

ART IN EMBASSIES EXHIBITION  
UNITED STATES EMBASSY ZAGREB, CROATIA



## COVER

Arthur Cohen **Provincetown**, 2003-2005

Oil on canvas, 30 x 40 in.

Courtesy of the artist, Provincetown,  
Massachusetts and New York City

Arthur Cohen **Provincetown**, 2003. – 2005.

Ulje na platnu, 76,2 x 101,6 cm

Ljubaznošću umjetnika, Provincetown,  
Massachusetts i Grad New York



In 1976, when I arrived in Zagreb as a young diplomat to serve in our Consulate General, I never would have imagined that I would return as Ambassador to an independent Croatia and live in the house in the hills above Zagreb that had been home to so many American Consuls General.

Living in this wonderful house is made even more pleasurable by the works of American art that hang on its walls, thanks to the ART in Embassies Program and the generosity of its many lenders and donors. As someone who grew up in the great industrial cities of the Midwest – Chicago, Detroit, and Pittsburgh – I wanted visitors to the residence to see the urban landscape of America, as well as portrayals of America’s small towns and scenes of its natural beauty. The works of art in the residence reflect all these aspects of American life.

Reginald Marsh’s *Railroad Yard*, Nolan Benner’s *Holland Tunnel*, and Arthur Cohen’s *Brooklyn Bridge* evoke the energy and monumental strength of America’s cities, and the works of Virginia artist Janos Enyedi demonstrate that steel beams can inspire the artist as much as marble columns. While these works portray past engineering accomplishments and a bygone “Age of Steel,” it is this industrial legacy that enables the United States today to continue to rank as the world’s leading manufacturing country.

## Welcome

The rural landscape of the United States, its peaceful atmosphere, but also, at least to my eye, a certain melancholy are represented in other works on display by Marsh and by Willie Lee Atkyns Jr. Arthur Cohen’s *Provincetown* succeeds in presenting the breadth of the New England sky and sea, with a remarkably economical use of color and brushstroke.

And then there is Andy Warhol’s screen-print *Flowers*, in some ways a departure from the other works on display. However, Warhol’s Slavic and Central European roots, and his years of creative effort in Pittsburgh, give him ties to this region and to a city in the United States where many Croatians came to settle and contribute their hard work and energy.

Whether or not you have the opportunity to visit the residence, I hope this catalogue will help you to enjoy the wonderful works of American art on display here.

**Ambassador Robert A. Bradtke**

Zagreb, Croatia  
August 2007



Kad sam 1976. godine došao u Zagreb kako bih kao mladi diplomat radio u našem Generalnom konzulatu, nisam mogao ni sanjati da ću se vratiti kao veleposlanik u nezavisnu Hrvatsku i živjeti u kući na brdu iznad Zagreba, koja je bila dom velikom broju američkih veleposlanika i generalnih konzula.

Život u toj predivnoj kući uljepšavaju umjetnička djela američkih autora koja krase zidove, zahvaljujući programu UMJETNOST u veleposlanstvima (ART in Embassies Program) i velikodušnosti onih koji su ta djela posudili i poklonili. Kao netko tko je rastao u velikim industrijskim centrima Srednjeg zapada – u Chicagu, Detroitu i Pittsburghu – htio sam da i posjetitelji ove rezidencije vide urbane krajolike Amerike, jednako kao i portrete malih američkih gradova i prizore prirodnih ljepota. Umjetnička djela koja se nalaze u rezidenciji odražavaju sve ove aspekte američkog života.

„Railroad Yard” Reginalda Marsha, zatim „Holland Tunnel” Nola Bennera, te „Brooklyn Bridge” Arthura Cohena prenose energiju i monumentalnu snagu američkih gradova, kao i djela Janosa Enyedija, umjetnika iz Virginije, koja pokazuju kako i čelične grede mogu inspirirati umjetnika jednako kao mramorni stupovi. Dok ova djela prikazuju dostignuća tehnike iz proteklih vremena i prohujalo „doba čelika”, upravo ovo industrijsko nasljeđe omogućuje Sjedinjenim Državama da i danas budu zemlja s najvećom proizvodnjom.

*Dobrodošli!*

Ruralni krajolici Sjedinjenih Država, njihov mirni ugođaj, no također – barem se meni tako čini – određena melankolija, može se uočiti u drugim izloženim djelima autora kao što su Marsh i Willie Lee Atkins Jr. „Provincetown” Arthura Cohena u potpunosti je uspio predstaviti prostranstvo neba i mora savezne države New England, uz osobito ekonomično korištenu boju i potez kista.

Ovdje je još i Andy Warhol i njegov sitotisak pod naslovom „Flowers” – na neki način posve drugačiji od ostalih izloženih slika. Međutim, Warholovi srednjoeuropski i slavenski korijeni i godine njegovog kreativnog stvaranja u Pittsburghu povezuju ga s ovom regijom kao i s tim gradom u Sjedinjenim Državama u koji je također došlo mnogo Hrvata kako bi zasnovali dom i doprinijeli svojim radom i energijom.

Čak i ako niste u mogućnosti posjetiti rezidenciju, nadam se da će Vam ova knjižica pomoći uživati u ovdje izloženim prekrasnim djelima američke umjetnosti.

*Robert A. Bradtke*

**Robert A. Bradtke, veleposlanik**

*u Zagrebu, Hrvatska  
kolovoz 2007. godine*

## 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>, which features on-line versions of all exhibitions worldwide.

## Program „Umjetnost u veleposlanstvima“

Program „Umjetnost u veleposlanstvima“ jedinstvena je mješavina umjetnosti, diplomacije i kulture. Bez obzira na medij, stil ili temu, umjetnost preskače jezične barijere i omogućuje programu „Umjetnost u veleposlanstvima“ promociju dijaloga kroz međunarodni jezik umjetnosti, a s ciljem međusobnog poštovanja i razumijevanja između različitih kultura.

Skromno zamišljen 1964. godine, program „Umjetnost u veleposlanstvima“ razvio se u sofisticirani program koji raspolaže s više od 3,500 originalnih umjetničkih djela koja su američki državljani dali na posudbu. Umjetnička djela su izložena u oko 180 rezidencija i diplomatskih misija Sjedinjenih Država diljem svijeta. Izložbe programa „Umjetnost u veleposlanstvima“, sa svojim raznolikim temama i sadržajem, predstavljaju jedan od najvažnijih principa naše demokracije: slobodu izražavanja. Umjetnost je velik izvor ponosa veleposlanika Sjedinjenih Država, te im pomaže u multifunkcionalnom pristupu i otvaranju prema obrazovnim, kulturnim, poslovnim i diplomatskim zajednicama zemalja domaćina.

Umjetnički radovi izlagani kroz ovaj program obuhvaćaju različite medije i stilove, od kolonijalne portretistike 18. stoljeća do suvremenih multimedijских instalacija. Nabavljeni su velikodušnom posudbom izvora kao što su američki muzeji, galerije, umjetnici, ustanove, korporacije i privatni kolekcionari. Pri razgledavanju izložbi, tisuće posjetitelja rezidencija američkih veleposlanstava svake godine ima mogućnosti saznati o našoj naciji, njezinoj povijesti, običajima, vrijednostima i težnjama kroz međunarodni kanal komunikacije kojeg svi poznajemo kao umjetnost.

Program „Umjetnost u veleposlanstvima“ ponosan je što predvodi predstavljanja umjetničkih dostignuća stanovnika Sjedinjenih Američkih Država. Pozivamo Vas da posjetite naše internet stranice na adresi: <http://aiep.state.gov>, na kojima su prikazani katalozi svih izložbi diljem svijeta.

## Willie Lee Atkyns, Jr. (1913-1987)

Willie Lee Atkyns, Jr., born in Washington, D.C. in 1913, was largely self-taught. He was active in Washington and central Pennsylvania, working as both artist and teacher. His first exhibition opened in New York at the #10 Gallery in 1941. Atkyns' first profession was as a retouch artist at the U.S. Bureau of Engraving and Printing. He resigned from this job in 1945 and opened a studio school in Washington. He later opened similar schools in several towns in Pennsylvania including Puzzletown, Altoona, and Johnstown. Atkyns influenced many aspiring artists with his teaching and paintings, which ranged in style from non-objective to realistic.

He participated actively in gallery exhibitions in Washington throughout his life.

[www.askart.com](http://www.askart.com)

Willie Lee Atkyns, Jr. rođen je u Washingtonu, D.C., 1913. godine i bio je uglavnom samouk. Stvarao je u Washingtonu i središnjoj Pennsylvaniji, gdje je radio kao umjetnik i učitelj. Njegova prva izložba je otvorena u Galeriji #10 u New Yorku 1941. godine. Atkyns je karijeru počeo na poslovima umjetnika za retuširanje u Uredu za gravuru i tisak Sjedinjenih Država. Na tom mjestu je dao otkaz 1945. godine i otvorio školu u ateljeu u Washingtonu. Kasnije je otvorio slične škole u nekoliko gradova Pennsylvanije uključujući Puzzletown, Altoonu i Johnstown. Atkyns je svojim predavanjima i slikama utjecao na mnoge koji su težili postati umjetnici, a slikarski stil se zao mu je od nepredmetnog (apstraktnog) do realističnog.

Cijeloga je života aktivno sudjelovao u galerijskim izložbama u Washingtonu.

[www.askart.com](http://www.askart.com)

Willie Lee Atkyns, Jr. (1913-1987)



**Untitled (Small town in Pennsylvania)**, undated. Oil on Masonite, 20 x 48 in.  
Courtesy of the ART in Embassies Program, Washington, D.C. Gift of The Estate of Willie Lee Atkyns, Jr.

**Bez naslova (Gradić u Pennsylvaniji)**, bez datuma. Ulje na lesonitu, 50,8 x 121,9 cm  
Program Umjetnost u veleposlanstvima, Washington, D.C. Donacija iz ostavštine W. L. Atkynsa, Jr.

## Nolan P. Benner, Jr. (1922-1998)

A master of brushwork and painting technique, Nolan P. Benner, Jr. had a style that was well-known and well-loved by anyone with an interest in art in the Lehigh Valley of Pennsylvania. Benner captured the local area with his brush and lavishly colored palette, but the impact of his work reached far beyond the Lehigh Valley.

Benner's artwork vibrates with intense, rhythmic colors. Whether landscapes of the back roads in the Lehigh Valley, seascapes of summers spent at the Jersey Shore, or portraits of friends, Benner's canvases depict a lifetime of personal memories. "I have a concept of every painting I do. ... I select my colors for my palette in advance for my paintings, and every painting has a different palette. Color is what it's really all about," stated Benner.

Benner's contribution to and support of the local arts communities of Pennsylvania were legendary. He had a lifelong involvement with the Baum School of Art (Allentown), founded by his teacher, Oskar Baum, and the Allentown Art Museum. In addition, he was a longtime member of the Lehigh Art Alliance and the Bethlehem Palette Club. He exhibited with nearly every artist in the Lehigh Valley for fifty years.

[www.cedarcrest.edu](http://www.cedarcrest.edu)

Majstor kista i slikarske tehnike Nolan P. Benner, Jr., razvio je stil koji je bio dobro poznat i omiljen među onima koje je zanimala umjetnost u dolini Lehigh u Pennsylvaniji. Benneru je uspjelo svojim kistom i bogatom paletom boja uhvatiti lokalni duh, no utjecaj njegova rada seže daleko izvan granica doline Lehigh.

Bennerov umjetnički rad vibrira intenzivnim ritmičnim bojama. Bez obzira radilo se o krajobrazima skrivenih cestica doline Lehigh, morskim prizorima ljeta provedenih na obali Jersey ili portreta njegovih prijatelja, Bennerova platna prikazuju život osobnih sjećanja. Benner je rekao: „Imam koncept za svaku sliku koju stvaram. ... Unaprijed odabirem paletu boja za svoje slike, a svaka slika ima različitu paletu. U biti se radi upravo o boji,” izjavio je Benner.

Bennerov doprinos lokalnim umjetničkim zajednicama u Pennsylvaniji i njegova podrška istima bila je legendarna. Cijeloga je života bio uključen u Baum School of Art (Baum škola umjetnosti, Allentown) koju je osnovao njegov mentor Oskar Baum i Allentown Art Museum (Muzej umjetnina u Allentownu). Osim toga, bio je dugogodišnji član Lehigh Art Alliance (Umjetničko udruženje Lehigh) i Bethlehem Palette Club (Klub boja Bethlehem). Tijekom pedeset godina izlagao je svoja djela s gotovo svakim umjetnikom u dolini Lehigh.

[www.cedarcrest.edu](http://www.cedarcrest.edu)



Nolan P. Benner, Jr. (1922-1998)



**Holland Tunnel**, undated. Oil on canvas, 24 x 40 in.  
Courtesy of the ART in Embassies Program, Washington, D.C. Gift of Mr. and Mrs. Philip I. Berman

**Holland Tunnel**, bez datuma. Ulje na platnu, 61 x 101,6 cm  
Program Umjetnost u veleposlanstvima, Washington, D.C. Donacija gospođe i gospodina Philipa I. Bermana

## Arthur Cohen | 1928

Internationally renowned painter Arthur Cohen is a virtuoso, a master of “just when the last note of a painting is complete,” and Cohen, now seventy-nine, has been painting Provincetown, Massachusetts, for almost fifty years. “When the timbre of a moment resounds in a handful of strokes and a wash of shimmering light,” observed art critic Jan Adlmann, “Cohen intuitively knows that ‘balance’ has been achieved.” “Finding that balance,” the artist has explained, “is like walking a tightrope.”

Cohen’s sweeping panoramas of Provincetown Harbor are developed from storied layering and scraping – thin levels of paint built up over a day, week, or even over several years, referred to by Cohen as the “ghost” in his painting. It is this “buried” sense of time and continuity that evokes a sense of timelessness and spatial infinity. Working with a limited palette of blues and grays, occasionally some pink and green, Cohen repeatedly brings the viewer a synthesis of light from different moments; his landscape paintings possess an inherent monumentality that is eternally, classically Provincetown. Cohen spends the cold months of the year in New York City, where he also paints his surroundings and their atmospheric moods.

[www.bertawalker.com](http://www.bertawalker.com)

Međunarodno priznati slikar Arthur Cohen je virtuoz, majstor „posljednjeg poteza kistom”. Ovaj danas sedamdesetdevetogodišnji umjetnik slika Provincetown u Massachusettsu već gotovo pedeset godina. „Kad se dah trenutka uhvati šačicom poteza i drhtavim odsjajem svjetla,” zamijetio je umjetnički kritičar Jan Adlmann, „Cohen intuitivno zna kada je postigao ‚ravnotežu’. „Pronalaženje te ravnoteže” objasnio je umjetnik, „je poput hodanja po žici.”

Cohenove prostrane panorame luke Provincetowna razvijene su iz legendarnog nanošenja u slojevima i struganja – tanki slojevi boje nanošene danima, tjednima ili čak nekoliko godina koje Cohen naziva „duhom” u svojim slikama. Upravo taj „zakopani” doživljaj vremena i neprekidnosti pobuđuje osjećaj bezvremenosti i prostorne beskonačnosti. Radeći s ograničenom paletom plavih i sivih boja, koristeći se ponekad nekim ružičastim i zelenim tonovima, Cohen uvijek iznova promatraču uspijeva prikazati sintezu svjetla koju slaže iz različitih trenutaka; njegove slike krajolika sadržavaju inherentnu monumentalnost koja predstavlja vječni i klasični Provincetown. Cohen provodi hladne mjesece u godini u gradu New Yorku, gdje također slika svoje okruženje u različitim ozračjima.

[www.bertawalker.com](http://www.bertawalker.com)

Arthur Cohen | 1928



**Brooklyn Bridge**, 2003-2005. Oil on canvas, 30 x 40 in. Courtesy of the artist, Provincetown, Massachusetts and New York City  
**Brooklyn Bridge**, 2003. – 2005. Ulje na platnu, 76,2 x 101,6 cm. Ljubaznošću umjetnika, Provincetown, Massachusetts i Grad New York

Arthur Cohen | 1928



**Provincetown**, 2003-2005. Oil on canvas, 30 x 40 in. Courtesy of the artist, Provincetown, Massachusetts and New York City  
**Provincetown**, 2003. – 2005. Ulje na platnu, 76,2 x 101,6 cm. Ljubaznošću umjetnika, Provincetown, Massachusetts i Grad New York

## Janos Enyedi | 1947

“My interest in the industrial landscape probably stems from the fact that I was born on the Southside of Chicago. My earliest childhood memories are of riding past the steel mills and refineries of Gary, Indiana, in a very gray autumn dusk. The factories spewing smoke and fire seemed to stretch forever. It was both frightening and mesmerizing.

As the son of a Navy Reserve officer, I traveled a great deal. My father would do his active duty every summer at Camp Pendelton near San Diego. My family would race across the country, but make a more leisurely return to Chicago. By the time I was ten I had been to almost every state in the continental United States. Throughout my many early travels across the American landscape, the great cities of this country – the centers of commerce and industry – are what captured, and continue to capture my attention. All of those images pleasantly haunt and inspire me to this day, and I have spent the better part of my career as an artist trying to reinvent what I saw. I pursue my images, not only with broad strokes, but also with the details of rivets, I-beams, corrugation, torch-cut edges and especially rust. I find these details to be quite beautiful and more abstract than ‘real.’ The word landscape, as it is used in the American vernacular today, encompasses not just the land, but all that rests on it – including urban and industrial scenes, which are so large that the land seems to disappear, and the vistas we see are completely man-made. These are the relics of our industrial age – the Age of Steel – and they have completely captured my eyes and my soul.”

„Moj interes za industrijski krajolik najvjerojatnije potječe od činjenice što sam rođen u južnom dijelu Chicaga. Moje najranije sjećanje iz djetinjstva seže u vrijeme kada smo se vozili pokraj čeličana i rafinerija u gradu Gary u Indiani i to u prilično sivom jesenskom sumraku, a činilo se da se tvornice koje su rigale dim i vatru nižu u nedogled. Bilo je to istovremeno i zastrašujuće i fascinantno.

Kao sin mornaričkog časnika u pričuvni proputovao sam dosta zemalja. Moj je otac svakog ljeta odlazio na vojne vježbe u Camp Pendelton blizu San Diega. U to bi vrijeme moja obitelj jurila s jednog kraja države na drugi, no polako i bez žurbe se vraćala u Chicaga. Do svoje desete godine proputovao sam gotovo sve države u kontinentalnom dijelu Sjedinjenih Država. Tijekom tih mojih mnogih putovanja u ranoj dobi upoznao sam američki krajolik, velike gradove ove zemlje – središta trgovine i industrije – i upravo su oni privukli i još uvijek privlače moju pažnju. Svi ti ugodni dojmovi koje od tada nosim u sebi i koji me i sada inspiriraju, kao i ostalo što sam vidio, prate veći dio moje umjetničke karijere tijekom koje sam pokušavao prenijeti na platno ono što sam vidio, slijedeći svoje zamisli, ideje i dojmove, ne samo širokim potezima kistom, nego i detaljima poput zakovica, čeličnih greda, utora, oštro odrezanim rubovima i osobito hrdom. Za mene su ti detalji iznimno lijepi i više apstraktni nego „stvami”. Svjetski krajobraz, kao što se danas taj pojam koristi u američkom govoru, ne podrazumijeva samo zemlju, nego i sve ostalo na njoj – uključujući urbane i industrijske prizore, koji su toliko veliki da se čini da sama zemlja nestaje a da su vidici pred nama u potpunosti stvoreni čovjekovom rukom. To su relikti našeg industrijskog doba – ere čelika, koja je u potpunosti zaokupila moj vid i moju dušu.”

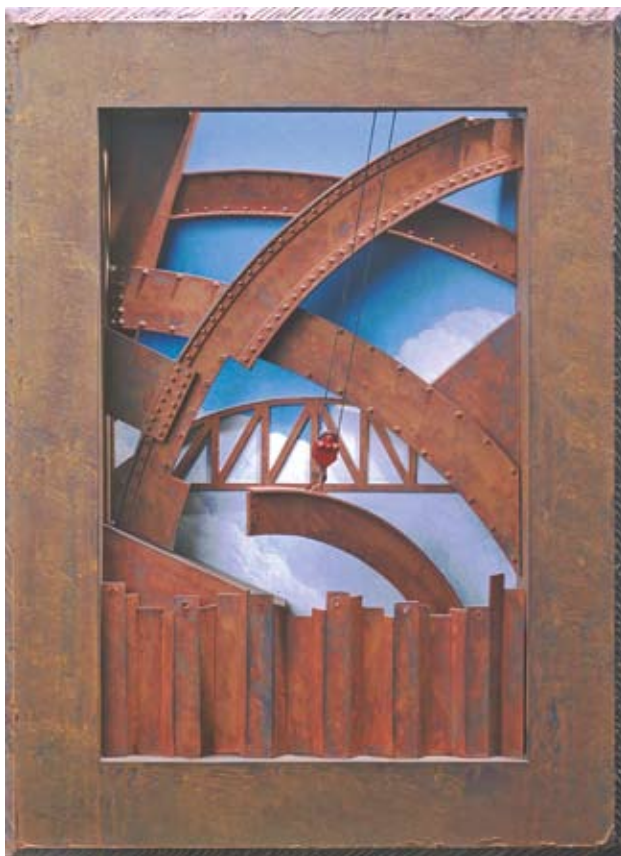
Janos Enyedi | 1947



**Industrial Strength Landscape: Passing through Elwood City, 1995**  
Acrylic and graphite on illustration board, 22 x 22 x 2 in. Courtesy of Turner Construction, Arlington, Virginia

**Krajobraz industrijske snage: prolazeći kroz Elwood City, 1995**  
Akrl i grafit na ilustracijskoj ploči, 55,9 x 55,9 x 5,1 cm. Ljubaznošću tvrtke Turner Construction, Arlington, Virginia

Janos Enyedi | 1947



**Study for New Bridge**, 1999

Acrylic and graphite on illustration board, 20 x 15 x 4 ½ in. Courtesy of Steve and Lisa Diamond, Bethesda, Maryland

**Studija za novi most**, 1999

Akril i grafit na ilustracijskoj ploči, 50,8 x 38,1 x 11,4 cm. Ljubaznošću Steva i Lise Diamond, Bethesda, Maryland

## Reginald Marsh (1898-1954)

Reginald Marsh was born in Paris in 1898, the son of artists. Two years later the family moved to New Jersey, just outside New York City. After graduation from Yale University in 1920, Marsh moved into New York and began a love affair with the city. He worked as an illustrator for the *New York Daily News*, the *New York Herald, Esquire*, and *Harper's Bazaar*, and was one of the original staff members of *The New Yorker*. Throughout the 1920s Marsh studied off and on at the Art Students League in New York City and traveled to Paris to study from 1925 to 1926. It was not until the 1930s that he turned his full attention to painting, becoming one of the "new" American artists striving to create art that was distinctly and uniquely American, without reliance on European tradition. He believed: "The havoc caused by the tremendous influence of impressionism and expressionism must be overcome before America can go on and paint the substance, not the light and shadow. The struggle to free art from superficial impressionistic style or fantastic nonsense, is probably harder now than in the old days when art was strong, simple and real."

Marsh's works convey the energy of city life, its vitality and sometimes its irony. He painted Coney Island, subways, nightclubs, the burlesque, street scenes, and the hustle and bustle of ships in the harbor. He explained: "As for the subject, I became, the more I worked, engrossed in the great surrounding panorama of New York. Not being a person of great experience or widely traveled, it was difficult to be aware of contemporary New York's peculiar and tremendous significance, and since our painting showed little of it, I can't exactly say how I came to paint New York... I like the great Coney Island Beach for its infinite number and kinds of people, for the physical manifestations of people from head to toe, its variety of design, and its great vitality. Just in this way there is enormous and endless material to paint in New York,

Reginald Marsh je rođen 1898. godine u Parizu, kao sin dvoje umjetnika. Dvije godine kasnije obitelj se preselila u New Jersey, na rub Grada New Yorka. Nakon što je diplomirao na sveučilištu Yale 1920. godine, Marsh se preselio u New York i zaljubio se u taj grad. Radio je kao ilustrator za *New York Daily News*, za *New York Herald, Esquire*, i *Harper's Bazaar*, te je bio jedan od prvih članova redakcije novina *The New Yorker*. Tijekom dvadesetih godina 20. stoljeća Marsh je uz prekide studirao na Art Students League u New Yorku, a od 1925. do 1926. godine studirao je u Parizu. Tek je od 1930. godine nadalje posvetio svoju punu pozornost slikanju i postao jedan od „novih“ umjetnika Amerike koji je stremio stvaranju umjetnosti koja je bila jasno i jedinstveno američka i neovisna o europskoj tradiciji. Vjerovao je u sljedeće: „Pustoš izazvanu golemim utjecajem impresionizma i ekspresionizma mora se nadići prije nego se Amerika može dalje razvijati i slikati bit, a ne svjetlost i sjenu. Bitka za oslobađanje umjetnosti od plitkog impresionističkog stila ili fantastičnog nonsensa vjerojatno je teža sada nego nekada, kad je umjetnost još bila snažna, jednostavna i stvarna.“

Marshova djela prenose energiju gradskog života, njegovu vitalnost i ponekad njegovu ironiju. Slikao je Coney Island, podzemnu željeznicu, noćne klubove, burlesku, prizore života na ulici i užurbano kretanje brodova u luci. Umjetnik je to objasnio na sljedeći način: „Glede same teme, što sam dulje radio, više me zaokupljala ta velika okolna panorama New Yorka. Budući da nisam bio osoba s velikim iskustvom i nisam mnogo putovao, nisam bio svjestan osebjunog i ogromnog značaja tadašnjeg New Yorka, a budući da se to nije odražavalo niti u našem slikarstvu, ne znam točno ni zašto sam ja počeo slikati New York... Volim veliku plažu Coney Islanda zbog bezbrojnih i raznovrsnih ljudi koji se tu mogu naći, zbog njihove potpune tjelesne raznolikosti, zbog raznovrsnih oblika i životnosti kojom plaža odiše. Samo u



## Reginald Marsh (1898-1954)

exciting, rarely touched, and waiting for the artist to make use of it." (Quotations from: Peyton Boswell, Jr., *Modern American Painting*, Dodd, Mead & Company: 1940)

tom malom dijelu može se pronaći beskrajna količina materijala za slikanje u New Yorku, uzbudljivog i jedva dotaknutog, koji samo čeka umjetnika da ga iskoristi." (Citirano iz: Peyton Boswell, Jr., *Modern American Painting*, Dodd, Mead & Company, 1940.)



**Farm Scene**, undated. Watercolor, 25 x 31 in. Courtesy of the ART in Embassies Program, Washington, D.C. Gift of William Benton  
**Prizor na selu**, bez datuma. Akvarel, 63,5 x 78,7 cm. Program Umjetnost u veleposlanstvima, Washington, D.C. Donacija Williama Bentona

Reginald Marsh (1898-1954)



**Railroad Yard**, undated. Watercolor, 14 x 20 in. Courtesy of the ART in Embassies Program, Washington, D.C. Gift of William Benton  
**Ranžirni kolodvor**, bez datuma. Akvarel, 35,6 x 50,8 cm. Program Umjetnost u veleposlanstvima, Washington, D.C. Donacija Williama Bentona

Reginald Marsh (1898-1954)



**Small-Town House**, undated. Watercolor, 26 ½ x 32 ¼ in. Courtesy of the ART in Embassies Program, Washington, D.C. Gift of William Benton  
**Kuća u gradiću**, bez datuma. Akvarel, 67,3 x 81,9 cm. Program Umjetnost u veleposlanstvima, Washington, D.C. Donacija Williama Bentona

## Andy Warhol (1930-1987)

Fascinated by consumer culture, the media, and fame, Andy Warhol himself became one of the most famous and important artists of the twentieth century. "If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it." Thus Warhol described himself, being deliberately enigmatic with regard to the depth of his talent.

Having received a degree in pictorial design in 1949, he began his professional career as a window dresser and later as a commercial illustrator. He derived his subject matter from popular culture and established himself as a primary figure in the Pop Art movement with his paintings of Campbell's Soup cans. Using cultural icons from Jacqueline Kennedy Onassis to the Lone Ranger, Warhol celebrated the transience of taste and fame. Those silk-screened paintings were based on close-up portraits made with the Polaroid Big Shot camera. Throughout the 1960s, his New York City studio, the Factory, was a fertile creative ground for a disparate group of artists and hangers-on. Having developed an idea, Warhol employed his Factory staff for the physical production of the art objects. Warhol was a filmmaker, director of multimedia shows, and founder and publisher of *Interview* magazine. He created the prototype of the artist as social celebrity, successful businessperson, and mass producer.

<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1625>

Fasciniran potrošačkom kulturom, medijima i slavom, sam Andy Warhol postao je jedan od najpoznatijih i najvažnijih umjetnika dvadesetog stoljeća. „Želite li saznati sve o Andyju Warholu, samo pogledajte površinu mojih slika, filmova i mene samoga, i tamo ćete naći mene. Iza toga nema ničega.” Tako je Warhol opisao samog sebe, namjerno zagonetno prikazujući dubinu svoga talenta.

Nakon što je 1949. godine stekao diplomu iz slikarskog crtanja, započeo je svoju profesionalnu karijeru kao aranžer izloga i kasnije kao ilustrator. Crpio je teme iz popularne kulture i sa svojim slikama limenki juhe Campbell's etablirao sebe kao primarnu figuru pop arta. Koristeći likove kulturnih ikona od Jacqueline Kennedy Onassis do Lone Rangera, Warhol je slavio prolaznost ukusa i slave. Ti radovi u sitotisku bili su zasnovani na uvećanjima portreta s fotografije snimljene fotoaparatom Polaroid Big Shot. Tijekom šezdesetih godina njegov atelje u New Yorku, „Factory”, postao je plodno tlo za raznolike skupine umjetnika i njihovih pristalica. Nakon što bi razvio ideju, Warhol bi osoblje svog ateljea „Factory” uposlio na fizičkoj proizvodnji umjetničkih djela. Warhol je bio filmski stvaralac, redatelj multimedijalnih predstava, te osnivač i izdavač časopisa *Interview*. Također je stvorio prototip umjetnika kao osobe slavne u društvu, uspješnog poslovnog čovjeka i masovnog proizvođača.

<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1625>

**Flowers (Black and White)**, 1974. Screenprint on Arches paper, 40 7/8 x 27 1/4 in.

Courtesy of the ART in Embassies Program, Washington, D.C.

Gift of the Foundation for Art and Preservation in Embassies, Washington, D.C.

**Cvijeće (crno-bijelo)**, 1974. Sitotisak na papiru Arches, 103,8 x 69,2 cm

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Andy Warhol (1930-1987)



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