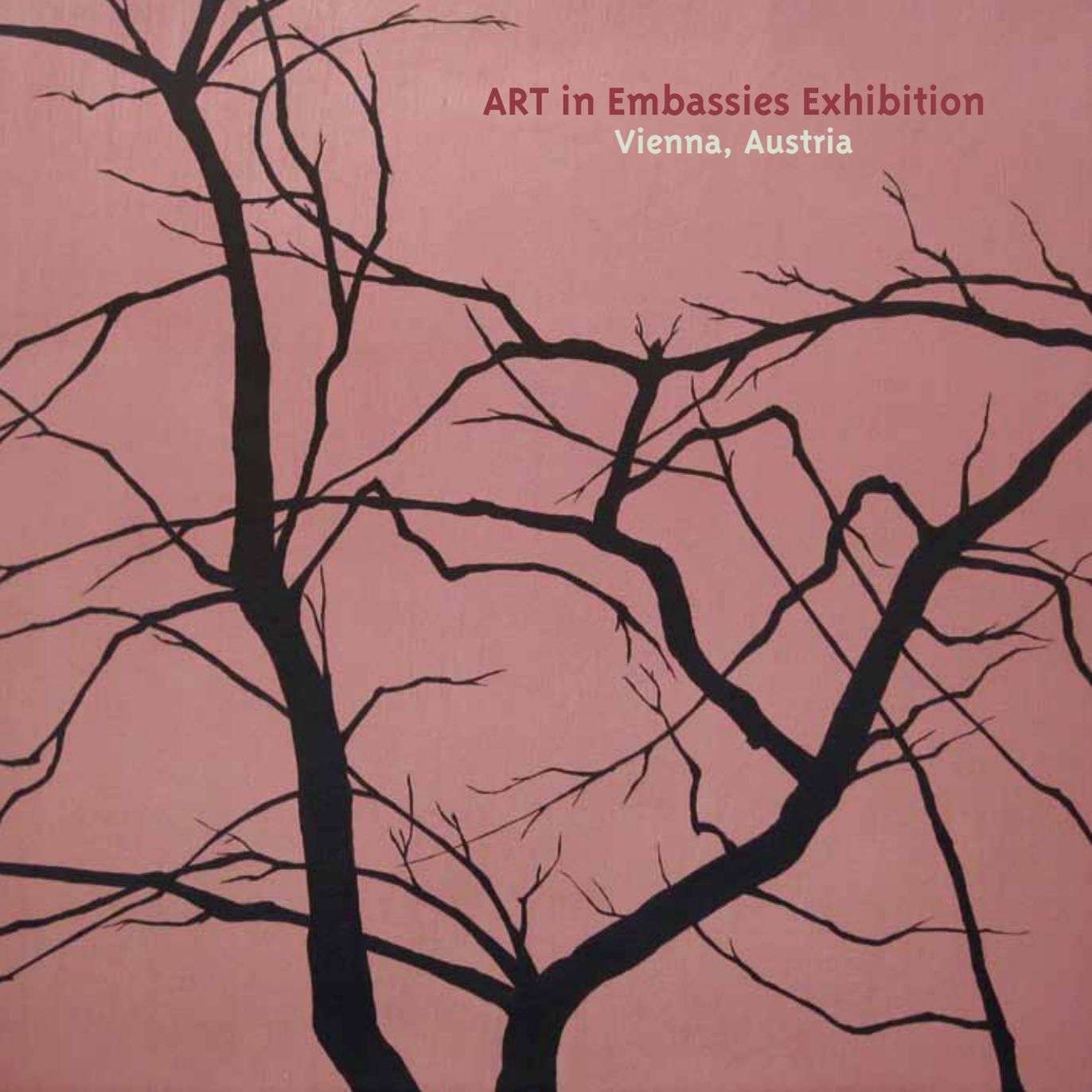


ART in Embassies Exhibition
Vienna, Austria





Sean Cavanaugh *Young and Naked*, 2008

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

Courtesy of the artist, New York, New York

ART in Embassies



ART in Embassies (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.

ART in Embassies is proud to lead this international effort to present the artistic accomplishments of the people of the United States.

Introduction

It gives me great pleasure to welcome you to the U.S. Ambassador's residence and to invite you to enjoy a wonderful sampling of American painting. My wife, Donna, and I are pleased to share our love of American art with our guests, and this exhibition gives us a unique opportunity to do so.

We especially enjoyed selecting these works for the residence in Vienna, a cultural capital that also values artistic expression. The pieces we have chosen reflect the talent of innovative American painters, who have translated their appreciation for natural surroundings into exquisite works of art.

This exhibition includes creations from five different American painters: Wolf Kahn; George Edwin Chaplin; Milton Avery; his daughter March Avery Cavanaugh; and her son, Sean Cavanaugh. I have a personal connection to Milton Avery's work, which began when my father gave me an Avery sketch for my eighteenth birthday. Since Avery was my father's gift to me, I thought it only appropriate to showcase the works of Avery's daughter and grandson. The rich color combinations from Kahn and Chaplin maintain the contemporary, vibrant theme of the exhibition.

One of the central tenets of our country is diversity; these five artists represent artistic diversity, evident even within a family. In these images, we find relationships, contrasts, and messages, which range from natural landscapes to bold colors and stunning portraits.

This exhibition and catalogue were made possible by the Department of State's office of ART in Embassies, which curates exhibitions for U.S. Embassy residences throughout the world. Our thanks go especially to the generous artists and galleries that lent works for this show, and to Robert Soppelsa, our ART in Embassies curator. Through this unique program, we share the rich natural and cultural heritage of the United States with you.

Ambassador William Eacho

Vienna, September 2010

Milton Avery (1885-1965)

Milton Avery's roots lie in the conjunction of American regionalism and European and American impressionism. While Avery began as a relatively traditional painter in the 1920s, his style quickly ran counter to the social realism of the time. He combined elements of American impressionism with the simplified shapes of Matisse to forge a unique style that became increasingly abstract later in his career.

Milton Avery was born at Sand Bank, New York and, beginning in 1905, he attended the Connecticut League of Art Students in Hartford, where he remained an occasional life drawing student through 1919. He moved to New York in 1925, and the decades that followed saw him show work at numerous exhibitions mounted by New York galleries and American museums. Avery's preoccupation with French fauvism and German expressionism led him to develop a simplified formal idiom distinguished by clarity of line and an expressive palette. Even though his style was close to abstraction, Avery nonetheless clung to representation throughout his entire career. Classical motifs and subject matter in portraits, still lifes, and coastal landscapes were his main thematic areas and genres. Prolific as a painter, graphic artist, and ceramist, Avery received numerous awards from American art institutions before he died in 1965, although he only really became famous posthumously. Now he is acclaimed as one of the most influential twentieth century American artists.

www.Milton-Avery.com

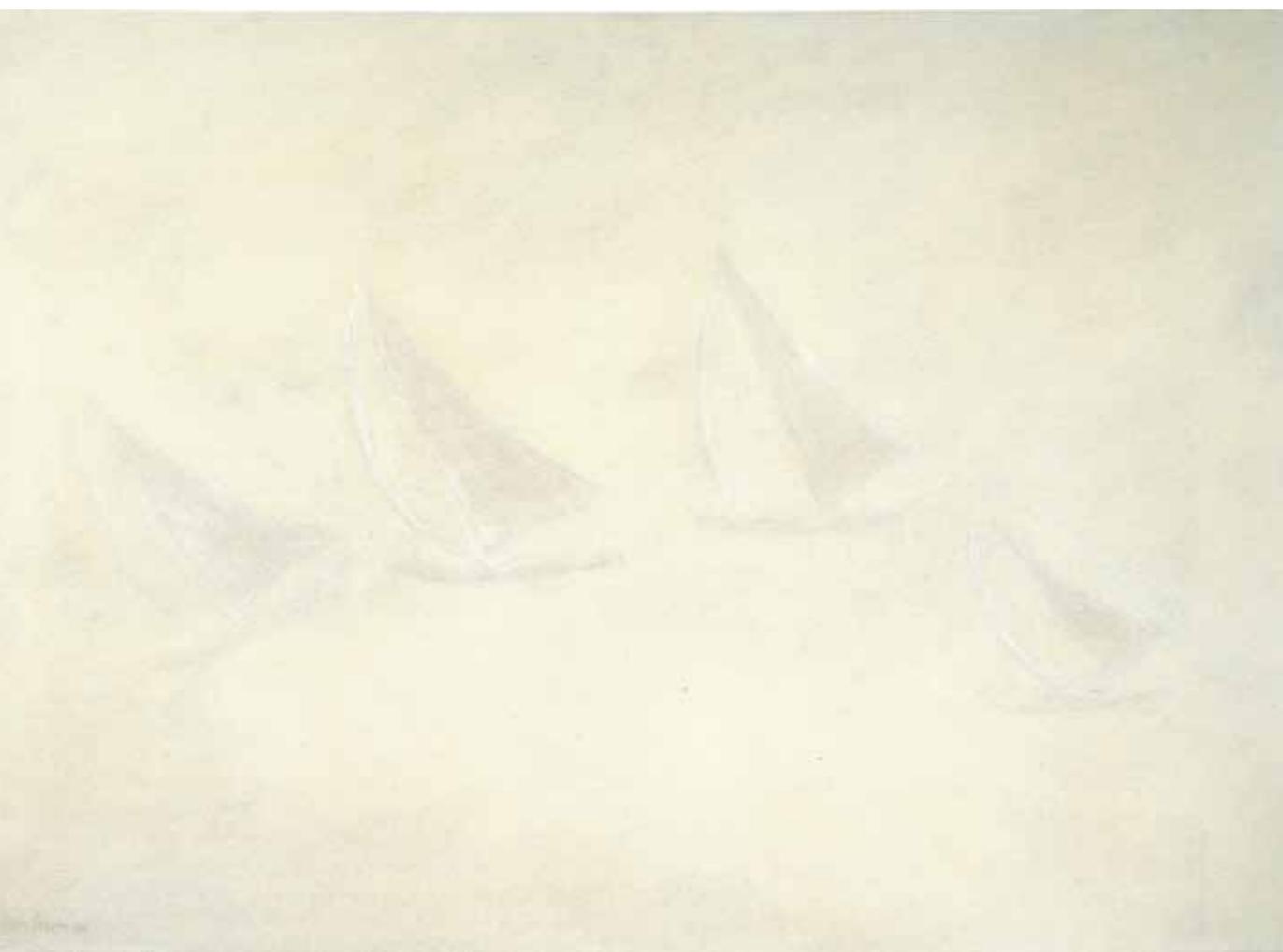
Milton Avery *Yacht Race in Fog*, 1959

Oil on canvas, 50 x 72 in. (127 x 182,9 cm). Courtesy of the Milton Avery Trust, New York, New York



Milton Avery *Reflections*, 1958

Oil on canvas, 50 x 70 in. (127 x 177,8 cm). Courtesy of the estate of Sally M. Avery, New York, New York







Milton Avery *Untitled Shore Landscape*, undated
Pencil on paper, 7 ½ x 10 ½ in. (19 x 26 cm). Collection of William C. Eacho III

Milton Avery *Spring Dunes*, 1958

Oil on canvas, 50 x 66 in. (127 x 167,6 cm). Courtesy of the Milton Avery Trust, New York, New York.

March Avery Cavanaugh (1932)

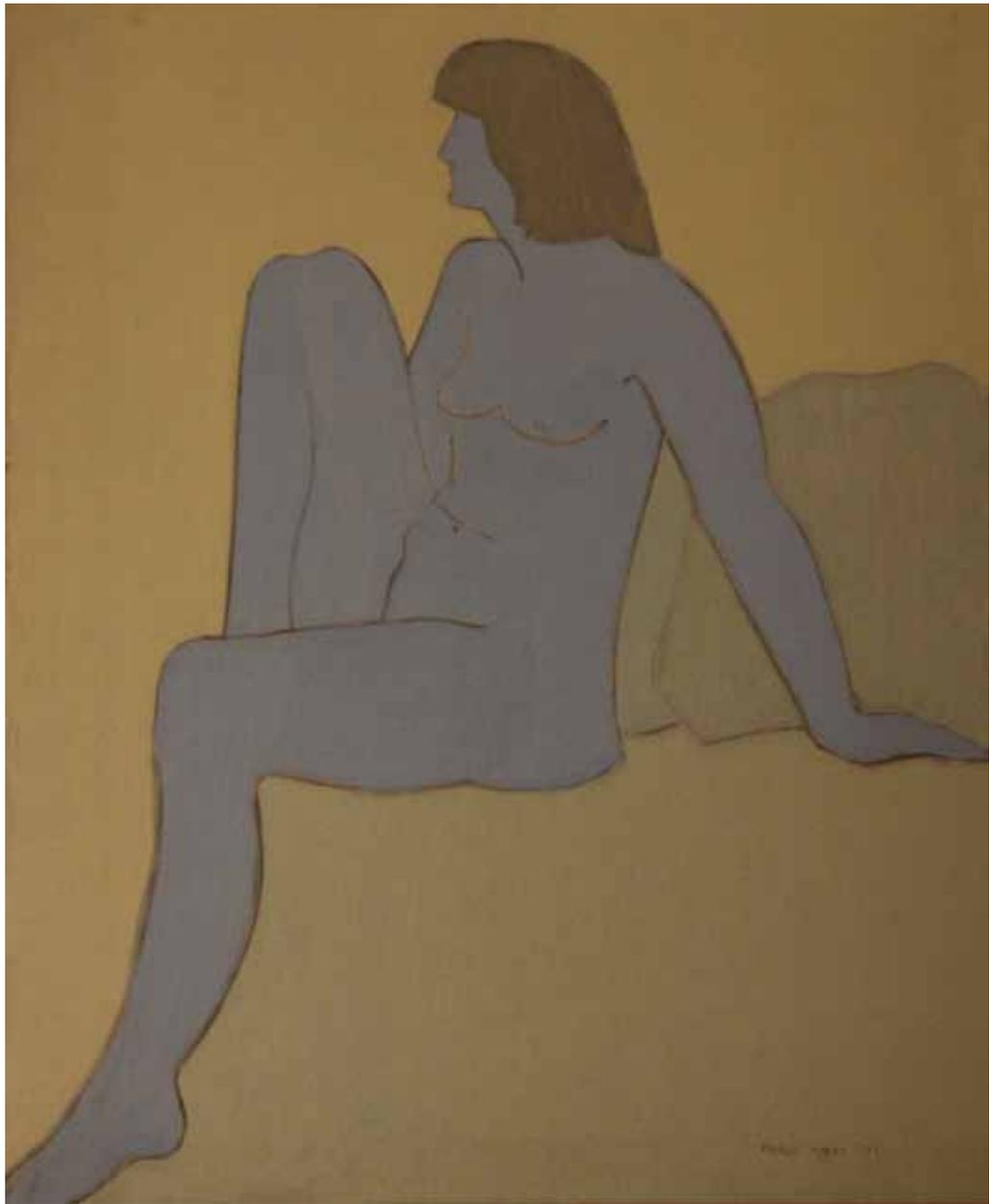
March Avery knew at an early age that she would be a painter. She never considered anything else. Trained by her famous father, Milton Avery, and surrounded by other artists who were her father's friends, such as Mark Rothko, Adolf Gottlieb, Barnett Newman, Byron Browne, and Marsden Hartley, she developed her talent. For years she painted side by side with her father. She is, however, her own unique person with her own style. Her work has a matter-of-fact directness that is her own characteristic.

Her work is represented in several museums, including the Brooklyn Museum, New York; the Pennsylvania Academy of the Fine Arts, Philadelphia; the New Britain Museum, Connecticut; and The Chrysler Museum, Norfolk, Virginia. Avery's paintings follow the colorist tradition set forth by her father, relying on a sophisticated palette of evocative colors to render the simplified child-like forms that characterize her scenes of life. When asked about the painting process she says, "it's a magical process ... thank God for the subconscious."

www.marin-price.com

March Avery Cavanaugh *Pale Nude*, 1977

Oil on canvas, 44 x 36 in. (111,8 x 91,4 cm). Courtesy of the artist, New York, New York





March Avery Cavanaugh *Relaxation*, 1995

Oil on canvas, 40 x 50 in. (101,6 x 127 cm). Courtesy of the artist, New York, New York



March Avery Cavanaugh *Karla*, 1990-1994
Oil on canvas, 40 x 56 in. (101,6 x 142,2 cm). Courtesy of the artist, New York, New York

Sean Cavanaugh (1969)

Sean Cavanaugh was born in 1969. He received a Bachelor of Arts degree in both art and environmental studies from Pitzer College in Claremont, California, in 1991; his art training focused on watercolor, with landscape being the main subject. He is the son of March Avery Cavanaugh and the grandson of Milton Avery, and serves as the administrator of the Milton Avery Trust in New York City.

On being an artist, Cavanaugh has said: "Growing up in a family of painters and photographers, I'd always thought that I would do something else. That something was never powerful enough to compete with making art. I try to be true to my own vision, not letting my family's imagery overly influence my artistic expression."

Courtesy of the artist

Sean Cavanaugh *Young and Naked*, 2008

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

Courtesy of the artist, New York, New York





Sean Cavanaugh *Still Standing*, 2008

Oil on canvas, 20 x 20 in. (50,8 x 50,8 cm)

Courtesy of the artist, New York, New York

Sean Cavanaugh *Stillwater Veil*, 2007

Oil on canvas, 14 x 28 in. (35,6 x 71,1 cm)

Courtesy of the artist, New York, New York





Sean Cavanaugh *East End Eden*, 2007

Oil on canvas, 20 x 36 in. (50,8 x 91,4 cm)

Courtesy of the artist, New York, New York

George Edwin Chaplin (1931)

George Edwin Chaplin studied color theory with Josef Albers at the Yale School of Art (New Haven, Connecticut), and earned both Bachelor of Fine Arts (1958) and Master of Fine Arts (1960) degrees. His painting, abstract and based in color studies, is included in museum collections throughout the United States. His studio is in Manchester, Connecticut.

The critic Shirley Gonzales wrote of his painting in the *New Haven Register*: "Although he runs through the spectrum of what we usually think of as warm and cool colors, none of Chaplin's colors are really cool . . . The color fills the room, vibrates, and seems to fluctuate as if moved by currents of air".

The artist himself has said: "I see color as light and atmosphere, and celebrate it for its emotional impact and beauty. The changeable nature of color, both intrinsically and from external conditions, fascinates me and I am particularly involved in how it can appear to alternately expand and contract."

Courtesy of the artist



George Edwin Chaplin *Red Mist*, undated

Oil on canvas, 53 15/16 x 66 1/8 in. (137 x 168 cm)

Courtesy of ART in Embassies, Washington, D.C.; Gift of George Chaplin

Wolf Kahn (1927)

Wolf Kahn is one of the most important colorists working in America today. Born in Stuttgart, Germany in 1927, Kahn immigrated to the United States by way of England in 1940. In 1945 he graduated from the High School of Music and Art in New York, after which he spent time in the Navy. Under the GI Bill he studied with the well known teacher and abstract expressionist Hans Hofmann, becoming Hofmann's studio assistant. In 1950 he enrolled in the University of Chicago, from which he graduated in 1951 with a Bachelor of Arts degree.

Having completed his baccalaureate degree in only one year, Kahn was determined to become a professional artist. He and other former Hofmann students established The Hansa, a cooperative gallery where he had his first one man show. In 1956 he joined the Grace Borgenicht Gallery where he exhibited regularly until 1995. Kahn has received a Fulbright Scholarship, a John Simon Guggenheim Fellowship, and an Award in Art from the American Academy of Arts and Letters. He is a member of the National Academy of Design, as well as the American Academy of Arts and Letters, and has served on the New York City Art Commission.

Traveling extensively, he has painted landscapes in such diverse locales as Maine, Mexico, Italy, Greece, Kenya, New Mexico, Hawaii, and Egypt. He spends his summers and autumns in Vermont on a hillside farm, which he and his wife, the painter Emily Mason, have owned since 1968.

Wolf Kahn

The unique blend of realism and the formal discipline of color field painting sets the work of Wolf Kahn apart. He is an artist who embodies the synthesis of his modern abstract training with Hans Hofmann, with the palette of Henri Matisse, Rothko's sweeping bands of color, and the atmospheric qualities of American impressionism. It is precisely this fusion of color, spontaneity and representation that has produced such a rich and expressive body of work. Kahn regularly exhibits at galleries and museums across North America. His work is in many museum collections, including the Metropolitan Museum of Art and the Whitney Museum of American Art, both in New York City; the Museum of Fine Arts, Boston, Massachusetts; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; and the Los Angeles County Museum, California, among others.

www.wolfkahn.com

Wolf Kahn *Late Afternoon in Fall*, 1985

Oil on canvas, 18 x 22 in. (45,7 x 55,9 cm)

Courtesy of the artist, New York, New York





Wolf Kahn *Yellow Orange in Background*, 2007

Oil on canvas, 26 x 32 in. (66 x 81,3 cm)

Courtesy of the artist, New York, New York, and Addison/Ripley Fine Art, Washington, D.C.



Wolf Kahn *The Best Fall Slope*, undated

Pastel on paper, 12 x 18 in. (30,5 x 45,7 cm)

Courtesy of the artist, New York, New York, and Addison/Ripley Fine Art, Washington, D.C.



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