



Laura Wilson

*Art in Embassies Exhibition * United States Embassy Belgrade*

LAURA WILSON

Emma (Hutterite Girl in Field). Gelatin silver print, 20 x 24 in. Courtesy of the artist, Dallas, Texas
Ema (Pripadnica Haterita u polju). Želatinski srebrni print, 50,8 x 61 cm. Ustupila umetnica iz Dalasa u državi Teksas

Art in Embassies



Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a footprint that can be left where people have no opportunity to see American art.

Osnovana 1963. godine, Kancelarija „Umetnost u ambasadama” Stejt dipartmenta SAD igra izuzetno važnu ulogu u javnoj diplomatiji naše nacije, kroz misiju kulturne razmene koja se odvija putem izložbi, postavki stalnih zbirki, predstavljanja umetnika i publikacija. Muzej moderne umetnosti osmislio je ovaj globalni program vizuelne umetnosti deceniju ranije, a početkom 1960-ih, predsednik Džon F. Kenedi i zvanično ga usvaja, postavljajući prvog direktora programa. U ovom trenutku, na preko 200 lokacija, „Umetnost u ambasadama” realizuje povremene i stalne postavke u reprezentativnim prostorima svih američkih ambasada, konzulata i rezidencija šefova misija SAD-a širom sveta, izlažući naručena i pozajmljena dela savremene umetnosti Sjedinjenih Država i zemalja domaćina. Ove izložbe daju uvid međunarodnoj publici u visoki kvalitet, opseg i raznolikost umetnosti i kulture Amerike i zemlje domaćina, što omogućuje prisustvo „Umetnosti u ambasadama” u više zemalja nego što je to slučaj sa bilo kojom drugom američkom fondacijom ili umetničkom organizacijom.

Izložbe „Umetnosti u ambasadama” omogućavaju stranim državljanima, od kojih mnogi možda nikada neće putovati u Sjedinjene Države, da lično osete dubinu i sveobuhvatnost naše umetničke baštine i njenu vrednost, ostavljajući takozvani „kulturni trag tamo gde ljudi nemaju prilike da se upoznaju sa američkom umetnošću.”

A Journey Through America

Journey Through America showcases the geographic and artistic diversity of the boundless American spirit in a way that also reflects my own personal journey as an American diplomat. The exhibition portrays the wide-open spaces of the American West where I came of age, the gritty urban landscapes of New York (one of my first postings), and modern works demonstrating the dynamism of art in America, where creative individuals are forever changing and transforming themselves, just as America itself is forever being re-created and renewed.

Visitors to the U.S. Ambassador's Residence in Belgrade are greeted by three photographs from the American West. Chris Marona's *Riders on the Edge of Night* evokes the mythical role of the American cowboy, while Laura Wilson's *Emma (Hutterite Girl in Field, Duncan Ranch Colony, Harlowton, Montana)* is a visual reminder of the important role pioneering women played in helping our nation to expand from the Atlantic Seaboard to the Pacific shores. Finally, Joseph Dixon's photograph of a stoic Native American (*Take Five*) reminds us that our nation's yearning to "go west" did not unfold in an uninhabited wilderness, but in a land occupied by proud and noble peoples.

The salon features two Reginald Marsh watercolors depicting the New York skyline, the first stop for many new Americans. While working at the United Nations as a young diplomat, I came to love the "City that Never Sleeps," a mecca that blends America's entrepreneurial spirit with business acumen, fashion and beauty with grit and sweat, soaring architecture with natural beauty, and frenetic energy with solitude. Gifford Beal's *Chinese Restaurant #2* offers an

additional interpretation of New York: its cultural diversity, and the vital role immigrants have played in enriching our culture (and cuisine). In the same vein, the street market in Daniel O'Sullivan's *Morning at Sunset* evokes the entrepreneurial spirit of new immigrants to our shores, while Beal's *Fishing Boats & Lighthouses* reminds us of the great maritime traditions that dominated the early founding of our nation.

At the heart of the exhibition is Beal's portrait of a man and a woman reading – a Rockwellian depiction of one of America's greatest institutions: the public library, the backbone of a larger system of citizen enlightenment that makes ideas and diverse opinions available to every American.

Finally, the exhibition concludes with three abstract works that expand the horizons of traditional art. Linda Touby's *Pigeons 555* and Thomas Phelps Stokes's *Untitled (Green)* are both impressive works. We are especially fond of Marina Troy's *Sea of Troubles* because Marina is a personal friend, and the spouse of an American diplomat – a small homage to Foreign Service families around the world.

Many people have helped us realize this exhibition, and we are grateful to them all, including the artists who generously lent their work for display, and the U.S. Department of State's Art in Embassies program.

Ambassador Kyle Randolph Scott

*Belgrade, Serbia
March 2017*

Putovanje kroz Ameriku

Putovanje kroz Ameriku prikazuje geografsku i umetničku raznolikost bezgraničnog američkog duha na način koji istovremeno oslikava i moje lično putovanje kao američkog diplomate. Ova izložba oslikava otvorena prostranstva američkog zapada gde sam odrastao, sirove urbane pejzaže Njujorka (jedno od mojih prvih radnih mesta) i moderna dela koja prikazuju dinamičnost umetnosti u Americi, gde kreativni ljudi neprestano prolaze kroz promene i transformacije, kao što se i sama Amerika stalno iznova stvara i obnavlja.

Posetioce rezidencije ambasadora SAD dočekuju tri fotografije sa zapada Amerike. Riders on the Edge of Night [Jahači na ivici noći] Krisa Marone evocira uspomene na mitsku ulogu američkog kauboja, dok nas Ema (Pripadnica Haterita u polju, Kolonija na Ranču Dankan, Harloutaun, Montana) Lore Vilson vizuelno podseća na važnu ulogu koju su prve doseljenice odigrale pomažući pripadnicima naše nacije da se prošire sa obala Atlantika na obale Tihog okeana. Naposljetku, fotografija stamenog Indijanca (Kratka pauza) Džozefa Diksona podseća nas da se žudnja naše nacije da "ode na zapad" nije ispunjavala u nenaseljenoj divljini, već u zemlji koju su naseljavali ponosni i plemeniti narodi.

U salonu se nalaze dva akvarela Redžinalda Marša na kojima su prikazani obrisi Njujorka, prve stanice mnogih novih Amerikanaca. Dok sam kao mlad diplomata radio u Ujedinjenim nacijama, zavoleo sam "grad koji nikad ne spava", tu Meku u kojoj se američki preduzetnički duh meša sa poslovnom sposobnošću, moda i lepota sa borbenošću i znojem, arhitektura koja stremi nebu sa prirodnom lepotom, kao i divlja energija sa usamljenošću. Kineski restoran br. 2

Giforda Bila donosi još jedno tumačenje Njujorka: njegove kulturne raznolikosti i suštinske uloge koju su imigranti odigrali u obogaćivanju naše kulture (kao i kuhinje). U istom duhu, ulična pijaca na fotografiji Danijela O'Salivana Jutro u suton podseća na preduzetnički duh novih doseljenika na naše obale, dok nas Bilova fotografija Ribarski brodovi i svetionici podseća na velike pomorske tradicije koje su bile dominantne na samom početku osnivanja naše države.

U samom srcu ove izložbe— u unutrašnjem salonu—nalazi se Bilov portret muškarca i žene koji čitaju – rokvelovski prikaz jedne od najvećih institucija Amerike: javne biblioteke, kičme šireg sistema prosvetavanja građana, koja ideje i različita mišljenja čini dostupnim svakom Amerikancu.

Konačno, izložbu zatvaraju tri apstraktna dela koja šire horizonte tradicionalne umetnosti. Golubovi 555 Linde Tubi i Bez naziva (Zeleno) Tomasa Felpsa Stouksa su impresivna dela. More nevolja Marine Troj nam je posebno drago delo, jer je Marina naša lična prijateljica i supruga jednog američkog diplomate – što predstavlja mali omaž porodicama zaposlenih u diplomatskim i konzularnim predstavništvima SAD u čitavom svetu.

Mnogi ljudi su nam pomogli da realizujemo ovu izložbu i zahvalni smo im svima, uključujući i umetnike koji su velikodušno ustupili svoja dela za izlaganje, kao i programu Stejt Departmenta SAD Umetnost u ambasadama.

Ambasador Kaji Rendolf Skat

Beograd, Srbija
Mart 2017. godine

GIFFORD BEAL 1879-1956

Gifford Beal was born in New York and spent most of his life and career there. Even as a young man, he was drawn to art. Like his older brother, the artist Reynolds Beal, Gifford painted the scenery of New England and particularly the region's extensive coastline, from the steep cliffs of Maine, to the inner harbors of Provincetown and later Rockport, both in Massachusetts, where he summered after 1923. He was also drawn to the streets, houses, and residents making up these communities, capturing slices of small town life.

Beal's early work was extremely popular in both subject matter—leisure activities in idyllic settings—and in method: sparkling color and light carried by quick impressionist brushstrokes. Gradually, he moved away from the impressionist style learned from William Merritt Chase and adopted a broadly realistic style that he used to depict the life that he observed on the New England coast. Muted tones, strong, thick brushstrokes, and simplified compositions characterize his works of mid-career. By 1940, Beal turned his attention to theater and circus scenes, subjects that had attracted him periodically over the years. For these works, he again used the radiant color and light effects that had distinguished his early works.

Gifford Bil je rođen u Njujorku, gde je proveo veći deo svog života i karijere. Umetnost ga je privlačila još dok je bio mladić. Kao i njegov stariji brat, slikar Reynolds Bil, Gifford je slikao prizore iz Nove Engleske, a naročito prostranu obalu ovog regiona, od strmih litica Mejna, do unutrašnjih luka Provinstauna i, kasnije, Rokporta u državi Masačusets, gde je od 1923. godine provodio leta. Takođe su ga privlačile ulice, kuće i stanovnici ovih zajednica i beležio je deliče života u malom gradu.

Bilovi rani radovi bili su izuzetno popularni, kako zbog tema — aktivnosti u slobodno vreme u idiličnim okruženjima — tako i zbog metode: iskričavih boja i svetlosti dočarane brzim potezima četkice karakterističnim za impresioniste. Vremenom se udaljio od impresionističkog stila koji je naučio od Vilijama Merita Čejlsa i usvojio široko shvaćeni realizam koji je koristio kako bi slikao život koji je posmatrao na obalama Nove Engleske. Prigušeni tonovi, snažni, debeli potezi četkice i pojednostavljene kompozicije karakterišu njegov rad sredinom karijere. Do 1940. godine, Bil se okrenuo scenama iz pozorišta i cirkusa, temama koje su ga tokom godina povremeno privlačile. Za ove radove ponovo je koristio blještave boje i svetlosne efekte po kojima su se isticali njegovi rani radovi.

Man and Woman Reading

Oil on canvas, 36 x 29 ¾ in.

Courtesy of Art in Embassies, Washington, D.C.;
Gift of Kraushaar Galleries, Inc., New York, New York

Muškarac i žena koji čitaju

Ulje na platnu, 91,4 x 75,6 cm

Ustupio program "Umetnost u ambasadama", Vašington;
Poklon galerije "Kraushaar Inc.", Njujork, Njujork



GIFFORD BEAL 1879-1956



Chinese Restaurant #2

Oil on Masonite, 24 ½ x 36 ½ in.

Courtesy of Art in Embassies, Washington, D.C.;
Gift of Kraushaar Galleries, Inc., New York, New York

Kineski restoran br. 2

Ulje na masonitu, 62,2 x 92,7 cm

Ustupio program "Umetnost u ambasadama", Vašington;
Poklon galerije "Kraushaar Inc.", Njujork, Njujork

GIFFORD BEAL 1879-1956



Fishing Boats & Lighthouses

Oil on canvas, 24 ½ x 41 ½ in.

Courtesy of Art in Embassies, Washington, D.C.;
Gift of Kraushaar Galleries, Inc., New York, New York

Ribarski brodovi i svetionici

Ulje na platnu, 61,6 x 105,4 cm

*Ustupio program "Umetnost u ambasadama", Vašington;
Poklon galerije "Kraushaar Inc.", Njujork, Njujork*

JOSEPH K. DIXON 1856-1926

The Wanamaker Expeditions, conducted between 1908 and 1913, visited different Native American reservations and historical sites, including the Crow Reservation, Montana, near the site of the Battle of Little Bighorn. In words and images, the expeditions recorded aspects of the tribal lifestyle that were rapidly disappearing as Native Americans were pressured to assimilate into mainstream society. Joseph Dixon created and staged photographs, including reenactments of ceremonies and portraits of leaders in traditional regalia. The romanticized images of the tribal communities, with interviews about their lives, were published as a book called *The Vanishing Race*.

In 1913, Dixon began an expedition to over 250 reservations and Native American communities throughout the country. The expedition traveled by private railroad car equipped with a photography studio. Dixon was accompanied by his son and several photographers including John D. Scott, a New York photographer, and W.B. Cline, a photographer from George Eastman's studio in Rochester, New York. Photographs from the 1913 expedition were exhibited at the San Francisco Panama-Pacific Exposition in 1915.

U okviru Vonamejkerovih ekspedicija, između 1908. i 1913. godine posećeni su različiti indijanski rezervati i istorijska mesta, uključujući i rezervat "Krau" u Montani, u blizini mesta gde se odigrala Bitka kod Litl Bighorna. Ova ekspedicija je rečima i slikom zabeležila aspekte plemenskog života koji su nestajali velikom brzinom kako su Indijanci pritiskani da se asimiluju u glavne tokove u društvu. Džozef Dikson snimao je i inscenirao fotografije, uključujući i izvođenja ceremonija i portrete vođa u tradicionalnim odorama. Romantizovane slike plemenskih zajednica, zajedno sa intervjuima o njihovim životima, objavljene su u knjizi pod nazivom The Vanishing Race.

Tokom 1913. godine, Dikson je organizovao ekspediciju u više od 250 rezervata i indijanskih zajednica u čitavoj zemlji. Ekspedicija je putovala privatnim vagonom opremljenim fotografskim studiom. Diksona je pratio njegov sin i nekoliko fotografa, uključujući i Džona D. Skota, njujorškog fotografa, i V. B. Klajna, fotografa iz studija Džordža Istmana u Ročesteru, u saveznoj državi Njujork. Fotografije nastale tokom ekspedicije iz 1913. godine izložene su na međunarodnoj izložbi "Panama-Pacifik" u San Francisku 1915. godine.



Takes-five, Old Indian Woman, 1908

Archival pigment copy print from original photograph, 38 x 30 in.

Courtesy of the William Hammond Mathers Museum, Indiana University, and Art in Embassies, Washington, D.C.

Kratka pauza, stara Indijanka, 1908

Arhivska pigment štampa, kopirana sa originalne fotografije, 96,5 x 76,2 cm

Ustupio muzej "Vilijam Hamond Maters", Univerzitet Indijana, i program "Umetnost u ambasadama", Vašington

CHRISTOPHER MARONA 1951

Photographer Christopher Marona has a unique vision of the American West. His images possess a special blend of light, color, and drama that penetrate the very soul of our cowboy heritage. *Riders on the Edge of Night* was captured in the autumn of 1994 deep in Southern Colorado's Weber Canyon, next to Mesa Verde, one of America's most significant archaeological sites. With his photographs, Marona invites us to embrace the warmth of the high desert, listen to the staccato clattering of hooves on the sun baked trail, catch a whiff of the soft scent of sage, and drink in the last light and long shadows cast by Colorado's prettiest canyon country.

Raised in Arizona, Marona is familiar with ranch life. The families the photographer visited with treated him to a rare glimpse of a struggling but enduring cowboy culture that he was allowed to capture on film. More than just punching cows, he saw a living, breathing philosophy; a cowboy's relation to the animals he tended. Marona shares his experience through dramatic photography, stories, poems, and quips collected from the cowboys themselves. "The men and women that I photographed are real working cowboys that still carve their livings from the land and livestock."

Marona's fine art photography can be seen at the National Cowboy Hall of Fame (Oklahoma City, Oklahoma) and art galleries across the nation. The artist lives with his wife and two sons in Durango, Colorado, his home for over thirty years.

Fotograf Kristofer Marona ima jedinstveno viđenje američkog zapada. Njegove slike sadrže posebnu mešavinu svetlosti, boje i dramatičnosti koja ulazi u samu dušu našeg kaubojskog nasleđstva. Fotografija Jahači na ivici noći slikana je u jesen 1994. godine, duboko u Kanjonu Veber na jugu Kolorada, u blizini Mesa Verde, jednog od najvažnijih američkih arheoloških nalazišta. Svojim fotografijama, Marona nas poziva da prigrlimo toplotu pustinje, da slušamo odsečno lupkanje kopita na stazi sprženoj suncem, da osetimo blagi miris žalfije, i da upijemo poslednje svetlo i duge senke koje baca najlepša kanjonska oblast Kolorada.

Odrastao u Arizoni, Marona poznaje život na ranču. Porodice koje je fotograf posetio omogućile su mu da stekne redak uvid u borbenu, ali i izdržljivu kaubojsku kulturu, i dozvolile mu da je zabeleži na filmu. Video je više od pukog uzgajanja stoke - video je filozofiju od krvi i mesa; odnos kauboja prema životinjama koje neguje. Marona je svoje iskustvo podelio putem dramatičnih fotografija, priča, pesama i dosetki koje je prikupio od samih kauboja. "Muškarci i žene koje sam fotografisao su pravi kaubojski koji rade i koji za život još uvek zarađuju od zemlje i stoke".

Fina umetnička fotografija Marone može se videti u Galeriji slavnih Nacionalnog muzeja kauboja i nasleđa američkog zapada (Oklahoma Siti u državi Oklahoma), kao i u umetničkim galerijama širom zemlje. Umetnik živi sa suprugom i dva sina u Durangu, u državi Kolorado, gde mu je dom već više od trideset godina.



Riders on the Edge of Night, 1994
Photographic print mounted on foamcore, 24 x 36 in.
Courtesy of the artist, Durango, Colorado

Jahači na ivici noći, 1994
Kaširana fotografija, 61 x 91,4 cm
Ustupio umetnik iz Duranga u državi Kolorado

REGINALD MARSH 1898-1954

Reginald Marsh is one of the best known chroniclers of 1930s and 40s New York. His paintings, drawings, and prints capture the aura and pace of the ever-changing city. Marsh was an obsessive explorer of the great metropolis. It was in places such as Coney Island, New York Harbor, the Bowery, the streets, and the subway that the artist looked for inspiration. The artist returned repeatedly to his favorite locations, usually working on the spot with sketchbooks and taking photographs that were used as the source material for completed works back in his studio.

Marsh moved to New York and quickly became a successful illustrator and political cartoonist, contributing to the *New Yorker* and the *New York Daily News*. A trip to Paris, France, in 1925 fueled Marsh's initial interest in painting, and he studied with Kenneth Hayes Miller at the Art Students League (New York). Miller emphasized the time-honored principles of narrative content, figure construction, and perspectival composition, and he was a major influence on Marsh.

From 1931 on, Marsh was included in most major national exhibitions of American art and he was considered one of the top contemporary American artists. One-man exhibitions of Marsh's work have also been held at Yale University Art Gallery (New Haven, Connecticut), Pittsburgh's Carnegie Institute (Pennsylvania), and the Whitney Museum of American Art (New York), among others.

Redžinald Marš je jedan od najpoznatijih hroničara Njujorka tridesetih i četrdesetih godina dvadesetog veka. Njegove slike, crteži i grafike beleže energiju i tempo ovog grada koji se stalno menja. Marš je opsesivno istraživao veliku metropolu. Inspiraciju je tražio na mestima kao što su Koni Ajlend, luka, Boueri, ulice i metro. Stalno se vraćao svojim omiljenim mestima, gde bi obično koristio blokove za skiciranje i pravio fotografije koje je koristio kao izvorni materijal za dela koja je završavao u svom studiju.

Marš se preselio u Njujork i ubrzo postigao uspeh kao ilustrator i politički karikaturista u listovima Njujorker i Njujork dešli njuz. Jedno putovanje u Pariz, 1925. godine, produbilo je Maršovo već postojeće interesovanje za slikanje, pa je, zajedno sa Kenetom Hejzom Millerom, pohađao umetničku školu Art students lig u Njujorku. Miller je stavljao naglasak na tradicionalne principe narativnog sadržaja, građenja figura i kompozicije u perspektivi, i izvršio je veliki uticaj na Marša.

Od 1931. godine, Marš je uključen u većinu najvažnijih nacionalnih izložbi američke umetnosti i smatran je jednim od najvećih savremenih američkih umetnika. Samostalne izložbe Maršovih radova održane su, između ostalog, i u Umetničkoj galeriji Univerziteta Jejl (Nju Hejven u državi Konektikat), Karnegijevom institutu u Pitsburgu (Pensilvanija), i Vitnijevom muzeju američke umetnosti u Njujorku.

Bridges Over East River
Watercolor, 27 x 33 in.
Courtesy of Art in Embassies,
Washington, D.C.;
Gift of William Benton

Mostovi preko Ist Rivera
Akwarel, 68,6 x 83,8 cm. Ustupio
program "Umetnost
u ambasadama", Vašington;
Poklon Vilijama Bentona



N.Y. Skyline with Tug and Canoe in Foreground
Watercolor, 26 x 32 in.
Courtesy of Art in Embassies,
Washington, D.C.;
Gift of William Benton

**Obrisi Njujorka sa remorkerom
i kanuom u prvom planu**
Akwarel, 66 x 81,3 cm.
Ustupio program "Umetnost
u ambasadama", Vašington;
Poklon Vilijama Bentona



DANIEL O'SULLIVAN 1940

Daniel O'Sullivan is considered a late-twentieth-century, realist oil painter who started as a semi-abstractionist. His primary themes are the figure and landscape, presenting his own personal interpretation of the daily environment of both New York City and Long Island, New York. He was well represented in the New York gallery world, and was the recipient of several awards. His paintings have been exhibited at the Butler Institute of American Art, Youngstown, Ohio, among other venues.

Sa svojim slikama rađenim uljanom tehnikom, Danijel O'Sullivan smatra se pripadnikom realizma s kraja dvadesetog veka, iako je u početku bio poluapstraktni slikar. Njegove glavne teme su likovi i pejzaži, koji predstavljaju njegovo lično tumačenje svakodnevice u Njujorku i Long Ajlendu, gradovima u državi Njujork. Bio je veoma zastupljen u njujorškim galerijama, a dobitnik je i nekoliko nagrada. Njegove slike su, između ostalog, izlagane i u Batlerovom institutu američke umetnosti u Jangstaunu u saveznoj državi Ohajo.



Morning at Sunset, 1979. Acrylic on canvas, 21 ¼ x 25 in. Gift of Kraushaar Galleries, New York, New York, to Art in Embassies, Washington, D.C.

Jutro u suton, 1979. Akrilik na platnu, 54 x 63,5 cm. Poklon njujorske galerije "Kraushaar" programu "Umetnost u ambasadama", Vašington

THOMAS PHELPS STOKES 1934-1993

Thomas Stokes was raised in Knoxville, Tennessee, and Ft. Lauderdale, Florida, and lived in New York City as an adult. His color field paintings evidence a mastery of composition, order, and painterly values. Characterized by fields of delicate coloration strained in thin layers across their picture planes, the works harmonize unbroken surfaces and serene formats.

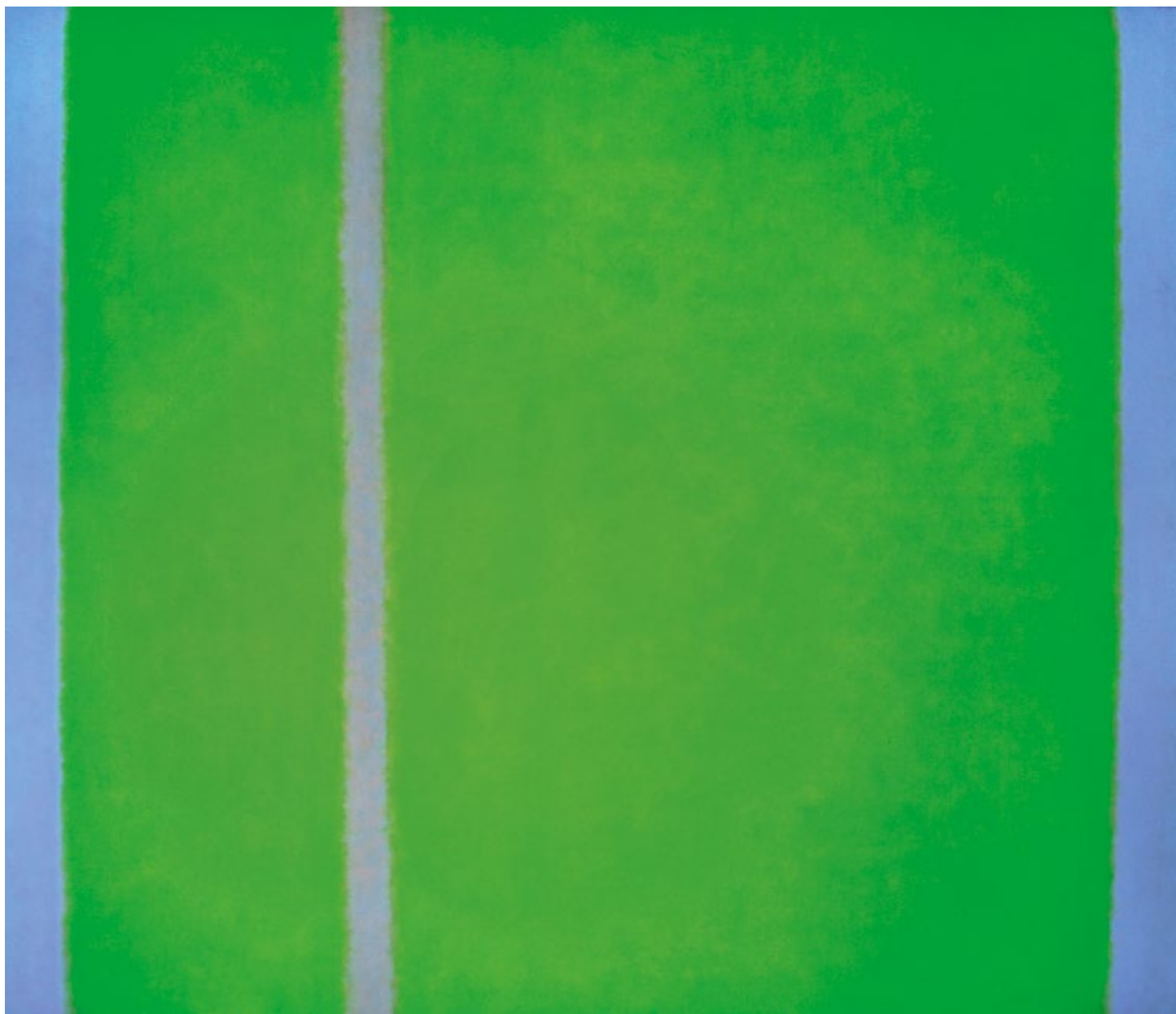
Eschewing the frenetic brushwork and heroic gesturalism of abstract expressionism, Stokes's aesthetic strategies privilege balance over brashness, sustaining gradual, rather than immediate, comprehension. His paintings also depart from color field abstraction's customary allocation of all visual attention to the surface of the picture plane. By pointing out subtle deceptions — suggestions of depth and volume — the artist alerts viewers to the confluence between the internal and the external, knowing and seeing, ideation and physicality.

Stokes settled in Santa Fe, New Mexico, in 1986. A significant figure in the history of twentieth century abstraction, the artist created works which have been exhibited in numerous museums and acquired by private collections internationally. Thomas Stokes continued to refine his subtly colored, meditative canvases until his death in 1993.

Tomas Stouks je detinjstvo proveo u Noksvilu u državi Tenesi i Fort Loderdejlju na Floridi, a u Njujorku je živio kad je odrastao. Njegove slike polja boje dokazuju da gospodari kompozicijom, redom i slikarskim vrednostima. Sa karakterističnim poljima nežnih boja nanetim u tankim slojevima preko ravni slike, ova dela prave sklad između neprekinutih površina i jasnih oblika.

Izbegavajući mahnite pokrete četkicom i herojske gestualne poteze apstraktnog ekspresionizma, Stouks u svojim estetskim strategijama daje prednost ravnoteži nad smelošću i podstiče postepeno, a ne momentalno, razumevanje. Isto tako, njegove slike se udaljavaju od skretanja sve vizuelne pažnje na površinu ravni slike, što je uobičajeno za apstraktne slike polja boje. Ističući suptilne obmane — naznake dubine i obima — umetnik posmatrača upućuje na ukrštanje unutrašnjeg i spoljašnjeg, znanja i viđenja, idejnog i fizičkog.

Stouks se doselio u Santa Fe u saveznoj državi Nju Meksiko 1986. godine. Kao važna ličnost apstraktne umetnosti dvadesetog veka, ovaj umetnik je stvorio dela koja su izlagana u brojnim muzejima i prikupljena od strane privatnih kolekcionara iz čitavog sveta. Tomas Stouks je nastavio da usavršava svoja suptilno obojena, meditativna platna do smrti, 1993. godine.



Untitled (Green). Oil on canvas, 61 ½ x 71 ½ in. Gift of Atlantic Richfield Company Corporate Art Collection to Art in Embassies, Washington, D.C.
Bez naziva (Zelena). Ulje na platnu, 156,2 x 181,6 cm. Poklon umetničke kolekcije preduzeća "Atlantik Ričfil'd" programu "Umetnost u ambasadama", Vašington

LINDA TOUBY

Linda Touby's large abstract paintings continue to work the color fields of mid-twentieth-century abstractionism. Color theory is essential to her process, yet the removal, covering, and layering of color informs so much of her ever-evolving process. The artist pairs intuitive brushstrokes with bold, horizontal bands of vibrant color offering a sense of balance and harmony. The restrained, calming palette of earth tones gains intensity and an illusion of spatial depth and volume through the artist's employment of Renaissance techniques of layering the surface with wax, dry pigment, and thick glazes. This approach gives the work a dimension that can suggest age, depth, or the complex qualities of natural light. Touby's paintings are epic and mutable, both suggesting the vastness of nature and celebrating their own spaciousness.

A native of Florida, Touby moved to New York as a teenager where she began her studies at the Pratt Institute in Brooklyn. She continued training at the Art Students League and later the National Academy of Art. Touby's works have been included in numerous solo and group exhibitions at museums and galleries internationally.

Velike apstraktne slike Linde Tubi nastavljaju da razrađuju polja boje apstraktnog slikarstva sredine dvadesetog veka. Teorija boja je ključna za njen postupak, ali uklanjanje, prekrivanje i slojevito nanošenje boje mnogo govore o njenom postupku koji se neprestano razvija. Umetnica povezuje intuitivne poteze četkicom sa smelim, horizontalnim poljima jakih boja, što ostavlja utisak ravnoteže i harmonije. Uzdržana, umirujuća paleta zemljanih tonova dobija na intenzitetu i stvara iluziju prostorne dubine i obima kroz autorkino korišćenje renesansne tehnike u okviru koje se na površinu nanose slojevi voska, suvog pigmenta i debelih glazura. Ovaj pristup radovima daje jednu dimenziju koja može da sugeriše starost, dubinu ili složene kvalitete prirodnog svetla. Slike Linde Tubi su epske i promisljive, i istovremeno ukazuju na prostranstvo prirode i slave sopstvenu prostranost.

Iako je rođena na Floridi, Tubi se kao tinejdžerka preselila u Njujork i tamo je počela da studira na Institutu "Prat" u Bruklinu. Nastavila je da se školuje na umetničkoj školi Art students lig, a kasnije i na Nacionalnoj akademiji umetnosti. Njeni radovi su izlagani na brojnim samostalnim i grupnim izložbama u muzejima i galerijama širom sveta.

Pigeons 555

Oil and wax on canvas, 60 x 48 in.
Courtesy of the artist, New York, New York

Golubovi 555

Ulje i vosak na platnu, 152,4 x 121,9 cm
Ustupila umetnica iz Njujorka



MARINA TROY 1960

The beauty of my abstract art is that it tells different stories to different people: be it a night on the mountain side, or turbulent seas, it is always reaching you!

Marina Troy was born in Croatia, and lives and works in Arlington, Virginia, where she maintains a studio. Her paintings are a door to her own subconscious. Says Troy, "I would like to open many more doors with my large canvases, doors into a world somewhat turbulent and distorted, but ultimately calm and inviting." Her large format works, have the advantage that "...you literally step into it and become a part of it, both as the artist and as the viewer of the work."

Troy strives for texture in her paintings and, in addition to brushes that dilute the intensity of color, the artist uses a credit card, which is larger than a painter's knife, and just as flexible. "The credit cards (the expired ones, of course) allow me to drag the paint across the canvas, changing its intensity and shade, while preserving the individual expression of stroke. I dip the shorter side of a card into, often, several colors at once, and observe what will happen when it is applied on canvas. I also use it on wet paint, to thin out layers, and do some editing. I use credit cards more often than I use brushes, which come at the end, for some final fine tuning of a painting that I am working on."

Lepota moje apstraktne umetnosti je u tome što priča različite priče različitim ljudima: bilo da je to noć u planini ili uzburkano more, ona uvek dopre do vas!

Marina Troj je rođena u Hrvatskoj, a živi i radi u Arlingtonu, u državi Virdžiniji, gde ima studio. Njene slike su vrata ka sopstvenoj podsvesti. Marina Troj kaže, "Želela bih da svojim velikim platnima otvorim još mnogo vrata, vrata ka svetu koji je pomalo turbulentan i iskrivljen, ali ipak miran i primamljiv". Njena dela velikih dimenzija imaju tu prednost da "...bukvalno ulazite u njih i postajete njihov deo, i kao umetnik i kao posmatrač".

Marina Troj nastoji da dobije teksturu u svojim slikama i, pored četkica, koje ublažavaju intenzitet boje, umetnica koristi kreditnu karticu koja je veća od slikarskog noža, ali je jednako elastična. "Kreditne kartice (naravno, istekle) mi omogućuju da boju vučem preko platna, da menjam njen intenzitet i nijansu, a da istovremeno čuvam individualni izraz poteza. Kraću stranicu kartice umočim često u nekoliko boja odjednom i posmatram šta će se desiti kada ih nanese na platno. Takođe je koristim dok je boja mokra kako bih istanjila slojeve i radi obrade. Kreditne kartice koristim češće od četkica, koje dolaze na kraju da bi slika na kojoj radim dobila preciznost".

Sea of Troubles, 2015

Acrylic on canvas, 52 x 62 in.

Courtesy of the artist, Arlington, Virginia

More nevolja, 2015

Akril na platnu, 132,1 x 157,5 cm

Ustupila umetnica iz Arlingtona u Virdžiniji



LAURA WILSON 1939

"I'm a photographer of people so the landscape is a part of the photographs as a way to express more about the people. What really holds my attention is the power of the human figure and the face. My intention is to reveal something of the character of the person through the strength of the portrait."

Laura Wilson is a photographer whose work has appeared in the *New York Times Magazine*, the *New Yorker*, *Vanity Fair*, and the *Washington Post Magazine*, among others. Laura Wilson currently lives in Dallas, Texas. She and her husband Robert are the parents of three sons, actors Andrew, Owen, and Luke Wilson.

Wilson worked for Richard Avedon, traveling all over the West and Southwest during the summers of 1979 to 1985, assisting him, documenting his creative process, and eventually writing the text for *In the American West*, as well as producing her own behind-the-scenes book, *Avedon at Work*. Famed as a fashion photographer, Avedon plucked everyday rural people—ranchers, drifters, secretaries, roughnecks—out of their native contexts and placed them against a stark white backdrop for his portraits. Wilson, striking out on her own in 1985 and free to develop her own photographic sensibility, went the other direction: deeper into the very particular authentic contexts of her subjects' lives.

Attracted to the "openness and sparseness" of the West, she remained visually more interested in its inhabitants than its topography. She finds herself particularly drawn to "people who live in an enclosed world—those people who live in isolated communities, whether by circumstance or by accomplishment. I'm always curious and wanting to know more." That curiosity has led to profound photo studies—including members of the Hutterite community of Montana, which were published by Yale University Press as *Hutterites of Montana* in 2000.

"Ja fotografišem ljude, tako da pejzaž predstavlja deo tih fotografija, način da se kaže nešto više o tim ljudima. Ono što mi stvarno drži pažnju je moć ljudskog lika i lica. Namera mi je da snagom portreta otkrijem deo karaktera te osobe".

Lora Vilson je fotograf čiji radovi su, između ostalog, objavljivani u časopisima Njujork tajms, Njujorker, Veniti Fer, i Vašington post. Lora Vilson trenutno živi u Dalasu u saveznoj državi Teksas. Ona i njen muž Robert imaju tri sina, glumce Endrjua, Ovena i Luka Vilsona.

Vilson je radila za Ričarda Avedona i svakog leta od 1979. do 1985. putovala je širom zapada i jugozapada Amerike i pomagala mu, dokumentujući njegov proces stvaranja. Na kraju je napisala tekst za knjigu fotografija In the American West, a takođe i napravila sopstvenu knjigu o onome što se dešavalo iza kulisa, Avedon at Work. Proslavljen kao modni fotograf, Avedon je izvlačio obične ljude iz ruralnih oblasti — rančere, skitnice, sekretarice, grubijane — iz njihovog prirodnog okruženja i pravio njihove portrete postavljajući ih ispred potpuno bele pozadine. Lora Vilson, koja je, kada je počela sa samostalnim radom 1985. godine, dobila slobodu da razvija sopstveni fotografski senzibilitet, krenula je u drugom smeru: dublje u vrlo konkretne autentične kontekste života svojih subjekata.

Privučena "otvorenošću i oskudnošću" zapada, ostala je vizuelno više zainteresovana za njegove stanovnike nego za topografiju. Ustanovila je da je naročito privlače "ljudi koji žive u zatvorenom svetu — oni koji žive u izolovanim zajednicama, bilo zbog okolnosti ili zbog svojih dostignuća. Uvek sam radoznala i želim da znam više." Ova radoznalost je dovela do dubokih fotografskih studija — koje uključuju i pripadnike huteritske zajednice iz Montane, koje je Jejl universiti pres 2000. godine objavio kao Hutterites of Montana.



Emma (Hutterite Girl in Field). Gelatin silver print, 20 x 24 in. Courtesy of the artist, Dallas, Texas
Emma (Pripadnica Huterita u polju). Želatinski srebrni print, 50,8 x 61 cm. Ustupila umetnica iz Dalasa u državi Teksas

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