



UNITED STATES EMBASSY LJUBLJANA
ART in Embassies Exhibition

MARY VERNON

Pond, undated. Oil on canvas, 36 x 36 in. Courtesy of the artist and Valley House Gallery, Dallas, Texas
Ribnik, brez datuma. Olje na platnu, 91,4 x 91,4 cm. Z dovoljenjem umetnice in Valley House Gallery, Dallas, Teksas



United States Embassy Ljubljana

MACHINES IN THE GARDEN

Art in Embassies Exhibition

ART in Embassies



2 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 a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences 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."

For fifty years, Art in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections, and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. Art in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect and understanding among peoples. It is a fulcrum of America's global leadership as we continue to work for freedom, human rights, and peace around the world.

—John Forbes Kerry, U.S. Secretary of State

<http://art.state.gov>

Umetnost na veleposlaništvih



Leta 1963 ustanovljena Pisarna ameriškega zunanjega ministrstva za Umetnost na veleposlaništvih (AIE) igra pomembno vlogo v javni diplomaciji našega naroda in s širjenjem poslanstva preko kulture pripravlja začasne in stalne razstave, programe za umetnike in publikacije. Ideja o tovrstnem programu globalno zasnovane vizualne umetnosti se je že pred desetletjem porodila v Muzeju moderne umetnosti. V zgodnjih šestdesetih je predsednik John F. Kennedy imenoval prvega direktorja, s čimer je program postal bolj formalen. Danes AIE z več kot 200 prizorišči pripravlja začasne in stalne razstave v reprezentančnih prostorih vseh ameriških veleposlaništev, konzulatov in na rezidencah po svetu, izbira in daje zagon sodobni umetnosti Združenih držav Amerike in držav gostiteljic. Tovrstne razstave mednarodnemu občinstvu nudijo vpogled v obseg in raznolikost umetnosti in kulture obeh držav, ter krepijo čut za kakovost. S tem je AIE navzoča v več državah kot katerakoli druga ustanova ali umetnostna organizacija ZDA.

Razstave AIE tujim državljanom, med katerimi številni morda ne bodo nikoli obiskali Združenih držav, omogočajo, da osebno izkusijo globino in širino naše umetnostne dediščine in vrednot, s čimer ustvarjajo nekaj, kar opišemo kot »pustiti odtis tam, kjer ljudje nimajo priložnosti videti ameriške umetnosti«.

Umetnost na veleposlaništvih že petdeset let opravlja aktivno diplomatsko vlogo z ustvarjanjem pomembne kulturne izmenjave preko vizualne umetnosti. Razstave, stalne zbirke in izmenjave umetnikov povezujejo ljudi iz sicer oddaljenih kotičkov mednarodne skupnosti. Na ta način poglobljamo stike, krepimo naš glas in našo prisotnost, kar je za Ameriko strateškega pomena. Z Umetnostjo na veleposlaništvih krepimo medsebojne odnose, ki segajo preko meja, gradimo zaupanje, medsebojno spoštovanje in razumevanje med narodi. To je temelj našega globalnega vodenja, ko si prizadevamo za svobodo, človekove pravice in mir po svetu.

— John Forbes Kerry, državni sekretar ZDA

<http://art.state.gov>

Machines in the Garden

Welcome to the Residence of the U.S. Ambassador to Slovenia and to the Art in Embassies (AIE) exhibition. We chose the works of art on display to reflect two themes common to the experience of Americans and Slovenians – conservation of nature and the force of human industry. Both countries rely on industry and commerce for economic wellbeing, but both have nonetheless preserved abundant mountains, forestland, and wildlife against the press of development. The art depicts both natural and man-made realms in a variety of media and from a range of viewpoints.

- 4 The chronology of the images tracks the course of American integration of conservation and industry. Two gelatin silver photographs of Crater Lake date from the early 1900s, not long after President Theodore Roosevelt made the lake the fifth of the fifty-nine U.S. National Parks. The three conservation posters were produced in the 1930s during the Great Depression, when the Works Progress Administration employed millions of the unemployed to carry out public works projects. The bold silkscreen images from that period extol the value of parks and wild life – a message of conservation even in a time of dire economic hardship.

More contemporary pieces in the collection speak to the industrial experience – of smoke stacks, shift changes, and the clatter of machinery. Recent works also evoke the pastoral – the turning of the natural world to the provision of food for a laboring population. Deep blue water – which can only be imagined from the silver images in the photographs of Crater Lake – is bountiful and mysterious. And a very recent, dynamic work suggests the power of human contact, connection, and energy.

We are grateful for the opportunity to share these examples of the best of American creative expression through the Art in Embassies program. The generosity of the artists, collectors, and galleries made this exhibition possible. In addition, we thank our AIE curator Camille Benton and her team in Washington – Jamie Arbolino, Marcia Mayo, Sally Mansfield, and Amanda Brooks. Together they turned our basic conceptual framework into a rich visual experience.

**Ambassador Brent R. Hartley
and Elizabeth Dickinson**

Ljubljana
December 2015

Stroji na vrtu

Dobrodošli v rezidenci veleposlanika ZDA v Sloveniji in na razstavi Umetnost na veleposlaništvih (AIE). Razstavljene umetniške izdelke smo izbrali, da bi z njimi prikazali področji, ki sta blizu tako Američanom kot Slovencem – skrb za ohranjanje narave ter moč človeške industrije. Gospodarska blaginja obeh držav je odvisna od industrije in trgovine, vendar pa sta obe državi uspeli še vedno obvarovati mogočne gore, gozdnate predele in naravna območja ter kljubovati pritiskom razvoja. Umetniška dela preko različnih medijev in iz različnih zornih kotov prikazujejo naravne in umetne svetove.

Kronološko fotografije prikazujejo, kako tesno je industrija povezana z ohranjanjem narave. Srebrno želatinasti fotografiji Kraterskega jezera sta nastali na začetku 20. stoletja, ne dolgo za tem, ko je predsednik Theodore Roosevelt jezero razglasil za peto izmed devetinpetdesetih narodnih parkov ZDA. Trije plakati, ki opozarjajo na skrb za naravo, so nastali v času velike gospodarske krize, v tridesetih letih 20. stoletja, ko je ameriška Uprava za razvoj javnih del zaposlila milijone brezposelnih za njihovo izvajanje. Drzne sitotiskarske podobe iz tega obdobja poudarjajo pomen parkov ter prostoživečega rastlinstva in živalstva – gre za jasno sporočilo, kako pomembno je ohranjanje narave, celo v času hude gospodarske stiske.

Več sodobnih del iz pričujoče zbirke govori o razvoju industrije – o tovarniških dimnikih, delovnih izmenah in ropotanju strojev. Nova dela odsevajo tudi pastoralo – preoblikovanje naravnega sveta za preskrbo delavstva s hrano. Globoka modrina – ki si jo lahko predstavljamo le preko srebrno želatinastih fotografij Kraterskega jezera – je mogočna in skrivnostna. Eno od novih, bolj dinamičnih del pa prikazuje moč človeškega stika, povezanosti in energije.

Hvaležni smo, da imamo priložnost, da lahko te najboljše ameriške stvaritve delimo z vami preko programa Umetnost na veleposlaništvih. Te razstave ne bi bilo brez velikodušnosti umetnikov, zbirateljev in galerij. Radi bi se zahvalili tudi kustosinji programa AIE (Umetnost na veleposlaništvih) Camilli Benton in njenim sodelavcem v Washingtonu – Jamieju Arbolinu, Marcii Mayo, Sally Mansfield in Amandi Brooks. S skupnimi močmi so iz našega osnovnega konceptualnega okvirja ustvarili bogato vizualno podobo.

**Veleposlanik Brent R. Hartley
in Elizabeth Dickinson**

Ljubljana
december 2015

JANOS ENYEDI 1947-2011

Janos Enyedi's fascination with the American industrial landscape started as a child on the south side of Chicago. Traveling by car with his parents at dusk, they passed a steel mill belching smoke and fire into the darkening sky. The mill sat alongside a large pond covered with algae of brilliant effervescent green. The image both frightened and intrigued him. He was awed by the power and the magnitude of that quickly passing scene.

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Many years later, those memories were rekindled on a road trip to visit family in Ohio. Driving across the countryside of Virginia, Maryland, West Virginia, and Pennsylvania the scenery changed from rural landscape to the waning rust belt. In Washington, Pennsylvania, a particular image burned into Enyedi's memory. An hour before sundown, on that autumn afternoon, the low brilliant sun cast a stark shadow against a vast wall of steel corrugation. At the upper corner of the wall that was approximately forty feet tall, was a lone door, the only entrance or exit to a steel fire-escape. The fire escape was painted a fading orange, the wall a flat, pale gray. The intense shadow of the fire escape against the rows of crimped metal, the loneliness and strangeness of the single door was seared into his esthetic senses.

Excerpted from an essay written by Diana Enyedi, 2007

www.furnaceroadstudio.com/whyindustry.html

Očaranost Janosa Enyedija nad ameriško industrijsko pokrajino izhaja iz časov njegovega odraščanja v južnem delu Chicaga. Ko se je v mraku s starši z avtom vračal domov, so se peljali mimo jeklarne, iz katere sta se proti temnemu nebu vila dim in ogenj. Jeklarne je stala ob velikem ribniku, pokritem s svetlečimi, živahno zelenimi algami. Ta podoba ga je hkrati plašila in privlačila. Občudoval je moč in razsežnost tega hitro minljivega prizora.

Ko se je po mnogih letih odpravil na družinski obisk v Ohio, se je ponovno spomnil teh prizorov. Med vožnjo po podeželju v Virginiji, Marylandu, Zahodni Virginiji in Pensilvaniji, se je pokrajina iz podeželske spremenila v bledikast rjast pas. V Washingtonu in v Pensilvaniji se je Enyediju vtisnil v spomin poseben prizor. Tistega jesenskega popoldneva, uro pred sončnim zahodom, je nizko sijoče sonce vrglo ostro senco na veliko steno iz valovite pločevine. V zgornjem kotu stene, ki je bila visoka približno štirideset metrov, so bila samotna vrata, edini vhod oziroma izhod na jeklene požarne stopnice. Požarni izhod je bil blede oranžno obarvan, medtem ko so bile stene enolično svetlo sive. Izrazita senca požarnih stopnic na črtah nagubane pločevine ter ena sama, zapuščena in nenavadna vrata so predramila njegov estetski čut.

Izvleček iz eseja avtorice Diane Enyedi, 2007

www.furnaceroadstudio.com/whyindustry.html



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Industrial Strength Painting – End of the Third Shift, 1998

Acrylic on Masonite, 52 ½ x 62 ½ in. Courtesy of the estate of the artist, St. Petersburg, Florida

Slika Industrijska moč – Konec tretje izmene, 1998

Akril na lesonitu, 133,4 x 158,8 cm. Z dovoljenjem umetnikove zapuščine, St. Petersburg, Florida

JEFFREY KIRBY 1954

"I don't want to have a formula and crank out paintings that have a look. I think it's important as an artist to keep pushing the boundaries and trying new things. For me, this is helpful to stay inspired. I also think a viewer is welcome to bring to the painting their own interpretation. I don't like to explain a painting. You feel a connection or you don't. There is no right or wrong interpretation. There should be an emotional or spiritual reaction to art, whether it be literature, fine art, theatre, music. Immersing oneself in art is the best way to an understanding."

»Ne želim slediti vzorcu in slik ustvarjati mehansko in hitro le zato, da bi bile videti dobro. Mislim, da je pomembno, da umetniki premikamo meje in poskušamo nove stvari. To je dobro za moj navdih. Prav tako menim, da je gledalčeva lastna interpretacija slike dobrodošla. Slike ne maram pojasnjevati. Povezavo lahko občutiš ali pa ne. Ni pravilne ali napačne razlage. Mora pa obstajati določen čustveni ali duhovni odziv na umetnost, naj gre za književnost, likovno umetnost, gledališče ali glasbo. Najboljši način za razumevanje umetnosti je, da se vanjo poglobiš.«

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Adagio, undated

Oil on canvas, 21 ¼ x 28 ¼ in.
Courtesy of the artist, Rancho Mirage, California, and Spencer Jon Helfen Fine Arts, Beverly Hills, California

Adagio, brez datuma

Olje na platnu, 54 x 71,8 cm
Z dovoljenjem umetnika: Rancho Mirage, Kalifornija, in Spencer Jon Helfen Fine Arts, Beverly Hills, Kalifornija

JEFFREY KIRBY 1954

Jeffrey Kirby is inspired by nature, but then creates his own world. Nature serves as the source which he then embellishes and hones to his perspective. Enjoy the paintings through your own experiences. He is passionate about the act of painting and welcomes viewers into his world.

www.jeffreykirby.net/artist.html

Jeffrey Kirby svoj navdih za ustvarjanje črpa iz narave, nato pa ustvari svoj svet. Narava mu služi kot vir, ki ga polepša in preoblikuje s svoje perspektive. Pri ogledu slik črpajte iz svojih lastnih izkušenj. Za avtorja je slikanje strast in gledalce vabi v svoj svet.

www.jeffreykirby.net/artist.html



Pensive, undated

Oil on canvas, 24 x 48 in. Courtesy of the artist, Rancho Mirage, California, and Spencer Jon Helfen Fine Arts, Beverly Hills, California

Zamišljen, brez datuma

Olje na platnu, 61 x 121,9 cm. Z dovoljenjem umetnika: Rancho Mirage, Kalifornija, in Spencer Jon Helfen Fine Arts, Beverly Hills, Kalifornija

LLOYD SCHERMER 1927

Lloyd Schermer's art career began decades before he became an artist. As a newspaper publisher he was surrounded by the very material that would ultimately become his extraordinary sculptures and monotypes. But it would take another thirty years before idea and material would join into the exceptional work we see today.

Like all newspapers in the 1960s, Lloyd Schermer's paper in Montana was printed using hot metal typeset technology; methods that evolved from the manual technique of placing wooden or metal letters by hand, into page forms, aligned, inked, then printed.

10 Schermer's newspaper was one of the first in the U.S. to change to offset lithography, which uses photographic typesetting that is then placed into page forms. This is then transferred to an offset/lithographic plate and printed onto the paper. Faster and less expensive, it wasn't long before this technology spread to the entire newspaper industry. Simultaneously, millions of blocks of wood type, many hand carved, others a century old, became obsolete. Seen as useless, virtually all of this material was discarded and destroyed. Fortunately, Schermer saw the beauty in these little gems. He held onto his own private cache until the idea for his unique sculpture formed.

[http://korologogallery.com/
lloyd-schermer/#biography](http://korologogallery.com/lloyd-schermer/#biography)

Lloyd Schermer je bil z umetnostjo povezan že nekaj desetletij prej, preden je postal umetnik. Že kot časopisni založnik je bil obkrožen z materialom, iz katerega so pozneje nastale izjemne skulpture in monotipije. Vendar je preteklo še trideset let, da so se njegove ideje in material združili v to izjemno delo, ki smo mu priča danes.

Kot vsi časopisi v šestdesetih, je bil časopis Lloyda Schermerja v Montani natisnjen s tehnologijo vročega tiska; po metodi, ki se je razvila iz tehnike ročnega postavljanja lesenih ali kovinskih črk, razvrščenih v obliko strani, premazanih s tiskarsko barvo in nato natisnjenih. Schermerjev časopis je bil med prvimi v ZDA, ki je prešel na ofsetno litografijo – ta uporablja fotografsko postavitev tipografije, ki se nato razvrsti v obliko strani. Slednja se nato prenese na ofsetno litografsko ploščo in tiska na papir. Ni trajalo dolgo, da se je ta hitrejša in cenejša tehnologija razširila na vso časopisno industrijo. Istočasno so milijoni lesenih tiskarskih blokov, mnogi med njimi so bili ročno izrezljani, drugi, stari več sto let, zastareli. Ker je ta material postal neuporaben, so ga skoraj v celoti zavrgli in uničili. Na srečo je Schermer videl lepoto v teh malih draguljih. Hranil jih je v svoji zasebni zbirki, dokler ni dobil ideje za svojo edinstveno oblikovano skulpturo.

[http://korologogallery.com/
lloyd-schermer/#biography](http://korologogallery.com/lloyd-schermer/#biography)



Falling Type, undated. Antique wood type, 19 x 20 in. Courtesy of the artist and Ann Korologos Gallery, Basalt, Colorado
Padajoča črka, brez datuma. Starinske lesene črke, 48,3 x 50,8 cm. Z dovoljenjem umetnika in Ann Korologos Gallery, Basalt, Kolorado

MARY VERNON 1942

“Color transforms the assertion of a formal plan. While geometric arrangement determines the field in these paintings, it does not control color, and it is not at war with color. Color takes on what [Jacques] Derrida called the ‘second navigation’ of the work (*The Truth in Painting*, 1987). In each of these paintings, the geometric pattern builds the painting, and color completes it by transforming it. I am a landscape painter, and I work out, in these paintings, the identity of landscapes, plants, and certain spaces. The long tradition of landscape painting is one of conceptual positions and ideas revealed through images of the world. Still-life, as an intimate form of landscape, explores the same concerns.”

»Barva preoblikuje formalni načrt. Medtem ko geometrijska ureditev določa polje teh slik, ne omejuje barve, in tu ne gre za vojno z barvo. Barva prevzema to, kar [Jacques] Derrida imenuje »druga navigacija« dela (Resnica v slikarstvu, 1987). Na vsaki izmed teh slik geometrijski vzorec gradi sliko, barva pa ga dopolnjuje s preoblikovanjem. Sem krajinski slikar in v teh slikah skušam razvozlati identiteto krajine, rastlin in določenih prostorov. Dolga tradicija krajinskega slikarstva je eno izmed konceptualnih stališč in idej, ki se razkrivajo preko podob sveta. Tihožitje kot intimna oblika pokrajine raziskuje enaka vprašanja.«

www.valleyhouse.com

www.valleyhouse.com



Pond, undated. Oil on canvas, 36 x 36 in. Courtesy of the artist and Valley House Gallery, Dallas, Texas
Ribnik, brez datuma. Olje na platnu, 91,4 x 91,4 cm. Z dovoljenjem umetnice in Valley House Gallery, Dallas, Teksas

GINA WERFEL 1951

“Like polyphony in music, my work consists of textures of multiple independent ‘voices’ or sources. I layer multiple elements to create painted universes; embedded vestiges of gestures suggest fragments of memories, glimpses inside the studio or out my window. I create compositions that echo the spatial complexities of landscapes to which I had been drawn when I was painting outdoors – tumbling hills or underwater reflections. But now, fragments floating in a fluid, veiled space intrigue me more than the unified landscapes of my plein-air work. The paintings move between emptying out spaces behind veils of color and packing them in so densely that there is little air left.”

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<http://ginawerfel.ucdavis.edu>

»Tako kot polifonija v glasbi, je moje delo sestavljeno iz večih neodvisnih »glasov« ali virov. Z uporabo večplastne tehnike ustvarjam naslikane svetove; sledi potez na samih slikah predstavljajo vtise iz preteklosti, v studiu ali z mojega okna. Ustvarjam kompozicije, ki odsevajo prostorske kompleksnosti pokrajin, ki so me privlačile, ko sem slikala na prostem – vzpenjajoči se hribi ali podvodni odsevi. Toda zdaj me delci, ki plavajo v tekočem, zastrtem prostoru, vznemirjajo bolj kot enovite pokrajine, ki sem jih ustvarjala na prostem. Slike nastajajo tako, da se prostori za tančicami barv zapirajo čedalje bolj in bolj, barvna gostota pa na koncu pušča le malo zraka.«

<http://ginawerfel.ucdavis.edu>



Winter Conversation, 2011. Oil on canvas, 60 x 48 in. Courtesy of the artist, Davis, California
Zimski pogovor, 2011. Olje na platnu, 152,4 x 121,9 cm. Z dovoljenjem umetnice, Davis, Kalifornija

The Library of Congress Panoramic Photographs Collection

Zbirka panoramskih fotografij Kongresne knjižnice

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The Library of Congress's large collection of panoramas was formed mainly during the late nineteenth and early twentieth centuries, when many photographers submitted copies of their works to the Library for copyright protection. Around 1900, panoramic photography was practiced primarily by commercial photographers. More than four hundred photographers are represented in the collection. Postcards and magazines reproduced panoramas as advertisements for real estate and the promotion of the tourist industry.

www.loc.gov/collections/panoramic-photographs/about-this-collection

Velika zbirka panoramskih fotografij Kongresne knjižnice je nastala predvsem v času poznega devetnajstega in na začetku dvajsetega stoletja, ko so številni fotografi, da bi zaščitili avtorske pravice, Kongresni knjižnici poslali kopije svojih del. Okrog 1900 so se s panoramsko fotografijo ukvarjali predvsem komercialni fotografi. V zbirki so predstavljena dela več kot štiristo fotografov. Za promocijo nepremičnin in turistične industrije so na razglednicah in v revijah objavljali reprodukcije panoramskih fotografij.

www.loc.gov/collections/panoramic-photographs/about-this-collection



B. B. BAKOWSKI

Crater Lake, c. 1911; reprinted 2015

Photographic print: gelatin silver, 5 x 24 in.
 Courtesy of Art in Embassies, Washington, D.C.;
 Panoramic Photographs Collection, Library of Congress Prints
 and Photographs Division, Washington, D.C.

B. B. BAKOWSKI

Kratersko jezero, 1911; ponatis 2015

Fotografija: srebrna želatina, 12,7 x 61 cm
 Z dovoljenjem: Umetnost na veleposlaništvih, Washington, D.C.;
 Zbirka panoramskih fotografij, Oddelek za tisk in fotografijo
 Kongresne knjižnice, Washington, D.C.



PHOTOGRAPHER UNKNOWN

Crater Lake, Oregon, c. 1913; reprinted 2015

Photographic print: gelatin silver, 5 x 24 in.
 Courtesy of Art in Embassies, Washington, D.C.;
 Panoramic Photographs Collection, Library of Congress Prints
 and Photographs Division, Washington, D.C.

FOTOGRAF NEZNAN

Kratersko jezero, Oregon, 1913; ponatis 2015

Fotografija: srebrna želatina, 12,7 x 61 cm
 Z dovoljenjem: Umetnost na veleposlaništvih, Washington, D.C.;
 Zbirka panoramskih fotografij, Oddelek za tisk in fotografijo
 Kongresne knjižnice, Washington, D.C.

Work Projects Administration (WPA) Poster Collection

Zbirka plakatov Uprave za razvoj javnih del (WPA)

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The Work Projects Administration (WPA) Poster Collection consists of 907 posters produced from 1936 to 1943 by various branches of the WPA. Of the 2,000 WPA posters known to exist, the Library of Congress's collection of more than 900 is the largest. The posters were designed to publicize exhibits, community activities, theatrical productions, and health and educational programs in seventeen states and the District of Columbia, with the strongest representation from California, Illinois, New York, Ohio, and Pennsylvania. The results of one of the first U.S. Government programs to support the arts, the posters were added to the Library's holdings in the 1940s.

www.loc.gov/pictures/collection/wpapos

Zbirka plakatov Uprave za razvoj javnih del (WPA) je sestavljena iz 907 plakatov, ki so nastali med leti 1936 in 1943 v različnih podružnicah WPA-ja. Izmed 2000 obstoječih plakatov Uprave za razvoj javnih del, je zbirka 900 plakatov Kongresne knjižnice največja. Plakati so bili namenjeni oglaševanju razstav, javnih dogodkov, gledaliških produkcij ter zdravstvenih in izobraževalnih programov v sedemnajstih državah, ter v zveznem okrožju Kolumbije, najmočneje pa so zastopani v Kaliforniji, Illinoisu, New Yorku, Ohio in Pensilvaniji. V štiridesetih letih prejšnjega stoletja je ameriška vlada plakate poklonila Kongresni knjižnici, kar je bil eden prvih korakov pri zagotavljanju podpore umetniškim programom.

www.loc.gov/pictures/collection/wpapos



ARTIST UNKNOWN

Don't Kill Our Wildlife, created 1936-1940; reprinted 2015
Photographic print of original poster, silkscreen, color, 24 x 18 in. Courtesy of Art in Embassies, Washington, D.C.; WPA Poster Collection, Library of Congress Prints and Photographs Division, Washington, D.C.

FOTOGRAF NEZNAN

Ne ubijajte živali, 1936-1940; ponatis 2015
Fotografija originalnega plakata: sitotisk, barvni, 61 x 45,7 cm.
Z dovoljenjem: Umetnost na veleposlaništvih, Washington, D.C.; Zbirka plakatov Uprave za razvoj javnih del, Oddelek za tisk in fotografijo Kongresne knjižnice, Washington, D.C.

FRANK S. NICHOLSON

Wildlife: The National Parks Preserve All Wildlife,

created 1936-1940; reprinted 2015

Photographic print of original poster: silkscreen, color, 24 x 18 in.

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

WPA Poster Collection, Library of Congress Prints and Photographs Division, Washington, D.C.

Nacionalni parki skrbijo za zaščito divjadi,

1936-1940; ponatis 2015

Fotografija originalnega plakata: sitotisk, barvni, 61 x 45,7 cm.

Z dovoljenjem: Umetnost na veleposlaništvih, Washington, D.C.;

Zbirka plakatov Uprave za razvoj javnih del, Oddelek za tisk in fotografijo Kongresne knjižnice, Washington, D.C.



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STANLEY THOMAS CLOUGH 1905

Protect Your Parks, created 1938; reprinted 2015

Photographic print of original poster: silkscreen, color, 24 x 18 in.

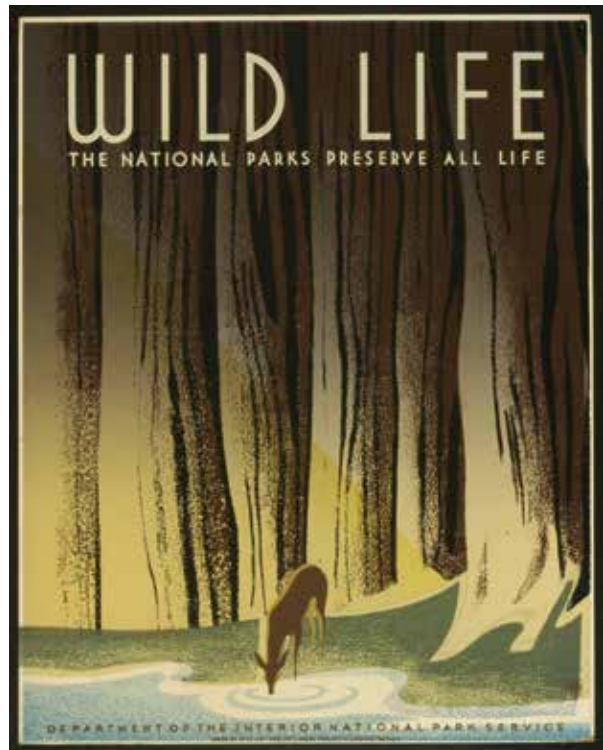
Courtesy of Art in Embassies, Washington, D.C.; WPA Poster Collection, Library of Congress Prints and Photographs Division, Washington, D.C.

Poskrbite za naravne parke, 1938; ponatis 2015

Fotografija originalnega plakata: sitotisk, barvni, 61 x 45,7 cm.

Z dovoljenjem: Umetnost na veleposlaništvih, Washington, D.C.;

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