



ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY SKOPJE
REPUBLIC OF MACEDONIA

Cover: TOM MAAKESTAD **Hay Bales in Shadow**, 2008
Oil on linen, 20 x 24 in. (50,8 x 61 cm). Courtesy of the artist, Marine on St. Croix, Minnesota

THE ART IN EMBASSIES PROGRAM

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

Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. 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, 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 multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. 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 international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>.

УМЕТНОСТ ВО АМБАСАДИТЕ

Програмата „Уметност во амбасадите“ е уникатна мешавина од уметност, дипломатија и култура. Без оглед на средството, стилот или темата, уметноста ги надминува јазичните бариери и обезбедува начин за уметноста да промовира заедничко почитување и разбирање помеѓу различни култури.

И покрај тоа што започна скромно во 1964 година, „Уметноста во амбасадите“ се разви во софистицирана програма која поставува изложби, расплагајќи со и изложувајќи повеќе од 3.500 оригинални дела позајмени од граѓани на Соединетите Држави. Делата се изложени во просториите од јавен карактер на околу 180 резиденции на амбасади и на дипломатски мисии на САД широм светот. Овие изложби, со своите разновидни теми и содржини, го претставуваат еден од најзначајните принципи на нашата демократија: слобода на изразување. Уметноста е огромен извор на гордост на амбасадорите на САД, овозможувајќи им на повеќефункционален начин да допрат до образованието, културата, бизнисот и до дипломатската заедница во земјата домаќин.

Уметничките дела што може да се видат преку оваа програма содржат повеќе медиуми и стилови, почнувајќи од колонијални портрети од осумнаесеттиот век, па се до мултимедијални инсталации. Делата се добиени благодарение на дарожливоста на позајмувачите, меѓу кои се музеите во САД, потоа галерии, уметници, институции, корпорации и приватни колекционери. Разгледувајќи ја изложбата, илјадниците посетители, кои доаѓаат како гости во резиденциите на амбасадите на САД секоја година, имаат можност да научат за нашата држава – за нејзината историја, обичаите, вредностите и за стремежите – директно доживувајќи ги тие меѓународни линии на комуникација, кои ги нарекуваме уметност.

Програмата „Уметност во амбасадите“ со гордост го предводи овој ангажман на претставување на уметничките остварувања на луѓето од Соединетите Држави. Ве покануваме да ја посетите веб страницата, <http://aiep.state.gov>.

PROGRAMI ARTI NË AMBASADA

Programi Arti në Ambasada (ART) është një përzierje unike e artit, diplomacisë dhe kulturës. Pa marrë parasysh llojin, stilin ose temën, arti i tejkalon barrierat gjuhësore dhe i ofron mjetet me të cilat arti promovon respekt të ndërsjellë dhe mirëkuptim në mes të kulturave të ndryshme.

E krijuar me modesti në vitin 1964, "Arti në Ambasada" ka evoluar në një program të sofistikuar duke shfaqur ekspozita, duke menaxhuar dhe ekspozuar më shumë se 3.500 punime origjinale arti të huazuara nga qytetarë të Shteteve të Bashkuara. Punimet janë të ekspozuara në ambientet publike në më shumë se 180 residenca të ambasadave të SHBA dhe misioneve diplomatike në të gjithë botën. Këto ekspozita, të ndryshme për nga tema dhe përmbajtja, përfaqësojnë një nga principet më të rëndësishme të demokracisë tonë: lirinë e shprehjes. Arti është një burim i rëndësishëm i krenarisë të ambasadorëve të SHBA, ju mundëson atyre në një qasje multifunksionale me bashkësitë arsimore, kulturore, të biznesit dhe ato diplomatike të vendit ku shërbejnë.

Punimet artistike që prezantohen me këtë program përfshijnë media dhe stile të ndryshme, prej portreteve koloniale të shekullit të tetëmbëdhjetë deri në instalacione multi-mediale. Ato huazohen nga burime të ndryshme që përfshijnë muzeje amerikane, galeri, artistë, institucione, korporata dhe koleksionerë privatë. Duke vizituar ekspozitat mijëra mysafirë që vizitojnë rezidencat e SHBA çdo vit kanë mundësi të mësojnë për kombin tonë, historinë, traditat, vlerat dhe aspiratat, duke ardhur në kontakt me linjat ndërkombëtare të komunikimit që të gjithë i njohim si art.

Programi Arti në Ambasada ka kënaqësinë të udhëheqë këtë projekt të prezantimit të arritjeve artistike të popullit të SHBA. Ju ftojmë të vizitoni faqen e Internetit për këtë program <http://aiep.state.gov>.

WELCOME



My wife Solveig and I would like to welcome you to the Residence of the United States Ambassador to the Republic of Macedonia. It is an honor to serve in Skopje as the fifth American Ambassador. The arts are a natural element of diplomacy, and play key roles in our life together. It is a great privilege for us to take part in the U.S. Department of State's ART in Embassies Program, which made this art exhibition and catalogue possible.

This exhibition consists of paintings and prints, abstracts, and landscapes. The works and artists recall places in the United States that are important to us: Minnesota, New York, and the Northwestern states of Oregon and Washington. They represent places where we grew up, where we have family, and where we like to visit. They all remind us of home, and the great diversity that defines the United States.

I want to express my gratitude to the staff of the ART in Embassies Program, and to the artists and galleries that have made the exhibition possible. We would like to thank U.S. Embassy staff who helped install the exhibition, including: Kim Brown, Chris Volciak, Gjorgji Ristovski, Oliver Stanojkov, and Goran Stefkovski. Special thanks go to our Macedonian installation consultant Marijeta Sidovski. We also thank Lili, Bili, and Irena who help make the Residence our home.

Handwritten signature of Philip T. Reeker.

Ambassador Philip T. Reeker

*Skopje
February 2009*

ДОБРЕДОЈДОВТЕ

Мојата сопруга Солве и јас ви посакуваме добредојде во резиденцијата на амбасадорот на Соединетите Американски Држави во Република Македонија. Чест ми е што сум на служба во Скопје, како петти амбасадор на САД во Македонија. Уметноста е природен елемент на дипломатијата и игра важна улога во нашиот заеднички живот. Привилегирани сме поради можноста да учествуваме во програмата на Стејт Департментот, „Уметност во амбасадите“ (ART in Embassies).

Изложбата се состои од апстрактни и пејсажни слики и графики. Избраните уметнички дела и уметници будат спомени од места во Соединетите Американски Држави што се значајни за нас: Минесота, Њујорк и северо-западните сојузни држави Орегон и Вашингтон. Тоа се места каде сме израснале, каде имаме роднини и места кои со задоволство ги посетуваме. Овие дела не потсетуваат на нашите домови и на разновидноста која ги дефинира Соединетите Американски Држави.

Би сакал да се заблагодарам на колегите од програмата „Уметност во амбасадите“, како и на уметниците и галериите кои овозможува да се реализира оваа изложба. Се заблагодаруваме и до вработените во Амбасадата на САД во Скопје кои помогнаа во поставувањето на оваа изложба: Ким Браун, Крис Волчјак, Ѓорѓи Ристовски, Оливер Станојков и Горан Стефковски. Посебна благодарност до кураторот Маријета Сидовски. И секако благодарни сме за помошта од Лили, Били и Ирена, кои се трудат резиденцијата да биде наш дом.



Филип Т. Рикер, амбасадор

Скопје
февруари 2009

MIRËSERDHËT

Bashkëshortja ime Solveig dhe unë, ju urojmë mirëseardhje në rezidencën e Ambasadorit të SHBA në Republikën e Maqedonisë. Është nder të shërbej në Shkup si Ambasadori i pestë në Maqedoni. Arti është element natyral i diplomacisë dhe luan një rol kyç në jetën tonë në përgjithësi. Është privilegj i madh për ne që të marrim pjesë në programin e Departamentit të Shtetit, Arti në Ambasada.

Kjo ekspozitë përmban piktura dhe publikime, abstrakte dhe natyrë. Punimet dhe artistët na përkujtojnë vende në SHBA të cilat janë të rëndësishme për ne: Minnesota, Nju Jork dhe shtetet veriperëndimore të Oregonit dhe Vashingtonit. Ato paraqesin vende ku ne jemi rritur, ku i kemi familjet tona si dhe vende të cilat dëshirojmë t'i vizitojmë. Këto të gjitha na përkujtojnë vendin tonë dhe diversitetin e madh që i definon SHBA.

Dua të shpreh faleminderimet e mia për stafin e programit Arti në Ambasada dhe artistët e galerive të cilët e mundësuan këtë ekspozitë. Duam të faleminderojmë stafin e Ambasadës së SHBA të cilët ndihmuan në vendosjen e ekspozitës, duke përfshirë këtu: Kim Braun, Kris Volçiak, Gjorgji Ristovski, Oliver Stanojkov dhe Goran Stefkovski. Një faleminderim i veçantë shkon për organizatorin e ekspozitës në Maqedoni, Marijeta Sidovski. Poashtu faleminderojmë Lilin, Bilin dhe Irenën të cilët ndihmuan që Rezidenca të bëhet shtëpia jonë.



Ambasadori Filip T. Riker

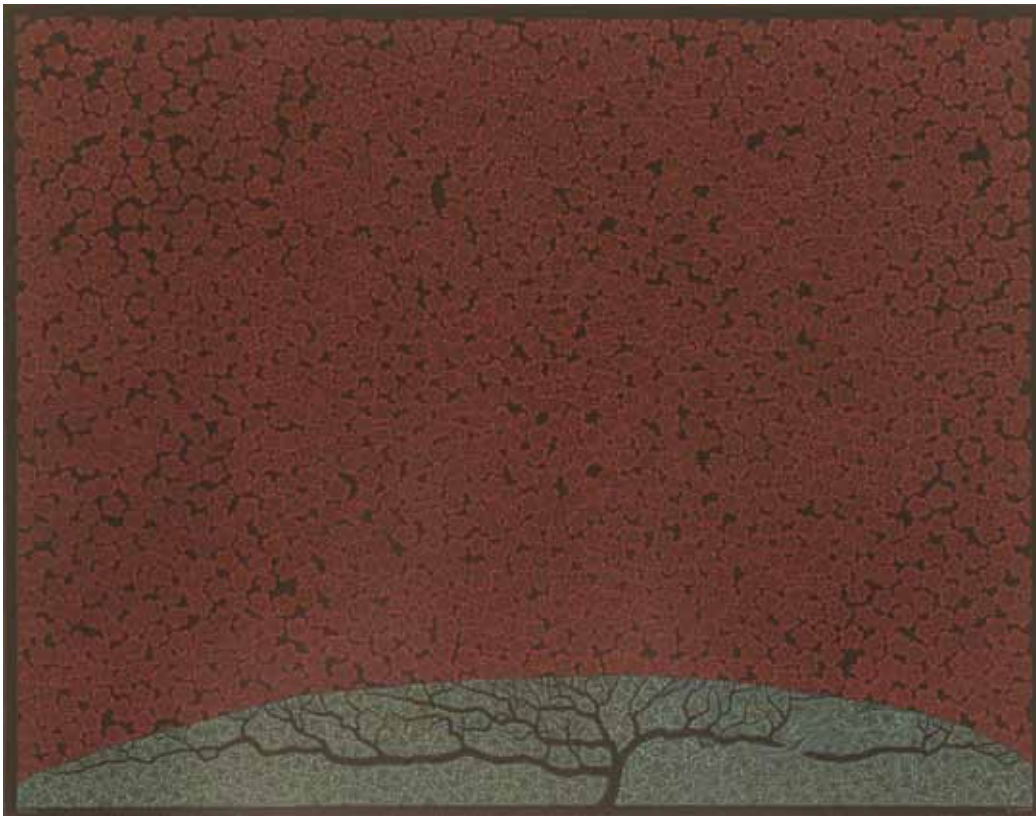
*Shkup
Shkurt, 2009*

ABIGAIL ANDERSON * born 1977

Abigail Anderson is a Minnesota native who resides and works in the Minneapolis area. She received her Bachelor of Arts degree from St. Olaf College in 1999, where she studied fine art and biology. These studies fostered a synthesis between art-making and the observations explored in laboratory work. An acute interest in the natural world continues to infuse her artistic expressions. Anderson sustains her curiosity in nature and science, which she deems an inexhaustible wealth of observable wonders, evocative symbols, surprising oddities, and ubiquitous beauty. She values art-centered community involvement, having volunteered with various Minneapolis organizations, including Free Arts and Courage Center.

"In terms of both process and outcome, I am engrossed with negative space and compelled by iterative design. Initially I draw the subject merely to eek out a confined space, a shelter against the vast ground of blank paper. My techniques for generating imagery include amassing values, foraging for color harmonies, fusing hues, binding shapes into clusters, accumulating marks, propagating patterns like cultures on a Petri dish. The methodical labor permits the mind to alternate between intense focus and meandering distraction. Visual mantrics imbue the drawing with spirit, equally enthusiastic as it is obsessive."

www.grovelandgallery.com



Bounding in the Shade of Abundance, 2004

Colored pencil on black paper, 27 ¾ x 28 ⅝ in. (70,5 x 72,6 cm). Courtesy of the artist, Minneapolis, Minnesota

MARLA BAGGETTA * born 1962



If You Want, 2008

Pastel on paper

36 x 36 in. (91,4 x 91,4 cm)

Courtesy of the artist, West Linn, Oregon

“I am a great believer in the fundamentals of painting: drawing, composition, color theory and the thought that paintings communicate an idea through this vocabulary. The process of bringing a concept to a complete image is deeply compelling and satisfying. My painting process is a very active one where my first marks and impressions are usually bold and gestural. Then I settle in and make assessments and refinements. The last marks are usually slow, quiet ones, as I am making small moves to find my way towards the finished piece. I’m hoping to capture the ‘aha!’ that originally attracted me to my subject. My original pastels are done on museum grade sanded pastel paper. Each brand of pastel has different characteristics that I use to accomplish a variety of strokes and washes within a piece. The final painting is lightly sprayed with a fine fixative before framing.”

Marla Baggetta has been a self-employed, professional artist since 1983, when she received her Bachelor of Fine Arts degree with honors from Art Center College of Design, Pasadena, California. She had a distinguished career as a commercial illustrator, working for clients such as Walt Disney, Nissan Motors, and Houghton Mifflin Publishing, to name just a few, before moving to Oregon in 1993. There Baggetta began painting the landscape, quickly establishing herself as one of the West’s leading representational painters with her compelling and sophisticated imagery. The recipient of several awards, she has participated in exhibitions internationally as well as throughout Oregon, Wyoming, California, and Washington, and currently teaches painting workshops in the Portland, Oregon area.

www.baggettastudio.com

STAN BEPPU * born 1949

Reflecting an interest in the many speeds and qualities of light, Stan Beppu's large paintings, monotypes, and paper collages feature bold and urgent brushstrokes, vibrant color fields, iridescent layers, sharp-edged abysses, and obscure recesses: "In each of these works, I have been exploring the collision of colors and textures exposed through the environmental consequences of human excesses, and the impact of global warming incidents on the human psyche. From the melted ice/water incident in Greenland, to the agricultural company Monsanto's seed wars/patent disputes, to the freaky weather patterns emerging, and the inadequate responses of global leaders faced with new challenges for the world environment, all have haunted my dreams and have sparked new perceptions on the patterns of change."

For over thirty years, Beppu has shown his work in exhibitions at The Heard Museum, Phoenix, Arizona, as well as throughout Oregon and Washington. The subject of several articles, his work can be found in private and public collections, including Utah State University, Arizona State University, and Oregon State University, among other

www.beppegallery.com



Deep Water, 2008

Monotype

31 x 25 in. (78,7 x 63,5 cm)

*Courtesy of the artist and Beppu Gallery,
Portland, Oregon*

JONNEL COVAULT * born 1954

“My artwork is inspired by the abstract geometry, fragility and power of nature. I search for the particular wild place to describe and chronicle. In this group of prints I started by photographing forest canopies, tree tops, driftwood, and birds. From these studies I composed a drawing which is transferred to a linoleum block. Once I begin carving, the drawing is transformed by my use of the tools. There is no possibility of painting over or erasing. The gouge marks are permanently cut into the block.”

Portland resident Jonnel Covault received her Bachelor of Arts degree in art from Marylhurst University, Portland, Oregon, in 1994, studying printmaking with Dennis Cunningham. Her interest in nature began while growing up in Marin County, California, and expanded while commercial salmon fishing for seventeen summers with her husband off a remote beach in Bristol Bay, Alaska. Being surrounded by wilderness and beauty continues to inform Covault's work. The linocut images are meant to be visual reminders that document a particular time and place. Creating a detailed and layered space helps her convey a personal impression. The tree silhouettes evoke emotion and the abstract geometry of nature.

www.beppegallery.com



In the Nature Park, 2001

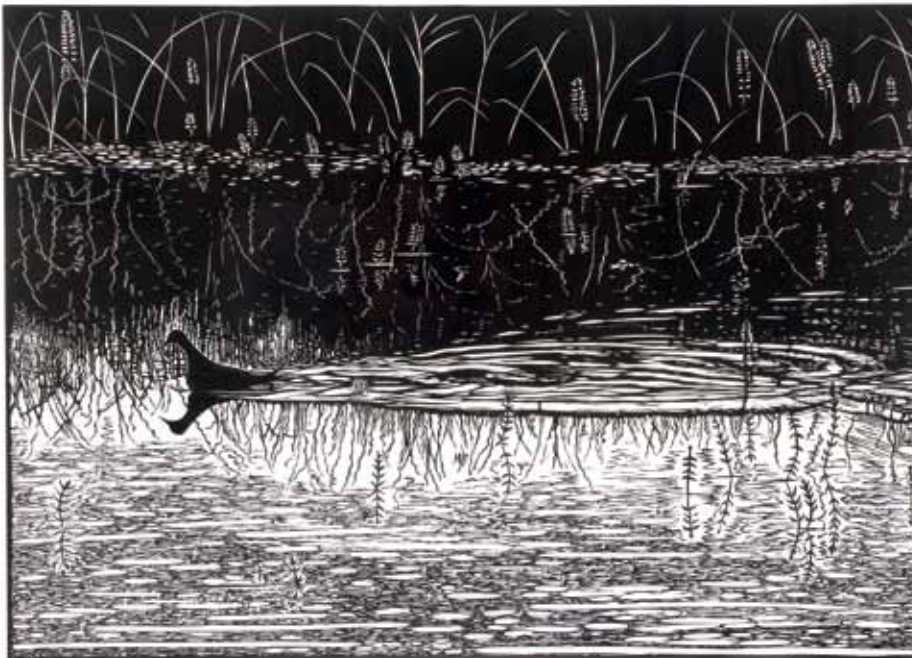
Linocut, 28 x 20 in. (71,1 x 50,8 cm)

*Courtesy of the artist and Beppu Gallery,
Portland, Oregon*

JONNEL COVAULT



Tundra, 2000. Linocut, 16 x 20 in. (40,6 x 50,8 cm). Courtesy of the artist and Beppu Gallery, Portland, Oregon



Phalarope, 2001. Linocut, 20 x 28 in. (50,8 x 71,1 cm). Courtesy of the artist and Beppu Gallery, Portland, Oregon

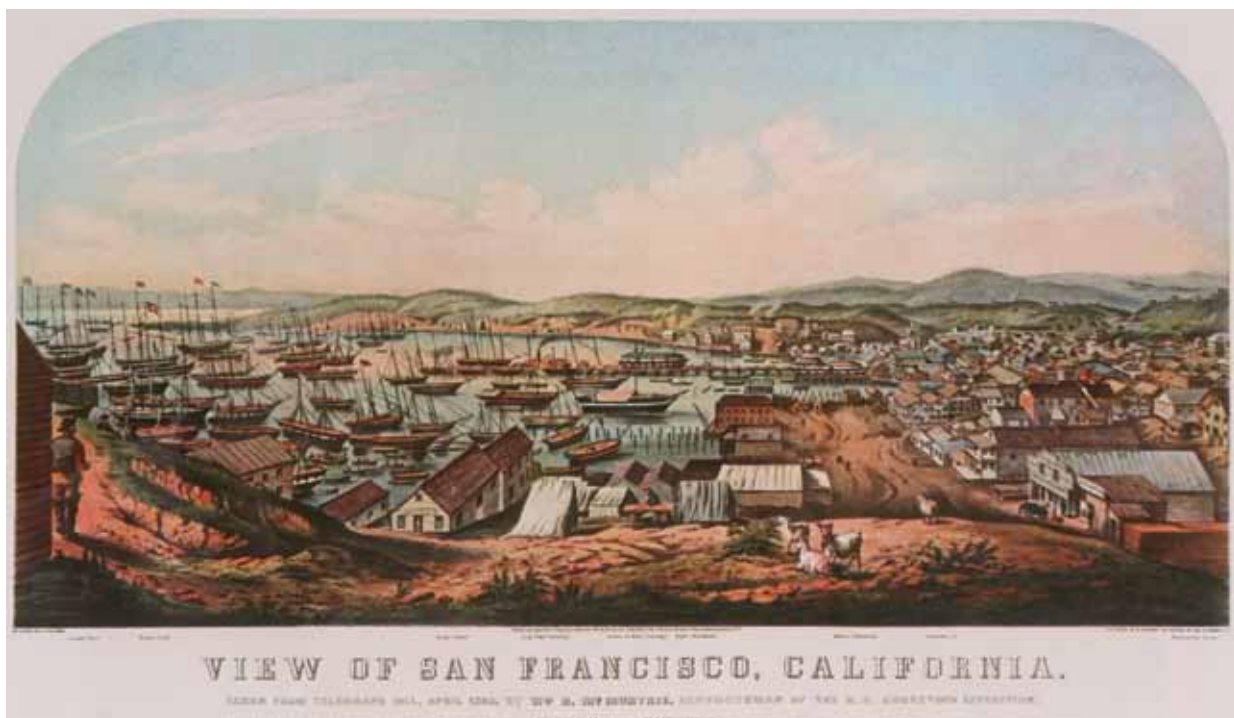
CURRIER AND IVES * established 1834

Based in New York City, Currier and Ives was an American printmaking firm headed by Nathaniel Currier (1813-1888) and James Merritt Ives (1824-1895). Currier worked as a printmaker in the firm of Stodart & Currier, before establishing his own enterprise under "N. Currier" (1835-1856) in New York City. Newspapers lacked photographs, but the public was interested in some source of pictures of recent news stories. In 1840 he produced *Awful Conflagration of the Steam Boat LEXINGTON in Long Island Sound on Monday Eve, Jan 13th, 1840, by which melancholy occurrence over 100 PERSONS PERISHED*, which was very successful. Currier soon had a weekly insert in the *New York Sun*.

In 1852 Ives became the firm's accountant, and, five years later, he became a partner in the firm. Currier and Ives described itself as "Publishers of Cheap and Popular Pictures." From 1835 to 1907 Currier and Ives produced more than a million prints by hand-colored lithography, working with a staff of artists. The colors were applied by an assembly line, typically by German immigrant girls, each of whom added a single color to the print. The prints depicted a variety of images of American life, including winter scenes; horse-racing images; portraits of people; and pictures of ships, sporting events, and ferocious battles of the American Civil War. Currier died in 1888, with Ives remaining active in the firm until his death in 1895. Because of improvements in offset printing and photoengraving, the public demand for lithographs gradually diminished. Currier and Ives closed in 1907.

View of San Francisco, California, undated
Color lithograph, 13 ½ x 15 ½ in. (34,3 x 39,4 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.

http://en.wikipedia.org/wiki/Currier_and_Ives



CURRIER AND IVES



Summer Scenes in New York Harbor, undated
Color lithograph, 13 ½ x 15 ½ in. (34,3 x 39,4 cm)
Courtesy of the ART in Embassies Program, Washington, D.C.

DEBORAH GILLIS * born 1953



Waterfall Beginning, 2007

*Oil on panel, 36 x 40 in. (91,4 x 101,6 cm)
Courtesy of the artist and Beppu Gallery,
Portland, Oregon*

“My work is concerned with the natural world, that which exists outside our urban experience. Landscape painting functions as a personal investigation of our human connection to the natural world and explores how we perceive nature through real and simulated experiences. Rather than documenting a specific place, which could easily be accomplished with a camera, I am more interested in the emotional aspects that a place evokes and communicating that emotion through painting. To engage the viewer I use abstraction to achieve ambiguity about location, time of day, realism versus abstraction, truth versus fiction. Ambiguity allows our imagination to flourish, where the tangible and metaphysical aspects of nature can interact.

I work with canvas or wood panels that are layered with an additional piece of canvas. This randomly shaped piece of canvas is gessoed on to the original support. Painting with thin layers of oil and alkyd, I create layers of transparency with glazes, giving the painting a feeling of depth and light. The torn or cut edges of the canvas endow a three dimensional quality that purposefully interrupts the illusion of the image, reminding the viewer of its ‘objectness.’ This created tension stimulates the viewer to try and reconcile the illusion of the image with the surface interruption.”

Deborah Gillis earned her Bachelor of Science degree from the University of Oregon, Eugene, in 1975, and her Bachelor of Fine Arts degree from Pacific Northwest College of Art, Portland, Oregon, in 1995. Her work has been the subject of numerous exhibitions throughout Oregon, Arizona, and Washington.

www.beppegallery.com

STEPHEN HAYES * born 1955



Shore, 2007

Oil on panel, diptych: 30 x 60 in. (76,2 x 152,4 cm) over all. Courtesy of the artist and Elizabeth Leach Gallery, Portland, Oregon

Riding the edge of representational landscape painting and abstraction, the works of Stephen Hayes embody a looseness and confidence that make them feel both historical and contemporary. The viewer is guided across quiet vistas, past solitary trees, and towards the perfect sky. Yet, it is always his masterful control of oil paint that calls the landscape to life: color is richly layered and the paintings' surfaces are vigorously worked. Returning repeatedly to the same location, Hayes paints small works on site, reflecting and immediate, and a direct response to the landscape. He then takes them back to the studio where he creates larger works with the studio assuming the role of landscape. Ironically, it's through prolonged observation that he captures our transient relationship to nature's beauty.

Born in Washington D.C., in 1955, Stephen Hayes received his Bachelor of Science degree in 1977 and his Master of Fine Arts degree in 1980, both from the University of Wisconsin, Madison. He has had several solo exhibitions at the Elizabeth Leach Gallery; The Art Gym at Marylhurst University, Oregon State University, Corvallis; and Portland State University, all in Oregon; as well as at Papajon's Gallery in Kyoto, Japan; and The University of Maine, Orono. His work has been included in group exhibitions at the Northwest Museum of Arts and Culture in Spokane, Washington, as well as at the Portland Art Museum, Oregon, and four Oregon Biennials. In 2004 he received an Oregon Arts Commission Award.

www.elizabethleach.com

TOM MAAKESTAD * born 1957

“My initial art training gave me a rapid summation of the subject, often through gestural drawings. In response to that initial study, I have employed an editorial approach, limiting detail to a level that supports the subject but does not detract from the final work. Be it a road, a river or a shadow, the main subject that seductively leads the viewer’s eye into the landscape is where we can visually understand the terrain and take in the event we are experiencing outdoors. I’ve been told that many of my works have a palpable loneliness of bare fields dotted with sheds and bars, hinting at unseen human presence. Often it is the narrative behind a landscape which draws me in to the space. My goal is to create a luscious space which viewers can lose themselves in. The emotional forces that I feel are hopefully transferred to the viewer.”

Tom Maakestad was raised in rural Northfield, Minnesota, in a family of artists and a neighborhood of farmers. Both have been equally important influences in his life. He received his art education at Luther College in Decorah, Iowa. Since 1980 his work has been featured in exhibitions in the United States and Hong Kong, and is included in numerous private, public, and corporate collections, including those of Wells Fargo Bank, American Express, and Target Corporation. Concurrent with painting he has had an active career in graphic design. Between 1985 and 1992 Maakestad and his wife worked and lived in Hong Kong, where he was a creative director for Reed International, a publishing and trade show firm. Currently, he resides and maintains a studio in Marine on St. Croix, Minnesota.

www.tommaakestad.com
www.grovelandgallery.com

TOM MAAKESTAD



Logerquist Farm, 2008

Oil on linen, 24 x 20 in. (61 x 50,8 cm). Courtesy of the artist, Marine on St. Croix, Minnesota

TOM MAAKESTAD



Hay Bales in Shadow, 2008
Oil on linen, 20 x 24 in. (50,8 x 61 cm)
Courtesy of the artist, Marine on St. Croix, Minnesota

Wheat Field, 2006
Oil pastel on paper, 8 x 12 in. (20,3 x 30,5 cm)
Courtesy of the artist, Marine on St. Croix, Minnesota



Hay Bales, 2008
Oil pastel on paper, 8 x 10 in. (20,3 x 25,4 cm)
Courtesy of the artist, Marine on St. Croix, Minnesota

Fall Field, 2008
Oil pastel on paper, 8 x 10 in. (20,3 x 25,4 cm)
Courtesy of the artist, Marine on St. Croix, Minnesota

TOM MAAKESTAD



Nerstrand Farmstead, 2006

Oil on canvas, 8 x 10 in. (20,3 x 25,4 cm). Courtesy of the artist, Marine on St. Croix, Minnesota

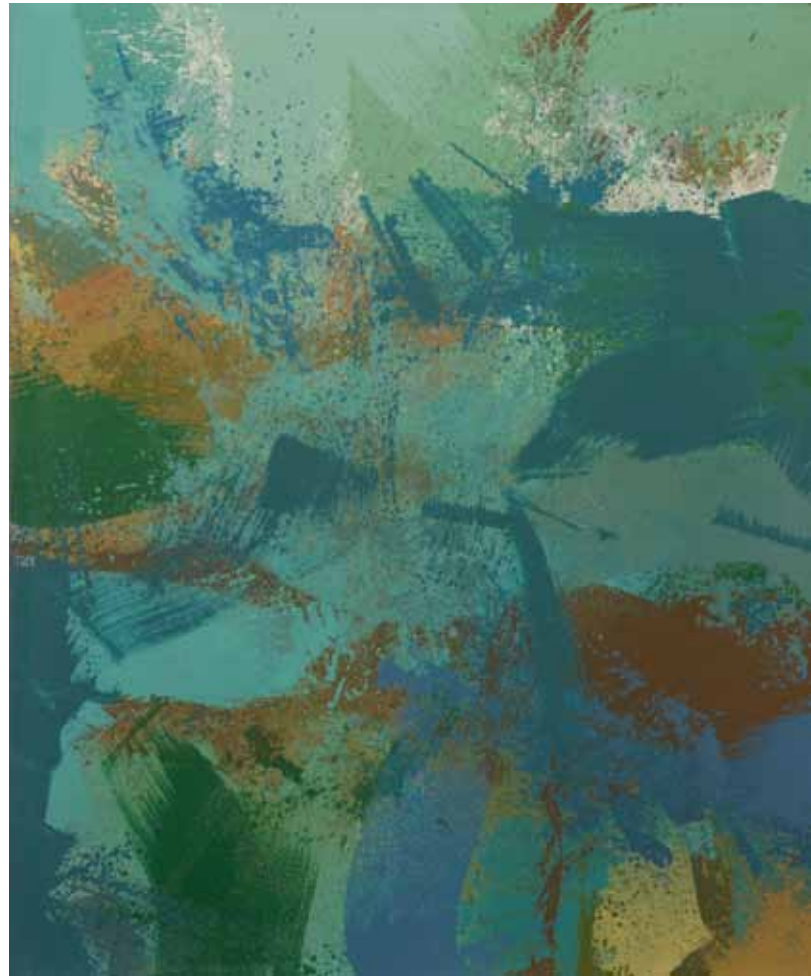
GEORGE NEGROPONTE * born 1953

“For almost thirty-five years I have religiously pursued my own ideas about painting and drawing by using an entirely abstract and visual language. Extracted from reality, grounded by weight, measured by light and air, identified by color. I have always wrestled to put a form in space. Primacy counts more than anything. I want to get down to the barest essence: discarding the object for a trace or glimpse of it residing in the weight of each mark or shape. Hands on, hands off – it is a workmanlike approach to an existential problem.”

Born in New York City, George Negroponte studied painting at Yale University, New Haven, Connecticut, with Bernard Chanet, William Bailey, and Al Held, earning his Bachelor of Arts degree in 1975. He also attended the Skowhegan School of Painting & Sculpture, Maine, in 1973. Deeply inspired by the works of abstract expressionists Mark Rothko and Theodoros Stamos, the artist’s colorful, light filled canvases reinterpret abstract painting for the contemporary era.

Over the years Negroponte has served on the board of several arts organizations, including as co-chairman at the Drawing Center, New York City, and for ten years he was a panelist at the New York State Council on the Arts. He has been a Visual Arts Lecturer at Princeton University, New Jersey, and an instructor at Parsons School of Design and The New York Studio School, as well as being the curator of several exhibitions. His work has been the subject of numerous exhibitions in the United States, as well as in Greece, Japan, and Italy, and can be found in many public collections, including those of the Fogg Art Museum at Harvard University, Cambridge, Massachusetts; The Metropolitan Museum of Art, New York City; and The Museum of Modern Art in Andros, Greece.

www.jasonmccoyinc.com



Weaving, 1997

Oil on canvas, 46 x 38 in. (116,8 x 96,5 cm)

Courtesy of the artist and Jason McCoy, Inc., New York, New York

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