



ART IN EMBASSIES EXHIBITION UNITED STATES EMBASSY PODGORICA

HENK PANDER

Bridge Over Krumbo Canyon, Malheur Wildlife Refuge, Oregon, 2011
Watercolor, 40 x 60 in. Courtesy of the artist, Portland, Oregon

HENK PANDER

Most preko kanjona Krumbo, utočište divljih životinja Malheur, 2011
Akvarel, 101,6 x 152,4 cm. Dobijeno ljubaznošću umjetnika, Portland, Oregon

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."

<http://art.state.gov>

UMJETNOST U AMBASADAMA

Osnovana 1963. godine, kancelarija Stejt dipartmenta Umjetnost u ambasadama (AIE - Art in Embassies), igra važnu ulogu u javnoj diplomatiji našeg naroda putem svoje misije širenja kulture, postavljanjem privremenih i stalnih izložbi, umjetničkih programa i publikacija. Muzej moderne umjetnosti prvi je osmislio ovaj globalni vizuelni umjetnički program deceniju ranije. Ranih 1960ih, Predsjednik John F. Kennedy formalizovao je program i imenovao prvog direktora programa. Danas, sa preko 200 umjetničkih prostora, AIE je kurator privremenih i stalnih postavki u prostorijama za zvanične prijeme u ambasadama SAD, konzulatima, i rezidencijama diplomata širom svijeta. AIE bira i naručuje djela savremene umjetnosti iz SAD i zemalja domaćina. Ove izložbe omogućavaju međunarodnoj publici da se uvjeri u kvalitet, opseg, i raznolikost umjetnosti i kulture obje zemlje. Na taj način AIE je prisutna u više zemalja nego bilo koja druga fondacija ili umjetnička organizacija iz SAD.

Izložbe AIE omogućavaju građanima, od kojih mnogi nikad nisu bili u SAD, da lično iskuse dubinu i obim našeg umjetničkog nasljedstva i vrijednosti, ostavljajući na taj način "trag koji se može ostaviti na mjestima gdje ljudi nemaju priliku da vide američku umjetnost".

<http://art.state.gov>

WELCOME

I am delighted to welcome you to the Residence of the U.S. Ambassador to Montenegro! It is my immense honor to represent the United States in this beautiful country and, during my tenure, I hope to build closer people-to-people ties between Americans and Montenegrins from all walks of life.

One way to make these connections is through art, which is why I am particularly pleased to display several impressive pieces of American art in my home in Podgorica. The U.S. Department of State, Office of Art in Embassies generously provided the works I chose. Thanks to this program, I became acquainted with several talented artists whose works spoke to my heart. I hope these works of art will tell stories that evoke the deep connections between our two countries.

Everyone experiences art differently. With that in mind, I hope the works shown here will touch you and help you understand more about the American experience. In choosing the items in this exhibition—which includes oil and watercolor paintings, embroidery, and textile-based art, and mixed media pieces—I have focused largely on images of nature since I believe the relationship of people with their natural environment has a major impact on them and their society. Americans have a huge fondness for “the great outdoors” and are often characterized as rugged, adventurous, and free. In many ways, these are character traits shared with Montenegrins, whose warrior spirit has been shaped by the wild beauty of their own country.

UVOD

Srećna sam što mogu da vam poželim dobrodošlicu u rezidenciju ambasadorke SAD u Crnoj Gori! Velika mi je čast što predstavljam Sjedinjene Države u ovoj lijepoj zemlji, a nadam se da ću za vrijeme svog mandata izgraditi bliže veze između građana SAD i Crne Gore u svim sferama života.

Jedan od načina za uspostavljanje takvih veza je umjetnost, zbog čega mi je posebno drago što mogu da prikažem nekoliko impresivnih djela američke umjetnosti u svom domu u Podgorici. Radove koje sam izabrala velikodušno je ustupio program Stejt departmenta pod nazivom „Umjetnost u ambasadama“. Zahvaljujući ovom programu, upozнала sam se s brojnim talentovanim umjetnicima čija su djela bliska mom srcu. Nadam se da će ova umjetnička djela pripovijedati priče koje evociraju duboke veze između naše dvije države.

Umjetnost svako doživljava na svoj način. Imajući to na umu, nadam se da će vas ovdje prikazani radovi dotaknuti i da će vam pomoći da bolje razumijete američko društvo. Prilikom izbora radova iz ove zbirke – koji uključuju ulja na platnu, akvarele, umjetnička djela nastala vezom ili primjerke tekstilne umjetnosti – kao i djela nastala kombinacijom načina i tehnika – najviše sam se fokusirala na slike prirode, jer vjerujem da odnos ljudi s njihovim prirodnim okruženjem ima veliki uticaj na njih i njihovo društvo. Amerikanci gaje veliku naklonost prema „velikim prostranstvima“ pa ih često karakterišu kao neuglađene, avanturistički nastrojene i ljude slobodnog duha. Na mnogo načina, upravo su to karakterne osobine koje dijelimo s Crnogorcima čiji je ratnički duh oblikovan divljom ljepotom njihove države.

Both countries share gorgeous coastlines where the brilliant blues of the sky and water blend with the whites and greys of the clouds and beaches to create a timeless sense of peace and wonder. The rugged terrain of Montenegro echoes the daunting landscapes of the American West where I grew up, and the rich vegetation and the riot of flowers shown in several of these American artworks evoke images and emotions that struck me as I contemplated the wildflowers and woodlands of Montenegro. I intentionally selected artworks with few buildings or manmade objects, but those few that appear here—a proud lighthouse, a rusty bridge, a remote relay station, or a weathered home—reflect a timelessness of the structures found in both of our countries.

Some paintings chosen reflect my relationship with nature. The deserts of Arizona may seem barren and desolate to some, but I have fond memories of summers spent visiting my parents there and marveling at the animals and plants that thrive in that harsh climate. Likewise, you will notice that many of the paintings feature birds in different forms. These depictions of birdlife are my way of sharing my love of birdwatching with those who visit our home and expressing my joy at living near Montenegro's waterways and salt pans, which are truly a paradise for bird lovers.

My relationship with art, and with nature, differs from yours. I hope that through this exhibition, you will feel the love, the strength, and the optimism that I experience when I see these beautiful works of art.

Ambassador Judy Rising Reinke

*Podgorica
December 2019*

Obje zemlje karakterišu raskošne obale gdje se sjajno plavetnilo neba i vode stapa s bjelinom i sivlom oblaka i plaža stvarajući bezvremenski osjećaj mira i čuda. Planinski reljef Crne Gore kao da parira zastrašujućim pejzažima američkog Zapada gdje sam odrastala, a bogata vegetacija i raznovrsnost cvijeća prikazanih na nekoliko američkih umjetničkih djela u meni pobuđuju iste one slike i osjećanja koja su me dotakle dok sam posmatrala divlje cvijeće i šume Crne Gore. Namjerno sam odabrala umjetnička djela s malo građevina ili ljudskih tvorevina, ali nekoliko onih koje se pojavljuju na ovim djelima – jedan ponosni svjetionik, zarđali most, udaljena relejna stanica ili oronula kuća – odražavaju bezvremenost struktura koje se mogu susresti u obje naše zemlje.

Neke slike izabrane su zato što odražavaju moj lični odnos prema prirodi. Pustinje Arizone nekima se mogu činiti neplodnima i pustima, ali ja gajim lijepa sjećanja na ljeta provedena tamo, u posjeti roditeljima, tokom kojih sam se divila životinjama i biljkama koje opstaju u toj surovoj klimi. Isto tako, primijetićete da se na mnogim slikama pojavljuju ptice u mnoštvu različitih oblika. Ovi prikazi ptica su moj način dijeljenja ljubavi prema posmatranju ptica sa onima koji posjećuju naš dom kao i izražavanja lične radosti što živim u blizini crnogorskih vodenih puteva i solila, koji predstavljaju pravi raj za ljubitelje ptica.

Moj odnos prema umjetnosti i prirodi razlikuje se od vašeg. Nadam se da ćete kroz ovu zbirku osjetiti barem dio ljubavi, snage i optimizma koji doživljavam dok gledam ova predivna umjetnička djela.

Ambasadorka Džudi Rajzing Rajnke

*Podgorica
Decembar 2019*

B. J. ADAMS (born 1931)

“The sewing machine has become my brush, pen, or pencil; hundreds of colors of thread have become paint for images I compose now on various backgrounds.

With a background in fine art, my artistic life began with painting and drawing. Beginning with oil and later using acrylics I turned from realism to abstraction. When I discovered fabric and thread as another medium, a new textural world opened. My work may now combine realism or abstraction or even surrealism.”

B. J. Adams finds inspiration everywhere. She studied mathematics as well as fine art and traveled widely as a child and as an adult, exploring life, landscapes, and art. In her studio, in Washington, D.C., she spends many hours drawing and painting with the sewing machine. Her work is included in public and private collections across the country, and she has won multiple awards from the D.C. Commission on the Arts and Humanities.

B. J. ADAMS (rođena 1931. g.)

„Mašina za šivenje postala je moja četkica, naliv pero ili grafitna olovka; stotine boja niti postale su boje za slike koje sada sastavljam na različitim podlogama.

Nakon obrazovanja u polju likovne umjetnosti, moj umjetnički život počeo je slikanjem i crtanjem. Počevši od ulja i kasnije upotrebe akrila, prešla sam sa realizma na apstrakciju. Kad sam otkrila tkaninu i konac kao još jedan način i tehniku, preda mnom se otvorio novi svijet tekstura. U svom radu sada kombinujem realizam ili apstrakciju pa čak i nadrealizam.“

B. J. Adams inspiraciju nalazi svuda. Studirala je matematiku, kao i likovnu umjetnost i mnogo je putovala kao dijete i kao odrasla, istražujući život, pejzaže i umjetnost. U svom ateljeu u Vašingtonu, D.C. provodi brojne sate crtajući i slikajući mašinom za šivenje. Njeni radovi nalaze se i u javnim i u privatnim kolekcijama širom zemlje, a dobitnik je više nagrada Komisije za umjetnost i humanističke nauke Disktrikta Kolumbija.

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Wing Chairs, 2012. Free-motion machine embroidery and fabric appliqué on painted canvas (9). Each: 8 x 8 in. Courtesy of the artist, Washington, D.C.
Krilne stolice, 2012. Vez na mašini sa slobodnim kretanjem i tkanina na obojenom platnu (9). Veličina svake: 20,3 x 20,3 cm. Dobijeno ljubaznošću umjetnice, Vašington, D.C.



B. J. ADAMS



Six Birds, 2012, Free-motion machine embroidery (6). Each: 8 x 8 in. Courtesy of the artist, Washington, D.C.
Šest ptica, 2012. Vez na mašini sa slobodnim kretanjem (6). Veličina svake: 20,3 x 20,3 cm. Dobijeno ljubaznošću umjetnice, Vašington, D.C.

KEN AHLERING

(born 1942)

"I've been painting realistic images of America in oil for over fifty years. I am mostly self-taught. From [my] youth I've been attracted to realistic drawings and oil paintings... The old masters, with their long tradition of mastering the skills needed to produce beautiful color, composition, and light were what I wanted to emulate. I looked at paintings by the Dutch landscape artists, the Hudson River School, American western artists... old and new... and the like for inspiration.

Each painting is a reflection of my feelings or what I prefer to be feeling: peaceful, serene, and American. I try to portray images that remind people of a place and time they can remember. I specialize in American landscapes, seascapes, especially the Jersey shore, and ski-scapes of my favorite ski areas in Vermont."

KEN ALERING

(rođen 1942. g.)

„Već više od pedeset godina slikam realistične prikaze Amerike tehnikom ulje na platnu. Uglavnom sam samouk. Od malena me privlače realistični crteži i slike rađene uljem na platnu ... Stari majstori, sa dugom tradicijom savladavanja vještina potrebnih za stvaranje prelijepih boja, kompozicija i svjetlosti bili su ono što sam želio da imitiram i prenesem. Inspiraciju sam tražio u djelima holandskih umjetnika pejzažista, umjetnika Hudson River škole, umjetnika američkog zapada... starih i novih... i slično.

Svaka slika odraz je mojih osjećanja ili onoga kako bih želio da se osjećam: mirno, spokojno i američki. Pokušavam da prikažem slike koje ljude podsjećaju na mjesto i vrijeme kojih se mogu sjećati. Specijalizovao sam se za američke pejzaže, morske pejzaže, posebno obalu Džersija, i ski-staze mojih najdražih skijališta u Vermontu."

KEN AHLERING | KEN ALERING



Dune Walk in New Jersey, 2011. Oil on canvas, 36 x 72 in. Courtesy of the artist, Hampton, Virginia
Šetnja među dinama u Nju Džersiju, 2011. Ulje na platnu, 91,4 x 182,9 cm. Dobijeno ljubaznošću umjetnika



Florida Sunset, 2019. Oil on canvas, 18 x 24 in. Courtesy of the artist, Hampton, Virginia
Zalazak sunca na Flordi, 2019. Ulje na platnu, 45,7 x 61 cm. Dobijeno ljubaznošću umjetnika, Hempton, Virdžinija

GARY AKERS

(born 1951)

Gary Akers is renowned for his expertise in watercolor, drybrush, and egg tempera—a technique in which dried pigments are mixed with egg yolk and distilled water and layered in thin brushstrokes on a gessoed panel. His egg temperas are built up of hundreds of layers, using the technique of cross hatching small strokes of color that are layered over one another to achieve subtle tonal effects.

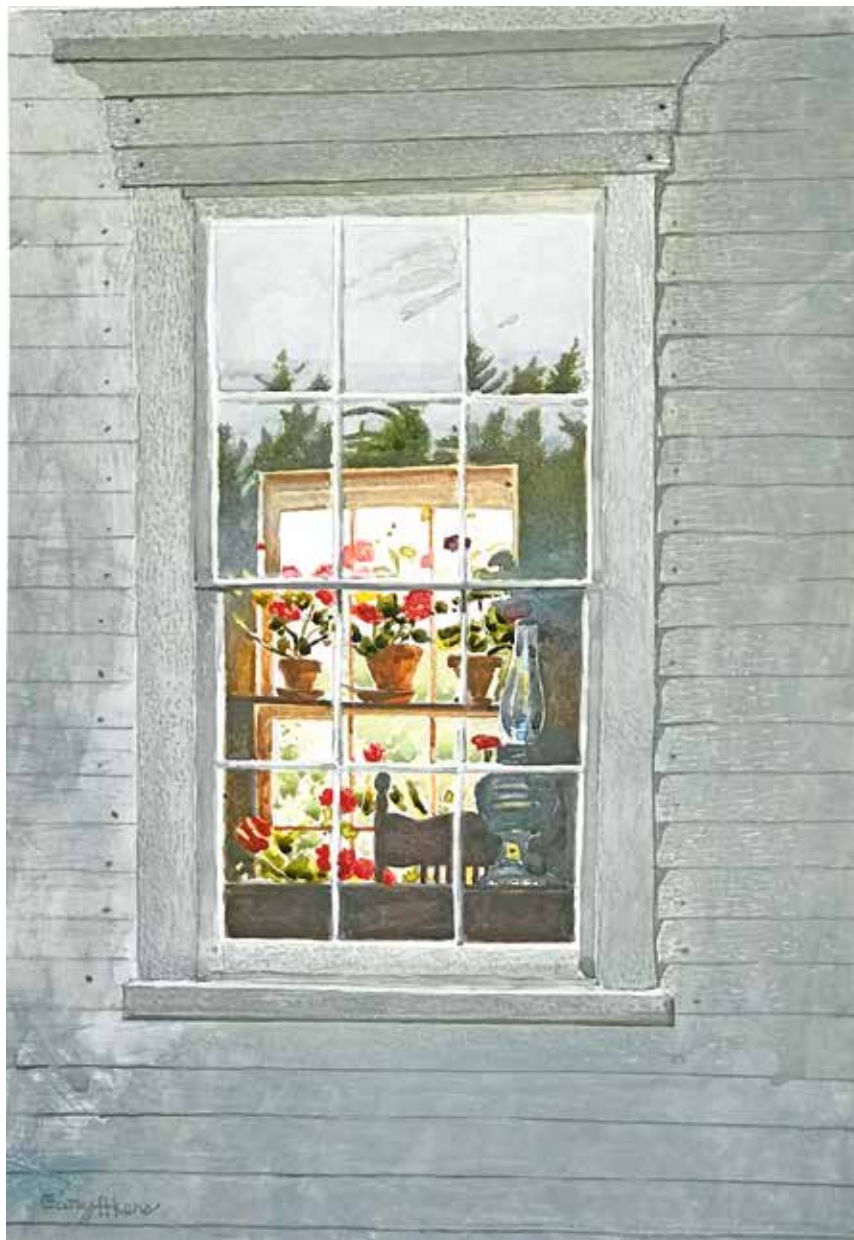
From his earliest days as an artist, Akers paid close attention to the exquisite detail found in the world. He dedicated his life to achieving the skill level required to translate what he was seeing into works that the viewer can learn from and appreciate. His work has been included in public and private collections around the world.

GERI EJKERS

(rođen 1951. g.)

Geri Ejkers poznat je po svojoj vještini rada u akvarelu, tehnici suve četke i temperama od jaja – tehnici u kojoj se osušeni pigmenti miješaju sa žumancetom i destilovanom vodom i nanose se u slojevima kratkim potezima četkice na ploču na koju je nanijeta posna preparatura tj. gesso. Tempere s jajima nanosi u stotinama slojeva, upotrebom tehnike unakrsnih kratkih poteza bojom koji se slojevito nanose jedan na drugi kako bi se postigli efekti suptilnih tonova.

Od svojih najranijih stvaralačkih dana, Ejkers je posebnu pažnju obraćao na neobične detalje u svijetu oko sebe. Svoj život posvetio je postizanju nivoa vještine potrebnog da svoje viđenje prenese na svoja djela iz kojih posmatrač može da uči i da ih cijeni. Njegovi radovi nalaze se u javnim i privatnim kolekcijama širom svijeta.



Olson's Windows, 2017

Watercolor on paper, 13 ¼ x 9 ¼ in.

Courtesy of the artist, South Thomaston, Maine

Olsonovi prozori, 2017

Akvarel na papiru, 33,7 x 23,5 cm

Dobijeno ljubaznošću umjetnika, Južni Tomaston, Mejn

GARY AKERS | GERI EJKERS



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Pemaquid Light, 2017

Watercolor on paper, 7 ¼ x 11 ¼ in.

Courtesy of the artist, South Thomaston, Maine

Svijetlo Pemaquid -a, 2017

Akvarel na papiru, 18,4 x 28,6 cm

Dobijeno ljubaznošću umjetnika, Južni Tomaston, Mejn



At Pemaquid, 2017

Watercolor on paper, 7 x 10 ¼ in.

Courtesy of the artist, South Thomaston, Maine

Na Pemaquid-u, 2017

Akvarel na papiru, 17,8 x 26 cm

Dobijeno ljubaznošću umjetnika, Južni Tomaston, Mejn

PETER ANDREW

(born 1956)

“My painted landscapes represent personal experiences of nature that capture my attention. The works come from observations and travels, created both on location *en plein air* and from reference in studio. My intention is to bring the visual delight and appreciation for the natural world into interior spaces. The artist’s process becomes complete when the viewer finds meaning in the design and color.

Sharing artwork as part of a multicultural exchange offers opportunities for agreement between peoples. I express gratitude and thanks to viewers, especially U.S. Ambassador Reinke, colleagues, and curators at Art in Embassies, for nurturing understanding between nations. Art has the potential to connect us and make us more human.”

PITER ENDRIJU

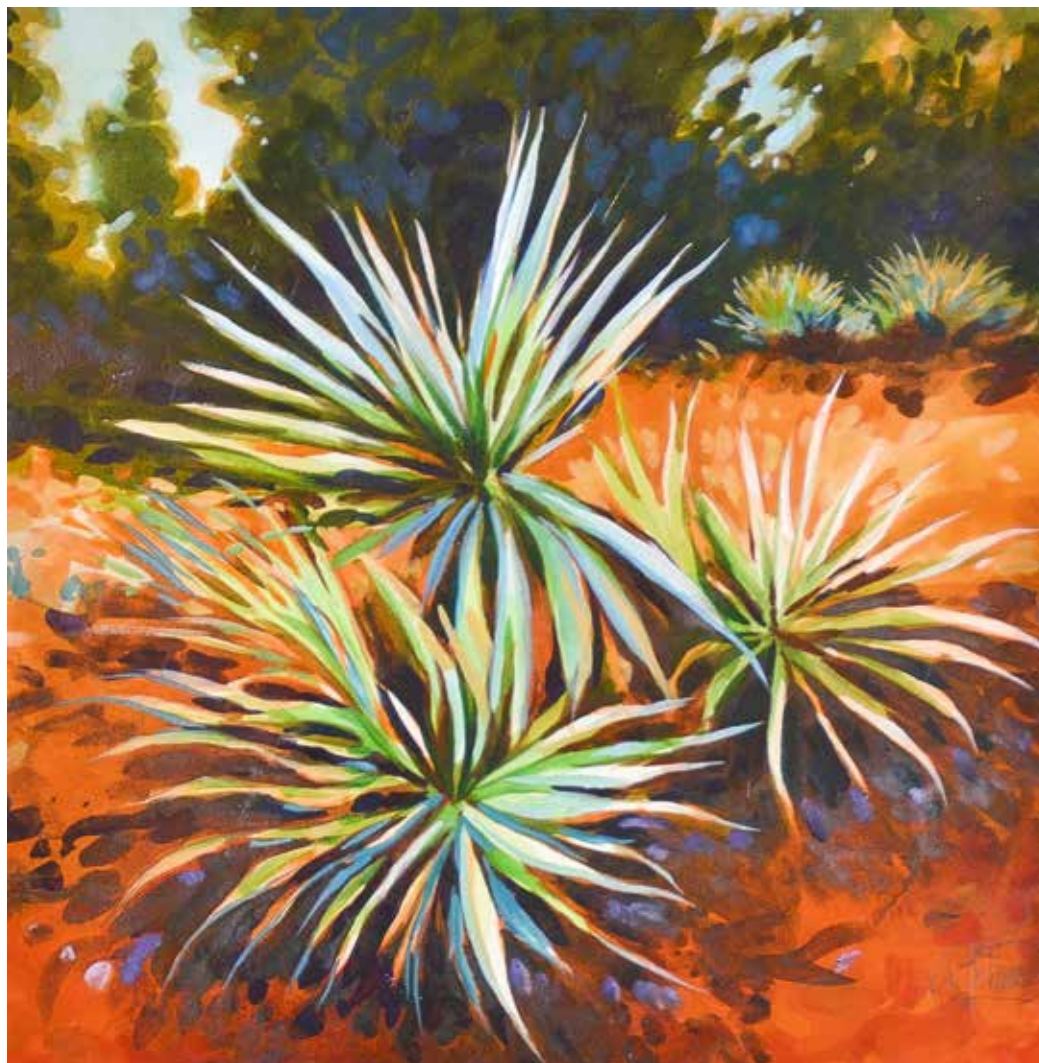
(rođen 1956. g.)

„Naslikani pejzaži predstavljaju moj lični doživljaj prirode koja privlači moju pažnju. Radovi su nastali posmatranjem i tokom putovanja, kako na licu mjesta *en plein air* tako i u samom ateljeu. Moja namjera je da u zatvorene prostore unesem vizuelni ugođaj i uvažavanje prirode. Proces umjetnikovog stvaranja postaje potpun kada posmatrač pronade smisao u dizajnu i boji.

Dijeljenje umjetničkih djela kao dio multikulturalne razmjene nudi mogućnosti za razvijanje osjećaja razumjevanja između naroda. Izražavam zahvalnost samoj publici, posebno ambasadorici SAD, g-đi Rajnke, kolegama i kustosima programa „Umjetnost u ambasadama“ upravo na njegovanju razumijevanja među narodima. Umjetnost nas može povezati i učiniti čovječnijim.“

Agave, New Mexico, 2017
Watercolor, 20 x 20 in.
Courtesy of the artist,
Nacogdoches, Texas

Agava, Novi Meksiko, 2017
Akvarel, 50,8 x 50,8 cm
Dobijeno ljubaznošću umjetnika,
Nakodočas, Teksas



CAROL CARTER

(born 1947)

Carol Carter is an internationally renowned St. Louis artist who has focused her talent on watercolor. Her lush, brilliant images hang in collections and exhibitions around the world, from Toulouse to St. Thomas, Bangkok to Bruges. Carter works in series, and her themed shows reveal evolving passions. From sensual swimmers and nudes to fanciful creatures and exotic landscapes, she paints the dazzling and vivid-colored world she sees. Her signature look: electric pigments that are pure and powerful; a juxtaposition of color that evokes surprise and vibrancy, shapes that shimmer and glow.

KEROL KARTER

(rođena 1947. g.)

Kerol Karter je međunarodno poznata umjetnica iz St. Luisa koja je svoj talent usmjerila na akvarel. Njene raskošne, sjajne slike nalaze se u kolekcijama i izložbama širom svijeta, od Tuluza do St. Tomasa, od Bangkoka do Briža. Karter radi u serijama, a njene tematske izložbe otkrivaju strasti koje u njoj narastaju. Od senzualnih plivača i aktova, do fantastičnih stvorenja i egzotičnih pejzaža, ona oslikava blistav i živopisan svijet koji vidi. Njen lični pečat: električni pigmenti koji su čisti i snažni; kombinacija boja koja izaziva iznenađenje i živost, oblici koji svjetlucaju i sijaju.



Globe, 2015. Watercolor, 30 x 40 in. Courtesy of the artist, St. Louis, Missouri
Globus, 2015. Akvarel, 76,2 x 101,6 cm. Dobijeno ljubaznošću umjetnice, St. Luis, Misuri

CAROL CARTER | KEROL KARTER



Banana Grove, 2019. Watercolor, 30 x 22 in. each. Courtesy of the artist, St. Louis, Missouri
Šumarak banana, 2019. Akvarel, 76,2 cm x 55,9 cm svaki. Dobijeno ljubaznošću umjetnice, St. Luis, Misuri

JOYE DEGOEDE

(born 1960)

Joye DeGoede's works juxtapose reality with fantasy, inspiring the viewer to see the fun in the mundane and the vast opportunities for joy in our everyday world. She says, "To my mind, art and emotions are synonymous. My wish is that my work will shake up the way we see and appreciate the everyday life around us. To cause the viewer to slow down for a time; to see the curiosity in a child's eyes, the wisdom in an older face, the power of beast and nature... I believe if we seek to find joy and focus on the positive aspects of life, we will clearly see opportunities to solve the challenges on our planet."

DeGoede graduated with a bachelor's degree in fine art from Westminster College in Salt Lake City, Utah, and her work hangs in the Arizona Governor's office and other private collections around the world. She is a juried member of several professional organizations, and has exhibited her work in many shows throughout the United States.

DŽOJ DEGUD

(rođena 1960. g.)

Džoj Degud stvarnost suprotstavlja mašti, nadahnjujući posmatrača da u običnom nađe zabavu, a u našem svakodnevnom svijetu ogromne mogućnosti za radost. Ona kaže: „Mislim da su umjetnost i emocije sinonimi. Moja želja je da moj rad uzdrma i promijeni način na koji vidimo i cijenimo svakodnevnicu koja nas okružuje. Da učini da posmatrač uspori na tren, da primijeti radoznalost u očima djeteta, mudrost na licu starih, snagu zvijeri i prirode... Vjerujem da ako poželimo da pronađemo radost i da se usredsredimo na pozitivne aspekte života, možemo jasno vidjeti mogućnosti za rješavanje izazova na našoj planeti.“

Degud je diplomirala likovnu umjetnost na Koledžu Westminster u Solt Lejk Sitiju, u državi Juta, a njeni radovi se nalaze u kabinetu guvernera Arizone i drugim privatnim kolekcijama širom svijeta. Član je nekoliko ekspertskih organizacija, a izlagala je na mnogim izložbama u Sjedinjenim Državama.

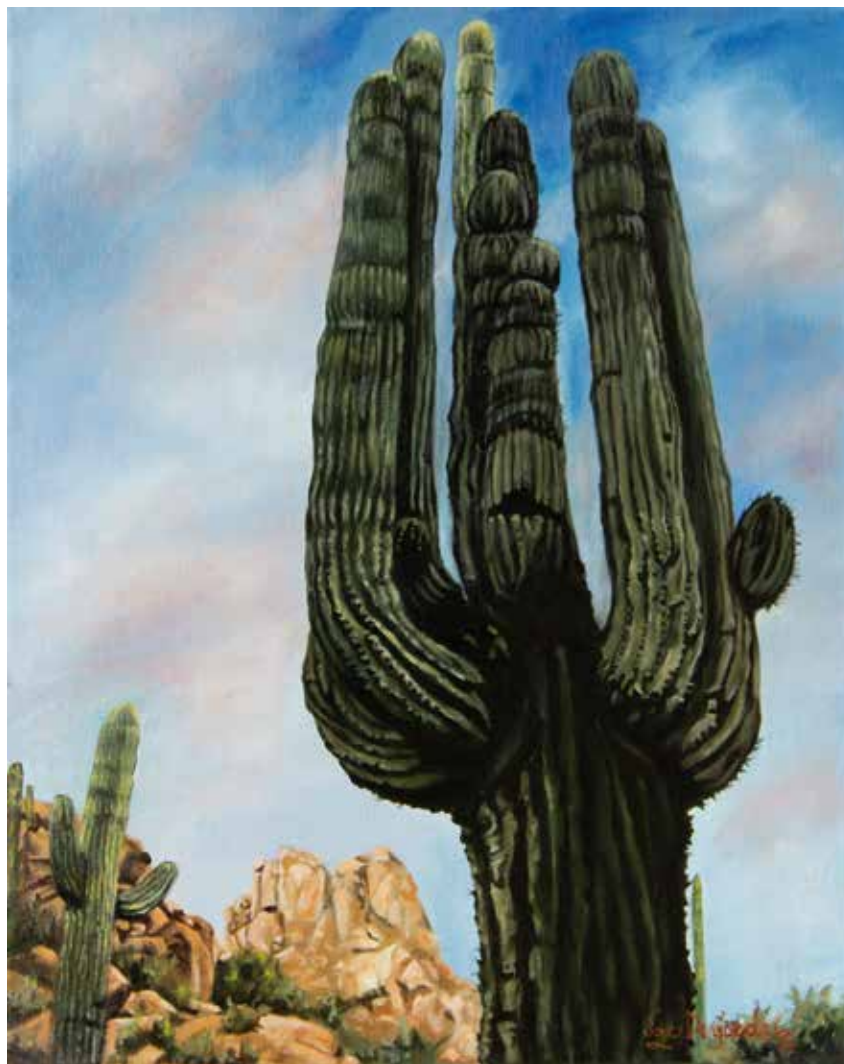
JOYE DEGOEDE | DŽOJ DEGUD



Twisted Lounge Lizard, 2019. Oil on canvas, 12 x 24 in. Courtesy of the artist, Cave Creek, Arizona
Iskrivljeni zabavljač, 2019. Ulje na platnu, 30,5 x 61 cm. Ljubaznošću umjetnice, Kejv Krik, Arizona

Pinnacle Peak Persistence, 2019
Oil on canvas, 20 x 16 in.
Courtesy of the artist,
Scottsdale, Arizona

Istrajnost Pinnacle Peak-a, 2019
Ulje na platnu, 50,8 x 40,6 cm
Dobijeno ljubaznošću umjetnice,
Skotsdejl, Arizona



JOYE DEGOEDE | DŽOJ DEGUD



Come Fly with Me, 2019
Oil on canvas, 14 x 11 in.
Courtesy of the artist, Cave
Creek, Arizona

Dodi da letiš sa mnom, 2019
Ulje na platnu, 35,6 x 27,9 cm
Dobijeno ljubaznošću
umjetnice, Kejv Krik, Arizona



A JoyEful Horse of Many Colors, 2019
Oil on canvas, 48 x 30 in.
Courtesy of the artist,
Scottsdale, Arizona

Veseo konj mnogih boja, 2019
Ulje na platnu, 121,9 x 76,2 cm
Dobijeno ljubaznošću umjetnice,
Skotsdejl, Arizona

BARBARA GOODSITT

(born 1955)

“I am a contemporary realist. I enjoy exploring color, texture and light and strive to present the ordinary in unusual and interesting ways. Each stroke is applied with the spirit of the subject matter in mind. Inspiration comes from the beauty and simplicity found in nature and materials we encounter every day.”

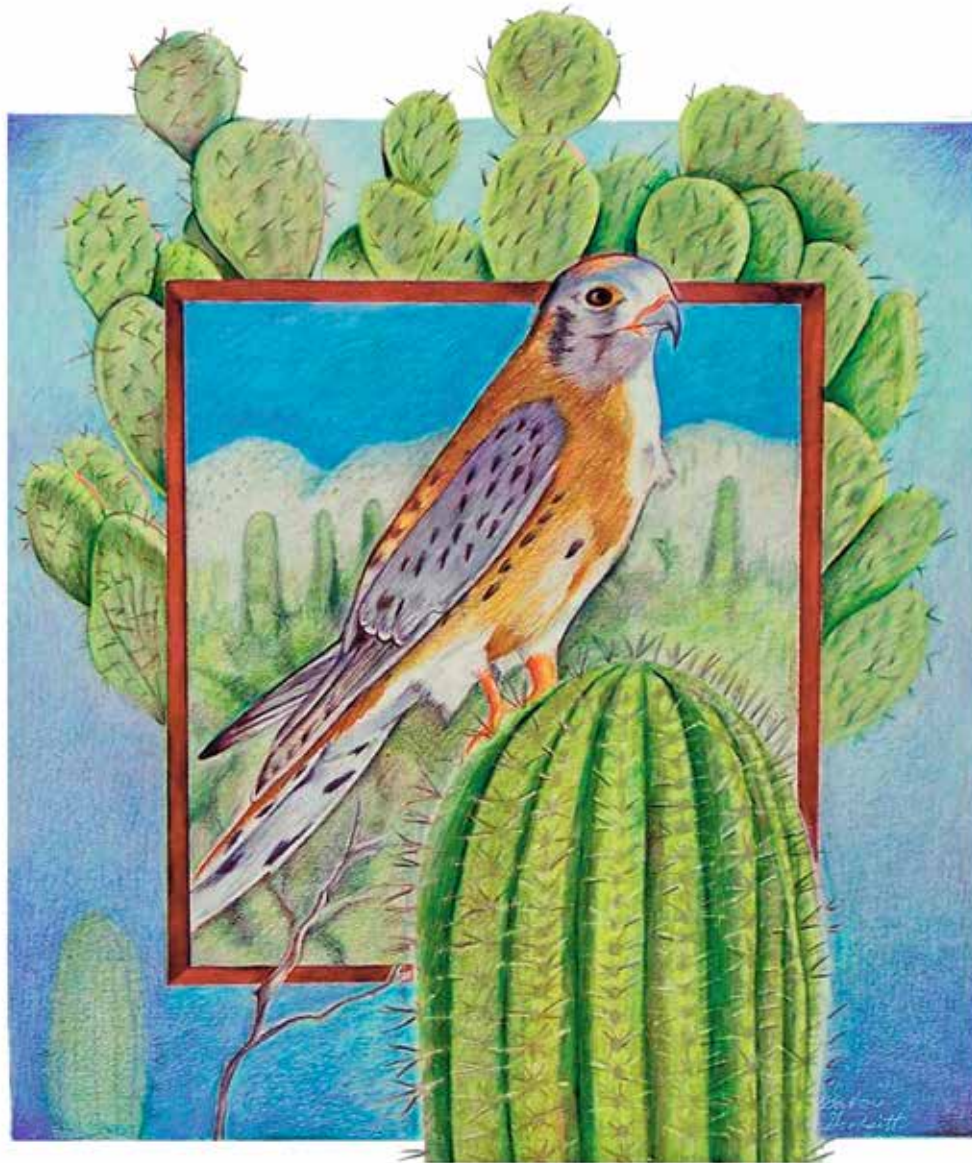
Barbara Goodsitt has a bachelor’s degree in fine arts with honors from the University of Wisconsin-Madison. She is a member of the Colored Pencil Society of America (CPSA), Michigan Chapter of CPSA, and Detroit Artists Market. She is a past president of the Ann Arbor Women Artists organization. Goodsitt teaches Drawing in Color for Washtenaw Community College in Ann Arbor, Michigan, and frequently leads colored pencil workshops in southeast Michigan.

BARBARA GUDSIT

(rođena 1955. g.)

„Ja sam savremeni realista. Uživam u istraživanju boja, tekstura i svjetlosti i nastojim da predstavim uobičajeno na neobične i zanimljive načine. Svaki nanos boje karakteriše promišljanje o duhu same teme. Inspiracija potiče iz ljepote i jednostavnosti koje se daju pronaći u prirodi i materijalima s kojima se svakodnevno susrećemo.“

Barbara Gudsit diplomirala je likovnu umjetnost s najvišim ocjenama na Univerzitetu Viskonsin-Medison. Članica je Američkog društva umjetnika koji rade bojicama (CPSA), Mičigenskog ogranka CPSA i Tržišta umjetnika Detroita. Ona je bivša predsjednica Organizacije žena umjetnica En Arbora. Gudsitova predaje slikanje bojicama na Vošteno koledžu u En Arboru u Mičigenu i često organizuje radionice slikanja olovkom u boji u jugoistočnom Mičigenu.



Arizona Desert Life, 2016
Colored pencil, 25 x 23 in.
Courtesy of the artist, Ann Arbor, Michigan

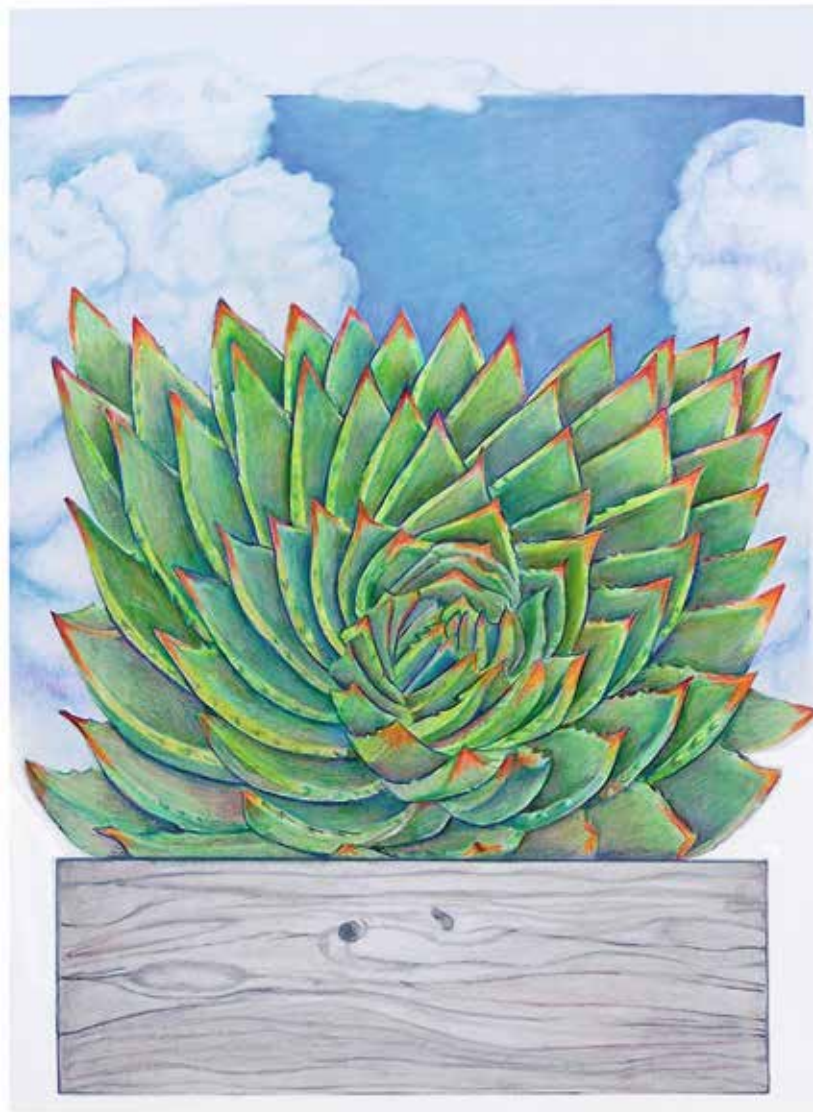
Život u pustinji Arizone, 2016
Bojica, 63,5 x 58,4 cm
Dobijeno ljubaznošću umjetnice, En Arbor, Mičigen

BARBARA GOODSITT | BARBARA GUDSIT



Arizona Still Life, 2014
Colored pencil, 20 x 16 in.
Courtesy of the artist, Ann Arbor, Michigan

Život u Arizoni, 2014
Bojica, 50,8 x 40,6 cm
Dobijeno ljubaznošću umjetnice, En Arbor, Mičigen



On page 26

Perfect Memory, 2012
Watercolor and colored pencil, 23 x 26 ½ in.
Courtesy of the artist, Ann Arbor, Michigan

Savršeno sjećanje, 2012
Akvarel i bojice, 58,4 x 67,3 cm
Dobijeno ljubaznošću umjetnice, En Arbor, Mičigen

NORMA JEAN MOORE

(born 1955)

“Hiking with a camera in tow, more often than not, the lens is aimed at the ground. The ground's ever-changing surface exposes the cycle of life and death as the earth transitions from season to season. A quiet, dynamic force is always present.

Its intimacy is much more complex than traditional panoramic scenes that include a distant view with a horizon line separating the land and sky lending the viewer to feel a larger encompassing view of space/nature. By focusing on the space under our feet, I am able to explore the transformations of this biological ecosystem.

There is an interplay between consciousness and the natural world. There is no separation between the world and ourselves. Our culture and our use of language continues to remind us that we are external observers, but we are the same atomic structure and properties found in the pecan trees, grackles, and the moon. We are not at the center of the universe but a small part of a continuum. This sense of being a part but not the center of activity is most evident to me when I am painting.”

NORMA DŽIN MUR

(rođena 1955. g.)

„Dok pješačite i nosite fotoaparata, objektiv mu je često usmjeren prema tlu. Na tlu koje se stalno mijenja, ogleda se ciklus života i smrti dok zemlja prelazi iz jednog u naredno godišnje doba. Tiha, dinamična sila uvijek je prisutna.

Ta intimnost mnogo je složenija od tradicionalnih panoramskih scena koje uključuju udaljeni pogled s linijom horizonta koja razdvaja zemlju i nebo, pružajući posmatraču mogućnost da osjeti širinu pogleda na prostor/prirodu. Usredsređujući se na prostor pod našim nogama, u mogućnosti sam da istražim transformacije ovog biološkog ekosistema.

Postoji međusobna povezanost svijesti i prirodnog svijeta. Ne postoji linija razdvajanja između svijeta i nas samih. Naša kultura i upotreba jezika i dalje nas podsjećaju da smo samo nijemi posmatrači, ali mi smo iste atomske strukture i svojstava koja se nalaze i u stablima pekana, pticama pjevačicama i Mjesecu. Mi nismo centar svemira, već smo mali dio kontinuuma. Taj osjećaj da sam dio, ali ne i centar aktivnosti, najočigledniji mi je kada slikam.“



Eupotamic Waters, 2017. Acrylic on canvas , 19 x 25 in. Courtesy of the artist, San Antonio, Texas
Eupotamičke vode, 2017. Akril na platnu, 48,3 x 63,5 cm. Dobijeno ljubaznošću umjetnice, San Antonio, Teksas

HENK PANDER

(born 1937)

Dutch artist Henk Pander arrived in Portland in 1965 and, except for brief periods, has lived there ever since, creating works that challenge the status quo of modern art of the Pacific Northwest. In his drawings, watercolors, and oil paintings, Pander depicts a variety of subjects, from the wreck of the New Carissa to the ruins of Ground Zero and from the skylines of Portland and Amsterdam to abandoned airplanes and automobiles in the American West.

Born in Haarlem, The Netherlands, Pander would join his father on drawing and watercolor painting expeditions to the Haarlem dunes. By the time he enrolled in Amsterdam's Rijksacademie, in 1956, he was an accomplished artist in drawing and painting. His training provided him with skills that related to Dutch art extending back to the seventeenth century and twentieth-century movements, such as expressionism and surrealism. Pander eventually immigrated to Portland, Oregon, where he taught at the Museum Art School (now Pacific Northwest College of Art) for a brief period.

HENK PANDER

(rođen 1937. g.)

Holandski umjetnik Henk Pander stigao je u Portland 1965. godine i, sa izuzetkom nekoliko kratkih perioda, tamo živi i danas, stvarajući djela koja mijenjaju status quo moderne umjetnosti pacifičkog sjeverozapada. Svojim crtežima, akvarelima i uljima na platnu Pander prikazuje razne predmete, od olupine Nove Karise do ruševina Nulte tačke, od horizonata Portlanda i Amsterdama do napuštenih aviona i automobila na američkom Zapadu.

Rođen u Harlemu u Holandiji, Pander će se pridružiti ocu na ekspedicijama čiji je cilj bilo crtanje i izrada akvarela po dinama Harlema. Do trenutka kada se 1956. upisao na amsterdamsku Kraljevsku akademiju, bio je ostvareni umjetnik u crtanju i slikanju. Obrazovanjem je stekao vještine koje su se odnosile na holandsku umjetnost karakterističnu za pokrete sedamnaestog i dvadesetog vijeka, kao što su ekspresionizam i nadrealizam. Pander je na kraju emigrirao u Portland, Oregon, gdje je kratko vrijeme predavao u Muzejskoj umjetničkoj školi (koja danas nosi naziv Koledž umjetnosti pacifičkog sjeverozapada).



Bridge Over Krumbo Canyon, Malheur Wildlife Refuge, Oregon, 2011. Watercolor, 40 x 60 in. Courtesy of the artist, Portland, Oregon
Most preko kanjona Krumbo, utočište divljih životinja Malheur, 2011. Akvarel, 101,6 x 152,4 cm. Dobijeno ljubaznošću umjetnika, Portland, Oregon

HENK PANDER | HENK PANDER



Relay, Alvord Desert, Oregon, 2010. Watercolor, 40 x 60 in. Courtesy of the artist, Portland, Oregon
Relej, pustinja Olvord, 2010. Akvarel, 101,6 x 152,4 cm. Dobijeno ljubaznošću umjetnika, Portland, Oregon

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