



ART in Embassies Program

United States
Embassy, Ljubljana

Cover: Diana van Nes **All American**, 2000. Giclée print, 26 x 38 in. Courtesy of the artist and the Granary Gallery, West Tisbury, Massachusetts | "Vse ameriško", 2000. Reprodukcija narejena s tiskarsko tehniko Giclée, 66 cm x 96,5 cm. Iz umetničine zasebne zbirke in Granary Gallery, West Tisbury, Massachusetts

It is an honor and a real joy for us to be able to live and work in a country of such diverse beauty as Slovenia, with people of such talent and appreciation for the arts. We hope you will enjoy your visit to our home and, especially, the art that we have selected.

As we thought about this exhibition, we wanted to include pieces that we liked and that meant something to us. Keeping in mind Slovenians and how they prize their families and friends, and cherish their homes and weekends in the countryside, we have chosen works by artists from our home state of Virginia, and from the site of our island vacation home in Martha's Vineyard, Massachusetts.

Robin Purnell from the town of Washington, Virginia, and Eleanor Hubbard from Martha's Vineyard are friends of long standing. We have admired Robin's portraits of people from all over the world since we first met her in Moscow over twenty years ago. And Eleanor's almost child-like depiction of nature's beauty has attracted us since we first worked with her on an exhibit in Hungary thirty years ago. We also included works by Rex Slack, also of Washington, Virginia, and Diane van Nes from Martha's Vineyard, that add something special from our two home locations.

No American can forget that our aboriginal peoples, or Native Americans, inhabited North America for thousands of years. Tom is proud of his Native American roots, and we thought it would be fitting to include works from Native American artists from around our vast country. We have works by Sally Thielen (Michigan), Emmi Whitehorse (New Mexico), and Larry Ahvakana (Washington), representing both traditional and contemporary approaches to Native American art.

Finally, we would like to thank our friends in the ART in Embassies Program in Washington, D.C., and our fine staff here at the Embassy in Ljubljana, who worked with us to get this exhibition here for all of us to enjoy.

Dobrodošli!

Thomas B. Robertson, Antoinette S. Robertson

*Ljubljana
August 2005*



We welcome
you to the home
of the American
Ambassador
in Ljubljana!



Dobrodošli
v rezidenci
ameriškega
veleposlanika
v Ljubljani!

V čast in resnično veselje nama je, da imava možnost živeti in delati v Sloveniji, deželi, ki se lahko pohvali s tako raznolikimi lepotami in ljudmi s toliko nadarjenosti in znanja o umetnosti. Upava, da boste uživali na obisku v najinem domu, še posebej ob ogledu zbirke umetnin, ki sva jih izbrala.

Ko sva se odločala za to zbirko, sva želela vključiti dela, ki so nama všeč in nama nekaj pomenijo. Pri izbiri pa sva imela v mislih tudi Slovence, to, kako cenijo družino in prijatelje in kako skrbijo za svoje domove in počitniške hišice na deželi. Zato sva izbrala dela iz zvezne države, iz katere prihajava – Virginije – in okolja, kjer imava na otoku počitniško hišo – Martha's Vineyard v Massachusettsu.

Robin Purnell iz mesteca Washington v Virginiji in Eleanor Hubbard iz Martha's Vineyarda sta dolgoletna prijatelja. Odkar sva Robin prvič srečala v Moskvi pred več kot dvajsetimi leti, občudujeva njene portrete ljudi z vsega sveta. Ko smo pred tridesetimi leti prvič delali skupaj pri razstavi na Madžarskem, so naju Eleanorine upodobitve narave, ki spominjajo na otroške izdelke, očarale. Vključila sva tudi dela Rexa Slacka, ki je prav tako iz mesteca Washington v Virginiji, in dela Diane van Nes iz Martha's Vineyarda. Vsak od njih prispeva nekaj značilnega iz krajev, kjer se nahajata najina domova.

Noben Američan nikoli ne pozabi, da so v Severni Ameriki tisočletja živeli samo prvotni prebivalci, ameriški Indijanci. Tom je ponosen na svoje korenine, ki segajo do prvotnih prebivalcev, zato se nama je zdelo prav, da vključiva dela umetnikov – potomcev prvotnih prebivalcev – z vseh koncev najine velike domovine. To so dela Sally Thielen iz Michigana, Emmi Whitehorse iz New Mexica in Larrya Ahvakana iz zvezne države Washington, ki predstavljajo tako tradicionalen kot tudi bolj moderen pristop v umetnosti ameriških Indijancev.

Na koncu bi se rada zahvalila svojim prijateljem, ki sodelujejo pri programu „Umetnost na veleposlaništvih“ v Washingtonu, ter seveda osebju veleposlaništva v Ljubljani, s pomočjo katerega sedaj uživamo v umetniških delih.

Dobrodošli!

Thomas B. Robertson in Antoinette S. Robertson

*Ljubljana
Avgust 2005*

The Residence of the United States Ambassador to Ljubljana was built in 1926, and was acquired by the U.S. Government in early 1998 from Dr. Robert Blinc and Dr. Marta Blinc. The building is located in Rožna dolina, one of Ljubljana's most beautiful neighborhoods, across from the rolling hills of Tivoli Park. Designed by an Austrian architect, the building is an example of Austrian vernacular architecture of the era. This is apparent in the steep roof, playful and ornamented gables, painted stucco with ornamental window surrounds, and symmetry. The building was originally constructed as a staff apartment building with four apartments on the Kollman estate. The estate, called Vila Podrožnik, was nationalized after World War II and was used first by the Yugoslav government, and now by the Slovene government, for official guests. The Residence, now on its own lot of approximately 1,980 square meters, was sub-divided from the Kollman property and has about 792 gross square meters of usable space on four levels. The principal feature of the existing landscape is a grove of mature pine trees about one hundred feet high. In addition, the original gazebo was restored to its original appearance. In 1999, Department of State architect Ron Tomasso collaborated with Dr. Sergej Pavlin, architect, and PUV Celje, contractor, to renovate the building, and convert it to diplomatic use. The building was completed in July 2000.

Stavba, v kateri je rezidenca veleposlanika ZDA v Ljubljani, je bila zgrajena leta 1926. Vlada ZDA jo je kupila od dr. Roberta Blinca in dr. Marte Blinc v začetku leta 1998. Nahaja se v Rožni dolini, enem najlepših delov Ljubljane, nasproti razgibanega parka Tivoli. Stavba, za katero je načrt naredil avstrijski arhitekt, je primer značilne avstrijske arhitekture tistega časa, ki se odraža v strmi strehi, igrivem in okrašenem pročelju, barvnih štukaturah z dekorativnimi okenskimi obrobami ter simetriji. Stavba je bila zgrajena za uslužbenca Kollmanovega posestva, ki so v njej prebivali v štirih lepih stanovanjih. Posestvo, ki se imenuje Vila Podrožnik, je bilo po drugi svetovni vojni nacionalizirano. Tedanja jugoslovanska vlada ga je namenila svojim urad-



The United States Embassy Residence

Rezidenca veleposlanika ZDA

nim obiskovalcem, z istim namenom ga sedaj uporablja tudi slovenska vlada. Rezidenca je bila oddvojena od Kollmanove posesti in sedaj stoji na samostojnem, približno 1.980 kvadratnih metrov velikem zemljišču. Stavba ima v štirih nadstropjih 792 kvadratnih metrov uporabne površine. Osnovna značilnost obstoječega vrta je gozdiček starih, čez trideset metrov visokih smrek in obnovljena vrtna uta, ki smo ji povrnili prvotni izgled. Leta 1999 je arhitekt State Departmenta Ron Tomasso v sodelovanju z Dr. Andrejem Pavlinom pripravil načrte za obnovo in spremembe, ki so bile potrebne za uporabo stavbe v diplomatske namene, dela pa je izvedlo podjetje PUV Celje. Dela so bila končana julija 2002.

The ART in Embassies Program

The ART in Embassies Program is a unique blend of art, diplomacy, politics, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for ART to achieve its mission: to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, this visual diplomacy initiative has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by United States 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, silently yet persuasively 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 glass sculpture. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collectors. 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 global effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART website, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

Program „Umetnost na veleposlaništvih”

Program „Umetnost na veleposlaništvih” je enkratna kombinacija umetnosti, diplomacije, politike in kulture. Ne glede na izrazno sredstvo, stil ali tematiko umetnost premaguje jezikovne ovire in omogoča programu „Umetnost na veleposlaništvih” izpolniti svoje poslanstvo: promocijo sporazumevanja v mednarodnem jeziku umetnosti, ki vodi do medsebojnega spoštovanja in razumevanja med različnimi kulturami.

Po skromnih začetkih leta 1964 se je ta „vizualna” diplomacija razvila v dovršen program, ki danes obsega več kot 3.500 izvornih umetnin, izposojenih od ameriških državljanov. Dela so razstavljeni v javnih prostorih približno sto osemdesetih rezidenc ameriških veleposlanikov in v diplomatskih predstavništvi po vsem svetu. Te razstave s svojo raznoliko tematiko in vsebino tiho, vendar prepričljivo predstavljajo enega najpomembnejših načel naše demokracije: svobodo izražanja. Ameriški veleposlaniki ponosno predstavljajo umetniška dela, ki jim pomagajo pri navezavi stikov v izobraževalnih, kulturnih, poslovnih in diplomatskih krogih države gostiteljice.

Umetnine razstavljene v okviru tega programa obsegajo celo vrsto izraznih sredstev in stilov, od kolonialnega portreta do modernih steklenih skulptur. Radodarno so jih posodili ameriški muzeji, galerije, umetniki, ustanove, korporacije, in privatni zbiratelji. Ob pogledu nanje se imajo vsako leto tisoči obiskovalcev rezidenc ameriških veleposlanikov priložnost seznaniti z našim narodom – njegovo zgodovino, navadami, vrednotami, in hrepenenji – ko sami doživijo mednarodne komunikacijske kanale, imenovane umetnost.

Sodelavci programa „Umetnost na veleposlaništvih” smo ponosni na svojo vodilno vlogo pri prizadevanjih za svetovno predstavitev umetniških dosežkov ameriškega ljudstva. Vabimo vas na spletno stran programa „Umetnost na veleposlaništvih” (<http://aiep.state.gov>), kjer si lahko ogledate razstave s celega sveta v elektronski obliki.

Larry Ahvakana | born 1946

“I was born in Fairbanks, Alaska, but raised in Barrow and Anchorage, Alaska. My first introduction to the arts was watching my mother, who is a very talented skin sewer. All my life I was surrounded by my culture and my people, the Inupiaq of northern Alaska. The dances and songs of the Inupiaq tradition are the oral history of my people. They are the emotional interpretation of our respect for and involvement with the environment of the North Slope of Alaska. My work involves the use of many media and materials. Within my designs, I incorporate the sense of my cultural design, but the interpretation is very personal. The conceptual format, I hope, will give the viewer an idea of the Inupiaq tradition.”

Ahvakana has been working as an artist for over thirty years. He is a graduate of the Rhode Island School of Design, Providence (1970-1972), and also studied at the Cooper Union School of Art, New York City (1969-1970), and the Institute of American Indian Arts in Santa Fe, New Mexico (1966-1969).

Over the course of his career, Ahvakana has owned a glass studio and taught glass blowing in Barrow, Alaska (1973-1974), served as head of the Sculpture Studio at the Visual Arts Center in Anchorage, Alaska (1975-1977), taught glass blowing at the Institute of American Indian Arts (1977-1980), was the Artist in Residence at the Pilchuck Glass School in Stanwood, Washington (1985), and, from 1980 until today, has been a self-employed artist. His work is held by many museums and corporate collections, including those of the Alaska State Museum, Juneau; the Washington State Arts Commission, Olympia; the Anchorage Historical and Fine Arts Museum, Alaska; Atlantic Richfield Corporation, Anchorage; the Institute of American Indian Arts Museum, Santa Fe, New Mexico; and the Portland Art Museum, Oregon.

Ahvakana is most famous for his contemporary Inupiaq, or Inuit, figures and animals that he makes of wood, stone, glass, ivory, bronze, or other metals, as well as depicting them in prints and drawings. His images are pristine, with his clean-line forms capturing the spirit of the Inuit in contemporary design. – *From Donna Huff-Ahvakana*

Larry Ahvakana | rojen 1946

„Rodil sem se v Fairbanksu na Aljaski, odraščal pa v Barrowu in Anchoragu, prav tako na Aljaski. Prvič sem se srečal z umetnostjo, ko sem gledal svojo mamo, ki je zelo nadarjena za šivanje kož. Celo življenje me obkrožata moja kultura in moji ljudje, člani plemena Inupiaq na severu Aljaske. Tradicionalni plesi in pesmi predstavljajo ustno zgodovino mojih ljudi. So čustvena interpretacija našega spoštovanja do okolja in bivanja v njem na območju North Slope na Aljaski. Pri svojem delu uporabljam številna izrazna sredstva in materiale. V svoja dela vključujem vzorce svoje kulture, toda interpretacija je zelo osebna. Izrazni format pa, tako vsaj upam, seznanja gledalca s tradicijo plemena Inupiaq.”

Ahvakana ustvarja kot umetnik že več kot trideset let. Diplomiral je na Rhode Island School of Design v mestu Providence, zvezna država Rhode Island (1970–1972). Študiral je tudi na Cooper Union School of Art v New Yorku (1969–1970) in Institute of American Indian Arts v Santa Fe, zvezna država New Mexico (1966–1969).

V času svojega umetniškega ustvarjanje je imel Ahvakana tudi steklarsko delavnico in poučeval steklopahaštvo v Barrowu na Aljaski (1973–1974), vodil kiparski studio v Visual Arts Centru v Anchoragu na Aljaski (1975–1977), učil steklopahaštvo na Institute of American Indian Arts (1977–1980), bil gostujoči umetnik na Pilchuck Glass School v Stanwoodu, zvezna država Washington (1985), od leta 1980 pa je samostojni umetnik. Njegova dela najdemo v zbirkah številnih umetnostnih galerij in korporacij. Med njimi so: Alaska State Museum, Juneau; Washington State Arts Commission, Olympia; Anchorage Historical and Fine Arts Museum; Atlantic Richfield Corporation, Anchorage; Institute of American Indian Arts Museum, Santa Fe, New Mexico in Portland Art Museum, Oregon.

Ahvakana je najbolj poznan po svojih figurah in živalih, ki jih povzema po tradiciji Inupiaqov ali Inuitov in izdeluje iz lesa, kamna, stekla, slonove kosti, brona in drugih kovin ter upodablja v grafikah in risbah. Njegove podobe so primitivne in v svojih čistih oblikah utelešajo inuitski duh v modernem oblikovanju. – *Po Donni Huff-Ahvakana*



Whale, AGVIQ, 2003 | Kit, AGVIQ, 2003
Monoprint, 30 x 18 in. Courtesy of the artist, Suquamish, Washington |
Monotisk, 76,2 cm x 45,7 cm. Iz avtorjeve zasebne zbirke, Suquamish, Washington

Eleanor Hubbard | born 1943

“My first language is color. Painting is a way of talking, of recording, and of creating an experience in the vast territories of that language. The image is important – I can't say it isn't – but it is the truth of that image that matters most. Being true to one's feeling creates a reality that has nothing to do with photographic reproduction but with the authentic. A painting can have any image, a sunset in vibrant colors or three black rectangles; it is the authenticity of feeling that gives a painting life. Painting is a search for the real.

I start with a brush full of color and a clear view, either into my imagination or out into the world. One day it is only the sight of branches loaded with yellow magnolias waving over my head that pulls me into a visual conversation so irresistible that I have to leave the campus tour, sit on a bench in Charlottesville, Virginia, and load my brush with yellow paint. Another day only images stored in my imagination exert the energy that brings them to life on a canvas. This process can't or won't be stopped. Nor can it be explained. Why are some of us hit by the mysterious need to create art? The only job description is 'continual surprise.' The only dictionary is a palette.”

Eleanor Hubbard was born in Middlebury, Connecticut. She received an Associate degree in applied science from Bennett College, Millbrook, New York, in 1963. From 1964 to 1965 she attended the University of Oslo in Norway, and studied Norwegian art with a specialization in the work of Edvard Munch. In 1967 she earned a Bachelor of Arts degree from the University of Pennsylvania, Philadelphia. As the recipient of a Ford Foundation grant, she spent 1967 to 1968 in a graduate program in medieval studies at Cornell University, Ithaca, New York. In 1971 Hubbard earned a Master of Fine Arts degree from the University of Pennsylvania.

Since 1965 the artist has made regular visits to Scandinavia. Her work has been included in numerous exhibitions and is in public and private collections, including those of the Philadelphia Museum of Art; Musée Cantonal des Beaux-Arts, Lausanne, Switzerland; Bibliothèque Nationale, Paris, France; and the Museum of Fine Arts, Budapest, Hungary.

Eleanor Hubbard | rojena 1943

„Barve so moj osnovni jezik. Slikanje je vrsta govora, snemanja in ustvarjanja izkušenj v širnem prostoru tega jezika. Podoba je pomembna – ne morem reči, da ni – toda najbolj pomembna je resničnost te podobe. Zvestoba lastnim čustvom ustvarja resničnost, pri kateri ne moremo govoriti o fotografski reprodukciji, ker je osebna. Na sliki je lahko katerakoli podoba – sončni zahod ali štirje črni pravokotniki; osebno občutje pa je tisto, kar sliki daje življenje. Slikanje je iskanje resničnega.

Začnem s čopičem polnim barve in jasnim pogledom – ali v svojo domišljijo, ali ven v svet. Pride dan, ko me že pogled na veje, obložene z rumenimi cvetovi magnolije, ki se premikajo nad mojo glavo, potegne v tako silno vizualno komunikacijo, da moram prekiniti sprehod po kampusu, sestri na klop v Charlottesville v Virginiji in pomočiti čopič v rumeno barvo. Kak drug dan energija podob, nagrmađenih v moji domišljiji zbudi le-te v življenje na platnu. Tega procesa ni mogoče ustaviti. Niti se ga ne da pojasniti. Zakaj nekateri čutimo ‚skrivnostno potrebo‘ po ustvarjanju umetnosti? Paleta je edini ‚besednjak‘.”

Eleanor Hubbard se je rodila v kraju Middlebury, zvezna država Connecticut. Leta 1963 je končala prvostopenjski študij na Bennett College, Millbrook, zvezna država New York. V letih 1964 in 1965 je na Univerzi v Oslu na Norveškem študirala norveško umetnost; osredotočila se je na delo Edvarda Muncha. Leta 1967 je diplomirala na University of Pennsylvania v Philadelphii. Kot dobitnica štipendije Fordovega sklada (Ford Foundation) je bila v letih 1967–1968 na podiplomskem študiju srednjeveške umetnosti na Cornell University, Ithaca, zvezna država New York. Leta 1971 je magistrirala iz likovne umetnosti na University of Pennsylvania v Philadelphii.

Umetnica od leta 1965 redno obiskuje Skandinavijo. Njena dela so vključena v številne razstave, najdemo jih v številnih javnih in privatnih zbirkah, med drugim tudi v Philadelphia Museum of Art, Pennsylvania; Musée Cantonal des Beaux-Arts, Lausanne, Švica; Bibliothèque Nationale v Parizu; in Museum of Fine Arts v Budimpešti.



Same Time, Same Place, 2001 (September 11) | Ob istem času na istem mestu, 2001 (11. september)

Gouache, watercolor, and colored pencil on Arches paper, 9 x 12 in.

Courtesy of the artist, Vineyard Haven, Massachusetts |

Gvaš, vodene barve in barvni svinčnik na umetniškem papirju, 22,9 cm x 30,5 cm

Iz umetničine zasebne zbirke, Vineyard Haven, Massachusetts



Looking up in Charlottesville, 2002 | Pogled navzgor v Charlottesville, 2002
Oil on canvas, 16 x 20 in. Courtesy of the artist, Vineyard Haven, Massachusetts |
Olje na platnu, 40,6 cm x 50,8 cm. Iz umetničine zasebne zbirke, Vineyard Haven, Massachusetts



Impatiens Rescue, 2003-2004 |

Reševanje vodenk, 2003-2004

Oil on canvas, 7 x 5 in. each of 10 canvases

Courtesy of the artist, Vineyard Haven, Massachusetts |

Olje na platnu, 17,8 cm x 12,7 cm vsako od desetih platen

Iz umetničine zasebne zbirke, Vineyard Haven, Massachusetts



Tiepolo Sunset, 1979-2004 |

Sončni zahod v Tiepolu, 1979-2004

Oil on canvas, 46 x 30 in.

Courtesy of the artist, Vineyard Haven, Massachusetts |

Olje na platnu, 116,8 cm x 76,2 cm

Iz umetničine zasebne zbirke, Vineyard Haven, Massachusetts

Robin Purnell | born 1951

“The work submitted to the ART in Embassies Program reflects a thirty-three year commitment to the preservation of craftsmanship and realism in painting. During my college years, I was dedicated to the avant-garde trend of abstraction that prevailed over most art institutions during the late 1950s and 1970s. Following a four-month period of study in Greece with painter Aristotle Solounias and art historian Peter Kahn (brother of [American painter] Wolf Kahn), I became convinced that a foundation in classical art was an absolute necessity for my artistic growth.

After years of study and exploration of techniques from the past and present, the challenges of realism were so intriguing and demanding that abstraction became boring to me.

As mankind becomes more and more dependent on technical aids such as the computer, I believe that art made by the human hand will be highly valued and treasured in the future. My historical role as an artist is to preserve the exquisite craft and magic of paint applied to a flat surface.

The work submitted is a culmination of years of living in Russia, Africa, Central Asia, Europe, and America. My foreign travels have added depth to my work as well as compassion for my fellow man.”

Robin Purnell | rojena 1951

„Dela, ki sem jih prispevala, za program „Umetnost na veleposlaništvih“, odsevajo triintridesetletno zavezanost ohranjanju mojstrstva in realizma v slikarstvu. V študentskih letih sem se posvečala avantgardnim trendom in abstrakciji, ki je prevladovala v večini umetniških ustanov v poznih petdesetih in sedemdesetih letih prejšnjega stoletja. Po štirimesečnem študiju v Grčiji – pri slikarju Aristotlu Solouniasu in umetnostnemu zgodovinarju Petru Kahnu (bratu ameriškega slikarja Wolfa Kahna) sem postala prepričana, da so osnove klasične umetnosti nujno potrebne za mojo umetniško rast.

Po letih študija in raziskovanja preteklih in sodobnih tehnik je postal izziv realizma tako mikaven in zahteven, da se mi je abstrakcija začela zdeti dolgočasna.

Človeštvo postaja vedno bolj odvisno od tehničnih pripomočkov, na primer računalnika, vendar verjamem, da bodo umetniška dela, ki jih bo ustvarila človeška roka, v prihodnosti zelo cenjena in spoštovana. Moja zgodovinska vloga v umetnosti je, da obvarujem odlično spretnost in čar barve, nanesene na prazno površino.

Dela, ki sem jih prispevala so vrhunec mojih let v Rusiji, Afriki, Centralni Aziji, Evropi in Ameriki. Moja potovanja v tujino so mojemu delu vdihnili dodatno globino in sočutje do sočloveka.”



Woman Playing a Mandocello, undated | Ženska, ki igra na mandočelo, brez datuma
Drawing: conte crayon and pastel, 34 x 27 in. Courtesy of the artist, Washington, Virginia |
Risba: kreda in pastel, 86,4 cm x 68,6 cm. Iz umetničine zasebne zbirke, mesteca Washington, Virginia



Woman in Traditional Dress, undated | Ženska v tradicionalni obleki, brez datuma
Drawing: graphite and colored pencil, 16 ½ x 13 in. Courtesy of the artist, Washington, Virginia |
Risba: grafit in barvni svinčnik, 41,9 cm x 33 cm. Iz umetničine zasebne zbirke, mesteca Washington, Virginia

Rex K. Slack | born 1950

“Being raised with the dominating presence of mountains in West Virginia, which dwarfed the man-made buildings, has contributed to my interest in creating miniatures. It has also affected the content of my realistic paintings.

My work explores expressive differences in scale, the relationship of interiors and exteriors, and the merging of several realities within the same piece. A sense of history and place and the use of metaphor are recurring concerns.

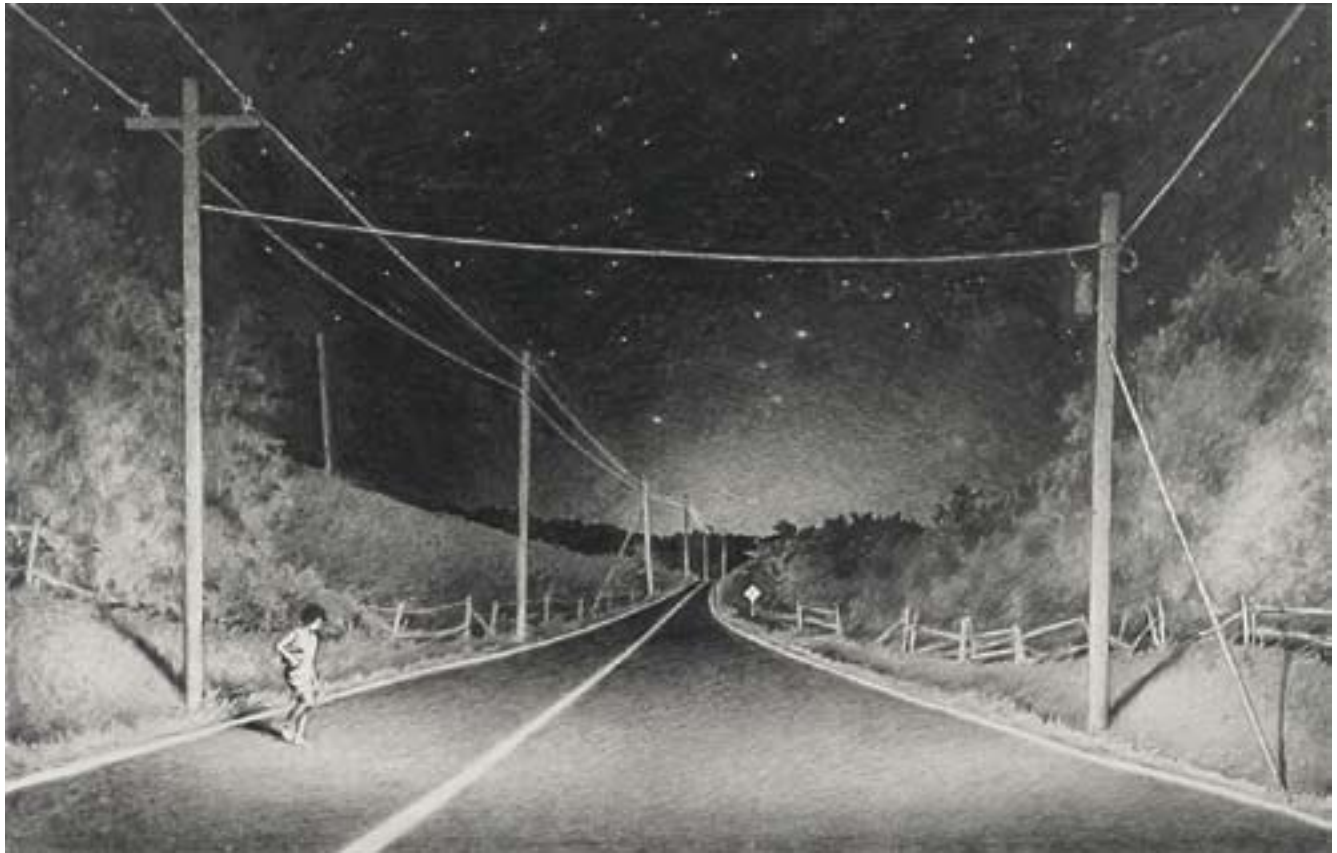
I continue to explore a vision of buildings as containers of human experience and drama. This is reflected in current works-in-progress, most notably a series on trailers and diners. They are metaphors for the transitory quality of our culture.”

Rex K. Slack | rojen 1950

„Dejstvo, da sem odraščal obkrožen z dominantno prisotnostjo gora v Zahodni Virginiji, gora, ki so zasenčile stavbe, ki jih je naredil človek, je še povečalo moje veselje do ustvarjanja miniaturn. Vplivalo je tudi na vsebino mojega realističnega slikanja.

V svojem delu se ukvarjam z razlikami v merilu, z odnosi med notranjostjo in zunanostjo in združevanjem večih stvarnosti v enem delu. Vedno znova se soočam z občutkom za zgodovino in prostor ter uporabo metafor.

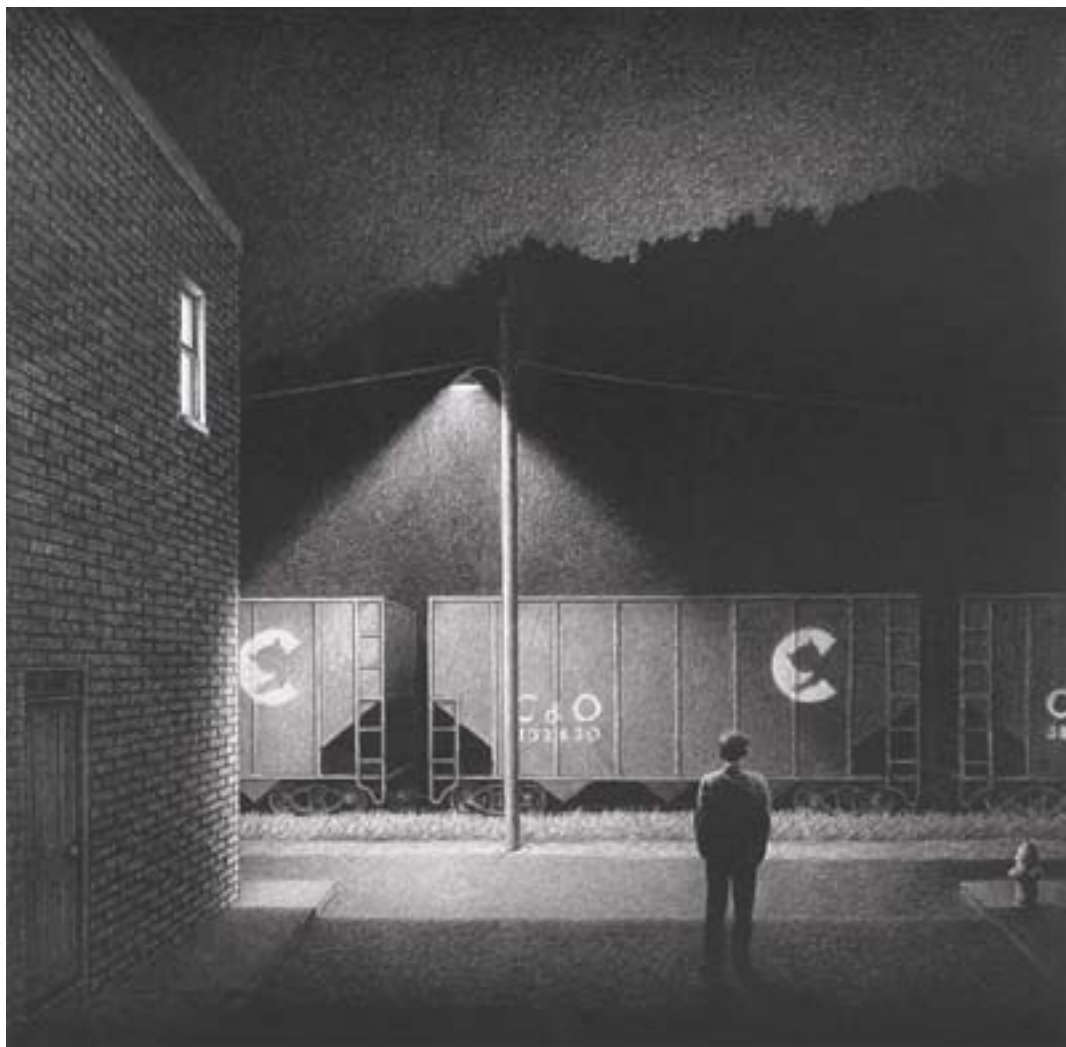
Vedno znova se ukvarjam s vizijo stavb kot zabojnikov s človeškimi izkušnjami in dramo. To odsevajo stvaritve, ki jih imam trenutno v delu, najbolj očitno serija stanovanjskih prikolic in jedilnih vagonov. So prisprodebe za minljivo kvaliteto naše kulture.”



Soft Shoulders, undated | Blage Krivine, brez datuma

Black and white offset lithograph, 11 ½ x 17 in. Courtesy of the artist, Washington, Virginia |

Črno bela ofsetna litografija, 29,2 cm x 43,2 cm. Iz umetnikove zasebne zbirke, mesta Washington, Virginija



Night Train, undated | Nočni vlak, brez datuma

Black and white offset lithograph, 13 ½ x 13 ¾ in. Courtesy of the artist, Washington, Virginia |
Črno bela ofsetna litografija, 34,3 cm x 34,9 cm. Iz umetnikove zasebne zbirke, mestoce Washington, Virginija

Sally Thielen | born 1938

Sally Thielen, "South Eagle Woman," is a descendant, but non-tribal member, of the Michigan Chippewa tribe.

"I have had high goals throughout my art career (over thirty years). I always push to do my very best. I strive to make art with sincere beauty, to show Native American people as they are, not as a romanticized idea. I also like to create art with humor to make people feel happy. Some of my work has a political point of view to encourage the viewer to think about our environment and lives."

Sally Thielen | rojena 1938

Sally Thielen „južnjaška orlovska ženska“ je potomka – ni pa članica – plemena michiganskih Chippewa Indijancev.

„Ves čas svoje umetniške kariere (traja več kot trideset let) imam visoke cilje. Vedno se trudim ustvariti najboljše, kar zmorem. Trudim se ustvarjati umetnost s pristno lepoto, da bi pokazala ameriške Indijance, kakršni so v resnici in ne kot romantično idejo. Rada ustvarjam umetnost, ki vsebuje humor, da ljudi osrečuje. Nekatera dela izražajo politična stališča, da bi gledalce spodbudila k razmišljanju o okolju in življenju.“



Tall Feathers, 2004 | Visoka peresa, 2004

Raku porcelain mask with feathers, 24 x 18 x 6 in.

Courtesy of the artist, Davison, Michigan |

„Raku” porcelanasta maska s peresi, 61 cm x 45,7 cm x 15,2 cm

Iz umetničine zasebne zbirke, Davison, Michigan



Wise Elder, 2004 | Modri prednik, 2004
Raku porcelain mask with feathers, fur, and antlers, 18 x 12 x 6 in.
Courtesy of the artist, Davison, Michigan |
„Raku“ porcelanasta maska s peresi, krznom in rogovjem
45,7 cm x 30,5 cm x 15,2 cm
Iz umetničine zasebne zbirke, Davison, Michigan

Diana van Nes | born 1947

The marriage of materials, achieved through the juxtaposition of history and contemporary vision, is at the heart of Diana van Nes' work. For the past two years, van Nes has been working primarily with materials from historic sites, integrating their natural properties into painted and mixed media images.

Born in Connecticut, van Nes began her formal study of art at Purchase College in Purchase, New York, in 1990, after her own two children left for college. She has served on the Board of Directors of the Artists' Guild of Chappaqua, New York. Van Nes' award winning work has been exhibited in galleries, juried shows in the Northeast, and collections worldwide. She currently lives in an historic house outside New York City with her two dogs.

Regarding *All American*, she has said: "This work was a challenge to integrate parts into a whole, meshing without diminishing the importance of either. The American flag is the canvas for a collage of 1,443 stamps dating from the 1870s through the year 2000. They reflect a bewilderingly varied American social field.

The stamps are the medium. I bought some from stamp dealers in grocery bags by the pound; some I bought at an antique store in an album; and many came to me by ordinary mail. I glued each one with archival glue to water-color linen tape and then sewed it to the flag. I looked, saw, and studied each stamp alone. It was rich in the art of its time.

The stars have postmarks from all fifty states. I wrote postmasters across the country asking them to hand-cancel and return my self-addressed envelope. Often there were poignant notes of encouragement for my project. Several postmarks came from old family letters, a reminder of the art of letter writing. Each star, like each stamp, became a unique symbol of American individualism and American collectiveness.

All American is a tribute to our country – a spirited, graceful, and above all, diverse land."

Diana van Nes | rojena 1947

Srce dela Diane van Nes predstavlja poroko materialov, ki jo doseže s postavljanjem zgodovine poleg sodobne vizije. Zadnji dve leti dela gospa van Nes predvsem z materiali z zgodovinskih prizorišč, pri čemer vključuje njihove naravne lastnosti v naslikane podobe in podobe, ustvarjene z uporabo različnih materialov.

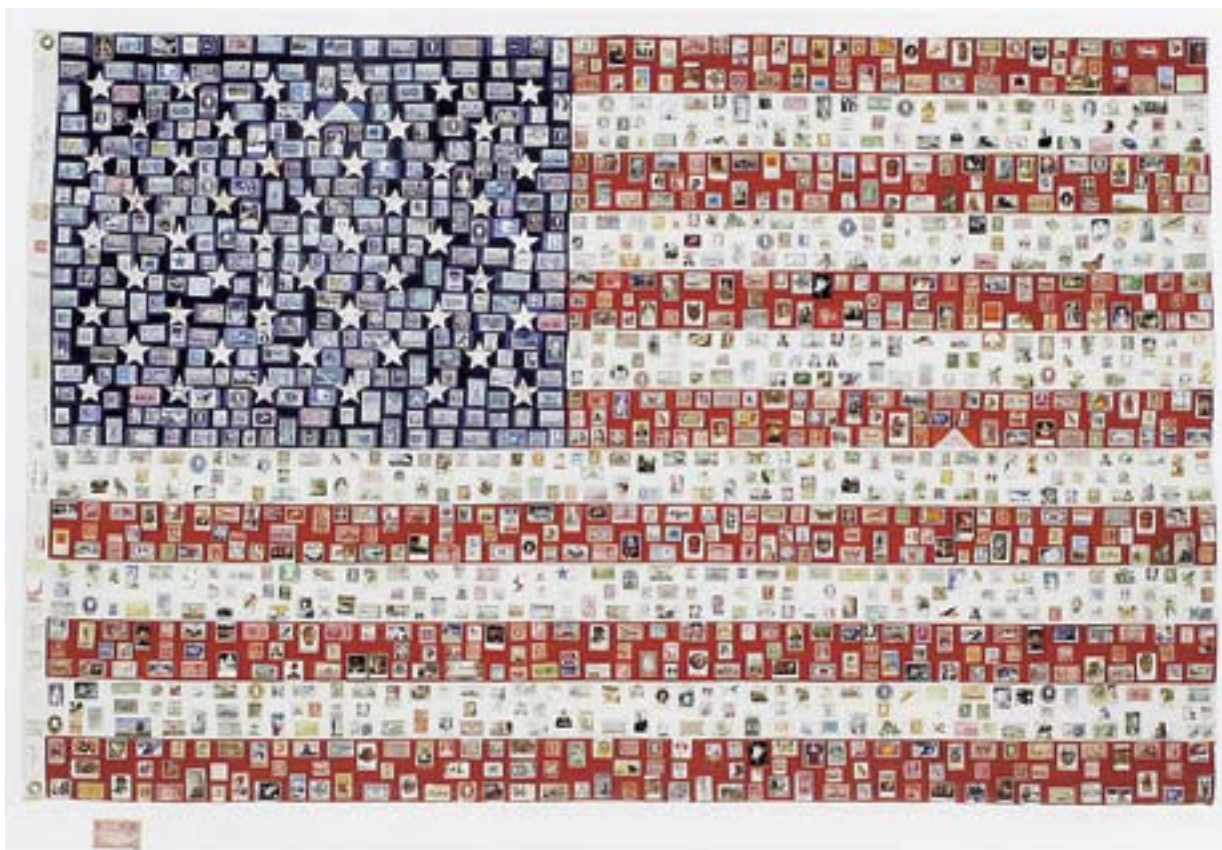
Rojena v Connecticutu je van Nes začela formalni študij na Purchase Collegu v Purchasu, v državi New York leta 1990, ko sta njena dva otroka odšla na univerzo. Pred tem je bila članica upravnega odbora umetniškega ceha Artist's Guild of Chappaqua, New York. Nagrajena dela Van Nesove so razstavljena v galerijah, na začasnih razstavah na severovzhodu ZDA in v zbirkah po vsem svetu. Trenutno živi v zgodovinski hiši na obrobju New Yorka s svojima dvema psoma.

O delu *Vse ameriško* pravi: „To delo je predstavljalo izziv, kako združiti delčke v celoto, jih pomešati, ne da bi zmanjšala pomen posameznih delčkov ali celote. Ameriška zastava je podlaga za kolaž 1.443 poštnih znamk, izdanih med leti 1870 in 2000. V njih se zrcali osupljiva raznolikost ameriškega družbenega življenja.

Znamke so izrazno sredstvo. Nekaj sem jih kupila pri trgovcih z znamkami v špecerijskih vrečkah na kilo; nekaj sem jih kupila v starinarnicah v albumih; veliko pa sem jih dobila na poštnih pošiljkah. Vsako sem z arhivskim lepilom prilepila na trak slikarskega platna in jo potem prišla na zastavo. Gledala sem, videla in skrbno preučevala vsako znamko posebej. Vsaka je kipela od umetnosti svojega časa.

Zvezde imajo poštno žige vseh petdesetih zveznih držav. Pisala sem poštnim upravnikom po vsej državi s prošnjo, da naj ročno žigosajo in vrnejo ovojnico, ki sem jo naslovila nase. Pogosto sem dobila sporočila, ki so zelo spodbujala moj projekt. Številni žigi so s starih družinskih pisem – spomin na staro umetnost pisanja pisem. Vsaka zvezda je, kot vsaka znamka postala edinstven simbol ameriškega individualizma in ameriškega kolektivizma.

Vse ameriško je poklon naši državi – ognjevit, mili in predvsem raznoliki deželi."



All American, 2000 | Vse ameriško, 2000

Giclée print, 26 x 38 in. Courtesy of the artist and the Granary Gallery, West Tisbury, Massachusetts |

Reprodukcija narejena s tiskarsko tehniko Giclée, 66 cm x 96,5 cm

Iz umetničine zasebne zbirke in Granary Gallery, West Tisbury, Massachusetts

Emmi Whitehorse | born 1957

“As an artist I have intentionally avoided politically oriented subject matter and angst-ridden or physical wrestling with the act of painting itself. To make art, the act of making art must stay true to a harmonious balance of beauty, nature, humanity and the whole universe. This is in accordance with Navajo philosophy. I have chosen to focus on nature, on landscape.

My paintings tell the story of knowing land over time – of being completely, microcosmically within a place. I am defining a particular space, describing a particular place. They are purposefully meditative and meant to be seen slowly. The intricate language of symbols refers to specific plants, people and experiences.

These images float in and out of awareness. My childhood was spent playing and tending sheep in a landscape that seemed magical and endless. I hope one notices [that] the paintings reflect these sensory impressions of long days passed amid the land's vastness – days spent noticing the subtle fluctuations of light, the perpetual changes in color and the fleeting shift of elements from prominence one moment to obscurity the next. This knowledge has thoroughly shaped my frame of mind.

Beginning in 1999, the paintings have become more non-referential in imagery, instead relying more heavily on pure sensory response. The new works are about water, about a sense of surfacing from the water, about capturing an elusive ethereal vapor, about capturing liquid mass. Red is the predominant color in much of this new work, and while red is not a color usually associated with water, it is in the region where I live and so I use this color.”

Emmi Whitehorse | rojena 1957

„Kot umetnica se namerno izogibam političnim tematikam ter psihološkim in fizičnim spoprijemanjem s samim slikanjem. Da človek lahko ustvarja umetnost, mora samo dejanje umetniškega ustvarjanja ostati zvesto harmoničnemu ravnotežju lepote, narave, človečnosti in veseljstva. To se sklada z filozofijo Navajo Indijancev. Odločila sem se, da se bom osredotočila na naravo in pokrajino.

Moje slike pripovedujejo zgodbo dolgotrajnega poznavanja dežele – popolnega, mikrokozmičnega obstajanja znotraj prostora. Določen prostor definiram in ga opisujem. Opisi so namerno meditacijski in namenjeni počasnemu opazovanju. Zapleten jezik simbolov se nanaša na določene rastline, ljudi in izkušnje.

Te podobe prihajajo v zavest in se izgublajo iz nje. Mladost sem preživela ob igri in čuvanju ovc v pokrajini, ki se je zdela čudežna in neskončna. Upam, da gledalec opazi, kako slike odsevajo te čutne učinke dolgih dni, ki sem jih preživela v prostranstvu narave – dni, v katerih sem zaznavala valovanje svetlobe, neprestano spreminjanje barv in hitro menjavanje elementov od izrazitosti do skrivnostnosti. To izkustvo je odločilno vplivalo na moje razpoloženje.

Po letu 1999 so slike postale manj navezane na podobe; bolj se opirajo na čisto čutno odzivanje. Nova dela govorijo o vodi, o občutenju izplavanja na površje, o ujetju izmikajoče se nežne meglice, o ujetju tekoče tvarine. V mnogih novejših delih prevladuje rdeča barva. Čeprav rdeča ni barva, ki ponavadi spominja na vodo, je tam, kjer živim, ta povezava prisotna in zato jo uporabljam.”



Watercourse I, 2001 | Vodni tok I, 2001

Oil on paper on canvas, 39 ½ x 51 in. Courtesy of the artist, Santa Fe, New Mexico |
Olje na papirju na platnu, 100,3 cm x 129,5 cm. Iz umetničine zasebne zbirke, Santa Fe, New Mexico

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