

**Art  
Collection  
of the  
United  
States  
Embassy  
—Belgrade,  
Serbia**



Permanent Art Collection  
of the United States Embassy  
**Belgrade, Serbia**  
United States  
Department of State

Stalna postavka umetničkih dela  
Ambasada SAD u  
**Beogradu, Srbija**  
Stejt department  
Sjedinjene Američke Države

# The Artists in the Collection

**1 Marina Abramovic**  
Marina Abramović



**4 Maja Gecic**  
Maja Gecić



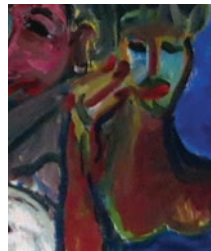
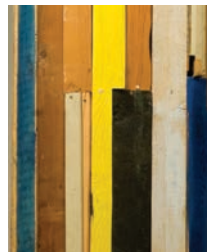
**2 Patrick Dougherty**  
Patrik Doerti

**3 Milutin Dragojlovic**  
Milutin Dragojlović



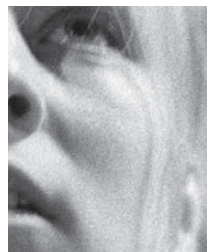
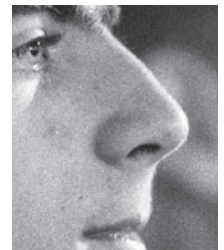
**12 Vessna Perunovich**  
Vesna Perunović

**10 Vessna Pavlovic**  
Vesna Pavlović

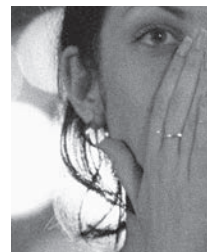


**6 Cile Marinkovic**  
Cile Marinković

**5 Ellen Harvey**  
Elen Harvi



**8 Vessna Pavlovic**  
Vesna Pavlović

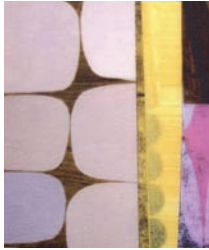


**9 Vessna Pavlovic**  
Vesna Pavlović

**7 Branislav Nikolic**  
Branislav Nikolić

**11 Vessna Pavlovic**  
Vesna Pavlović

**13 Rex Ray**  
Reks Rej



**17 Nikola Savić**  
Nikola Savić



**18 Jovi Schnell**  
Džovi Šnel

**14 Rex Ray**  
Reks Rej

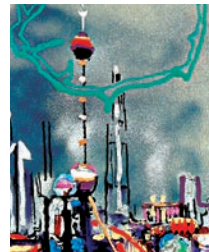


**15 Rex Ray**  
Reks Rej



**16 Rex Ray**  
Reks Rej

**19 Ivan Stojaković**  
Ivan Stojaković



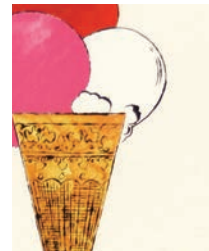
**20 Andy Warhol**  
Endi Vorhol



**21 Andy Warhol**  
Endi Vorhol



**22 Andy Warhol**  
Endi Vorhol



**23 Andy Warhol**  
Endi Vorhol

# Belgrade, Serbia

**Permanent Art Collection  
of the United States Embassy  
Belgrade, Serbia  
United States  
Department of State**

The permanent collection of the United States Embassy in Belgrade, Serbia, features a number of Serbia's most celebrated artists as well as emerging Serbian artists. The collection also includes American and Serbian-American artists whose work touches on themes of importance to Serbian culture. Patrick Dougherty, for example, celebrates Serbia's remarkable forests in his whimsical site-specific installation, *High Jinx*. Likewise, Jovi Schnell draws from several elements of Serbian culture and history in her mosaic *Valley of the Lilacs*, which Art in Embassies commissioned for the exterior of the embassy building. Other pieces serve as reminders of the common goals and experiences shared by Serbians and Americans.

The collection includes work in a wide variety of media, along with several site-specific, commissioned pieces. In addition to themes relating to Serbia's culture and environment, the collection includes pieces that address the desire to achieve greater understanding of diverse people and places. Vessna Perunovich's *The Day We Stopped Talking to Each Another*, for example, addresses this theme by referencing the Biblical Tower of Babel.

Together, the works on display in the exhibition are suffused with a sense of optimism, as they reveal a universal desire for harmony and fellowship. What's more, the exhibition suggests that this desire can often be fulfilled, with art bridging the gaps in understanding.

Stalna postavka umetničkih dela  
Ambasada SAD u  
Beogradu, Srbija  
Stejt department  
Sjedinjene Američke Države

Stalna postavka zbirke umetničkih dela Ambasade SAD u Beogradu uključuje neke od najslavnijih srpskih umetnika kao i onih koji su na putu afirmacije. Zbirka takođe obuhvata i dela američkih i srpsko-američkih umetnika, čiji radovi dotiču teme važne za srpsku kulturu. Patrik Doerti, na primer, svojom neobičnom instalacijom prilagođenoj prostoru, *Visoki Džinks* veliča raskošnost šuma u Srbiji. Džovi Šnel je takođe inspirisana nekim elementima srpske kulture i istorije u svom mozaiku *Dolina jorgovana*, koji je izrađen za projekat *Umetnost u ambasadama*, i ukrašava spoljašnji deo zgrade Ambasade. Ostala dela predstavljaju podsetnik na zajedničke ciljeve i iskustva koja imaju Srbi i Amerikanci.

Zbirka obuhvata radove u raznim medijima, uključujući nekoliko umetničkih dela koja su posebno naručena za određene prostore. Osim tema koje se odnose na kulturu i životnu sredinu Srbije, zbirka sadrži dela koja oslikavaju želju za postizanjem većeg razumevanja različitih ljudi i mesta. Delo *Vesne Perunović*, *Dan kada smo prestali da razgovaramo*, na primer, bavi se ovom temom kroz osvrt na biblijsku *Vavilonsku kulu*.

Svi zajedno, radovi predstavljeni na izložbi prožeti su osećajem optimizma, otkrivajući univerzalnu želju za skladom i zajedništvom. Pored toga, izloženi radovi ukazuju da se ta želja često može i ostvariti, jer umetnost premošćava prepreke u međusobnom razumevanju.







## **Marina Abramović**

1946

*Belgrade, Yugoslavia*

Born in Belgrade, Yugoslavia just after the end of World War II, Marina Abramovic is considered one of the world's most celebrated – and daring – living artists. Although she works in a variety of media, including photography, Abramovic has earned her fame as a performance artist. Her intense performance pieces, in which she endures hunger, pain, and fatigue, explore the body and its limits. For example, in one of her earliest pieces, *Rhythm 10*, (1973), she quickly stabbed the spaces between her fingers with a knife, cutting herself repeatedly as she missed. Sometimes her pieces are more emotionally powerful. She ate raw onions while crying and lamenting her life's problems in *The Onion* (1995). Her print *Portrait with Onions* refers to that performance. This sober image is large and therefore somewhat confrontational. Thus, like all of Abramovic's pieces, it allows the audience to engage directly with the artist and her emotions. As she has said, "To be in the here and now is very important . . . When this happens, the public gets trapped into this here and now, and they are there with you."

Abramovic has received numerous accolades, including the Golden Lion for best artist at the 1997 Venice Biennial. She was the subject of a major retrospective, *The Artist Is Present*, at New York's Museum of Modern Art in 2010. Abramovic currently lives and works in New York.

## **Marina Abramović**

1946

*Beograd, Jugoslavija*

Rođena u Beogradu, u bivšoj Jugoslaviji, neposredno nakon završetka Drugog svetskog rata, Marina Abramović se smatra jednom od najslavnijih, ali i najhrabrijih aktualnih svetskih umetnica. Iako radi u različitim medijima, uključujući i fotografiju, Abramovićeva je stekla svetsku slavu kao umetnica performansa. Kroz snažne performanse u kojima trpi glad, bol i umor, ona istražuje svoje telo i njegove granice. Na primer, u jednom od svojih prvih izvođenja, *Ritam 10* (1973), brzim pokretima je zabadala nož između prstiju, posekavši se više puta kada je promašivala. Ponekad njeni performansi imaju izuzetnu emotivnu snagu. U performansu pod nazivom *Crni luk* (1995) pojela je sveži crni luk, plačući i jadikujući nad svojim životnim problemima. Portret sa crnim lukom odnosi se na taj performans. Ova otrežnjujuća fotografija je većih dimenzija i stoga na neki način poziva na suočavanje sa samim sobom. Naime, kao i svi performansi Abramovićeve, ona omogućava publici da se neposredno poistovećuje sa umetnicom i njenim emocijama. Kao što je i sama rekla jednom prilikom „Veoma je važno biti prisutan ovde i sada... Kada se to dogodi, publika biva zarobljena u ovom ovde i sada, i onda su oni tu sa vama.“

Abramovićeva je dobila brojna priznanja, uključujući i Zlatnog lava za najboljeg umetnika na Venecijanskom bijenalu 1997. godine. Bila joj je posvećena velika retrospektivna izložba pod nazivom *Umetnik* je prisutan, u njujorškom Muzeju moderne umetnosti 2010. godine. Abramovićeva trenutno živi i radi u Njujorku.



Portrait with Onions, edition 1/9, 2008  
Chromogenic print  
48 ¾ x 48 ¾ in.

Portret sa crnim lukom, otisak 1/9, 2008  
hromogenska štampa  
123,8 x 123,8 cm

2



**High Jinx, 2013**  
Tree saplings  
Approximate  
900 in. long

**Visoki Džinks, 2013**  
mladiće drveća  
(približna dužina  
228,6 m)

## **Patrick Dougherty**

1945

*Oklahoma City, Oklahoma*

Internationally renowned American sculptor Patrick Dougherty uses organic materials to create monumental sculptures that seem to have been formed in nature itself. Dougherty's path to the art world was indirect. After earning his Bachelor of Arts degree in English and Master of Arts degree in hospital and health administration in the 1960s, Dougherty turned his attention to the fine arts. He studied art history and sculpture at the University of North Carolina and began creating sculptures that combined his interests in carpentry and the environment. Dougherty's sculptures are made from tree saplings woven together like birds' nests. They evoke the majesty and the whimsy of the natural world.

In *High Jinx*, Dougherty says he sought to create "something rambunctious that seems to careen around the upper reaches of the embassy lobby... that suggests the vitality of the natural world, contrasting ancient ways of working with contemporary architecture." That contrast between modern, architectural space and fanciful, natural ornament is crucial to the experience of the piece. Essentially, Dougherty installed a part of the Serbian forest within this American building; the materials for the piece were foraged from the woods not far from the embassy. Dougherty says, "I liked the sculpture and its out of kilter ways, the illusion of a rebound of natural forces and the disregard for the geometry of the lobby's architecture. I see a free spirit of twists and turns, one which brings to mind the birds, indigenous tribes and the recent churning waters of the flooded Danube nearby."



## **Patrik Doerti**

1945

*Oklahoma Siti, Oklahoma*

Međunarodno priznati američki vajar Patrik Doerti koristi organske materijale za izradu monumentalnih skulptura koje deluju kao da ih je sama priroda stvorila. Doerti je na zaobilazan način pronašao svoj put u svetu umetnosti. Nakon sticanja diplome Filološkog fakulteta na Odseku za engleski jezik, i odbrane magistarskog rada u oblasti upravljanja zdravstvenim ustanovama tokom šezdesetih godina, Doerti se okrenuo likovnoj umetnosti. Studirao je istoriju umetnosti i vajarstvo na Univerzitetu Severna Karolina i zatim počeo da stvara skulpture u kojima je spajao svoje interesovanje za stolarstvo i životnu sredinu. Doertijeve skulpture su izrađene od mladica drveća koje su međusobno isprepletane poput ptičjih gnezda, dočaravajući veličanstvenost i čudljivost sveta prirode.

Doerti kaže da je u delu *Visoki Džinks* nastojao da stvori „nešto robusno, što izgleda kao da se naginje nad gornjim obodom ulaznog hola zgrade Ambasade... što podseća na vitalnost sveta prirode, suprotstavljajući drevni način izrade savremenoj arhitekturi." Taj kontrast između modernog arhitektonskog prostora i maštovitih prirodnih ukrasa predstavlja suštinski ključ za sagledavanje ovog umetničkog dela. U osnovi, Doerti je ugradio deo srpskih šuma unutar ove američke zgrade. Materijal za izradu ovog umetničkog dela je pronađen u šumi nedaleko od zgrade Ambasade. Doerti kaže: „Svidela mi se skulptura i njena neravnoteža, kao iluzija odskakanja prirodnih sila i neuvažavanje geometrije arhitekture predvorja. Vidim slobodan duh uvrtanja i okretanja koji podseća na ptice, domorodačka plemena i zamućene vode Dunava koji je nedavno poplavio obližnje obale“.

## **Milutin Dragojlovic**

1953

*Novi Sad, Serbia*

Milutin Dragojlovic is an accomplished painter and printmaker. He creates his photorealistic paintings with his deft handling of light and his ability to depict minute details with great accuracy. His *Velika konstrukcija* depicts an extremely detailed scene of the interior of the old Penn Station in New York (before its 1963 demolition). In Dragojlovic's painting, the height and airiness of the space is emphasized. He depicts the space as if seen from a low vantage point, with the soaring vaults extending beyond the painting's borders. The golden light and soft edges in his painting are reminiscent of paintings from the Romantic era, and his celebration of this lost center of American life also evokes a Romantic sense of bittersweet nostalgia.

Dragojlovic earned his Bachelor's and Master's of arts degrees from the Fine Arts Academy in Belgrade. In addition to his extensive exhibition history, he has been teaching since 1983. He currently serves as the dean of the Fine Arts Academy in Belgrade.

## **Milutin Dragojlović**

1953

*Novi Sad, Srbija*

Milutin Dragojlović je vrstan slikar i grafičar. On stvara svoje fotorealistične slike vešto rukujući svetlošću i svojom sposobnošću da prikazuje i najsitnije detalje sa velikom preciznošću. Njegovo delo *Velika konstrukcija* prikazuje veoma detaljno unutrašnjost stare železničke stanice Pen u Njujorku (pre njenog rušenja 1963. godine). Na Dragojlovićevoj slici je naglašena visina i prozračnost prostora. On prikazuje prostor kao da ga gleda sa nisko postavljene tačke, sa visoko izvinutim svodovima koji prelaze okvire slike. Zlatasta svetlost i mekani rubovi ove slike podsećaju na dela iz doba romantizma, dok divljenje ovom izgubljenom središtu američkog života priziva romantičarski osećaj gorko-slatke nostalgije.

Dragojlović je diplomirao i magistrirao na Fakultetu likovnih umetnosti u Beogradu. Pored učestovanja na mnogobrojnim izložbama, predaje na fakultetu od 1983. godine. Trenutno je dekan Fakulteta likovnih umetnosti u Beogradu.



Great Construction, 2008  
Oil on canvas  
78 3/4 x 118 1/8 in.

Velika konstrukcija, 2008  
ulje na platnu  
200 x 300 cm



First Floor

- Lobby
- Community Juice Office
- Health and Wellness Lab
- Walk Room
- Elevator
- Paper Recycling Office
- Café
- Public Artwork Section
- ←
- ←



**Untitled, 2013**  
Nylon and thread  
129 9/10 x 196 9/10  
x 311/2 in.

**Bez naslova, 2013**  
najlon i konac  
330 x 500 x 80 cm

**Maja Gecic**  
1974  
*Belgrade, Serbia*

**Maja Gecić**  
1974  
*Beograd, Srbija*

Installation artist Maja Gecic constructs her pieces using everyday materials and objects that have become outdated. She used damaged pantyhose donated by a local manufacturer for her commission in the U.S. Embassy in Belgrade. The fact that her work is composed of pantyhose with imperfections is central to her work. "Pantyhose is extremely prone to damage and tear and I was interested in the ways this frailty of the fashion material corresponds with the concept of perfection," she says.

The issue of perfection also relates to Gecic's personal experience of culture. She did her graduate studies in Finland, a place that she perceived as "perfect" in relation to her native Serbia. Her work is also interested in form, and thus her installation has a highly tactile quality. She uses very textural materials, and enhances their tactility through the processes of unraveling. As such, her exploration of the relationship of perfection and imperfection provides her viewers with a sumptuous experience.

Gecic studied at the Schools for Design in Belgrade, the University of Arts in Serbia, and the University of Art and Design in Helsinki, Finland. She has exhibited extensively throughout Europe and is the recipient of several awards. She currently teaches at the College of Textile Design, Technology, and Management in Belgrade.

Umetnica koja se bavi instalacijama, Maja Gecić stvara svoja dela pomoću materijala iz svakodnevnog života i odbačenih predmeta. Za stvaranje ovog umetničkog dela, iskoristila je oštećene najlon čarape koje joj je ustupio lokalni proizvođač. Činjenica da se delo sastoji od najlon čarapa sa greškom predstavlja središte ovog rada. „Hulahop čarape su veoma podložne oštećenju i habanju, i mene je zainteresovao način na koji ova krhkost materijala koji se koristi u modnoj industriji korespondira sa pojmom savršenstva“, kaže Gecićeva.

Pitanje savršenstva se takođe odnosi na način na koji Gecićeva i sama sagledava kulturu. Završila je postdiplomske studije u Finskoj, na mestu koje je doživela kao „savršeno“ u odnosu na svoju rodnu Srbiju. Ona se bavi i formom, tako da njena instalacija ima izražen taktilni kvalitet. Koristi materijale izražene teksture i pojačava njihovu taktilnost kroz proces rasplitanja niti tkanine. Na ovaj način, njeno istraživanje odnosa savršenosti i nesavršenosti posmatračima pruža fantastično iskustvo.

Gecićeva je studirala na Odseku za dizajn Fakulteta primenjenih umetnosti Univerziteta umetnosti u Beogradu, kao i na Univerzitetu umetnosti i dizajna u Helsinkiju, u Finskoj. Izlagala je svoja dela širom Evrope i dobitnik je nekoliko nagrada. Trenutno predaje na Visokoj tekstilnoj strukovnoj školi za dizajn, tehnologiju i menadžment u Beogradu.





## **Ellen Harvey**

1967

*Kent, United Kingdom*

Ellen Harvey works in a variety of media, including painting, installation, and performance, and her work almost always references and critiques the conventions of the art world. Indeed her work forces her viewers to contemplate long-held traditions that are so ingrained as to be taken for granted. In her *Mirror Ball* (Interior), for example, she depicts a photographic self-portrait in which the artist and subject is obscured both by the photographic tool (the flash of the camera) and the odd shape of the medium (the mirrored ball). With this piece, Harvey makes a profound statement about the inherent problem of self-portraiture- one is invariably unable to present a straightforward and unbiased view of oneself.

A native of Kent, England, Harvey earned her Bachelor of Arts and Master of Arts degrees from Harvard University, and later received a law degree from Yale University in 1993. In 1999, she participated in the Whitney Museum of American Art's Independent Study Program. She has exhibited extensively around the United States and Europe and has received numerous awards. Her work can be found in collections around the world, including the Whitney Museum of American Art in New York and the Gwangju Art Museum in Korea.

**Mirror Ball**  
**(Interior)**, 2010  
Oil on wood  
panel  
30 x 20 in.

**Ogledalo lopta**  
**(Enterijer)**, 2010  
ulje na drvenoj  
ploči  
76,2 x 50,8 cm

## **Elen Harvi**

1967

*Kent, Velika Britanija*

Elen Harvi radi u različitim medijima, uključujući slikarstvo, instalacije i performanse, a njen rad se gotovo uvek odnosi na kritiku konvencija u svetu umetnosti. Naime, njen rad podstiče publiku da razmišlja o dugoj tradiciji koja je toliko ukorenjena da je zapravo prihvatamo „zdravo za gotovo“. U svom delu *Ogledalo lopta* (Enterijer), na primer, ona prikazuje fotografski autoportret u kome su i umetnica i predmet zaklonjeni delom foto aparata (blicem) i neobičnim oblikom samog medija (ogledalo lopta). Ovim delom, Harvijeva na ubedljiv način predstavlja problem svojstven stvaranju autoportreta, odnosno da čovek nikada nije u mogućnosti da predstavi jednostavan i nepristrasan pogled na sebe samoga.

Rodom iz Kenta u Engleskoj, Harvijeva je diplomirala i magistrirala na Univerzitetu Harvard, a kasnije je stekla diplomu Pravnog fakulteta na Univerzitetu Jeju, 1993. godine. Tokom 1999. godine, učestvovala je u nezavisnom studijskom programu Vitni muzeja američke umetnosti. Izlagala je intenzivno širom Sjedinjenih Američkih Država i Evrope i osvojila brojne nagrade. Njeni radovi se mogu naći u zbirkama širom sveta, uključujući i Vitni muzej američke umetnosti u Njujorku i Gvangju muzej umetnosti u Koreji.

**Cile Marinkovic**

1947

*Belgrade, Serbia*

6

Expressionist painter Cile Marinkovic is one of Serbia's most celebrated living artists. His work resembles the early twentieth century's German expressionists in its emphasis on distinct lines and bold colors, as well as in its distinct sense of claustrophobia and anxiety, but Marinkovic provides an updated take on that tradition. In *The Party*, (which the artist donated to the United States embassy in Belgrade) Marinkovic's figures are gathered together in what seems to be a crowded space. Moreover, the figures are all close to the picture plane, making them uncomfortably close to the viewer as well. The scene is at once festive and disquieting, while beautiful and discordant. Marinkovic has masterfully captured the tensions inherent in modern social life.

Marinkovic was born in Belgrade, where he went on to study at the Academy of Fine Arts. He has exhibited extensively around Europe and the United States and has received numerous prestigious awards, including an award for Great Contribution to Serbian Art and Culture in 2011. Marinkovic lives and works in Paris, France.



**Cile Marinković**

1947

*Beograd, Srbija*

Cile Marinković, slikar ekspresionista, jedan je od najslavnijih savremenih umetnika u Srbiji. Njegova dela podsećaju na nemačke ekspresioniste s početka dvadesetog veka svojim naglaskom na jasne linije i smeli kolorit, kao i izraženim osećanjem klaustrofobije i teskobe. Ali Marinković daje svoj savremeni pečat ovoj tradiciji. U delu Zabava (koje je umetnik poklonio Ambasadi SAD u Beogradu), Marinkovićeve figure su se okupile u prostoru koji deluje kao da je pun ljudi. Povrh toga, sve figure su u krupnom planu, što ih neugodno približava gledaocu. Prizor je u isto vreme veseo i uznemirujuć, podjednako lep i neskladan. Marinković je majstorski uhvatio napetost svojstvenu savremenom društvenom životu.

Marinković je rođen u Beogradu, gde je studirao na Akademiji likovnih umetnosti. Izlagao je širom Evrope i Sjedinjenih Američkih Država, a dobitnik je brojnih prestižnih nagrada, uključujući nagradu za veliki doprinos razvoju srpske umetnosti i kulture 2011. godine. Marinković živi i radi u Parizu, u Francuskoj.

**The Party, 2012**  
Acrylic on canvas  
39 3/8 x 118 1/8 in.

**Zabava, 2012**  
akril na platnu  
100 x 300 cm



## **Branislav Nikolic**

1970

Šabac, Serbia

Branislav Nikolic works in a variety of media, including painting and photography. His sculptural pieces, made from reclaimed materials, such as his *Beogradski Stubovi* (*Belgrade Pillars*) have a special resonance not only because of their formal appeal, but also because of the significance of their materials. By reusing discarded pieces of wood and metal from an old building, Nikolic gives new life and reverence to objects that would otherwise be forgotten. His pillars take on an archaeological quality in their reference to the earlier life of the materials as well as in their visual reference to ancient architecture – the kind of old buildings that would have featured massive pillars like those created by Nikolic. His sculpture provides an updated, modern version of long-forgotten forms and materials.

Nikolic received a Master of Fine Arts degree from the Academy of Fine Arts in Novi Sad and the Academy of Fine Arts and Design in Enschede, Netherlands. He has exhibited extensively in group and solo shows around his native Serbia, as well as abroad, and has received several awards. Nikolic is a member of the Visual Artists Association of Serbia and the New Remote international art collective. He currently lives and works in Belgrade.

## **Branislav Nikolić**

1970

Šabac, Srbija

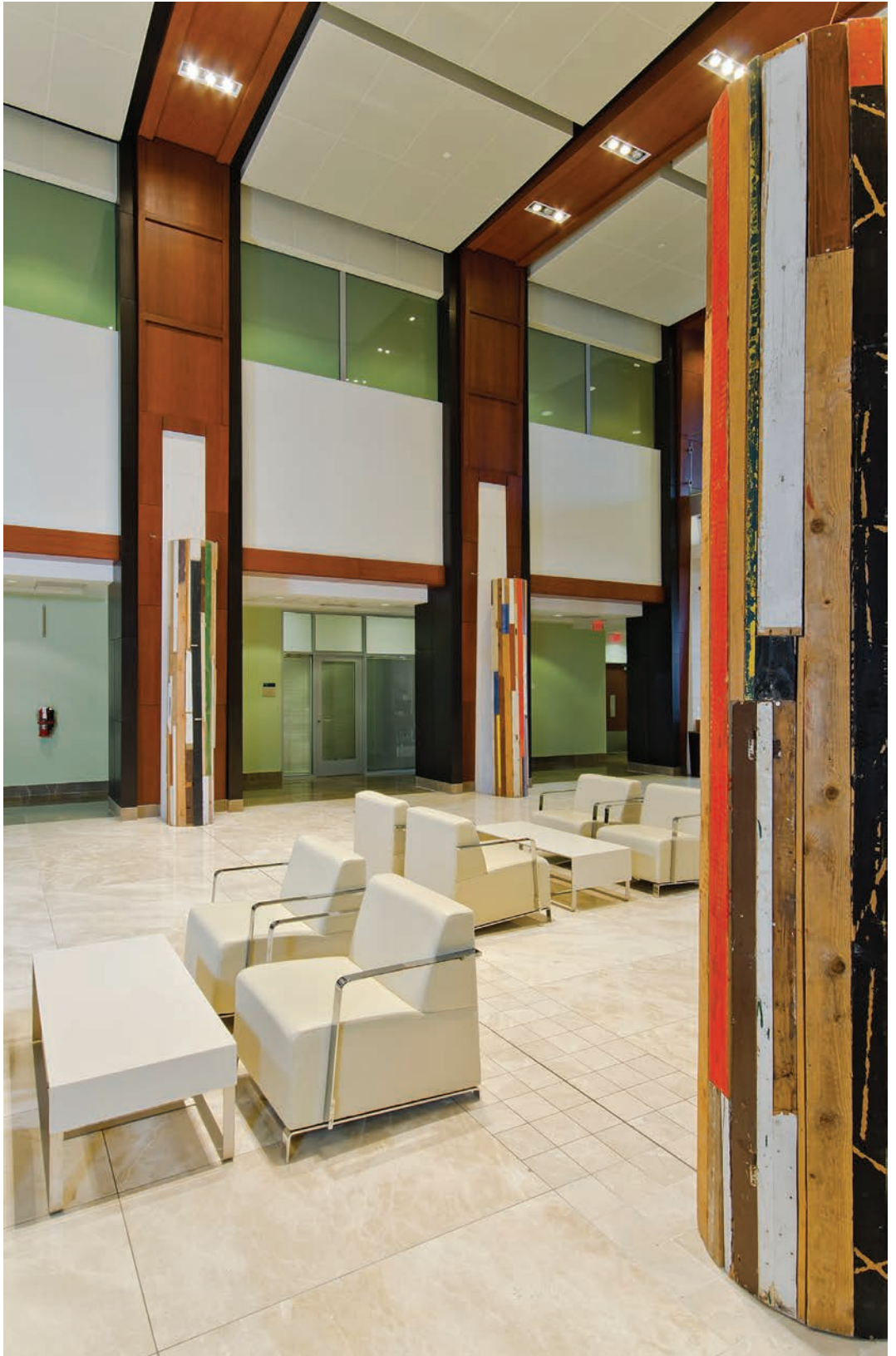
Branislav Nikolić radi u različitim medijima, uključujući slike i fotografije. Njegovi vajarski radovi izrađeni od recikliranih materijala, kao što je delo *Beogradski stubovi*, imaju poseban značaj ne samo zbog svoje forme već i zbog značenja materijala od kojih su stvoreni. Koristeći odbačene komade drveta i metala sa jedne stare zgrade, Nikolić daje novi život i značaj stvarima koje bi inače bile zaboravljene. Njegovi stubovi poprimaju arheološki kvalitet u odnosu na prethodnu namenu materijala od kojih su napravljeni, kao i u svom vizuelnom odnosu prema drevnoj arhitekturi - vrsti starih zgrada koje bi imale masivne stubove poput onih koje je stvorio Nikolić. Njegova skulptura pruža unapređenu, savremenu verziju davno zaboravljenih oblika i materijala.

Nikolić je magistrirao na Akademiji likovnih umetnosti u Novom Sadu i na Akademiji likovnih umetnosti i dizajna u Enšedeu, u Holandiji. Izlagao je na mnogim kolektivnim i samostalnim izložbama po rodnoj Srbiji, kao i u inostranstvu, a dobitnik je i nekoliko nagrada. Nikolić je član Udruženja likovnih umetnika Srbije i Novog međunarodnog umetničkog kolektiva. Trenutno živi i radi u Beogradu.

# 7

**Belgrade Pillars, 2011**  
Repurposed building parts (wood, metal)  
Approximate  
137 13/16 x 21 5/8 in.

**Beogradski stubovi, 2011**  
iskorišćeni delovi građevina (drvo, metal)  
približno 350 x 55 cm







**Vesna Pavlovic**

1970

*Kladovo, Serbia*

Vesna Pavlovic's photographs are meditations on vision that force her audience to consider the power of seeing and being seen. In her *Watching series*, Pavlovic photographed spectators watching basketball, a popular sport in Serbian culture. The photographs depict the often intense emotions of spectatorship. Pavlovic then adds another layer of meaning to her work by deliberately frustrating her viewers by denying them the knowledge of exactly what her subjects are observing. Her viewers are themselves fully engaged in the dialogue of her pieces, as they are also observers reacting to what they see.

Pavlovic earned a Bachelor of Fine Arts degree from the University of Belgrade and a Master of Fine Arts degree from Columbia University in New York, and has exhibited her work around Europe and the United States. She has been awarded numerous grants and residencies and her work can be found in public collections, including the Museum of Contemporary Art in Belgrade. She currently lives in Nashville, Tennessee, where she is an Assistant Professor of Art at Vanderbilt University.

**Vesna Pavlović**

1970

*Kladovo, Srbija*

Fotografije Vesne Pavlović predstavljaju meditacije vizija koje teraju publiku da razmisli o moći čula vida i osećaja da se bude viđen. U svom delu *Posmatranje*, Pavlovićeva je fotografisala gledaoce košarkaških utakmica, sporta popularnog u Srbiji. Fotografije prikazuju često intenzivne emocije gledalaca. Pavlovićeva zatim dodaje još jedan sloj značenja ovom delu time što namerno izaziva nezadovoljstvo svojih posmatrača uskraćujući im informaciju o tome šta tačno gledaju akteri njenih fotografija. Publika i sama u potpunosti učestvuje u dijalogu koji je prisutan u njenim delima, jer su istovremeno i posmatrači koji reaguju na ono što vide.

Pavlovićeva je diplomirala na Fakultetu likovnih umetnosti Univerziteta u Beogradu, a magistrirala je iz iste oblasti na Univerzitetu Kolumbija u Njujorku. Izlagala je širom Evrope i SAD, a nagrađena je brojnim priznanjima i specijalizacijama. Njena dela se mogu naći u javnim zbirkama, uključujući i Muzej savremene umetnosti u Beogradu. Trenutno živi u Nešvilu, država Tenesi, gde ima zvanje docenta na Fakultetu umetnosti Univerziteta Vanderbilt.





Watching Series, 2, 2002  
Gelatin silver prints  
8 1/2 x 12 3/8 in.

Posmatranje, 2, 2002  
želatin srebrna štampa  
21,6 x 31,4 cm

# 10

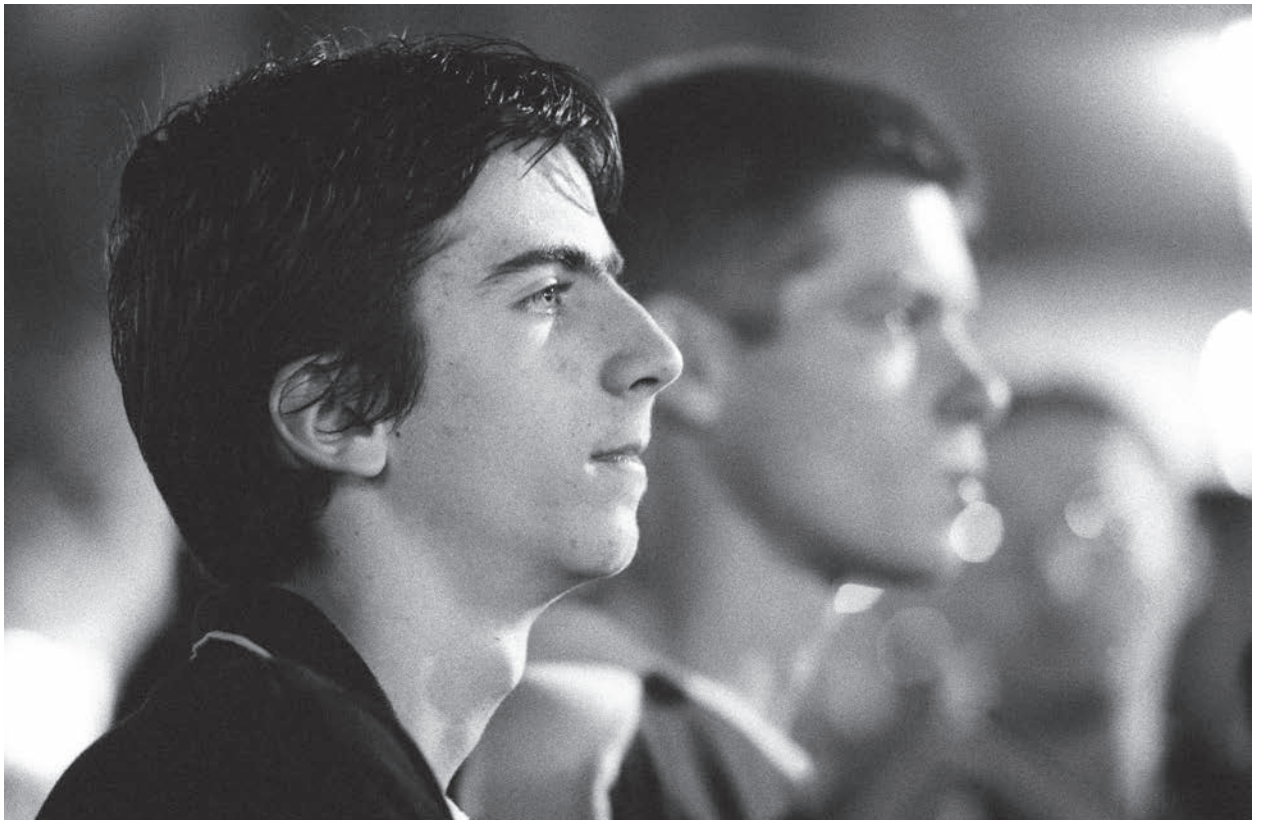
Watching Series, 3, 2002  
Gelatin silver prints  
8 1/2 x 12 3/8 in.

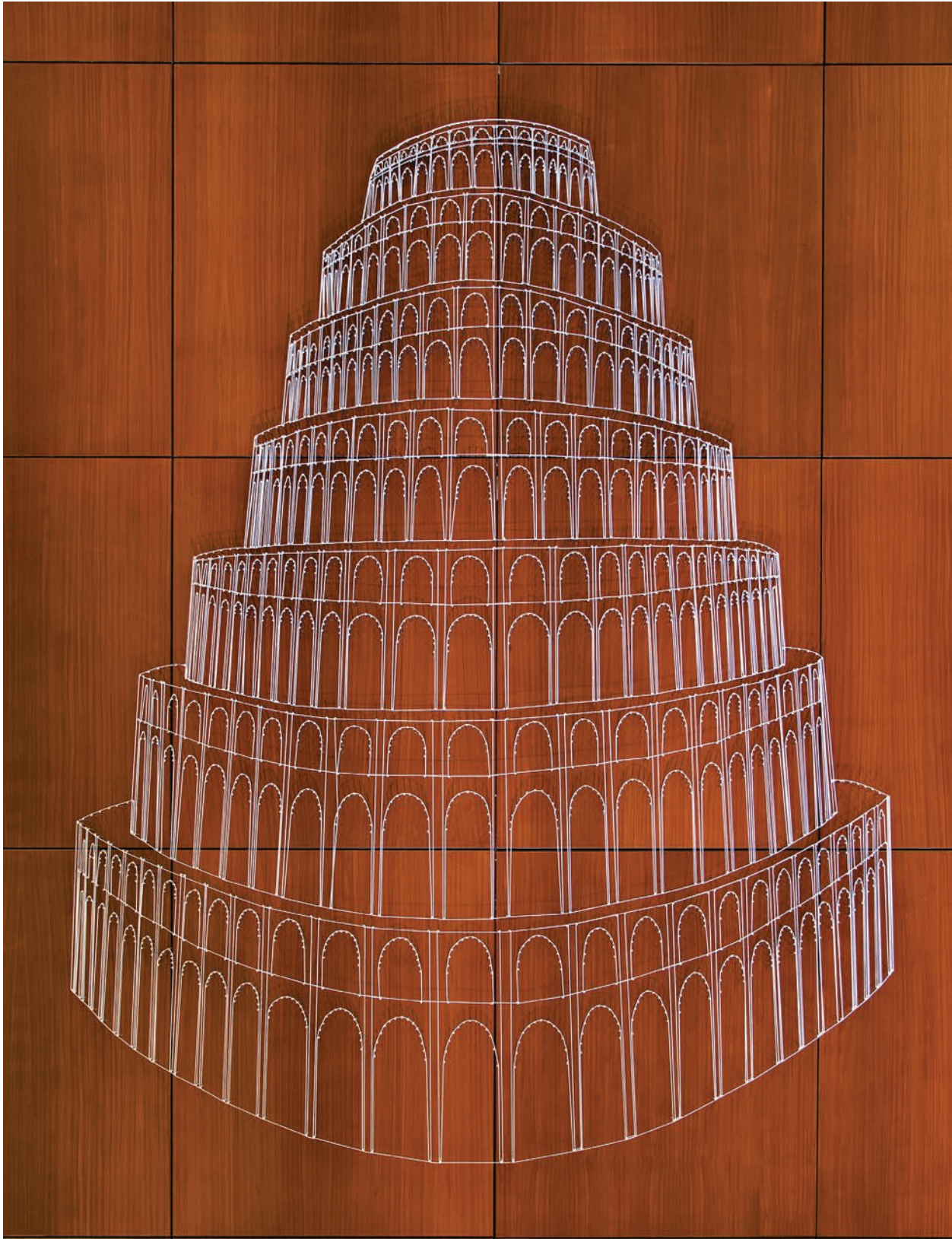
Posmatranje, 3, 2002  
želatin srebrna štampa  
21,6 x 31,4 cm



Watching Series, 4, 2002  
Gelatin silver prints  
8 1/2 x 12 3/8 in.

Posmatranje, 4, 2002  
želatin srebrna štampa  
21,6 x 31,4 cm





## Vessna Perunovich

1960

Zajecar, Serbia, FPR Yugoslavia

Serbian native Vessna Perunovich works in a variety of media, including painting and performance. In her installation piece, *The Day We Stopped Talking to Each Other*, Perunovich explores the borders that define space, place, and culture. As she says, "My artistic practice continuously explores the theme of boundaries and limitations enacted through building structures that imply entrapment and engage with the notion of mobility."

*The Day We Stopped Talking to Each Other*, which was commissioned for the embassy building, addresses this issue of borders and boundaries head-on. Perunovich's installation quite literally defies the compartmentalization of boundaries, as it is located in a stairway between two floors. Her piece also references the story of the Biblical Tower of Babel, in which humanity's efforts to overcome culture and language barriers were foiled. Her work "re-interprets this ancient structure associated with power, prosperity and separation to address the current issues of communication and conflict. Simultaneously *The Day We Stopped Talking to Each Other* resonates the ideal of the Biblical Babylon the notion of global community and the creation of today's modern multi-ethnic societies . . . where people who come from all over the world live together and communicate in the same language," she says.

Perunovich earned a Bachelor of Fine Arts degree and a Master of Fine Art degree from the Academy of Fine Arts, University of Belgrade. Since then, she has participated in solo and group exhibitions across the globe, including several international biennials. She is the recipient of many residencies and grants, including the 2005 Toronto Friends of the Visual Arts award.

## Vesna Perunović

1960

Zaječar, Srbija, Jugoslavija

Srpska umetnica Vesna Perunović stvara u različitim medijima, uključujući slike i performanse. U svojoj instalaciji *Dan kada smo prestali da razgovaramo*, Perunovićeva istražuje granice koje definišu prostor, mesto i kulturu. O svom radu sama kaže: „U svom umetničkom radu neprestano istražujem temu granica i ograničenja stvorenih gradnjom objekata koji asociraju na uhvaćenost u zamku i bave se pojmom pokretljivosti.“

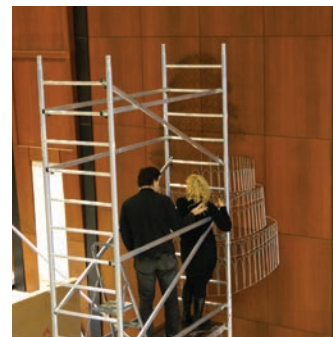
Delo *Dan kada smo prestali da razgovaramo*, koje je naručeno za zgradu Ambasade, bavi se neposredno pitanjem granica i međa. Instalacija Perunovićeve doslovno prkosi klasifikaciji granica, jer je smeštena na stepeništu između dva sprata. Njeno delo upućuje i na biblijsku priču o Vavilonskoj kuli, u kojoj su osujećeni naponi čovečanstva da prevlada prepreke među kulturama i jezicima. Ovaj rad „pruža ponovnu interpretaciju ove drevne građevine povezane sa moći, blagostanjem i razdvajanjem, kako bi se postavila aktuelna pitanja vezana za komunikaciju i sukobe. Istovremeno, *Dan kada smo prestali da razgovaramo* podseća na ideal biblijskog Vavilona, pojam globalne zajednice i stvaranje današnjih modernih multietničkih društava. . . gde ljudi koji dolaze iz svih krajeva sveta zajedno žive i komuniciraju na istom jeziku“, kaže Perunovićeva.

Perunovićeva je diplomirala i magistrirala na Fakultetu likovnih umetnosti Univerziteta u Beogradu. Nakon studija je učestvovala na brojnim samostalnim i kolektivnim izložbama u celom svetu, uključujući i nekoliko međunarodnih bijenala. Učestvovala je na raznim specijalističkim kursovima i osvojila brojne nagrade, uključujući Nagradu prijatelja likovnih umetnosti u Torontu 2005. godine.

## 12

**The Day We Stopped Talking to Each Other**, 2013  
Elastic thread and nails  
91 ½ x 94 ½ in.

**Dan kada smo prestali da razgovaramo**, 2013  
elastična vlakna i ekseri  
240 x 240 cm



**Rex Ray**

1956

*Kaiserlautern, Germany*

San Francisco-based artist Rex Ray's vivid, intricate pieces revel in the exuberance of color, line, and form. But beyond their love of design, Ray's pieces also carry a note of nostalgia. An admirer of Pop Art and contemporary design of the 1960s and 1970s, Ray often references that era of design in his own work. At their core, Ray's pieces are simply beautiful and appealing. He has said, "Some have criticized my work for being too decorative, but I don't agree, because I'm interested in having people like them."

Ray successfully straddles the design and fine arts worlds. He earned his Bachelor of Fine Arts degree from the San Francisco Art Institute in 1988, and has exhibited extensively at museums and galleries across the country. Ray has also created commercial work for Apple and Sony Music, among others.

**Reks Rej**

1956

*Kajzerslautern, Nemačka*

Živopisna, kompleksna dela umetnika iz San Franciska, Reksa Reja, odaju bogatstvo boja, linija i oblika. Međutim, pored ljubavi prema dizajnu, Rejova dela nose i notu nostalgije. Zaljubljenik u pop art i savremeni dizajn iz šezdesetih i sedamdesetih godina, Rej često u svojim radovima podseća na taj period u svetu dizajna. U svojoj srži, Rejova dela su jednostavno lepa i privlačna. O svom delu je sam rekao: „Neki su kritikovali moj rad, govoreći da je previše dekorativan, ali ja se sa tim ne slažem, jer želim da se moj rad dopadne ljudima.“

Rej se uspešno snalazi podjednako u svetu dizajna i likovnih umetnosti. Diplomirao je slikarstvo na Institutu umetnosti u San Francisku 1988. godine, i dosta je izlagao u muzejima i galerijama širom Amerike. Između ostalog, Rej stvara i za Apple i Sony Music.







Rosathoria II, undated  
Canvas print  
24 x 15 in.

Rosathoria II, bez datuma  
štampa na platnu  
61 x 38,1 cm



**15**

**Sticta**, undated  
Canvas print  
20 x 15 in.

**Sticta**, bez datuma  
štampa na platnu  
50,8 x 38,1 cm

**16**

**Evernia**, undated  
Canvas print  
32 x 24 in.

**Evernia**, bez datuma  
štampa na platnu  
83,1 x 61 cm





**Golf**, 2005  
Acrylic on canvas  
73 1/16 x 53 3/8 in

**Golf**, 2005  
akril na platnu  
185,5 x 135,5 cm



**Nikola Savić**

1973

*Belgrade, Serbia*

Nikola Savić's paintings offer a refreshing reinterpretation of abstract art. Although he has been influenced by American art of the twentieth century, Savić works in a unique style that is reflective of the mechanical, industrialized modern world—a world in which very little is still handmade. His dynamic, colorful works, such as *Golf*, are made up of fields of color that are surprisingly devoid of depth or movement. As a result his paintings draw attention to the formal elements of color and line. At the same time, Savić's flat areas of color work together in his paintings, seeming to hover or float, as if suspended in space. Thus, he successfully brings together opposing impulses.

A native of Belgrade, Savić earned his Bachelor of Fine Arts degree from the Belgrade Academy of Fine Art. He later studied at Central Saint Martins College of Art in London, earning his Master of Fine Arts degree. He has participated in many group and solo exhibitions across Europe. His work can be found in many public and private collections, including the Museum of Contemporary Art in Belgrade.

**Nikola Savić**

1973

*Beograd, Srbija*

Slike Nikole Savića pružaju osvežavajuću reinterpretaciju apstraktnje umetnosti. Iako je pod uticajem američke umetnosti dvadesetog veka, Savić stvara jedinstvenim stilom koji je odraz mehaničkog, industrijalizovanog modernog sveta – sveta u kome se veoma malo stvari pravi ručnom izradom. Njegova dinamična dela živih boja, kao što je *Golf*, sastoje se od polja ispunjenih bojom koja su iznenađujuće lišena dubine ili pokreta. Usled toga, njegove slike skreću pažnju na formalne elemente boja i linija. U isto vreme, Savićeve ravne površine boja se udružuju na njegovim slikama, kao da lebde ili plutaju, odnosno kao da vise negde u prostoru. Na ovaj način, on uspešno spaja svoje suprotstavljene porive.

Rođen u Beogradu, Savić je diplomirao slikarstvo na beogradskom Fakultetu likovnih umetnosti. Kasnije je studirao na umetničkom koledžu Central Saint Martins u Londonu, gde je magistrirao na odseku za slikarstvo. Učestvovao je na brojnim kolektivnim i samostalnim izložbama širom Evrope. Njegovi se radovi mogu naći u mnogim javnim i privatnim zbirkama, uključujući i Muzej savremene umetnosti u Beogradu.

## Jovi Schnell

1971

Little Rock, Arkansas

Jovi Schnell's intricate, colorful pieces are brimming with imagination. At the same time, her pieces call to mind ancient artistic traditions. Schnell acknowledges that her work is inspired by myriad sources, from textiles to Byzantine mosaics, but her work is also fresh and innovative in its unusual combination of forms. She says, "My rule with reference material is that I can never just reproduce anything outright. I might recombine a few different elements; bring their general shape together in a new way but the piece has to feel like it's growing out of itself along with my own intuition so that it has its own logic."

In her mosaic at the U.S. Embassy in Belgrade, *Valley of the Lilac*, Schnell alludes to a number of Serbian traditions and art forms. Both the title and imagery reference the medieval Serbian tale of a king welcoming his foreign bride by planting lilac trees along the banks of a river. Schnell's colors also refer to local culture. She says she chose her colors specifically to match the mosaics in St. George's Oplenac Church in Topola, a town not far from Belgrade. Further, the motifs of her mosaic are inspired by Serbian art forms, specifically the foliate and solar motifs from Serbian costume and kilims.

Schnell is a graduate of the San Francisco Art Institute and has done fellowships and exchanges with the Rietveld Akademie in Amsterdam, the Akademie Vytvarnych Umeni in Prague, and the De Ateliers '63 Studio Program in Amsterdam. Her work has been commissioned by the San Francisco Art Commission, among others, and can be found in many collections, including the Museum of Fine Arts in St. Petersburg, Florida. She currently lives and works in San Francisco, California.

## Džovi Šnel

1971

Little Rock, Arkansas

Dela Džovi Šnel su isprepletena, živih boja, prepuna mašte. U isto vreme, njena dela prizivaju drevnu umetničke tradicije. Šnelova priznaje da inspiraciju za svoj rad crpi iz mnoštva izvora, od tekstila do vizantijskih mozaika, ali njena su dela jednako sveža i inovativna u neobičnoj kombinaciji oblika. Ona kaže: „Moje pravilo kada radim sa nekim materijalom jeste da nikada ne mogu samo da reprodukujem sve kompletno. Mogu da iznova iskombinujem nekoliko različitih elemenata i da ih preoblikujem na nov način, ali delo treba da se oseća kao da raste samo iz sebe, zajedno sa mojom intuicijom, tako da ima svoju logiku.“

U svom mozaiku koji je postavljen u Ambasadi SAD u Beogradu, Dolina jorgovana, Šnelova aludira na srpsku tradiciju i umetničke forme. I naziv slike i prikaz podsećaju na srednjovekovnu srpsku priču o kralju koji dočekuje svoju mladu iz druge zemlje tako što sadi stabla jorgovana duž obala reke. Boje koja bira Šnelova odnose se i na lokalnu kulturu. Umetnica kaže da je birala boje vodeći računa da odgovaraju mozaicima crkve Sv. Đorđa na Oplencu, u Topoli, nedaleko od Beograda. Nadalje, motivi njenog mozaika su inspirisani srpskom umetničkom formom, a posebno listovi i sunčani motivi iz srpske nošnje, kao i ćilima.

Šnelova je diplomirala na Institutu za umetnost u San Francisku, dobijala je stipendije i učestvovala u programima razmene na Rietveld Akademiji u Amsterdamu, Akademiji Vytvarnih Umeni u Pragu, kao i programu De Ateliers '63 Studio u Amsterdamu. Pored mnogih, njene radove je otkupila Komisija za umetnost San Franciska, a mogu se naći u mnogim zbirkama, uključujući i Muzej likovnih umetnosti u Sankt Petersburgu na Floridi. Trenutno živi i radi u San Francisku, u Kaliforniji.

## 18



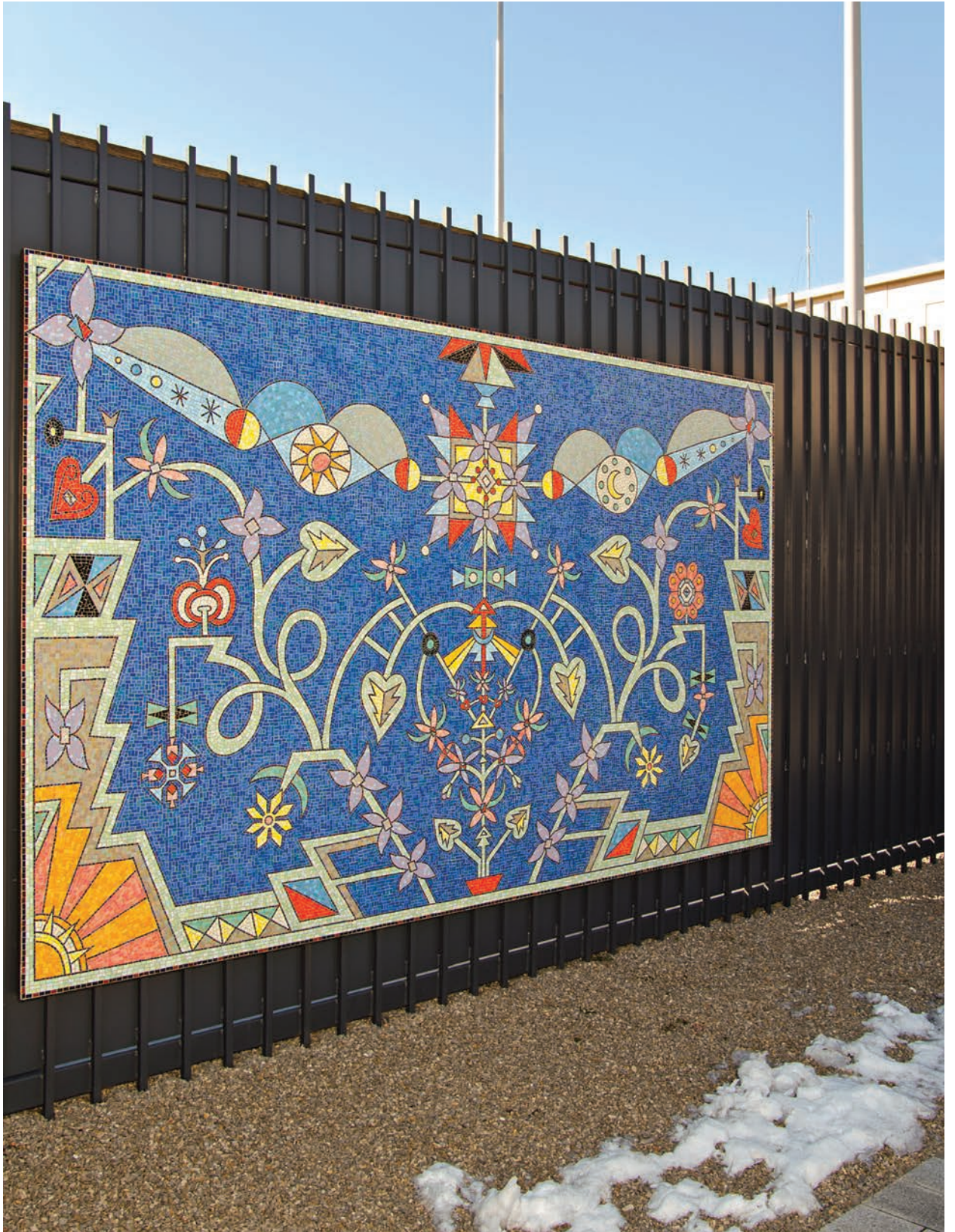
### **Valley of the Lilacs, 2012-2013**

Mosaic, fabrication by Stephen Miotto  
84 x 138 in.

### **Dolina jorgovana, 2012-2013**

mozaik, izrada Stiven Miotto  
213,4 x 350,5 cm





**Ivan Stojakovic**

1974

*Belgrade, Yugoslavia*

Ivan Stojakovic's electrically charged paintings create a view of the world that is at once beautiful and foreboding. In *Before the Storm*, Stojakovic presents a detailed view of a metropolis, which is conspicuously surrounded by powerful atmospheric elements. As a dramatic, stormy sky looms over Stojakovic's city, the hustle and bustle of city life, suggested by colored lines reminiscent of transit map routes, carries on. Stojakovic communicates an unmistakable sense of unease with his moody gray sky, which is curiously at odds with the cheerful colors and lively movement of the cityscape below it. The juxtaposition of opposing themes raises questions about urban spaces and social order and the importance of those questions in a larger global and environmental context.

Stojakovic was born in Belgrade, where he went on to study at the Academy of Fine Arts. He also studied at the Ontario College of Art and Design in Toronto and earned his Master of Fine Arts degree at Pratt Institute in Brooklyn, New York. He has exhibited widely around the United States and in Canada, as well as in his native Serbia. He is the recipient of many awards and his work can be found in a number of private and public collections.

**Ivan Stojaković**

1973

*Beograd, Jugoslavija*

Slike Ivana Stojakovića svojim električnim nabojem pružaju pogled na svet koji je istovremeno privlačan i preteći. U delu *Pred oluju*, Stojaković sa obiljem detalja predstavlja pogled na metropolu koja je vidljivo okružena moćnim atmosferskim elementima. Dok se dramatično, olujno nebo nadvija nad Stojakovićevim gradom, nastavljaju se gužva i vreva u životu grada, nagoveštene obojenim linijama koje podsećaju na tranzitne rute putnih mapa. Stojaković nam prenosi nepogrešivi osećaj nelagodnosti, svojim čudljivo sivim nebom koje je u neobičnom kontrastu sa veselim bojama i živom užurbanošću panorame grada ispod njega. Istovremeni prikaz suprotstavljenih tema nameće pitanja o urbanim prostorima, društvenom poretku i važnosti tih pitanja u širem globalnom kontekstu i okruženju.

Stojaković je rođen u Beogradu, gde je studirao na Fakultetu likovnih umetnosti. Studirao je i na Fakultetu za umetnost i dizajn Ontario u Torontu, a magistrirao na odseku slikarstva na Institutu Prat u Bruklinu, u Njujorku. Izlagao je širom SAD i Kanade, kao i u Srbiji. Dobitnik je brojnih nagrada, a njegova dela se nalaze u mnogim privatnim i javnim zbirkama.

**Before the Storm, 2008**

Oil, alkyd, and spray paint on canvas 60 x 43 in.

**Pred oluju, 2008**

Ulje, alkidna boja, i boja u spreju na platnu 152,4 x 109,2 cm





## 20

Ice Cream Dessert Purple Fancy, 1959

Print  
23 x 21 in.

Elegantni ljubičasti sladoled dezert, 1959

štampa  
58,4 x 53,3 cm

## 21

Ice Cream Dessert Red and Pink, 1959

Print  
23 x 21 in.

Crveni i ružičasti sladoled dezert, 1959

štampa  
58,4 x 53,3 cm



**Andy Warhol**

1930-1987

*Pittsburgh, Pennsylvania*

Andy Warhol was one of the twentieth century's most important artists. He began his career working as a commercial artist, but by the 1960s had established himself as one of the art world's most innovative thinkers. It was in this era that he created his iconic Campbell's Soup Cans, one of the earliest examples of pop art in the United States. Along with other pop art figures, Warhol was interested in obscuring the hand of the artist by making art just as impersonal and mass-market as consumer products. To this end, in 1962 Warhol opened a studio, which he called The Factory, where his works were mass-produced with the help of a large number of assistants. He died in 1987, having left a lasting imprint on the art world and the

general culture of twentieth-century America.

Warhol's Ice Cream Dessert prints provide a glimpse of his work just before he transitioned from commercial artist to leader of the pop art movement. These prints showcase Warhol's ability to create works of art that are at once decorative and elegantly simple. The graceful lines are characteristic of Warhol's drawings, especially the drawings he made for fashion advertisements. These prints are as enticing as the treats they represent.



## Endi Vorhol

1930-1987

*Pittsburg, Pensilvanija*

Endi Vorhol je bio jedan od najznačajnijih umetnika XX veka. Karijeru je započeo kao komercijalni umetnik, ali se tokom šezdesetih etablirao kao jedan od najinovativnijih mislilaca umetničkog sveta. U tom periodu je stvorio svoje kultno delo Konzerve supe Kempbel, jedan od najranijih primera pop arta u Sjedinjenim Američkim Državama. Kao i druge umetnike iz pop art sveta, Vorhola je zanimalo kako da sakrije ruku umetnika čineći umetnost jednako bezličnom i masovnom kao proizvode široke potrošnje. U tu svrhu, Vorhol je 1962. godine otvorio studio koji je nazvao Fabrika (Factory), gde su njegovi radovi stvarani u velikim serijama, uz pomoć velikog broja saradnika. Umro je 1987. godine, ostavljajući neizbrisiv trag u svetu umetnosti i opšte kulture Amerike XX veka.

Vorholova serija otisaka Sladoled dezert pruža nam uvid

u njegov rad u periodu pre nego što je od komercijalnog umetnika postao predvodnik pop art pokreta. Ove slike prikazuju Vorholovu veštinu stvaranja umetničkih dela koja su istovremeno dekorativna i elegantna u svojoj jednostavnosti. Graciozne linije su obeležje Vorholovih crteža, naročito crteža koje je stvarao za reklame iz sveta mode. Ove slike su podjednako primamljive kao i poslastice koje predstavljaju.

## 22

Ice Cream Dessert Fancy Red, 1959

Print

23 x 21 in.

Elegantni crveni sladoled dezert, 1959

štampa

58,4 x 53,3 cm

## 23

Ice Cream Dessert Red/Pink/White, 1959

Print

23 x 21 in.

Crveni/ roze/ beli sladoled dezert, 1959

štampa

58,4 x 53,3 cm





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| <p><b>Marina Abramović</b><br/>(1946; Belgrade, Yugoslavia)<br/><i>Portrait with Onions</i>,<br/>edition 1/9, 2008<br/>Chromogenic print<br/>48 ¾ x 48 ¾ in.</p>                                      | <p><b>Rex Ray</b><br/>(1956; Kaiserlautern,<br/>Germany)<br/><i>Vignette</i>, undated<br/>Canvas print<br/>24 x 16 in.</p>  | <p><b>Marina Abramović</b><br/>(1946, Beograd, Jugoslavija)<br/><i>Portrait sa crnim lukom</i>,<br/>otisak 1/9, 2008<br/>hromogenska štampa<br/>123,8 x 123,8 cm</p>          | <p><b>Reks Rej</b><br/>(1956, Kajzerslautern,<br/>Nemačka)<br/><i>Vinjeta, bez datuma</i><br/>štampa na platnu<br/>61 x 40,6 cm</p>                                    |
| <p><b>Patrick Dougherty</b><br/>(1945; Oklahoma City,<br/>Oklahoma)<br/><i>High Jinx</i>, 2013<br/>Tree saplings<br/>Approximate 900 in.</p>  | <p><i>Rosathoria II</i>, undated<br/>Canvas print<br/>24 x 15 in.</p>   | <p><b>Patrik Doerti</b><br/>(1945, Oklahoma Siti,<br/>Oklahoma)<br/><i>Visoki Džinks</i>, 2013<br/>mladice drveća<br/>približna dužina 228,6 m</p>                            | <p><i>Rosathoria II, bez datuma</i><br/>štampa na platnu<br/>61 x 38,1 cm</p>  |
| <p><b>Milutin Dragojlović</b><br/>(1953; Novi Sad, Serbia)<br/><i>Great Construction</i>, 2008<br/>Oil on canvas<br/>78 ¾ x 118 1/8 in.</p>   | <p><i>Sticta</i>, undated<br/>Canvas print<br/>20 x 15 in.</p>  | <p><b>Milutin Dragojlović</b><br/>(1953, Novi Sad, Srbija)<br/><i>Velika konstrukcija</i>, 2008<br/>ulje na platnu<br/>200 x 300 cm</p>                                       | <p><i>Sticta, bez datuma</i><br/>štampa na platnu<br/>50,8 x 38,1 cm</p>   |
| <p><b>Maja Gecić</b><br/>(1974; Belgrade, Serbia)<br/><i>Untitled</i>, 2013<br/>Nylon and thread<br/>129 9/10 x 196 9/10 x 311/2 in.</p>  | <p><b>Nikola Savić</b><br/>(1973; Belgrade, Serbia)<br/><i>Golf</i>, 2005<br/>Acrylic on canvas<br/>73 1/16 x 53 3/8 in.</p>  | <p><b>Maja Gecić</b><br/>(1974, Beograd, Srbija)<br/><i>Bez naslova</i>, 2013<br/>najlon i konac<br/>330 x 500 x 80 cm</p>  | <p><b>Nikola Savić</b><br/>(1973, Beograd, Srbija)<br/><i>Golf</i>, 2005<br/>akril na platnu<br/>185,5 x 135,5 cm</p>  |
| <p><b>Ellen Harvey</b><br/>(1967; Kent, United King-<br/>dom)<br/><i>Mirror Ball (Interior)</i>, 2010<br/>Oil on wood panel<br/>30 x 20 in.</p>   | <p><b>Jovi Schnell</b><br/>(1971; Little Rock, Arkansas)<br/><i>Valley of the Lilacs</i>, 2012-<br/>2013<br/>Mosaic, fabrication<br/>by Stephen Miotto<br/>84 x 138 in.</p> | <p><b>Elen Harvi</b><br/>(1967, Kent, Velika Britanija)<br/><i>Ogledalo lopta (Enterijer)</i>,<br/>2010<br/>ulje na drvenoj ploči<br/>76,2 x 50,8 cm</p>                      | <p><b>Džovi Šnel</b><br/>(1971, Litl Rok, Arkanzas)<br/><i>Dolina jorgovana</i>, 2012-2013<br/>mozaik, izrada Stiven Miotto<br/>213,4 x 350,5 cm</p>                   |
| <p><b>Cile Marinković</b><br/>(1947; Belgrade, Serbia)<br/><i>The Party</i>, 2012<br/>Acrylic on canvas<br/>39 3/8 x 118 1/8 in.</p>  | <p><b>Ivan Stojaković</b><br/>(1974; Belgrade, Yugoslavia)<br/><i>Before the Storm</i>, 2008<br/>Oil, alkyd, and spray paint<br/>on canvas<br/>60 x 43 in.</p>              | <p><b>Cile Marinković</b><br/>(1947, Beograd, Srbija)<br/><i>Zabava</i>, 2012<br/>akril na platnu<br/>100 x 300 cm</p>  | <p><b>Ivan Stojaković</b><br/>(1974, Beograd, Jugoslavija)<br/>Pred oluju, 2008<br/>ulje, alkidna boja, i boja u<br/>spreju na platnu<br/>152,4 x 109,2 cm</p>         |
| <p><b>Branislav Nikolic</b><br/>(1970; Šabac, Serbia)<br/><i>Belgrade Pillars</i>, 2011<br/>Repurposed building parts<br/>(wood, metal)<br/>Approximate 137 13/16 x 21<br/>5/8 in.</p>                | <p><b>Andy Warhol</b><br/>(1930-1987; Pittsburgh,<br/>Pennsylvania)<br/><i>Ice Cream Dessert</i><br/><i>Purple Fancy</i>, 1959<br/>Print<br/>23 x 21 in.</p>                | <p><b>Branislav Nikolić</b><br/>(1970, Šabac, Srbija)<br/>Beogradski stubovi, 2011<br/>iskorišćeni delovi građevina<br/>(drvo, metal)<br/>približno 350 x 55 cm</p>           | <p><b>Endi Vorhol</b><br/>(1930-1987, Pitsburg,<br/>Pensilvanija)<br/><i>Elegantni ljubičasti</i><br/><i>sladoled dezert</i>, 1959<br/>štampa<br/>(58,4 x 53,3 cm)</p> |
| <p><b>Vesna Pavlović</b><br/>(1970; Kladovo, Serbia)<br/><i>Watching Series, 1-4</i>, 2002<br/>Gelatin silver prints<br/>8 1/2 x 12 3/8 in.</p>   | <p><i>Ice Cream Dessert Red</i><br/><i>and Pink</i>, 1959<br/>Print<br/>23 x 21 in.</p>   | <p><b>Vesna Pavlović</b><br/>(1970, Kladovo, Srbija)<br/>Posmatranje 1-4, 2002<br/>želatin srebrna štampa<br/>21,6 x 31,4 cm</p>  | <p><i>Crveni i ružičasti</i><br/><i>sladoled dezert</i>, 1959<br/>štampa<br/>(58,4 x 53,3 cm)</p>  |
| <p><b>Vessna Perunovich</b><br/>(1960; Zajecar, Serbia,<br/>FPR Yugoslavia)<br/><i>The Day We Stopped</i><br/><i>Talking to Each Other</i>, 2013<br/>Elastic thread and nails<br/>91 ½ x 94 ½ in.</p> | <p><i>Ice Cream Dessert</i><br/><i>Fancy Red</i>, 1959<br/>Print<br/>23 x 21 in.</p>  | <p><b>Vesna Perunović</b><br/>(1960, Zajječar, Srbija,<br/>Jugoslavija)<br/>Dan kada smo prestali da<br/>razgovaramo, 2013<br/>elastična vlakna i ekseri<br/>240 x 240 cm</p> | <p><i>Elegantni crveni</i><br/><i>sladoled dezert</i>, 1959<br/>štampa<br/>(58,4 x 53,3 cm)</p>  |
|   | <p><i>Ice Cream Dessert</i><br/><i>Red/Pink/White</i>, 1959<br/>Print<br/>23 x 21 in.</p>   |   | <p><i>Crveni/ roze/ beli</i><br/><i>sladoled dezert</i>, 1959<br/>štampa<br/>(58,4 x 53,3 cm)</p>  |

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# Art in Embassies



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