



United States Embassy Kuala Lumpur **Malaysia**

ART in Embassies Exhibition

Cover:

**Paul Caponigro**

**Two Pears, 1999**

Gelatin silver print

15 x 18 in. (38.1 x 45.7 cm)

Courtesy of the artist, Cushing, Maine

## | Revisiting the Sublime

Welcome to the American Ambassador's Residence in Kuala Lumpur and to the ART in Embassies exhibition, which we have titled *Revisiting the Sublime*. For this exhibition, we have chosen artists who share a passion for light and color as they explore the effect of time on perception. Many of the works on view, which range from pure abstractions to representational landscapes, evoke a sense of awe and mystery akin to that of mid-nineteenth century sublime landscapes in American paintings and plein-air pastorals by French painter Jean-Baptiste Camille Corot. John Constable's observational artistic studies in England from the first half of the nineteenth century also come to mind. And while the figure is absent in all of these works, the human spirit is evident in a pursuit of order, a reverence for natural beauty, and the poetics of atmosphere.

For example, Josef Albers' painting, *Study for Homage to the Square*, expresses his belief in the push and pull of color relationships as a means to perceive form, whereas color and form in Craig Cahoon's shimmering painted geometries share an equal role in creating a harmonious composition. In Richard Misrach's color photographs, fleeting weather conditions distill the Golden Gate Bridge and surrounding San Francisco Bay area to a far-away mirage. Blurred boundaries and diffused light carry over into Ron Rosenstock's *Homage to Monet*, a dreamy black and white photograph of water lilies, in contrast to the sharp majesty of Clyde Butcher's black and white vistas of Florida's swamp life.

A sense of calm graces Richard Piloco's bucolic canvas, *A Distant Sunset*, which depicts clouds and land converging at a roseate horizon. Similarly, Kevin Fitzgerald's painting, *Mythic Grove*, emanates a wondrous, hushed, and hazy aura. In Martin Poole's oil, *Light Flurries*, a soft glow envelops a farm scene in contrast to his oil, *Little Falls Snow*, where a clear and radiant sky lights up a forest stream. Recalling the transcendentalist writings of Henry David Thoreau, Paul Caponigro's black and white photographs feature a rich tonality that endows his subjects with exquisite texture and high drama, be it in a landscape study or a still life of two pears nestled in a wooden bowl.

We invite you to enjoy this exhibition and hope that it will foster a dialogue between America and Malaysia. Our deep appreciation goes to the artists and lenders who have generously allowed us to borrow their works, and also to the many professionals who have made this exhibition possible.

Sarah Tanguy, Curator

*Washington  
July 2007*

## | 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.

## | Josef Albers (1888-1976)

Joseph Albers is known as one of the most significant American painters and one of the most important art educators, influencing a generation of young American painters, including Robert Rauschenberg and many of the abstract expressionists. Born in Bottrop, Germany, Albers worked as a primary school teacher. In 1920, he enrolled in the Bauhaus School of Design in Weimar, Germany, later becoming an instructor, and eventually director of the school's noted furniture workshop. When the school closed under Nazi pressure in 1933, Albers accepted a teaching position at Black Mountain College in North Carolina. In 1950 he became head of the department of design at Yale University School of Art, New Haven, Connecticut.

Albers' early works were primarily figurative drawings and paintings. Later, while studying at the Bauhaus, he began exploring the significance of color and became more interested in abstract painting. While teaching at Yale, Albers began creating his own series, "Homage to the Square." These paintings exemplify Albers' concept of color as superior to form in establishing a visual language that creates resonance. Albers reduced his compositions to a repeated series of squares, allowing varying color relationships among the squares to shape the viewer's perception of form. He forced his viewers into a changing and dynamic relationship with his work, rather than accepting a single visual truth.

In 1971, he was the first living artist ever to be the subject of a solo exhibition at the Metropolitan Museum of Art, New York City.

### **Not illustrated**

Study for Homage to the Square, 1965

Oil on Masonite

16 x 16 in. (40,6 x 40,6 cm)

Gift of the American Art Foundation to the  
ART in Embassies Program, Washington, D.C.



## | Clyde Butcher (born 1942)

Clyde Butcher is a graduate in architecture from the University of California Polytechnic at San Luis Obispo. His interests in spatial relationships and presentation of architectural designs led him into the field of photography. From these early formal interests, he became attracted to the landscape.

Butcher's award winning black and white photographs explore his personal relationship with the environment. For more than thirty-five years, he has documented the untouched areas of the landscape. Using a large format camera allows him to express on film, the elaborate detail and textures that distinguish the landscape. The images are printed on fiber base paper, and selenium toned for archival preservation.

Recent projects include work for Florida's "Save Our Rivers" program, the South Florida Water Management District, the D.E.P.; Divisions of State Lands, the Bureau of Submerged Lands and Preserves, Corkscrew Swamp Sanctuary; The Audubon Society; Everglades National Park; The Nature Conservancy; Rocky Mountain National Park; and The Wilderness Society.

The subject of two documentaries, Butcher's photography has been exhibited throughout Florida and published in *Clyde Butcher — 1995 Limited Edition Collection*; *Clyde Butcher: Portfolio I, Florida Landscapes*; and in his biography, *Seeing the Light: Wilderness and Salvation, a Photographer's Tale*.

*"Wilderness, to me, is a spiritual necessity. When my son was killed by a drunk driver it was to the wilderness that I fled in hopes of regaining my serenity and equilibrium. The mysterious spiritual experience of being close to nature helped restore my soul. It was during that time, I discovered the intimate beauty of the environment.*

*My experience reinforced my sense of dedication to use my art form of photography as an inspiration for others to work together to save nature's places of spiritual sanctuary for future generations."*

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

**Key Biscayne #4**, 1998

Platinum print

30 x 40 in. (76,2 x 101,6 cm)

Courtesy of the artist and Venice Gallery, Venice, Florida



**Loxahatchee River #30**, 1998

Platinum print

22 x 32 in. (55,9 x 81,3 cm)

Courtesy of the artist and Venice Gallery, Venice, Florida

## | Craig Cahoon (born 1948)

"My curiosity about the world was accelerated around the age of five when I began collecting postage stamps. Examining those little detailed artworks on paper fostered my interest in other countries and cultures. Today, vestiges of postage stamps show up in my small paintings as vignettes, or portraits, of a tree, a house, a figure – like the glimpses you see looking out the window of a moving car. And the subjects and imagery in my paintings reflect many influences, varying from abstraction to representational landscape, color field to architectural details, pre-historic goddess figures to modern geometric minimalism.

I have been a visual artist for as long as I can remember. In addition to formal training, the most significant leaps in the evolution of my paintings have occurred during residencies at art centers or colonies, both in the United States and abroad. I prefer observing the ambient light and colors of a new place over a long period of time and responding to that experience through paint.

In the late summer of 1993 I set up a painting studio on a farm just north of Rome, Italy. The studio had huge windows opening onto views of the rolling landscape with mountain ranges in the distance. My painting experiences there over a three-month period brought some significant changes to my work. Using the fog and mist, or *nebbia*, as my inspiration, I drew on the dazzling vibration of colors that I saw before me and painted both representational landscapes and pure abstractions in transparent, iridescent layers of paint. Flakes of mica within the paint receive the light and bounce it back in a different phase. This technique allows the colors and tonalities of the painting to shift, depending on the angle of light and the position of the viewer.

My recent paintings with minimalist landscape and geometric imagery resulted from more extensive travels in Italy and residency fellowships in Germany. I was inspired by the intense colors and undulations of the land and the clean geometry of the architecture. Through the process of painting such works I am reliving the sensory memories of those places. The layers of paint correspond to the layers of the story that I am retelling in color and light."

*Craig Cahoon*

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



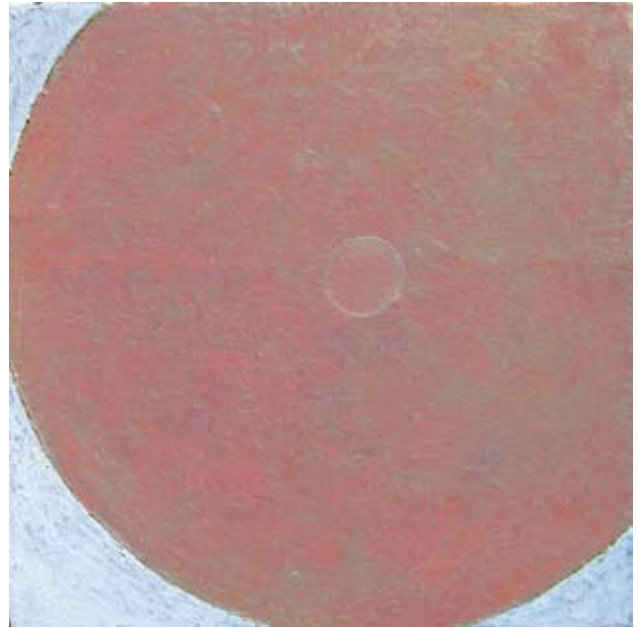
**Viereckig**, 2002  
Acrylic on canvas  
10 x 10 in. (25,4 x 25,4 cm)  
Courtesy of the artist, Washington, D.C.

Craig Cahoon was born in Arlington, Virginia, and studied at St. John's College in Rensselaer, Indiana, and the Corcoran School of Art, Washington, D.C. He currently resides and works in Washington. Since 1984 his work has been included in numerous solo and group exhibitions in Germany, the Mid-Atlantic States, and Texas, and is represented in private and corporate collections. Cahoon has also been the recipient of several awards and residencies both in the United States and Europe.





**Sklo**, 2002  
Acrylic on canvas  
10 x 10 in. (25,4 x 25,4 cm)  
Courtesy of the artist, Washington, D.C.



**Orbis**, 2002  
Acrylic on canvas  
10 x 10 in. (25,4 x 25,4 cm)  
Courtesy of the artist, Washington, D.C.

**Two Pears**, 1999  
Gelatin silver print  
15 x 18 in. (38,1 x 45,7 cm)  
Courtesy of the artist, Cushing, Maine



## | Paul Caponigro (born 1932)

Paul Caponigro stands among the foremost landscape photographers of the twentieth century. He is an artist who places technical perfection in the service of an intense, mystical sensibility. He once stated that, "photography is a medium, a language, through which I might come to experience directly, live more closely with, the interaction between myself and nature." In 1952, while studying music at Boston University (Massachusetts), he was drafted into the army and stationed in San Francisco, California. The move toward a career in photography was stimulated by personal encounters with West Coast photographers – in particular Ansel Adams – and their powerful naturalistic images. Caponigro studied with Minor White and was influenced by his more psychological lens, finding in White's teaching both an inspiration and a challenge to pursue his own vision. For Caponigro this would mean not only refining his craft to its highest potential, but learning to approach nature receptively, intending, in his own words, "to sense an emotional shape or grasp some inner visitation."

Caponigro's first one-man exhibition took place at the George Eastman House in 1958. In 1960, he became a consultant for Polaroid Corporation in the photo-research department. During

this time, he also began teaching photography part-time at Boston University. He is the recipient of two Guggenheim Fellowships and three grants from the National Endowment for the Arts, and has exhibited and taught workshops throughout the United States and abroad. Today his original photographs reside in most major museum collections.

Mystery infuses Caponigro's images, whether of New England's dark woodlands, the brooding megaliths and Celtic stone crosses of Britain and Ireland, desert landscapes in the Southwest transfigured by the sun, or most recently, a series of still life studies. He is also a dedicated pianist, and considers his life with music to be essential to his photographic imagery. The artist has stated, "At the root of creativity is an impulse to understand, to make sense of random and often unrelated details. For me, photography provides an intersection of time, space, light, and emotional stance. One needs to be still enough, observant enough, and aware enough to recognize the life of the materials, to be able to 'hear through the eyes'."

<http://www.soulcatcherstudio.com/>



**Morning Mist, Redding, Connecticut, 1969**

Gelatin silver print

19 x 23 in. (48,3 x 58,4 cm)

Courtesy of the artist, Cushing, Maine



**Cloud and Tree, Santa Fe, New Mexico, 1980**

Gelatin silver print

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

Courtesy of the artist, Cushing, Maine



**Mythic Grove, 2005**

Oil on canvas

18 x 36 in. (45,7 x 91,4 cm)

Courtesy of the artist and Principle Gallery,  
Alexandria, Virginia

**Kevin Fitzgerald** (born 1953)

"To gain the particular is to lose the infinite. Painting is at its best when functioning without verbal support. Communication with words as often as not shuts us out from that which we ought most to know. Painting is a solitary communication and strives to go beyond words.

The key is the imagination and its vocabulary (remembrance, hope, beauty, and longing). Color, lines, forms, and composition can be created so that they may suggest the existence of an ideal, more perfect realm of which this temporal world is only a dim reflection."

*Kevin Fitzgerald*

Kevin Fitzgerald was born in 1953 in Washington, D.C. He studied at the Corcoran School of Art, Washington D.C., earning a Bachelor of Fine Arts degree from Maryland Institute College of Art, Baltimore, and a Master of Fine Arts degree from George Washington University, also in Washington. He has had several solo exhibitions at Principle Gallery, Alexandria, Virginia, as well as at Georgetown University, Washington, D.C., and Fulton Gallery, Salisbury State University, Maryland. His work can be found in many corporate and private collections.

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

## | Richard Misrach (born 1949)

Richard Misrach's serial photographs of the Golden Gate Bridge, which links San Francisco with the peninsula in California, were taken from his home in the Berkeley Hills. In this body of work – reminiscent of French impressionist painter Claude Monet's light studies – each image of the bridge is shot from the same vantage point, with only the natural spectacle of atmosphere, color and weather change over the course of the seasons.

Born in 1949 in Los Angeles, California, Richard Misrach is one of the most influential and prolific photographers of his generation. In the 1970s, he helped pioneer the renaissance of color photography and large-scale presentation that are widespread today. Best known for his ongoing epic series, *Desert Cantos*, a multi-faceted approach to the study of place and man's complex relationship to it, he has worked in the landscape for over thirty-five years. Other bodies of work include his documentation of the industrial corridor along the Mississippi River known as Cancer Alley, and his current project, an aerial perspective of human interaction and isolation, *On the Beach*.

Several monographs have been published on Misrach, among them *Richard Misrach: Chronologies; Desert Cantos; Bravo 20: The Bombing of the American West; Crimes and Splendors: The Desert Cantos of Richard Misrach; The Sky Book;* and *Richard Misrach: Golden Gate*. Weston Naef, curator of photographs at the Getty Museum, Los Angeles, California, has commented on

*Chronologies; Desert Cantos*: "The book moves between beauty and its opposite, allowing the beautiful and the meaningful to be seamlessly juxtaposed." He is the recipient of numerous awards including four National Endowment for the Arts Fellowships and a Guggenheim Fellowship. In 2002, he was given the Kulturpreis for Lifetime Achievement in Photography by the German Society for Photography.

Misrach's photographs are held in the collections of over fifty major institutions, including the Museum of Modern Art, the Whitney Museum of American Art, and the Metropolitan Museum of Art, all New York City; and the National Gallery of Art and the Smithsonian American Art Museum, both in Washington, D.C. His work has been the subject of numerous exhibitions, including a mid-career survey, which was organized by the Houston Museum of Fine Arts, Texas, in 1996.

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

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



**Golden Gate Bridge, 3.18.00, 4:00 pm**, 2000, printed 2004  
Chromogenic print  
25 x 29 in. (63,5 x 73,7 cm)  
Courtesy of the artist and Fraenkel Gallery, San Francisco, California



**Golden Gate Bridge, 8.10.99, 12:48 pm**, 1999, printed 2005  
Chromogenic print  
25 x 29 in. (63,5 x 73,7 cm)  
Courtesy of the artist and Fraenkel Gallery, San Francisco, California

## **| Richard Piloco** (born 1964)

Born in New York City in 1964, Richard Piloco received his undergraduate degree from the School of Visual Arts, before he continued his training at The Art Students League and the New York Academy of Figurative Art, all three in New York City. He was a member of a leading group of realists known as The Paint Group, six immensely talented artists who came together in weekly sessions to challenge and critique one another's work. In 2002, Piloco was included in a small and select group of artists who traveled to the historical Forbes Estate in the north of France for an invitational painting adventure. He has taught at The Water Street Atelier in New York and was a participant in the Mentor Program at the Fashion Institute of Technology in New York.

Adapted from [www.eegallery.com](http://www.eegallery.com)





**Distant Sunset, 2006**

Oil on canvas

30 x 46 in. (76,2 x 116,8 cm)

Courtesy of the artist and Eleanor Ettinger Gallery, New York

## **Martin Poole** (born 1955)

"Central to my love of painting is the conviction that the commonplace is really very moving. Everything around us has its own life. Our world is full of lives; some are bold, most are not, but everything has its own history, its own secrets, and its own beauty. I am trying to quiet down and pay attention to that, and then paint."

*Martin Poole*

### **Light Flurries**, 2004

Oil on board

30 x 40 in. (76,2 x 101,6 cm)

Courtesy of the artist and Principle Gallery, Alexandria, Virginia

Martin Poole was born in Corning, New York. He received his Bachelor of Fine Arts degree in printmaking from the State University of New York at Buffalo, and studied privately with Thomas S. Buechner. His work has been exhibited throughout the East Coast, including at the Arnot Art Museum, Emira, and The Rockwell Museum, Corning, both in New York; the Mansfield University Gallery, Mansfield, Pennsylvania; and Principle Gallery, Alexandria, Virginia. He is represented in private and corporate collections, and the Museum of Art, Riga, Latvia.

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





**Little Falls Snow, 2004**

Oil on board

43 x 55 in. (109,2 x 139,7 cm)

Courtesy of the artist and Principle Gallery, Alexandria, Virginia

## | Ron Rosenstock (born 1943)

*Homage to Monet* is part of *Hymn to the Earth*, a collection of twenty-one photographs from Ron Rosenstock's most recent book of the same title. As a photo tour leader, he travels regularly to Ireland, Italy, Peru, Morocco, New Zealand, and the American West. His photographs are in the permanent collections of the Fogg Art Museum at Harvard University, Cambridge, Massachusetts; the Worcester Art Museum, Massachusetts; and the International Center of Photography in New York City, among others. He holds a Master of Fine Arts degree in photography from Goddard College,

Plainfield, Vermont, and an Associate degree in history from Boston College, Massachusetts. His early training in photography came from Minor White at the Massachusetts Institute of Technology in Cambridge in the late 1960s and early 1970s, as well as from Paul Caponigro. Rosenstock is a regular contributor to *View Camera* magazine and has exhibited his work internationally in over one-hundred exhibitions in the last thirty-five years.

[www.providenceartclub.org](http://www.providenceartclub.org)



**Homage to Monet, 2001**  
Silver print  
27 x 32 in. (68,5 x 81,2 cm)  
Courtesy of the artist, Holden, Massachusetts

## **Acknowledgments**

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