1938 his work was included in the Venice Biennale in Italy, and in the following year he received an award in the Golden Gate International Exhibition. Mangravite was active in New Deal art programs, executing murals for the Department of Labor in Washington, D.C., and for post offices in Hempstead, New York, and Atlantic City, New Jersey. He was prominent as an art teacher at many institutions, serving as the Director of the Art Department at Sarah Lawrence College, Bronxville, New York, and Professor of Painting at Columbia University, New York City.

*[www.phillipscollection.org/research/american_art/
bios/mangravite-bio.htm](http://www.phillipscollection.org/research/american_art/bios/mangravite-bio.htm)*

PEPPINO MANGRAVITE



The Adirondacks, undated
Oil on canvas, 26 x 37 in. (66 x 94 cm)
Acquired by 1921, The Phillips Collection, Washington, D.C.

GARI MELCHERS

(1860-1932)

Gari Melchers was born Julius Garibaldi Melchers in Detroit, the son of German immigrant Julius Theodore Melchers and his wife Marie Bangetor. The senior Melchers was himself an artist, having been trained in Paris as a sculptor.

Gari studied drawing with his father, showed talent at an early age, and was encouraged to study abroad. His parents elected first to enroll him in the conservative Royal Prussian Academy at Dusseldorf, Germany. Beginning in 1877, Melchers spent four years developing his skill at rendering detailed, tightly-finished drawings and paintings. After Germany, Melchers studied at the Académie Julian in Paris. His exposure to French art of the 1880s may have helped to lighten the darker palette that was part of his Dusseldorf training. Melchers's preference for scenes of rural life found its fullest expression when he took up residence in Holland. Although his work would gradually undergo changes in both palette and brushwork, a fundamentally naturalistic approach remained at its heart and brought him continued success throughout his life.

Although he lived for more than twenty years in the small Dutch town of Egmond-aan-Zee on the edge of the North Sea, Melchers exhibited his work world-wide, gaining numerous honors and medals along

the way. He was also commissioned to execute murals for the 1893 World's Columbian Exposition in Chicago, Illinois; the Missouri State Capitol; and the Library of Congress in Washington, D.C., for which he chose the somber subject of *The Arts of War*. The artist and his wife were themselves touched by the vagaries of war when Melchers was forced to leave a teaching position at the Weimar Saxon-Grant Ducal Art School in Weimar, Germany, that he held from 1909 until the eve of U.S. involvement in World War I. Upon returning to America in 1914, Melchers divided his time between a New York studio and Belmont, his colonial-era house in the Virginia countryside, near Fredericksburg.

Melchers was asked to serve as an advisor to the Telfair Academy in Savannah, Georgia, assisting with the acquisition of numerous works. He also served as chairman of the Smithsonian Institution commission on the formation of a national art museum (now the Smithsonian American Art Museum), and was active on the boards of the Corcoran Gallery of Art in Washington, D.C., and the Virginia Museum of Fine Arts in Richmond. Melchers died on 30 November 1932, just as a major retrospective of his work opened in New York City.

www.nga.gov/cgi-bin/tbio?tperson=1711&type=a

GARI MELCHERS



In Old Virginia, ca. 1918
Oil on canvas, 32 x 40 in. (81,3 x 101,6 cm)
Courtesy of Gari Melchers Home and Studio,
University of Mary Washington, Fredericksburg, Virginia

MARJORIE PHILLIPS

(1894-1985)

Duncan Phillips's wife, Marjorie Acker Phillips, was both an artist and her husband's partner in developing The Phillips Collection, now a notable museum in Washington, D.C. Brought up in New York State, she became a painter despite her father's objections, traveling daily from their home in Ossining to the Art Students League in New York City. She later wrote that she and her sister went to the school in alternating years because they were needed at home.

In 1920 she met Duncan Phillips at an exhibition of his collection in New York. They married the next year, not long before The Phillips Collection opened to the public. Marjorie Phillips painted almost every morning, running the household and assisting with the collection during the rest of the day. She was the museum's associate director from 1925 until her husband's death in 1966, when she became the director. (The couple's son, Laughlin, succeeded her in 1972.)

www.phillipscollection.org/about/history/marjorie.aspx



Strawberry Picnic, ca. 1924. Oil on canvas, 15 x 27 in. (38,1 x 68,6 cm).
Gift of the artist, The Phillips Collection, Washington, D.C.

JOACHIM FERDINAND RICHARDT

(1819-1895)

Joachim Richardt was a highly prolific artist who worked both in Denmark and in the United States, where he traveled in the 1850s and later settled permanently in 1873. Born in Brede, outside Copenhagen, he trained at the Royal Danish Academy of Art and was known in his native country for architectural and landscape views of important castles and ancient manor houses. The artist's first four-year American sojourn from 1855 to 1859 resulted in thirty-two large paintings of Niagara Falls, for which he is best known in America. In January of 1859, following extensive sketching trips by canal boat, steamer, and rail throughout the eastern half of North America, Richardt mounted his Gallery of Paintings of American Scenery at New York's National Academy of Design. Returning to Copenhagen, Richardt exhibited his American collection in 1860, later traveling in Italy and England.

Finally, in 1873, the artist immigrated to the United States, stopping at Niagara Falls and settling in California. There he was drawn to coastal scenery, to redwood forests and mountains, including Yosemite Valley, and to city views in San Francisco and Oakland. During the last twenty years of his life he exhibited and sold works to the public and taught drawing and painting. Joachim Richardt died in 1895 at his home in Oakland.

www.fada.com/browse_by_artist.html?gallery_no=10&artist=3762&bio=1

JOACHIM FERDINAND RICHARDT



East Front of Mount Vernon, ca. 1870

Oil on canvas, 22 x 31 7/8 in. (55,9 x 81 cm)

Courtesy of The Mount Vernon Ladies' Association, Mount Vernon, Virginia, Purchase 1977

AUGUSTUS TACK

(1870-1949)

Augustus Vincent Tack is widely recognized as an early modernist whose abstractions anticipate the color field painting of the 1960s. Born in Pittsburgh, Pennsylvania, Tack moved with his family to New York in 1883. After graduating from college in 1890, he studied at the Art Students League until 1895.

Tack spent time in France in 1893, 1895, and possibly 1896, working with a French mural painter. He had his first solo exhibition at the noted Kraushaar Galleries in New York City in 1896, and the next year he moved to an artists' colony in Deerfield, Massachusetts, where he met and later married Agnes Gordon Fuller, daughter of artist George Fuller. Tack maintained a studio in New York City from 1894 until the end of his life. He had frequent exhibitions at New York galleries, and from 1900 until the 1920s his work was shown regularly at the Worcester Art Museum, Massachusetts; the Carnegie International exhibitions in Pittsburgh; and the Pennsylvania Academy of the Fine Arts in Philadelphia. He taught at the Art Students League between 1906 and 1910 and at Yale University, New Haven, Connecticut, from 1910 to 1913.

Tack's portraits and murals were traditional in style, but he also painted a number of mystical landscapes and semiabstract works on spiritual themes such as creation. Though Tack continued to paint conventional portraits and classically inspired murals for the remainder of his career, his most original achievements remain his semiabstract landscape paintings, many of which were inspired by photographs of the landscape of the American West. From 1941 on, Tack maintained a studio in Washington, D.C., where he produced portraits of political and military leaders, including two presidents, Dwight D. Eisenhower and Harry Truman, while he continued to paint his poetic abstractions.

*[www.phillipscollection.org/research/american_](http://www.phillipscollection.org/research/american_art/bios/tack-bio.htm)
[art/bios/tack-bio.htm](http://www.phillipscollection.org/research/american_art/bios/tack-bio.htm)*

AUGUSTUS TACK



Hudson River with Moon, undated
Oil on canvas, 15 x 30 in. (38,1 x 76,2 cm)
Gift from the Estate of Agnes Gordon Tack, by 1959,
The Phillips Collection, Washington, D.C.

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