



KUALA LUMPUR  
ART in Embassies Exhibition

*Putnam* **Two Against Blur (Lavender Birds on Shore), 1950s**  
*Oil on canvas, 14 1/2 x 20 in. (36,8 x 50,8 cm), Courtesy of Francis M. Naumann Fine Art, LLC, New York, New York*

# ART in Embassies



Established in 1963, the U.S. Department of State's office of ART in Embassies (ART) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, ART curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and chief-of-mission residences worldwide, selecting works and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing ART's presence in more countries than any other U.S. foundation or arts organization.

ART's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a: "footprint that can be left where people have no opportunity to see American art."

*The ART in Embassies program reveals the rich history and cultural heritage of the United States and the communal experiences that we share with peoples of different countries, backgrounds and faiths, binding us closer together. Through its temporary exhibitions and permanent collections, the ART in Embassies program intrigues, educates, and connects – playing an ambassadorial role as important as that served by traditional diplomacy.*

– Hillary Rodham Clinton  
Secretary of State

# Foreword

Dear Friends,

Art connects people, and we are delighted to share an exhibition that has special meaning for us. Catherine's family has a long-standing interest in art. Her parents donated a personal collection to the National Museum of African Art in Washington, D.C., and her mother, of Russian heritage, owned an art gallery in Boston featuring Russian art. Artists are among Paul's British ancestors, including Alfred Fripp, whose works hang in the Tate Gallery.

The American art now on display at the Ambassador's residence features three New York artists who lived on the rural road north of New York City, where Paul was raised. Paul's boyhood memories include walking down the steep hill to a charming little farm house where Wally Putnam painted and his wife Connie Putnam took photographs, developed and printed in her darkroom. Walking the other direction led to the home where Brookie Maxwell, a contemporary family friend, grew up, painting and drawing, before moving to New York City, where she studied art and opened her own gallery.

We hope you enjoy these works as much as we do.

**Catherine and Paul Jones**

*Kuala Lumpur  
March 2011*

# Consuelo Kanaga

1894-1978

“I could have done lots more, put in much more work and developed more pictures, but I had also a desire to say what I felt about life. Simple things like a little picture in the window or the corner of the studio or an old stove in the kitchen have always been fascinating to me. They are very much alive, these flowers and grasses with the dew on them. Stieglitz always said, ‘What have you got to say?’ I think in a few small cases I’ve said a few things, expressed how I felt, trying to show the horror of poverty or the beauty of black people. I think that in photography what you’ve done is what you’ve had to say. In everything this has been the message of my life. A simple supper, being with someone you love, seeing a deer come around to eat or drink at the barn – I like things like that. If I could make one true, quiet photograph, I would much prefer it to having a lot of answers.”

Consuelo Kanaga was born in Astoria, Oregon. In 1911 the family moved from Oregon to Larkspur in Marin County, California. Four years later, Kanaga got a job as a reporter, feature writer, and part-time photographer for the *San Francisco Chronicle*. In 1922 she moved to New York in order to work as a photojournalist for the newspaper *New York American*. There she met Alfred Stieglitz, who worked with Kanaga to help transform her vision from photojournalism to a more artistic photographic style. In 1924 she moved back to California, and in 1927 she spent the latter part of the year traveling and photographing in France, Germany, Hungary, and Italy.

In 1931 she met and began to employ African-American Eluard Luchell McDonald, a “man-of-all-trades” who worked for her as a handyman and chauffeur. She began

to photograph him around her home, and as they talked she became captivated by the plight of African-Americans and their continuing fight against racism. Soon she was devoting much of her photography to images of African-Americans, their homes and their culture.

In 1932 she was invited by renowned photographers Edward Weston and Ansel Adams to participate in the famous **Group f/64** show at the M.H. de Young Memorial Museum, San Francisco. In 1935 she moved back to New York. She began plans for a portfolio of images of African Americans and interviewed several families in Harlem with whom she hoped to live while documenting their lives. While there she became reacquainted with painter Wallace Putnam. Within three months they were married and remained together for the rest of her life. They traveled frequently and spent the last half of the 1960s going back and forth to France.

Kanaga had a wide range of visual interests, from pictorialism to photojournalism to portraiture to cityscape to still life. Her portraiture included many well-known artists and writers of the 1930s and 1940s such as Milton Avery, Mark Rothko, and W. Eugene Smith. She was actively photographing and exhibiting throughout the 1940s to the 1960s. In the latter decade she became very active in Civil Rights. Highlights of her exhibition history include such venues as The Museum of Modern Art, New York City; the Brooklyn Museum, New York; the Oakland Museum, California; and the Phillips Collection, Washington, D.C. Kanaga died in Yorktown Heights, New York.

[http://en.wikipedia.org/wiki/Consuelo\\_Kanaga](http://en.wikipedia.org/wiki/Consuelo_Kanaga)

*Kanaga*

**Untitled (Brooklyn Bridge), 1946-1949**

*Archival black and white copy print, 25 13/16 x 20 5/16 in. (65.6 x 51.6cm)*

*Brooklyn Museum 82.65.152; Gift of Wallace B. Putnam from the Estate of Consuelo Kanaga;*

*Courtesy of ART in Embassies, Washington, D.C.*



Kanagas

**Untitled (Bowling Green, NYC)**, undated

*Archival black and white copy print, 26 13/16 x 20 5/16 in. (68.1 x 51.6 cm)*

*Brooklyn Museum 82.65.241, Gift of Wallace B. Pinnam from the Estate of Consuelo Kanagas;*

*Courtesy of ART in Embassies, Washington, D.C.*



Kanaga

**Untitled (Mother with Children, New York), 1922-1924**

*Archival black and white copy print, 23 3/8 x 20 5/8 in. (60,5 x 51,6 cm)*

*Brooklyn Museum 82.65.4.13; Gift of Wallace B. Putnam from the Estate of Consuelo Kanaga;*

*Courtesy of ART in Embassies, Washington, D.C.*





*Kanaga*  
**Hands**, 1930

*Archival black and white copy print, 18 3/8 x 25 1/8 in. (46.5 x 65.9 cm)  
Brooklyn Museum 82.65.2248; Gift of Wallace B. Putnam from the Estate of Consuelo Kanaga;  
Courtesy of ART in Embassies, Washington, D.C.*

# Brookie Maxwell

1956

“When I draw, time stands still, and I’m in a state of grace.”

Brookie Maxwell is an internationally known artist, curator, and gallery director. She earned a Bachelor of Arts degree in 1977 from The School of Visual Arts, New York, and in 2008, conducted post graduate studies with C. Daniel Dawson at Columbia University’s Institute of African Studies.

Currently, her work includes projects in development for the Harlem Biennale 2012 initiative and New York City’s Department of Transportation. Maxwell’s work is in many private collections as well as the permanent collection of The Amistad Research Center, New Orleans, Louisiana. Images from *Exodus*, her work about Hurricane Katrina, were exhibited at The New Orleans Museum of Art. She is represented in the artist registries at The Drawing Center and Nurture Art.

Maxwell is the founder and director of Gallery 138, a contemporary art gallery in New York’s Chelsea/Flatiron District exhibiting emerging and mid-career artists in all disciplines. She has curated over forty exhibitions, including *Brown V. The Board of Education, 1954-2004*, featuring Satch Hoyt, William Pope L., Dread Scott, and Danny Simmons; *RAPSIDA*, featuring Will Barnett, Louise Bourgeois, Christo and Jeanne Claude, Sol Lewitt, Yoko Ono, William Pope L., and Paul Villinski; and *Reparations / If It Ain’t Broke*, featuring Stephanie Dinkins, Kianga Ford,

Satch Hoyt, and Jessica Ingram, co-curated by Charles Guice and Keith Miller. She has partnered with universities and real estate developers and produced benefits for global humanitarian non-governmental organizations, including Doctors Without Borders for Haiti, Broadway Cares / Equity Fights AIDS, and Rwandans and Americans in Partnership for Peace and Progress.

Earlier in her career, Maxwell worked as an illustrator and designer, producing work for *Time Magazine*, *The New Yorker*, and *New York Magazine*. She was also the founder and artistic director of Creative Arts Workshops (CAW), a not-for-profit organization focused on arts education and projects for inner city at risk children and their families. While directing CAW, Maxwell designed and realized two parks in east Harlem, as well as numerous large-scale public murals and sculptures at sites including Bellevue Hospital and the Port Authority of New York and New Jersey. She subsequently founded Gallery 138 to continue her vision of creative excellence without compromise, while building a new global art community.

Maxwell has received awards from the Mayor of New York and the Borough President of Manhattan, and was nominated for a Freedom to Create Prize for her work in Rwanda. She was recently interviewed by Penelope Green and by Michelle Agins for *The New York Times*.

[www.gallery138.com](http://www.gallery138.com)



Maxwell

**Central Park North ~ Across 110th Street, 2011**

*Color giclée print, hand retouched by the artist, 44 x 72 in. (111,8 x 182,9 cm)*

*Courtesy of the artist and Gallery 138, New York, New York*

# Wallace Putnam

1899-1989

“An urge to express Movement is a vital feature of my work. In art—birds, waves, animals, clouds, everything should move or be ready to move: in life, there’s no thing static. Mobility can be more truthfully portrayed today. Immediateness of the way I work (Action Painting and Zen) and the linear, calligraphic aspect of it (with use of color for vibration) help enhance the ‘reality’ of the painting.”

Wallace Putnam grew up in Newton, Massachusetts, and realized at age sixteen that art was his passion. Upon graduation from high school, Putnam enlisted in the Army Training Corps at Harvard University, Cambridge, Massachusetts, thereby fulfilling his military obligations. He later took classes at the Massachusetts Normal Art School and the Boston Museum School. He developed a close friendship with artist Milton Avery and in 1925, moved to New York City, where the two shared a studio and small apartment.

Putnam burst upon the New York art scene in 1936 with a large assemblage provocatively entitled *Agog*, prominently displayed in the entranceway to a major exhibition of Dada and Surrealist art at The Museum of Modern Art. A dedicated and highly innovative painter, he went on to create a large body of work, featuring the human figure, birds, animals, and landscapes. Touched with elements of abstraction, his painting reflects a fascination with Eastern religion. In addition, Putnam worked as a graphic designer for *The New York Sun*.

Also in 1936, Putnam met Consuelo Kanaga for the second time, and married her three months later. In 1940, they purchased an old icehouse on eleven acres in Yorktown Heights, New York. They lived and worked in Manhattan, but spent nearly every weekend at their country home.

In his lifetime, Putnam exhibited at the Whitney Museum of American Art, New York City; the Neuberger Museum at the State University of New York at Purchase; and the Wadsworth Atheneum, Hartford, Connecticut, among other institutions. His work can be found in major private and public collections, including The Museum of Modern Art, New York City, and the Yale University Art Gallery, New Haven, Connecticut.

Putnam once explained that he was: “as concerned as Mondrian about strictly organizing line-form-color relationships on canvas, yet, I am equally involved with painting the drama of man, nature, spirit. [The] challenge is to attain a perfect balance between these twin aspects of the art.”

– Naumann, Francis M., *Wallace Putnam*; New York: Harry N. Abrams, Inc., 2001.

Putnam

**Big Daisies Bouquet**, undated

Oil on canvas, 25 3/4 x 34 in. (65,4 x 86,4 cm)

Courtesy of Francis M. Naumann Fine Art, LLC, New York, New York



Putnam

Connie, ca. 1950

Oil on canvas, 43 x 33 in. (109,2 x 83,8 cm)

Courtesy of Francis M. Naumann Fine Art, LLC, New York, New York



*Putnam*

**White Crane (White Egret), 1943**

*Oil on canvas, 34 x 20 in. (86.4 x 50.8 cm)*

*Courtesy of Francis M. Naumann Fine Art, LLC, New York, New York*





Putnam

**Two Against Blur (Lavender Birds on Shore)**, 1950s

*Oil on canvas, 14 1/2 x 20 in. (36,8 x 50,8 cm). Courtesy of Francis M. Naumann Fine Art, LLC, New York, New York*

# Sabina Teichman

1905-1983

Sabina Teichman was born in New York City, where she remained active as an artist. She earned a Bachelor of Arts degree and a Master of Arts degree from Columbia University in New York City, and studied with Charles J. Martin and Arthur J. Young.

A member of Audubon Artists and the Provincetown Art Association, she exhibited her work at *Art USA 1958*, the Butler Institute of American Art, the Audubon Artists Annual, and the Women's Westchester Center, among other venues. Her works are in the permanent collections of the Butler Institute of American Art, Youngstown, Ohio; the Smithsonian American Art Museum, Washington, D.C.; the Fogg Museum of Art at Harvard University, Cambridge, Massachusetts; and the San Francisco Museum of Art, California.

Dynamic colors emerged from Teichman's luxuriously coated brush, surrendering to her newly realized adventure in abstract expressionism. Boldness belies her femininity, which yields an exciting style and a joyful freshness. She illuminated the canvas with strokes of color that affect the very soul of the viewer, in the belief that color inspires the inner being of humankind.

Widely known as a figurative painter, Teichman made the abstract settings of her earlier style into the dominant characteristic of her later paintings. The Vatican Museum's collection of contemporary art acquired *The Prophet*, given in response to a stated desire of a representative of Pope Paul VI, who said that, to the best of his knowledge, it was the first painting by a living American to become part of the Vatican collection.



Teichman

**Autumn**, undated. Oil on canvas, 60 ½ x 50 ½ in. (153,7 x 128,3 cm). Courtesy of ART in Embassies, Washington, D.C.

## ACKNOWLEDGMENTS

### **Washington**

Sarah Tanguy, Curator  
Theresa Beall, Registrar  
Marcia Mayo, Senior Editor  
Sally Mansfield, Editor  
Amanda Brooks, Imaging Manager

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### **Vienna**

Nathalie Mayer, Graphic Design



Published by ART in Embassies | U.S. Department of State, Washington, D.C. | March 2011