



Art in Embassies Exhibition  
United States Embassy Lilongwe

**Walt Bartman**

*Narrows, 2018*

*Oil on canvas*

*40 × 52 in. (101,6 × 132,1 cm)*

*Courtesy of the artist, Middletown, Maryland*

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## **Art in Embassies**

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) 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 in the 1950s and a decade later President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates exhibitions for the representational spaces of all U.S. Ambassadors' residences and new embassies worldwide, selecting 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 AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE'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."

<https://art.state.gov/>

## **Welcome**

Welcome to the Residence of the United States Ambassador to Malawi. We are pleased to share with you the special exhibition of works by American artists on display, made possible by the State Department's Office of Art in Embassies.

You are greeted in the entry hall by a collection of photographs that showcase American epochs and landscapes. The vitality that immigration has brought, and continues to bring, to the United States is captured through a family's first steps on Ellis Island. Other photos highlight the industrial development of America, the Great Depression, and the Civil Rights Movement, and painted landscapes show the great natural beauty of our country.

You will find in the living and dining rooms six oil paintings by Walt Bartman, capturing scenes from Maryland, our home state. His landscapes highlight the natural beauty of rural Maryland and its agricultural past and present. His paintings of fishing boats on the Chesapeake Bay and bathers on a beach in Maryland also showcase the similarities between our home and Malawi, and the central role unique bodies of water play in our economies and cultures. Walt's paintings hold a special place in our hearts, as he has been connected with both of our families for over forty years, and we are so pleased that he has allowed us to display his works. We also want to acknowledge the hard work of both Art in Embassies and Embassy Lilongwe Public Affairs staff in making this exhibit possible.

Thank you for visiting us, and we hope you enjoy the art on display.

**Ambassador Robert Scott and Anne Scott**

*Lilongwe, Malawi  
March 2020*

## **Walt Bartman** (born 1947)

Walt Bartman has been teaching at Glen Echo Park, Maryland, since 1987. In 1994, he was named a resident artist, and he established the Yellow Barn Studio and Gallery. At this location and others, he continues to teach and inspire students of all ages, levels, and backgrounds. His students are consistently the recipients of prestigious awards and scholarships, and thus far, he has taught over 9,000 students.

Bartman began his career at Walt Whitman High School in Bethesda, Maryland. Throughout his thirty-year tenure at Whitman, he established an award-winning program that guided, encouraged, and inspired hundreds of young artists. Bartman has taught at many well-known art schools, including Carnegie Mellon University (Pittsburgh, Pennsylvania), Montgomery College (Maryland), and the Corcoran School of Art (Washington, D.C.).

Originally from Pittsburgh, Bartman graduated from the University of Maryland in College Park with a Bachelor of Arts degree in art education. He later received a Fulbright grant to study art in Belgium and the Netherlands. He was conferred a Master of Fine Arts degree in painting and art history from the American University in Washington, D.C., in 1979.

Cover:

*Narrows, 2018*

*Oil on canvas*

*40 × 52 in. (101,6 × 132,1 cm)*

*Courtesy of the artist, Middletown, Maryland*

*Light Stream, 2017*  
Oil on canvas  
40 × 52 in. (101,6 × 132,1 cm)  
Courtesy of the artist, Middletown, Maryland





*Soft Wind, 2017*

*Oil on canvas*

*28 × 52 in. (71,1 × 132,1 cm)*

*Courtesy of the artist, Middletown, Maryland*



## Walt Bartman



*Workhorse, 2016*  
Oil on canvas  
30 × 41 ¾ in. (76,2 × 106 cm)  
Courtesy of the artist, Middletown, Maryland





*Great Falls, 2017*  
*Oil on canvas*  
*28 × 40 in. (71,1 × 101,6 cm)*  
*Courtesy of the artist, Middletown, Maryland*

## Walt Bartman

*Hour Glass, 2015*

*Oil on canvas*

*16 × 28 in. (40,6 × 71,1 cm)*

*Courtesy of the artist, Middletown, Maryland*



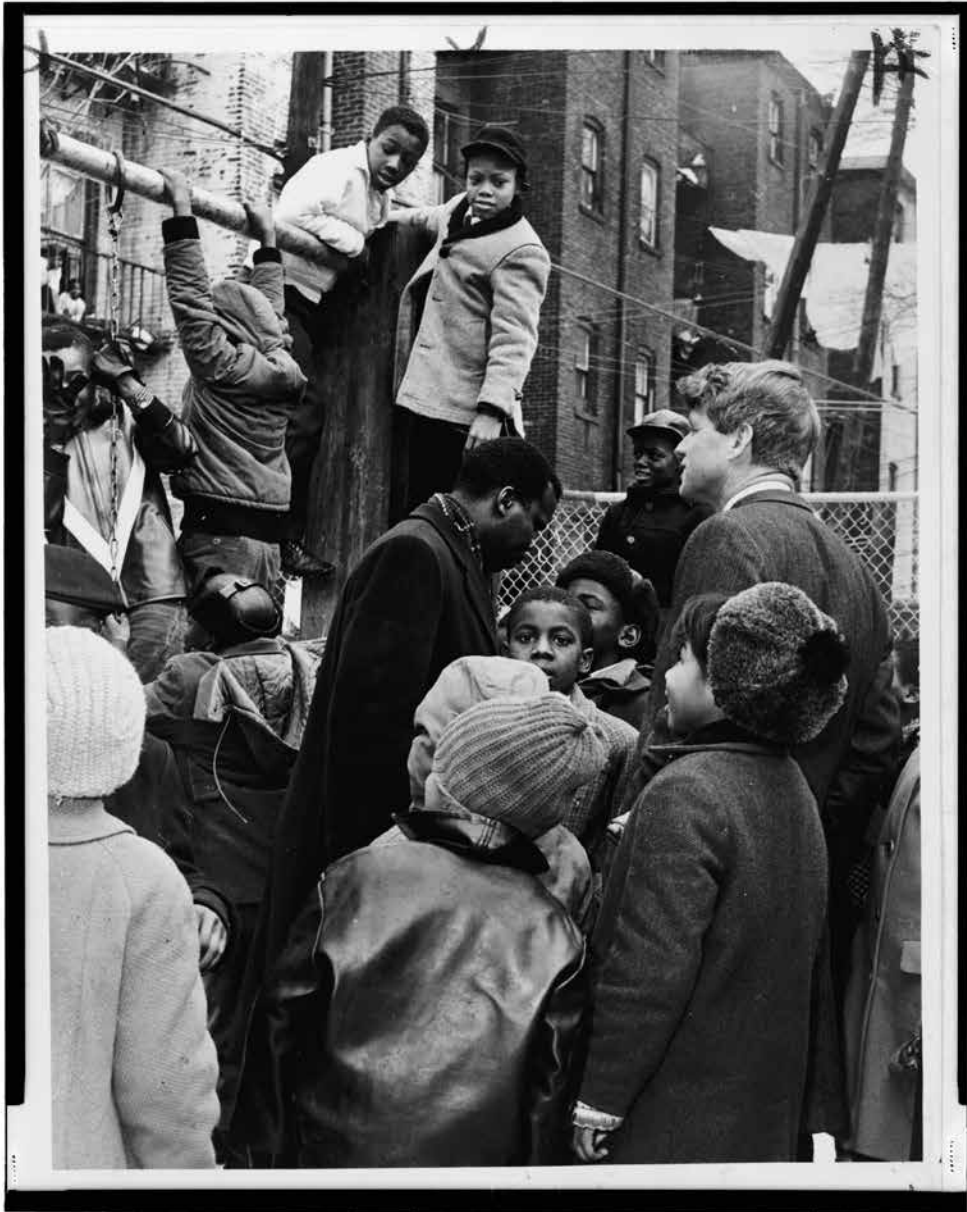
## Dick DeMarsico

*Robert F. Kennedy was the brother of U.S. President John F. Kennedy and served as United States Attorney General from 1961 to 1964. He was one of President Kennedy's most trusted advisors and worked closely with the president during the Cuban Missile Crisis. Kennedy resigned in September 1964 and was elected to the United States Senate from New York. A remarkable part of his legacy also includes his advocacy for the Civil Rights Movement. He supported the integration of all public facilities, the Voting Rights Act of 1965, and anti-poverty social programs to increase education, offer opportunities for employment, and provide health care. Kennedy won the California Democratic primary but was assassinated moments after claiming victory. He is pictured here with Donald F. Benjamin of the Central Brooklyn Coordinating Council among children at a playground.*

Dick DeMarsico worked for the *New York World Telegram* and the *Sun* as a staff photographer. He captured images of Dr. Martin Luther King, Jr. and other Civil Rights Movement leaders during this era.

Page 11:  
**Senator Robert Kennedy and Donald F. Benjamin, February 5, 1966**  
Digital print of black and white photograph  
15 x 12 ½ in. (38,1 x 31,8 cm)

Collection of Art in Embassies, Washington, D.C.;  
Library of Congress, *New York World Telegram* and the *Sun* Newspaper Photograph Collection, LC USZ62 133299



## **Russ Gilbert** (born 1962)

*For nearly 5,000 years, (ca. 2500 BC - present) five distinct native American people have used the towering sandstone walls of Rio de Chelly, Utah, as a place for campsites, shelters, and permanent homes. From c. 750 to 1300, the Pueblo people formed multi-storied villages that contained small household compounds and kivas with decorated walls. (excerpted from <https://www.nps.gov/articles/dechelly.htm>)*

Russ Gilbert began his photographic career as a high school yearbook staff photographer. He later graduated from Northern Arizona University in Flagstaff with a degree in commercial photography, starting his own commercial photography business in that same year. Although commercial photography provides his living, his heart is with black and white fine art photography, such as *Cave Town*. Exhibitions of his work include Museum of Northern Arizona and the Coconino Center for the Arts, both in Flagstaff, Arizona, and the Maine Photographic Workshops, Rockport.

Page 13:

**Cave Town**, date unknown  
Black and white photograph

30 ¼ x 24 ¼ in. (76,8 x 61,6 cm)

Collection of Art in Embassies, Washington, D.C.;

Courtesy of the artist, Flagstaff, Arizona



## **Ellen Grim Harter** (born 1935)

Ellen Grim Harter became interested in art and art history in high school. Around that time, she began painting under the tutelage of her grandfather, Walter Emerson Baum, who founded the Baum School of Art and was a founder of the Allentown Art Museum in Pennsylvania.

Harter received both her Bachelor of Fine Arts and Master of Fine Arts degrees from Yale University in New Haven, Connecticut, where she honed her skills with artists like Josef Albers, one of the world's foremost art theorists and educators, a German emigre known as a master of color theory who taught at the famed Bauhaus. When describing her process, Harter said, "The stress at Yale was on the use of color. As I continue to paint today, I try to make each painting a color study. Through the use of color value, I strive for living quality, weight, density, motion, and space balance. I try to show the moment that form appears and is shaped by color. Each work is drawn carefully on canvas, and then abstracted in vivid colors, which I change, scrape and re-work to make color glow. I flatten space and allow glints of under color to show through. I exaggerate and blur my drawing of people, horses, or interiors into unfinished form to induce the eye of the viewer to imagine."

Page 15:  
**The Skaters**, c. 1964  
Oil on canvas  
61 ¼ x 51 ¼ in. (155,6 x 130,2 cm)  
Courtesy of Art in Embassies, Washington, D.C.;  
Gift of Mr. and Mrs. Philip Berman





## Consuelo Kanaga (1894 – 1978)

Consuelo Kanaga, born in Astoria, Oregon, has been called “one of America’s most transcendent yet, surprisingly, least-known photographers.” She had a wide range of visual interests, from pictorialism to photojournalism to portraiture to cityscape to still life. In 1949, Kanaga was included in *50 Photographs by 50 Photographers: Landmarks in Photographic History* at the Museum of Modern Art in New York. She continued photographing through the 1960s and had a solo exhibition at the Lerner Heller Gallery in New York, and a small but important retrospective at the Brooklyn Museum. The first major retrospective of Consuelo Kanaga’s work was held posthumously at the Brooklyn Museum in 1993.

The Brooklyn Bridge, pictured here, is a hybrid cable-stayed/suspension bridge in New York City and is one of the oldest bridges of either type in the United States. Completed in 1883, it connects the boroughs of Manhattan and Brooklyn by spanning the East River. It has a main span of 1,595.5 feet (486.3 m) and was the first steel-wire suspension bridge constructed. It was originally referred to as the New York and Brooklyn Bridge and as the East River Bridge, but it was later dubbed the Brooklyn Bridge, a name coming from an earlier letter to the editor of the *Brooklyn Daily Eagle*. Since its opening, it has become an icon of New York City and was designated a National Historic Landmark in 1964 and a National Historic Civil Engineering Landmark in 1972.

Page 17:  
*Untitled (Brooklyn Bridge), 1946 – 49*  
Archival black and white copy print  
25 13/16 x 20 5/16 in. (65,6 x 51,6 cm)  
Collection of Art in Embassies, Washington, D.C.;  
Gift of Wallace B. Putnam from the Estate of Consuelo Kanaga



## **Dorothea Lange** (1895 – 1965)

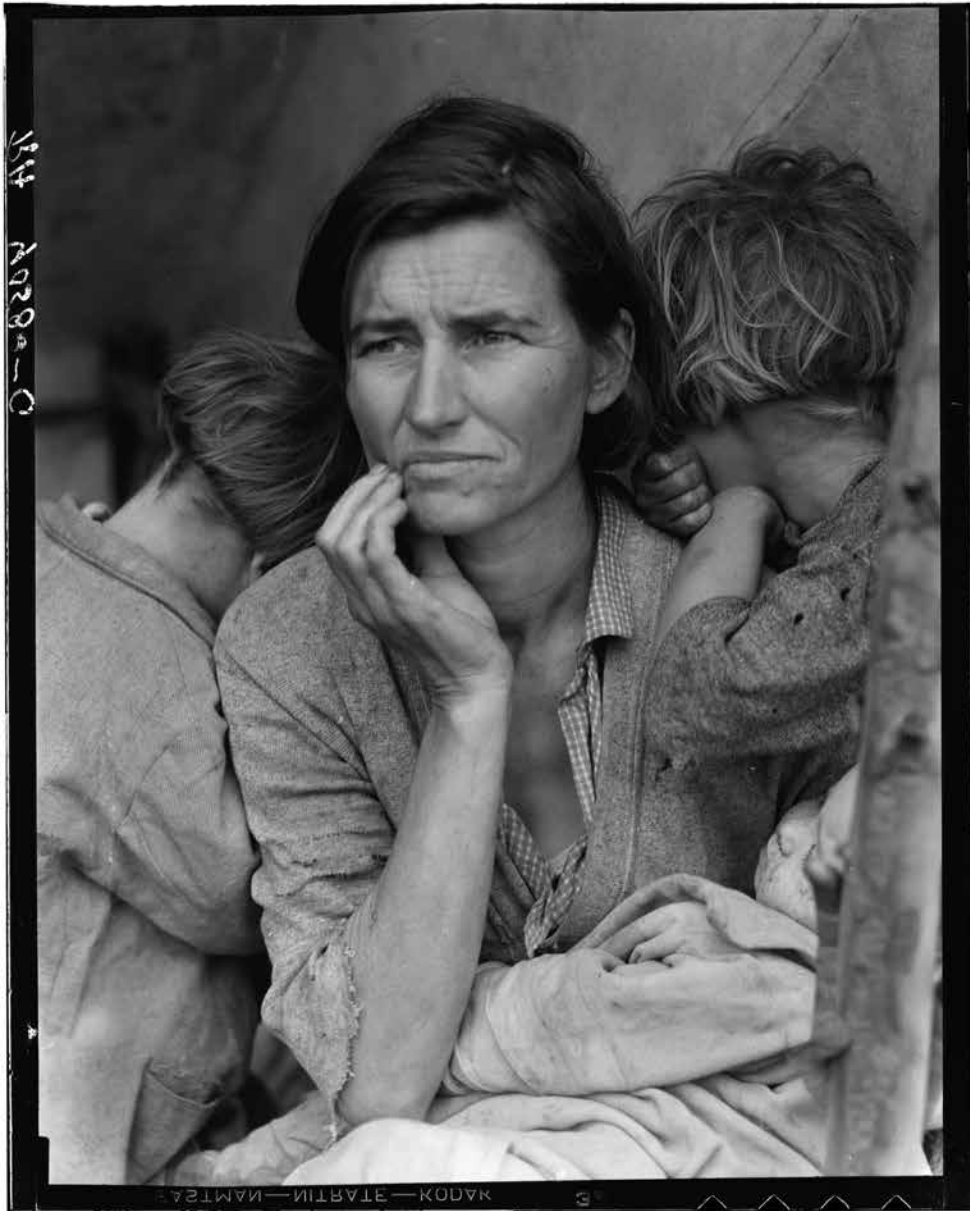
Dorothea Lange, born in Hoboken, New Jersey, studied photography at Columbia University, New York, and worked in a New York portrait studio until 1918 when she began to travel. Lange traveled the Southwest, photographing Native Americans, and believed that the camera could teach people “how to see without a camera.”

The social upheaval brought on by the Great Depression led Lange to take her camera to the streets where she documented the sufferings of the dispossessed, in bread lines and labor strikes, in the wrenching drama of endless waiting. Lange was employed by the California and Federal Resettlement Administration (later called the Farm Security Administration) to record the Dust Bowl exodus when drought and hard times forced thousands of farm families to move west in search of work. Her most familiar image from this assignment is the one seen here, of a migrant mother with her children in Nipomo, California, in 1936 (now in the Collection of the Library of Congress). Of her work, during this era, Lange said, “The good photograph is not the object; the consequences of the photograph are the objects. So that no one would say, ‘how did you do it, where did you find it,’ but they would say that such things could be.”

Lange’s work reflects insight, compassion, and profound empathy for her subjects. Her photographs are reproduced in books and housed in museum collections, most numerous in the Oakland Museum of California. Although she did not consider herself to be an artist, she said of her work: “To live a visual life is an enormous undertaking, practically unattainable... But I have only touched it, just touched it.”

*Page 18:*  
*Destitute pea pickers in California. Mother of seven children. Age thirty two. Nipomo, California, 1935*  
*Archival digital reprint, 38 x 31 in. (96,5 x 78,7 cm)*

*Collection of Art in Embassies, Washington, D.C.; Library of Congress, Prints and Photographs Division, Farm Security Administration—Office of War Information Photograph Collection, LC DIG fsa 8b29516, Washington, D.C.*



## **Warren K. Leffler** (1926 – 2014)

Warren K. Leffler, a photographer for U.S. News & World Report, documented pivotal moments in the struggle for racial equality in America.

*On August 28, 1963, over 200,000 demonstrators gathered in front of the Lincoln Memorial, where Dr. Martin Luther King, Jr. delivered his famous “I Have a Dream” speech. Known as the March on Washington, the six official goals were: “meaningful civil rights laws, a massive federal works program, full and fair employment, decent housing, the right to vote, and adequate integrated education.” The real focus was the passage of civil rights legislation proposed by the Kennedy administration. After the march, King and other civil rights leaders met with President Kennedy at the White House.*



**Civil Rights March on Washington, D.C.,  
August 28, 1963, 1963**

*Black and white copy photograph  
30 x 26 in. (76,2 x 66 cm)*

*Collection of Art in Embassies, Washington, D.C.;  
Library of Congress, Washington, D.C.*



*Page 20:*

**“They’re Pouring In From All Over.”,  
August 28, 1963, 1963**

*Digital print of black and white photograph  
12 ½ x 15 in. (31,8 x 38,1 cm)*

*Collection of Art in Embassies, Washington, D.C.;  
Library of Congress Library of Congress Prints and  
Photographs Division, U.S. News & World Report Magazine  
Photograph Collection; LC DIG ppmsca 03129*

## Photographer Unknown



*Arriving at Ellis Island, Published by Bain News Service; reprinted 2014  
Digital reproduction of a black and white photograph, mounted on Dibond  
20 x 24 in. (50,8 x 61 cm)  
Collection of Art in Embassies, Washington, D.C.;  
Bain Collection, Library of Congress Prints and Photographs Division Washington, D.C.*





*Buffalo, New York. Tugboats, grain boats and grain elevators on the Erie Canal, c. 1935*

*Digital print from a digital file of an original negative*

*22 x 29 in. (55,9 x 73,7 cm)*

*Collection of Art in Embassies, Washington D.C.; Library of Congress Digital Reproduction Buffalo, New York.*

*Tugboats, grain boats and grain elevators on the Erie Canal*

## **Barbara Van Cleve** (born 1935)

Barbara Van Cleve’s heritage is rich with family history and firsthand experience. Her family’s ranch, the Lazy K Bar, was founded in 1880 on the east slopes of the Crazy Mountains near Melville, Montana. There she cultivated an interest in photography; her parents gave her a “Brownie” camera and a home developing kit at eleven years old—those interest in photography grew into a lifelong commitment.

Van Cleve earned a Master of Arts degree in English literature at Northwestern University in Evanston, Illinois; was a Dean of Women at DePaul University in Chicago, Illinois; and taught English literature, and later photography, all in the Chicago area. Photography continued to be a passionate avocation; and in her free time, she worked as a textbook photographer and established her stock photography agency.

Van Cleve moved to Santa Fe to concentrate on photography full time and had her first major exhibition. Her work is in public and private collections in the United States and abroad, and she was inducted into the Cowgirl Museum and Hall of Fame in Fort Worth, Texas.



*When Everything's Almost Perfect*, date unknown

*Photograph*

22 ¼ x 28 ¼ in. (56,5 x 71,8 cm)

*Courtesy of the artist, Big Timber, Montana*

## Acknowledgments

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