

UNITED STATES EMBASSY  
SARAJEVO  
EXHIBITION 2000

AMBASADA SJEDINJENIH AMERIČKIH DRŽAVA SARAJEVO IZLOŽBA 2000



ART IN EMBASSIES PROGRAM

The Sarajevo 2000 exhibition and catalog were made possible through the efforts of the following people:

Gwen Berlin, *Director  
Art in Embassies Program*

Virginia Shore, *Curator*

Kresta Tyler, *Registrar and Curatorial Assistant*

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Gwen Berlin, *Direktor  
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Virginia Shore, *Kustos*

Kresta Tyler, *Pomoćnik kustosa*

Camille Shenouda, *Pomoćnik kustosa*

Marcia Mayo, *Urednik kataloga*

Suzan Reed, *Grafički dizajner*





## Ambassador to Sarajevo

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Welcome to our new home! This lovely house was built in 1999 to display works of art in a light and tranquil atmosphere. We are proud to show you our new collection from the Art in Embassies Program of the U.S. Department of State.

In Bosnia and Herzegovina, a country still recovering from a horrific and divisive war, we chose the themes of peace, harmony, and building bridges. Reconstruction of bridges occurs both physically and psychologically in the bridging of real and perceived differences. Cooperation between disparate groups is essential to connecting various parts of the country and making it a whole entity which works together to heal and to speed



Dobro došli u naš novi dom! Ova lijepa kuća je sagrađena 1999. godine za izlaganje umjetničkih djela u mirnoj i opuštеноj atmosferi. S ponosom vam predstavljamo našu novu kolekciju iz Programa State Department-a, Umjetnost u ambasadama.

U Bosni i Hercegovini, u zemlji koja se još uvijek oporavlja od užasnog i razornog rata, izabrali smo teme mira, harmonije, gradnje mostova. Izgradnja mostova ima značaj i fizičkog i psihičkog premoštenja stvarnih i jasnih razlika. Tema ruku ispruženih jedne prema drugoj prenosi ideju prema kojoj ljudi moraju premostiti jaz među različitim etnicitetima i ideologijama, i udružiti se radi uzajamne potrebe i pomoći.

Treći preplićući element u našoj kolekciji je priroda, novo rađanje, i nada u novi milenijum. Iza ratnih strahota i razaranja dolazi period izgradnje, rađanja jedinstvene države i uvažavanje izuzetne prirodne ljepote šumovitih planina, raskošnih dolina i krivudavih rijeka kojima obiluje Bosna i Hercegovina. Posljednja tema su djeca i to je veoma važna tema jer predstavlja budućnost. Odgajati djecu u duhu sigurnosti, tolerancije, ljubavi i kreativnosti je najveća investicija u budućnost jedne zemlje.

**Ambassador Tom Miller and  
Mrs. Bonnie Miller**

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development. The theme of hands reaching out to each other communicates the idea that people need to span the gap between different ethnicities and ideologies to join together for mutual help and support.

A third intertwining strand of our collection is nature, rebirth, and hope in a new millennium. From the horrors and destruction of war comes the rebuilding of homes, emergence of a unified nation, and appreciation of the splendid natural beauty of green mountains, lush valleys, and meandering rivers that are Bosnia-Herzegovina. The final topic of children is an important one because they represent the future. Raising them in the spirit of security, tolerance, love, and creativity is the greatest investment anyone can make in a nation.

We chose works that are pleasing to the eye and give the viewer a sense of spiritual peace. Various media such as oil, watercolor, lithographs, photographs, glass, sculpture, and textiles add depth and breadth to our collection. We welcome you to pause from your busy schedule, drink in the beauty of these artworks, and take away with you the peaceful atmosphere they impart.

Ambassador Tom Miller and  
Mrs. Bonnie Miller

Odabrali smo radove koji su ugodni za oko i koji posmatraču daju osjećaj duhovnog mira. Različitost tehnika kao što su ulje, akvarel, litografija, fotografija, staklo, skulptura i platno daju našoj kolekciji dubinu i širinu. Bićete dobrodošli ako u toku vašeg napornog dana izdvojite malo vremena da se nagledate ljepote ovih umjetničkih djela, i ako odlazeći poneseite dio spokojsstva kojim ona zrače.

Ambasador Tom Miller i gđa Bonnie Miller  
Novembar, 1999.

## Art in Embassies Program

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Welcome to the Art in Embassies Program (AIEP), a unique blend of art and diplomacy, politics and culture. Regardless of medium, style or subject matter, art transcends barriers of language and provides the means for AIEP to achieve its mission: to promote national pride and the distinct cultural identity of America's art and its artists.

Modestly conceived in 1964, this "Public Diplomacy" initiative has evolved into a sophisticated program that manages and exhibits more than 3,500 original works of art on loan for display in the public rooms of U.S. Embassy Residences and diplomatic missions worldwide. AIEP exhibitions depict the diversity and individuality of expression that American artists have the freedom to convey, and have become a source of pride to U.S. ambassadors as they assist in multi-functional outreach to educational, cultural, business and diplomatic communities.



**Gwen Berlin**  
**Director**  
**Art in Embassies Program**

Dobro došli u Program Umjetnost u ambasadama (AIEP), jedinstven spoj umjetnosti i diplomatije; politike i kulture. Bez obzira na medij, stil ili tematiku, umjetnost briše jezičke barijere osiguravajući sredstva AIEP-u da ostvari svoju misiju: promociju nacionalnog ponosa i osebujnog kulturnog identiteta američke umjetnosti i kulture.

Nepretenciozno zamišljena 1964.godine, ova se inicijativa "Javne diplomatije" razvila u sofisticirani program koji raspolaze posuđenom kolekcijom od više od 3500 originalnih umjetničkih djela postavljenih u sobama za prijeme u rezidencijama američkih ambasada i diplomatskih misija širom svijeta. Izložbe AIEP pokazuju različitost i individualnost izražaja koji američki umjetnici imaju slobodu da prenose, te su ove izložbe postale izvorom ponosa za ambasadore SAD u njihovim nastojanjima višefunkcionalnog povezivanja obrazovnih, kulturnih, poslovnih i diplomatskih grupacija.

Na web site-u AIEP-a, [www.state.gov/artinembassies](http://www.state.gov/artinembassies), nalaze se katalogi izložbi preko web stranica pojedinih zemalja, te postoje hyperlinkovi za ambasade, posuđivače, umjetnike, muzeje i galerije. Napredak u interaktivnoj tehnologiji je otvorio linije komunikacije u čitavom svijetu za one koji imaju pristup globalnoj mreži...a uz naučno potvrđenu edukativnu vrijednost umjetnosti, koji bi emisari bolje od naših umjetnika slaviti priču naše zemlje, njene običaje i njene ljude?

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The AIEP web site, [www.state.gov/art-inembassies](http://www.state.gov/art-inembassies), features exhibition catalogs as country web pages, and hyperlinks with participating embassies, lenders, artists, museums and galleries. Advances in interactive technology have opened lines of communication throughout the world to all those with web capability, and with research confirming the educational value of the arts, what better emissaries than our artists to celebrate the stories of our nation, its customs, and its people?

We thank our AIEP partners from the diverse communities and regions of the United States and we welcome the White House Millennium Council, as it joins with AIEP to sponsor new education outreach initiatives. These “partnerships” continue to be our greatest strength and make it possible to provide excellent and distinctive examples of our nation’s cultural and artistic heritage.

The Art in Embassies Program is proud to lead this global effort to support the artistic accomplishments of the people of the United States. I trust that your experience has been both educational and memorable.

Gwen Berlin  
Director, Art in Embassies Program

Zahvaljujemo se našim partnerima iz AIEP iz različitih zajednica i regija Amerike . . . i želimo dobrodošlicu Milenijskom Vijeću Bijele kuće, koje se pridružilo AIEP i koje će sponzorirati nove dalekosežne edukacijske inicijative. Upravo ovakva “partnerstva” će i dalje biti naša najveća snaga i omogućiti izvanredne i jedinstvene primjere kulture i umjetničkog nasljeđa naše zemlje.

Program Umjetnost u ambasadama sa ponosom predvodi ovu globalnu akciju u pružanju pomoći umjetničkim dostignućima autora iz Sjedinjenih američkih država. Vjerujem da će vaše iskustvo biti istovremeno i obrazovno i nezaboravno.

Gwen Berlin  
Direktor  
Program Umjetnost u ambasadama

**William J. Schmidt**

*Hanover Bridge, Baltimore, Maryland, 1992, oil on canvas, 19 x 23 in., courtesy of the artist, Rockville, Maryland*

*Hanover Most, Baltimore, Maryland, 1992, ulje na platnu, 19 x 23 in., (48.3 x 58.4 cm)*

uz dozvolu autora, Rockville, Maryland



“Annapolis and the Chesapeake Bay region seem to offer endless opportunities for variations on marines, with different configurations of boats, changes in reflections, and the effects of light throughout the day and evening. The Maryland countryside, especially when filled with wildflowers, is a particular delight to paint.”

“Čini se da područja Annapolisa i Chesapeake Baya nude neograničene mogućnosti za varijacije na teme sa morskim motivom, sa različitim položajem čamaca, promjenama odraza i efektima svjetlosti tokom dana i večeri. Krajolik Marylanda, posebno kada je ispunjen poljskim cvijećem, predstavlja posebno zadovoljstvo za slikare.”



**William J. Schmidt**

*Afternoon, Chestertown, Maryland, 1998, oil on canvas, 19 x 27 in., courtesy of the artist, Rockville, Maryland*

*Popodne, Chestertown, Maryland, 1998, ulje na platnu, 19 x 27 in., (48.3 x 68.6 cm)*

uz dozvolu autora, Rockville, Maryland



## Ann Shuey

*Randolph Bridge*, 1998, oil on canvas, 10 x 12 in., courtesy of the artist, Harpers Ferry, West Virginia

*Randolph Most*, 1998, ulje na platnu, 10 x 12 in., (25.4 x 30.5 cm)

uz dozvolu autora, Harpers Ferry, West Virginia



“I find that painting is at once relaxing and exciting, and that it sharpens my perception of sunshine and shadows, colors, reflections and shapes — all beauty in the world around me — and this is the subject of my oils. I seek to emulate the ideology of Matisse who strove to ‘create an art of balance, purity and serenity, devoid of . . . disturbing subject matter.’ ”

“Smatram ovu sliku ujedno i relaksirajućom i uzbuđljivom. Ona izoštrava moju percepciju sunca i sjenki, boja, odražaja i oblika — svih ljepota svijeta oko mene, i to je predmet mojih ulja. Ja se pokušavam uzdići na ideologiji Matissea koji je težio ka ‘stvaranju umjetnosti balansa, čistoće i spokoja, lišene...uznemiravajuće tematike.’ ”

## Thomasin Grim

*Gravity*, 1996, rayon and dye on canvas, 49 x 49 in., courtesy of the artist and Braunstein/Quay Gallery, San Francisco, California

*Gravitacija*, 1996, umjetna svila i boja na platnu, 49 x 49 in., (124.5 x 124.5 cm)

uz dozvolu autora i galerije Braunstein/Quay, San Francisco, California



“My weavings are made by hand on an eight-harness floor loom using rayon cord, dyes and the supplementary warp pickup technique.”

“Each piece begins with a question I have posed to myself, and my objective is to explore the question. I choose images to represent ideas, and I assign meaning to shapes, images and colors. My choices are influenced by elements of the visual world that have interested me most: water, ruins, desert, hieroglyphics, churches and temples, maps, charts and diagrams. These objects and places act as symbols or evidence of time, history and experience.”

“ Moja tkanja su ručno rađena na tkalačkom stanu, uz korištenje sintetičkog konopa i boja i suplementarne *warp pickup* tehnike.”

“ Svaki komad počinje pitanjem koje sebi postavljam, a moj cilj je da to pitanje istražim. Biram prizore koji će predstavljati ideje i dajem značenje oblicima, prizorima i bojama. Na moj izbor utiču elementi vizuelnog svijeta koji me najviše zanimaju: voda, ruševine, pustinja, hijeroglifi, crkve i hramovi, mape, grafikoni i dijagrami. Ovi objekti i mjesta su simboli i dokaz vremena, istorije i iskustva.”

## Thomas Kinkade

*Golden Gate Bridge*, 1995, lithograph, 33 x 45 in., courtesy of Media Arts Incorporated, San Jose, California

*Most Golden Gate*, 1995, litografija, 83.8 x 114.3 cm,  
uz odobrenje Media Arts Incorporated, San Jose, California



“Before me stood the majestic arch of the Golden Gate. Framed by that span, the whole sweep of the San Francisco skyline appeared — Coit Tower, the Bay Bridge, the downtown skyscrapers and the other landmarks etched sharply against the brilliant reds and subtle mauves of the billowing sunset clouds. As dusk fell, the lights of the city twinkled, reflecting in the blue waters of the bay like some mythical enchanted kingdom. Then, to cap it off, white sailboats danced into the harbor, mirroring the flight of gulls in their graceful motion. I said a grateful prayer for the vision and added, ‘Please, God, let me do this beauty justice in my art.’ ”

“Ispred mene stajao je veličanstveni luk Golden Gate-a. Uokvirene u tom luku protezale su se siluete San Franciscu u širokom zamahu – Toranj Coit, Bay Bridge, neboderi i druge znamenite građevine oštro urezane naspram briljantno crvenih i nježno svjetlo-ljubičastih, ustalasanih oblaka smiraja dana. Kako je pao sumrak, svjetla grada su zatrepčila, oslikavajući se u plavim vodama zaljeva poput kakvih mitski opčinjenog kraljevstva. Onda, povrh svega toga, bijele jedrilice su doplesale u luku, odslikavajući let galeba u svojoj gracioznoj kretnji. Izgovorio sam molitvu zahvalnosti za tu sliku i dodao, ‘Molim te Bože, dopusti mi da kroz svoju umjetnost odam priznanje ovoj ljepoti.’ ”



## Thomas Kinkade

*Blossom Bridge*, 1995, lithograph, 25 x 29 in., courtesy of Media Arts Group Incorporated, San Jose, California

*Procvjetali Most*, 1995, litografija, 63.5 x 73.7 cm,  
uz odobrenje Media Arts Group Incorporated, San Jose, California



“My colorful *Blossom Bridge* began as a location in Ireland! I came upon a scene where ancient footpaths wind their way over an old stone bridge to a distant village. It was all so green that I began to add brightly colored flowers . . . and suddenly a riot of colors took over. An idea bloomed along with the canvas; I would create a place where blossoms reign. You can see the scenic little village of Blossom Lane in the distance; what you can't see are the lavish floral displays that await visitors to this blooming paradise.”

“Moj živopisni *Procvjetali most* je započeo kao predio u Irskoj! Naišao sam na prizor u kojem su se drevne staze odvajale preko starog kamenog mosta ka udaljenom selu. Bilo je sve tako zeleno da sam počeo dodavati cvjetove jarkih boja... dok odjednom bujno šarenilo nije nadvladalo. Ideja je cvjetala sa platnom; stvorit ću mjesto gdje cvat vlada. U daljini možete vidjeti živopisno malo selo Blossom Lane; ono što se ne vidi je raskošnu cvijetnu paradu koja čeka posjetioce ovog cvijetnog raja.”

## Thomas Kinkade

*Bridge of Faith*, 1997, lithograph, 34 x 43 in., courtesy of Media Arts Group Incorporated, San Jose, California  
*Most Vjere*, 1997, litografija, 86.4 x 109.2 cm, uz odobrenje Media Arts Group Incorporated, San Jose, California



“For me, the world is enriched by images of faith . . . I look deep into myself for those moments of revelation, of joyous acceptance, that comprise our common spiritual experience. Then I look out into the world to find visual images that reflect the truths of my walk with God. *Bridge of Faith* speaks to those moments of tribulation, when we reach the end of our rope and know that our personal resources won’t see us through the crisis. At such times, I rely on my faith, and find that God truly is my shield and salvation. The *Bridge of Faith* is old and worn, but it is built of stone and rests on a massive, unshakable rock. It crosses a stream fragrant with flowers; on our side the world is shrouded in shadow, but in the distance there shines a heavenly light.”

“Za mene, svijet je obogaćen slikama vjere . . . Duboko u sebi tražim one trenutke otkrivenja, radosnog pristanka, koji obuhvataju naše zajednički duhovni doživljaj. Onda se zagledam u svijet da nađem slike koje odražavaju istinitost mojih trenutaka sa Bogom. *Most vjere* govori o onim momentima velike patnje, kad smo blizu kraju i kad znamo da se sami nećemo moći izvući iz krize. U takvim vremenima, oslanjam se na vjeru, shvatajući da Bog je moj istinski štiti i spasenje. Most vjere je star i istrošen, ali je napravljen od kamena i počiva na ogromnoj, nepomičnoj stijeni. Proteže se preko potoka mirišljavog od cvijeća; na našoj strani svijet je obmotan sjenkama, ali tamo u daljini sjaji nebesko svjetlo.”

## Marie L. Stile

*In Praise of All Things*, 1997, oil on canvas, 60 x 72 in., courtesy of the artist, Newport, Rhode Island  
*U Slavu Svih Stvari*, 1997, ulje na platnu, 60 x 72 in. (152.4 x 182.9 cm), uz dozvolu autora, Newport, Rhode Island



“When I began painting *In Praise of All Things*, I chose to bring my own interpretation of nature onto the canvas. The title for this work of art glorifies the foundation of our existence through the elements of nature.”

“While the earth is in motion, nature is in a constant flux. Landmasses shift and pull apart. A tree grows upward searching for light, shedding its foliage back into soil. Ocean waves break onto shore, reinventing the contours of a coastline. Day falls into night, while sunrise illuminates the horizon. I wanted to capture a sense of these transitions on canvas.”

“I envisioned the outcome of *In Praise of All Things* to be one silent, tranquil image. Ultimately, I wanted to feel at ease with the visual experience I was creating.”

“Kada sam počela slikati *U slavu svih stvari*, odlučila sam prenijeti sopstveno tumačenje prirode na platno. Naslov ovog umjetničkog djela slavi temelje našeg postojanja kroz elemente prirode.”

“Dok je zemlja u pokretu, priroda je u stalnom proticanju. Kopnene mase se pomjeraju i razdvajaju. Drvo raste prema nebu tražeći svjetlo, bacajući svoje uvelo lišće ponovo na zemlju. Valovi okeana zapljuskuju kopno nanovo mijenjajući konturne linije obale. Dan se ulijeva u noć, a sunce izlaskom obasjava horizont. Željela sam osvojiti smisao ovih preobražaja na platnu.”

“Zamisao je bila da *U slavu svih stvari* rezultira u jednoj tihoj, spokojnoj slici. Na kraju, željela sam se osjećati lagodno uz vizuelno iskustvo koje sam stvarala.”



**Katherine Bleaser**

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*Flower Border at Nymans #3*, 1996, oil on canvas, 36 x 24 in., courtesy of the artist, Atlanta, Georgia  
*Cvjetna Granica U Nymansu #3*, 1996, ulje na platnu, 36 x 24 in., (91.4 x 61.0 cm), uz dozvolu autora, Atlanta, Georgia



“In searching for subjects to paint, I am most interested in finding contrasts between dissimilar objects or colors because the contrasts create visual interest. This painting shows a contrast between the formality of the topiary and the profusion of the flowers. This border is at Nymans, a famous garden in England.”

“U potrazi za temama za slike, najviše me zanima otkrivanje kontrasta između nejednakih predmeta ili boja jer takvi kontrasti stvaraju vizualni interes. Ova slika prikazuje kontrast između formalnosti skulpturiranog grmlja i rakošnosti cvijeća. Ovakav spoj kontrasta se nalazi u Nymansu, poznatom vrtu u Engleskoj.”



## Judith Trager

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*Lifelines: Bosnia*, 1999, quilt, 47 x 42 in., courtesy of the artist, Boulder, Colorado  
*Životne Veze*, 1999, quilt (kvilt), 47 x 42 in., (119.4 x 106.7 cm), uz dozvolu autora, Boulder, Colorado



“*Lifelines: Bosnia* was created for the United States Embassy at Sarajevo, Bosnia and Herzegovina as a symbol of hope and reconciliation between the people of the United States and the war-torn landscape of the Balkans. Hands — children’s, adults’, and old people’s hands — reach toward the center spiral for the strength and power that only peace can give the community. It is my hope that the hands of the people of America and the people of Bosnia-Herzegovina can reach towards one another to build a new, just, and lasting peace in this region.”

“*Životne veze: Bosna* je djelo rađeno za Ambasadu SAD u Sarajevu, Bosna kao simbol nade i pomirenja između naroda SAD i ratom razorenog krajolika Balkana. Ruke — dječje, odraslih i starih ispružene ka centralnoj spirali snage i moći koju jedino mir može podariti zajednici. Moja je nada da ruke naroda Amerike i Bosne mogu dotaći jedna drugu na putu izgradnje novog, pravednog i trajnog mira u ovoj regiji.”

## Keith Carter

*Hands*, 1991, gelatin silver print, 15 x 15 in., courtesy of Howard Greenberg Gallery, New York, New York  
*Ruke*, 1991, fotografija, 15 x 15 in., (38.1 x 38.1 cm), uz dozvolu galerije Howard Greenberg, New York, New York



“Keith Carter’s photography is both evocative and haunting, capturing what Carter calls the ‘little askew moments’ that allow viewers to see beyond the surface reality into the mystery of life. Named ‘a poet of the ordinary,’ Carter’s richly toned black and white photography embodies the spirit of his native East Texas, a region where he still resides. Carter’s interest in folklore, popular culture, religion, and the everyday narratives of our lives is illustrated in images that are familiar, yet full of wonder.”

- Marla Hamburg Kennedy

*Keith Carter: New Photographs* exhibition press release,  
(Howard Greenberg Gallery, New York, October 1999)

“Fotografija Keith Cartera istovremeno budi sjećanja i proganja, obuhvatajući ono što Carter naziva “malim naopakim momentima” koji posmatraču omogućavaju da iza površine stvarnosti vidi misteriju života. Nazvan ‘pjesnikom običnog’ Carter preko bogatih tonova crno-bijele fotografije utjelovljuje duh rodnog East Texasa, gdje i sada živi. Carterovo zanimanje za folklor, popularnu kulturu, religiju i svakodnevne priče naših života ilustrirane su kroz slike koje su nam prepoznatljive, ali koje istovremeno začuđuju.”

- Marla Hamburg Kennedy

*Keith Carter: Novih fotografija* Izvještaj sa izložbe,  
(New York, New York: Galerija Howard Greenberg, oktobar 1999)

## John C. Littleton and Kate Vogel

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*Three Generations*, 1994, cast glass, 8 1/4 x 10 3/4 x 7 1/4 in.,  
courtesy of the artist and Maurine Littleton Gallery, Washington, District of Columbia  
*Tri Generacije*, 1994, liveno staklo, 8 1/4 x 10 3/4 x 7 1/4 in., (21 x 27.3 x 18.4 cm)  
uz dozvolu autora i galerije Maurine Littleton, Washington, District of Columbia



“Hands are universal. They speak of humanity as a whole. This work represents three generations in our family — my father’s hand, mine, and our eldest daughter’s. This work is about family and the ever changing relationship between a father, daughter, and granddaughter. Each viewer brings his/her own thoughts and interpretation to this work. One’s response is so dependent upon one’s own familial dynamics.”

“Our work is about where we are in our lives. Our lives move and our relationships change and the focus of the relationship changes from one generation to the next. The next generation is our hope.”

“Ruke su univerzalne. One govore o čovječanstvu kao cjelini. Ovaj rad predstavlja tri generacije u našoj porodici — ruku mog oca, moju i ruku moje najstarije kćerke. Ovo je rad o porodici, o odnosu između oca, kćerke i unuke, koji je podložan stalnoj promjeni. Svaki posmatrač ima sopstvene misli i interpretaciju ovog djela. Reakcija pojedinca zavisi od njegove sopstvene porodične dinamike.”

“Naš rad govori o tome gdje se nalazimo u našem životu. Naši životi se mijenjaju, naši odnosi se mijenjaju i mijenja se težište naših odnosa iz generacije u generaciju. Sljedeća generacija je naša nada.”

## Doug and Mike Starn

*Untitled (Nobeyama detail)*, 1992-1995, toned silver print on polyester, plexiglass vitrines, fluorescent lamps, xerox, paint, ink and silicone, 17 x 35 in., courtesy of the artist, Brooklyn, New York

*Bez naslova (Nobeyama detalj)*, 1992-1995, tonirani srebrni otisak na poliesteru, pleksiglas kutija, fluorescentna lampa, kopija, boja, tinta i silikon, 17 x 35 in., (43.2 x 88.9 cm), uz dozvolu autora, Brooklyn, New York



“With the corporeal removed, the thoughts and images on the transparent pages are left floating in layers which allow that contained within the vitrines to explode outward. The vitrines seem to protect the illuminations, and the thoughts that they evoke, from time. But like a light from a very distant galaxy travelling for millions of years, the books are presented as though decayed and eroded by time, to illustrate that even things not physical distort and change with time. What is left is a hint of what is there, a part of a larger whole full of unspecified and limitless possibilities. This awareness of decay, permanence, and evolution binds past and present, material and immaterial.”

“Bez prisustva tjelesnog, misli i odrazi su na transparentnim listovima ostavljeni da plutaju u slojevima, dopuštajući sadržaju da iz zatvorenog eksplozira prema vani. Čini se da staklena kutija štiti iluminacije i misli koje one evociraju, iz vremena. Ali poput svjetla iz daleke galaksije koje putuje milionima godina, knjige su predstavljene kao da su oštećene i nagrižene vremenom, da bi ilustrale činjenicu da su i nefizičke stvari podložne iskrivljenju i promjeni pod uticajem vremena. Ono što ostaje je nagovještaj onoga što je tamo, djelić cjeline koju karakterišu nedefiniranost i neograničene mogućnosti. Ova svijest o propadanju, postojanosti i evoluciji veže prošlost i sadašnjost, materijalno i nematerijalno.”



## Tim Anderson

*Michael Jordan*, 1996, oil on canvas, 13 x 13 in., courtesy of the artist, Chicago, Illinois  
*Michael Jordan*, 1996, ulje na platnu, 13 x 13 in., (33.0 x 33.0 cm), uz dozvolu autora, Chicago, Illinois



“The painting of Michael Jordan at the foul line is one of a series called *Recent Mythology*. He became, to my culture, a figure much like a Greek, Roman or Norse ‘god.’ The Greek mythological characters were held in high esteem, and the connection between them and our modern day cinema and sports ‘stars’ is very interesting . . . We need heroes and villains . . . Michael is a hero in Chicago and elsewhere in the world because of many things . . . ‘Sports’ is a recent showcase of heroic actions mainly because of television and radio . . . It interests me very much because now we see a shift from hero/villain figures such as warrior/generals to sportsmen and sportswomen in the twentieth century as instantaneous communication has become commonplace. Sports being a ‘modern battlefield.’ ”

“Slika Michael Jordana na liniji za slobodna bacanja je iz serije nazvane *Savremena Mitologija*. U mojoj kulturi on je postao figura veoma slična grčkom, rimskom ili nordijskom ‘bogu.’ Grčki mitološki likovi su uživali ogromno poštovanje i njihova povezanost sa našim savremenim filmskim ili sportskim ‘zvezdama’ je veoma zanimljiva... nama su potrebni i heroji i negativci... postoji dosta razloga koji čine da je Michael heroj u Čikagu i drugdje u svijetu... ‘Sport’ je odnedavno postao primjer herojskih akcija najviše zahvaljujući televiziji i radiju... To me veoma zanima jer sada možemo posmatrati pomak u odnosu heroj-negativac sa ratnika/generala na sportistu i sportistkinju u dvadesetom vijeku kada je neposredna komunikacija postala uobičajena. Sport je postao ‘moderno bojište.’ ”

## Tim Anderson

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*Writers*, 1997, oil on canvas 52 x 8 in., courtesy of the artist Chicago, Illinois

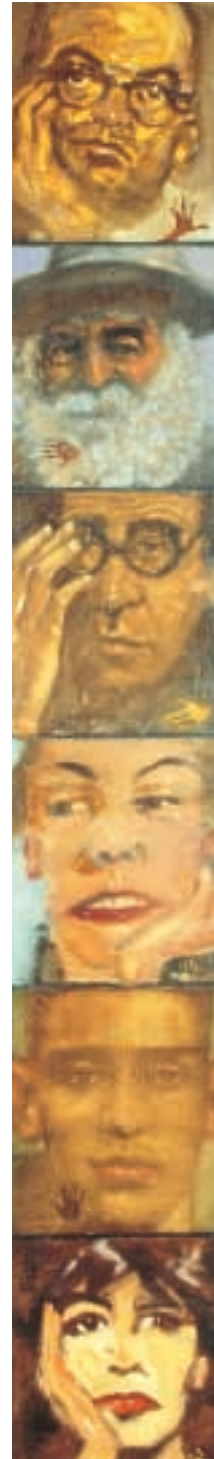
*Pisci*, 1997, ulje na platnu, 52 x 8 in., (132.1 x 20.3 cm), uz dozvolu autora, Chicago, Illinois

“This painting (*Writers*) is one of a series of literary people who have touched my life in some way. . . Herman Kogan, Walt Whitman, Paul Theroux, Eudora Welty, Arthur Miller, Edna O’Brien.”

“They are all very different in their styles, but all are excellent ‘teachers.’ I am going back in history at this point to explore the tradition of passing experience and knowledge by the written word. Recently in Italy I discovered Poggio Bracciolini, who in the late 1300s, invented Latina Antiqua, a new alphabet to replace the gothic print used by scribes until that time. Very exciting.”

“Ova slika (*Pisci*) je jedna iz serije slika književnika koji su na neki način ostavili traga u mom životu... Herman Kogan, Walt Whitman, Paul Theroux, Eudora Welty, Arthur Miller, Edna O’Brien.”

“Svi se oni veoma razlikuju po stilu, ali svi su izvanredni ‘učitelji.’ Vraćam se u istoriju u ovom času da istražim tradiciju prolaznog iskustva i spoznaju pisane riječi. Nedavno sam u Italiji otkrio Poggio Bracciolinija, koji je krajem 14. vijeka izumio Latina Antiqua, novu abecedu koja je zamijenila goticu isključivo korištenu do tog vremena. Vrlo uzbudljivo.”



**Unknown**

*Babe Ruth*, © 1932, silver gelatin print, 20 x 24 in., courtesy of the Art in the Embassies Program as reproduced from the Permanent Archive of the Library of Congress, Washington, District of Columbia

*Babe Ruth*, © 1932, fotografija, 20 x 24 in., (50.8 x 61 cm)  
uz dozvolu Biblioteka Kongresa, Washington, District of Columbia



**Unknown**

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*Don Larson and Yogi Berra*, silver gelatin print, 20 x 24 in., courtesy of the Art in the Embassies Program as reproduced from the Permanent Archive of the Library of Congress, Washington, District of Columbia

*Don Larson i Yogi Berra*, 1956, fotografija, 20 x 24 in., (50.8 x 61 cm)  
uz dozvolu Kongresne Biblioteke, Washington, District of Columbia





## Lucian Perkins

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*Give Peace a Chance*, 1995, black and white photograph, 16 x 20 in., courtesy of the artist, Washington, District of Columbia

*Daj sansu miru*, 1995, crno-bijela fotografija, 16 x 20 in. (40.6 x 50.8 cm), uz dozvolu autora, Washington, District of Columbia



“In the fall of 1995 I went back to Bosnia as preparations were being made there for the signing of the peace treaty. It was hard to imagine that peace might finally arrive after years of a brutal and senseless war. I was relieved to see signs of hope in the faces of the people. Children smiled. Families walked arm and arm down the streets that had been deserted as people hid in their homes, venturing out only to find food, water, and firewood. Today that peace is still holding and the people continue the difficult task of rebuilding their lives and country.”

“U Bosnu sam se vratio u jesen 1995, u vrijeme priprema za potpisivanje mirovnog sporazuma. Bilo je teško zamisliti da bi mir mogao konačno doći nakon godina surovog i besmislenog rata. Osjećao sam olakšanje primjetivši znakove nade na licima ljudi. Djeca su se smijala. Porodice su šetale, ruku pod ruku, ulicama koje su prije toga bile napuštene, kad su se ljudi skrivali po svojim kućama izlazeći jedino u potragu za hranom, vodom i odevom. Danas taj mir još traje i ljudi nastavljaju svoj teški zadatak ponovne izgradnje svojih života i svoje zemlje.”

**Lucian Perkins**

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*Untitled*, 1995, black and white photograph, 16 x 20 in., courtesy of the artist, Washington, District of Columbia

*Bez naslova*, 1995, crno-bijela fotografija, 16 x 20 in. (40.6 x 50.8 cm), uz dozvolu autora,  
Washington, District of Columbia



**Lucian Perkins**

*Untitled*, 1993, black and white photograph, 16 x 20 in., courtesy of the artist, Washington, District of Columbia

*Bez naslova*, 1993, crno-bijela fotografija, 16 x 20 in. (40.6 x 50.8 cm), uz dozvolu autora,

Washington, District of Columbia



**Jamie Wyeth**

*Forced Landing*, 1999, oil on canvas, 19 x 28 3/16 in., courtesy of Phillip Grace, Washington, District of Columbia  
*Prinudno Slijetanje*, 1999, ulje na platnu, 19 x 28 3/16 in., (48.3 x 71.6 cm), uz dozvolu Phillip Grace,  
Washington, District of Columbia



“Painting, music, dance and literature are not themselves the tools of politics — and should not be — but they do set yardsticks of aspiration, standards of excellence, and emblems of humanity. It is my fervent hope that the work of my family, in some small way, will contribute to a world of better understanding and peace.”

“Slikarstvo, muzika, ples i književnost nisu sami po sebi sredstva politike — i ne trebaju biti — ali oni postavljaju mjerila aspiracija, standarde izvrsnosti i ambleme čovječnosti. Ja se iskreno nadam da će rad moje porodice, na izvjestan način, doprinijeti stvaranju svijeta boljeg razumijevanja i mira.”



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### **White House Millennium Council**

President and Mrs. Clinton created the White House Millennium Council in 1997 to give every American an opportunity to mark the millennium in meaningful activities that celebrate our democracy, strengthen communities, and leave lasting “gifts to the future.” Guided by the national theme, “Honor the Past — Imagine the Future,” the Millennium Council works with federal agencies, state and local governments, and private sector organizations to develop collaborative projects and public/private partnerships.

The White House Millennium Council and The U.S. Department of State Art in Embassies Program celebrate America’s artists for their creativity and generosity to U.S. Embassy Residences and Diplomatic Missions.

### **Art in Embassies Program (AIEP) Education Initiatives**

**ArtReach** provides host country citizens with an opportunity to better understand the stories of America, and who we are as a people through the AIEP thematic art exhibitions displayed in the public rooms of U.S. Embassy Residences and Diplomatic Missions abroad. Bilingual exhibition catalogs will serve as the textbooks for this educational tour through the cultural history of the United States, as well as country home pages on AIEP’s new web site. Ambassadors will be provided with recommended resources and suggested activities through which to realize the full potential of this innovative “Public Diplomacy” outreach initiative. Pilot programs begin in the year 2000.



### **Milenijsko vijeće Bijele kuće**

Predsjednik i gđa Clinton su oformili Milenijsko vijeće Bijele kuće 1997. godine putem kojeg bi svaki Amerikanac dobio priliku da dolazak novog milenijuma obiljži u sadržajnim aktivnostima koje proslavljaju našu demokratiju, jačaju zajednice i ostavljaju trajne “darove za budućnost”. Vođen nacionalnom temom, “Poštuj prošlost — Misli o budućnosti”, Milenijski savjet je ostvario saradnju sa saveznim agencijama, državnim i lokalnim vlastima i organizacijama iz privatnog sektora u cilju izrade zajedničkih projekata i javno-privatnog partnerstva.

Milenijski savjet Bijele kuće i Program Umjetnost u ambasadama State Department-a SAD-a slave kreativnost američkih umjetnika i njihovu velikodišnost prema rezidencijama ambasada SAD-a i diplomatskih misija.

### **Program Umjetnost u ambasadama (AIEP) Obrazovne inicijative**

**ArtReach** pruža mogućnost građanima zemalja domaćina da bolje shvate priču Amerike, i ko smo mi kao narod ... kroz tematske umjetničke izložbe iz AIEP postavljene u salonima za prijeme rezidenicija Američkih ambasada i diplomatskih misija u inostranstvu. Dvojezični izložbeni katalozi će poslužiti kao udžbenici za ovu obrazovnu šetnju kroz kulturnu istoriju Sjedinjenih američkih država, kao i home pages na novom web site-u AIEP-a. Ambasadorima će biti dostavljeni preporučeni materijali i predložene aktivnosti putem kojih će u potpunosti iskoristiti potencijale ove inovativne, dalekosežne inicijative “Javne diplomatije”. Pilot program počinje u 2000. godini.

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**Beacons & Bridges** is an interactive education program designed to promote web-based exchanges between U.S. and host country students. Separated by geography, these young people will learn to communicate electronically, using the Art in Embassies Program (AIEP) thematic art exhibitions as a means to initiate online discussions. The initial theme will center around their respective cultures and the role that culture plays in foreign policy. Once instituted, the online **Beacons & Bridges** relationship between the two schools can expand to include a variety of topics selected to reinforce or supplement standard curricula.

**[www.state.gov/artinembassies](http://www.state.gov/artinembassies)**. The Art in Embassies Program state-of-the-art web site provides AIEP with the tools necessary to function as an interactive global museum. Exhibition catalogs are featured as individual country home pages that will guide foreign and domestic audiences as they explore the artistic heritage of the United States. Web capability permits “hyperlinks” with participating U.S. ambassadors, artists, museums, and galleries. We encourage you to log on regularly as information and exhibitions are continually posted and updated.

**Beacons & Bridges** je interaktivni edukativni program osmišljen da promovira razmjenu između američkih studenata i studenata zemalja domaćina putem web-a. Geografski udaljeni, ovi će mladi ljudi naučiti komunicirati putem elektronskog medija, koristeći tematske umjetničke izložbe Programa Umjetnost u ambasadama kao podsticajno sredstvo za online diskusije. Inicijalna tema će se fokusirati na pojedine kulture i na ulogu koju kultura ima u vanjskoj politici. Jednom uspostavljen, online **Beacons & Bridges** odnos između dvije škole se može proširiti na različite tematike odabrane u cilju ojačanja i nadopune standardnog nastavnog plana i programa.

**[www.state.gov/artinembassies](http://www.state.gov/artinembassies)**. Program Umjetnost u ambasadama (AIEP), web site moderne umjetnosti, omogućava AIEP-u da funkcionira poput interaktivnog svjetskog muzeja. Izložbeni katalogi se nalaze na home stranicama pojedinih zemalja, na kojima će strana i domaća javnost dobivati uputstva na njihovom istraživačkom putu kroz umjetničko nasljeđe Sjedinjenih američkih država. Mogućnost korištenja web-a omogućava “hyperlinkove” sa američkim ambasadorima koji sudjeluju u ovom programu, umjetnicima, muzejima i galerijama. Mi vam preporučujemo da redovno posjećujete ovaj web-site na kojem ćete uvijek naći nove i ažurirane informacije.

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u rezidencijama ambasada SAD u inostranstvu.



ART IN EMBASSIES PROGRAM  
Washington, District of Columbia  
Sarajevo, Bosnia-Herzegovina