



ART IN EMBASSIES EXHIBITION  
United States Embassy Belgrade

FRANCES HYNES **Summer Place: To the Islands** (detail), 2008  
*Oil on canvas, 44 x 72 in. Courtesy of the artist and Elizabeth Moss Galleries, Falmouth, Maine*

FRENSIS HAJNS **Letovalište: Ka ostrvima** (detalj), 2008  
*Ulje na platnu, 111,8 x 182,9 cm. Ljubaznošću umetnice i Galerije Elizabet Mos iz Falmuta u državi Mejn*

# 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 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."

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# UMETNOST U AMBASADAMA

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.“

<https://art.state.gov/>

# WELCOME

Welcome to the home of the American people in Belgrade, Serbia. The theme for our Residence's exhibition is "The Sea," and it comes from a place of personal connection and memory for us.

My wife Anne was born in Ireland, a country where you can be on a beach, a pier, or headland in anything from a matter of minutes to just a couple of hours. I grew up on Long Island, New York, a short drive from Long Beach in St. James. I spent my teenage years body-surfing the waves at Smith's Point. Before my Foreign Service career, I spent twelve years in the United States Navy. We got engaged on Dublin's Great South Wall on Easter Sunday 1998, near Poolbeg Lighthouse, with the sea crashing against the rocks on one side and the Isle of Man passenger ferry chugging out to sea on the other.

The artwork itself reflects the life we have spent together as a family. Carolyn Damstra's *Kirk Park Beach*, *Lake Michigan* and Meg Black's *Cape Ann Shoreline* are reminiscent of family holidays when the children were small, spent on beaches in Ireland, the United States, Croatia, and Turkey. Frances Hynes's *Summer Place: To the Islands* takes us to the Outer Banks of North Carolina, to diving and snorkeling in Koh Lanta, Thailand, and to the Aran Islands off the West Coast of Ireland. Her *Harbor* series is a reminder of my dream to one day own and moor my own boat.

# DOBRODOŠLI

Dobrodošli u dom američkog naroda u Beogradu, u Srbiji. Tema naše Izložbe u rezidenciji je „More“, a dolazi nam iz predela koje pamtimo i za koje smo lično vezani.

Moja supruga En je rođena u Irskoj, zemlji u kojoj vam do prve plaže, pristaništa ili rta treba od nekoliko minuta do par sati vožnje. Ja sam odrastao na njujorškom Long Ajlendu, odakle se začas stiže do Long Biča u Sen Džejsmu. Kao tinejdžer jahao sam na talasima kod Smit Pointa. Pre diplomatske karijere, dvanaest godina sam proveo u Američkoj mornarici. En i ja smo se verili na Uskrs 1998. na dablinskom Velikom južnom zidu u blizini svetionika Pulbeg dok su se s jedne strane talasi razbijali o stene a sa druge brektao trajekt ploveći ka Ostrvu Man.

Izložena umetnička dela reflektuju naš zajednički porodični život. *Plaža Kirk Park na Jezeru Mičigen* slikarke Kerolin Demstra i *Obala Rta En* umetnice Meg Blek nas podsećaju na praznična putovanja dok su nam deca bila mala, koja smo provodili na plažama Irske, Sjedinjenih Država, Hrvatske i Turske. *Letnjikovac: Ka ostrvima* Frensis Hajns nas vraća na ostrva Auter Benks u Severnoj Karolini, u dane kada smo ronili oko tajlandskog ostrva Ko Lantra, kao i na Aranska ostrva u blizini zapadne obale Irske. Njena serija radova pod nazivom *Luka* je podsetnik na moj san da jednoga dana imam svoj brod privezan u jednoj takvoj luci.

Neil Berger's *Forest Home* speaks to us of the bountiful aquatic wealth guarded by the majestic hills and dense forests of Serbia. Our exploration of the rivers, lakes, and waterfalls here, all of which eventually find their way to the sea, enrich our experience of this country's natural beauty.

Anne's love of textiles finds its voice in the beautiful quilt *Shore's Edge* by Gwyned Trefethen, once again evoking that toes-in-the-sand feel of a walk along the beach. We were fascinated by the technique in Alicia Tormey's *Arctic Flow*, but it also brought back the depths of the cold in our four Moscow winters (and perhaps, for me, that Polar Plunge on the Feast of the Epiphany in 2017). Anne Neely's *Elegy for the Sea* rounds out our selection. We feel that it speaks to a need for humankind to be mindful of the damage we are doing to our magnificent oceans.

We extend our thanks to Art in Embassies for connecting us with these wonderful artists, and to the artists themselves for their generosity in loaning their work. As you enjoy the art, we hope that you are reminded of the beauty of our oceans and seas, of the pleasure we derive from them, and the responsibility we must assume for their future.

**Ambassador Anthony F. Godfrey**  
**Anne Marie Godfrey**

*Belgrade, Serbia*  
*March 2021*

*Šumska kuća* Nila Bergera nas asocira na raskošno vodeno blago skriveno po prelepim brdima i gustim šumama Srbije. Istražujući ovdašnja jezera, vodopade i reke, koje sve na kraju nađu put do mora, obogatili smo svoje iskustvo prirodnih lepota ove zemlje.

Enina ljubav prema tekstilu prepoznala se u divnoj tapiseriji *Linija obale* Gvined Trefetan, iznova evocirajući osećaj šetnje plažom sa prstima u pesku. Fascinirani smo tehnikom koju je Ališa Tormi koristila stvarajući svoj *Arktički tok* i oživela nam sećanje na ledenu hladnoću naše četiri moskovske zime (a meni možda i na tradicionalno kupanje u ledenoj vodi na Bogojavljanje 2017.) *Elegija moru* En Nili zaokružuje naš izbor. Imamo osećaj da opominje čovečanstvo na štetu koju nanosimo našim veličanstvenim okeanima.

Zahvaljujemo se organizaciji Umetnost u Ambasada što nas je povezala sa ovim sjajnim umetnicima, ali i samim umetnicima na velikodušnosti sa kojom su nam pozajmili svoje radove. Nadamo se da će i vas, dok uživate u ovoj umetnosti, podsetiti na lepotu naših mora i okeana, na zadovoljstvo koja nam pružaju i na odgovornost koju moramo preuzeti za njihovu budućnost.

**Ambasador Entoni F. Godfri**  
**En Mari Godfri**

*Beograd, Srbija*  
*mart 2021. god*





# NEIL BERGER

(born 1971)

Neil Berger has been a full-time artist since 1995, specializing in oil painting and printmaking, specifically black-and-white monotype. He worked as a plein air impressionist for twenty years, but he now paints landscapes and cityscapes from memory. Interested in the raw beauty and story of a site, Berger captures momentary instances of people and places, like taking a picture, through thick and vibrant layers of paint. *Forest Home* is inspired by his walkabouts. “I am committed both to ‘the facts’ and artful invention. The mood is usually quiet but alert. It says— ‘look at this,’” he says.

Born in Copenhagen, Denmark, Berger earned a Bachelor of Arts degree from Stanford University, California, in studio art and cognitive science and a Master of Fine Arts degree in painting from Boston University. Berger has received several honors, including a Guggenheim Fellowship in painting, a Pollock-Krasner Award, a New York Foundation for the Arts Fellowship in printmaking, and two Elizabeth Greenshields Foundation grants. His works have been showcased in national and international exhibitions at the Smithsonian American Art Museum, Washington; Gallery Ami-Kanoko, Osaka, Japan; the ISE Cultural Foundation, New York; and Salem College, Winston-Salem, North Carolina. He served as a guest lecturer at the Rochester Arts Club and Long Island University, both in New York, and is currently an adult education painting and drawing instructor at Shelburne Craft School, Vermont.

# NIL BERGER

(rođen 1971.)

Nil Berger se profesionalno bavi umetnošću od 1995. godine a specijalizovan je za ulje na platnu i grafiku, posebno za crno-beli monotip. Dvadeset godina je radio kao impresionist plenirist („plein air“ slikanje pod vedrim nebom) ali sada seoske i gradske pejzaže slika po sećanju. Kako su predmet njegovog interesovanja sirova lepota i priča koja stoji iza određene lokacije, Berger hvata trenutak u postojanju ljudi i mesta, kao kod fotografisanja, uz upotrebu gustih i razigranih slojeva boje. Inspiracija za *Šumsku kuću* potiče iz njegovih šetnji. Po rečima samog umetnika: “Opredeljen sam kako za ‘činjenice’ tako i za umetničku fantaziju. Atmosfera je obično tiha ali budna. Kao da kaže — ‘vidi ovo’”.

Rođen u Kopenhagenu u Danskoj, Bergen je diplomirao na Univerzitetu Stanford u Kaliforniji na smeru za studijsku umetnost i kognitivnu nauku a postao magistar lepih umetnosti na smeru slikarstva na Bostonskom univerzitetu Berger je dobitnik više priznanja, uključujući Gugenhajmovu nagradu za slikarstvo, Polok-Krasnerovu nagradu Njujorške Fondacije za umetnička dostignuća na polju grafike, kao i dve novčane nagrade Fondacije Elizabeth Grinšilds. Njegovi radovi izlagani su u okviru domaćih i međunarodnih izložbi u Muzeju američke umetnosti Smitsonian u Vašingtonu; Galeriji Ami-Kanoko u Osaki u Japanu; Kulturnoj fondaciji ISE u Njujorku i na Koledžu Salem u Vinston-Salemu u Severnoj Karolini. Bio je gostujući predavač u njujorškom Umetničkom klubu Ročester i na Univerzitetu Long Ajlanda, takođe u Njujorku, a trenutno predaje slikanje i crtanje u okviru obrazovanja za odrasle na Šelburnskoj školi umetničkih veština u Vermontu.





**Forest Home**, 2004. Oil on canvas, 26 x 31 in. Courtesy of the artist, Shelburne, Vermont  
**Šumska kuća**, 2004. Ulje na platnu, 66 x 78,7 cm. Ljubaznošću umetnika, Šelburn, Vermont

# MEG BLACK

(born 1961)

Described as a pioneer of pulp painting for over thirty years, Meg Black creates New England-inspired landscapes and undulating seascapes made exclusively of natural fibers and discarded, handmade paper. As a budding artist, Black saved money on commercial paper by grinding paper scraps in a garbage disposal into a wet pulp, then spreading it around the canvas using plastic spoons and turkey basters. She also incorporates beaten abaca to provide a three-dimensional surface quality in her paintings and wall reliefs. Her abstract and representational artworks recreate the relationship between humanity and natural environments and emphasize light and organic shapes.

Black earned her Bachelor of Fine Arts degree from the State University of New York, Oswego, in 1984; her Master of Arts degree in studio art from the Massachusetts College of Art, Boston, in 1989; and her doctorate in educational studies at Lesley College, Cambridge, Massachusetts, in 2000. She moved to Boston in 1986 to pursue her career as a professional artist, exhibiting in various art festivals around the city and interacting with potential buyers. Black is nationally and internationally recognized among art professionals, working on large-scale projects and collaborating with interior designers and architects. The artist has taught art history, papermaking, and printmaking at Salem State College and Endicott College, both in Massachusetts, and Studio Arts College International, Florence, Italy. She has contributed to publications such as *Hand Papermaking* magazine and appeared on *Home and Garden TV*. Her works have been exhibited widely across Massachusetts, including at the Cambridge Artists' Cooperative, the J. David Broudo Gallery of Art, Endicott College, the Fuller Craft Museum, and the Worcester Art Museum.

# MEG BLEK

(rođena 1961.)

Pominjana kao rodonačelnica palp slikarstva već preko trideset godina, Meg Blek stvara pejzaže inspirisane Novom Engleskom i ustalasane morske prizore isključivo od prirodnih vlakana i odbačenog, ručno rađenog papira. U svojim umetničkim počecima, Blek je štedela na kupovini papira tako što je mlela bačeni papir iz kanti za otpatke i od njega pravila vlažnu pulpu a onda je nanosila na platno plastičnim kašikama i špricovima. Koristila je i slojeve kućine kako bi svojim slikama i zidnim reljefima dala trodimenzionalnu površinu. Njena apstraktna i figurativna dela oslikavaju odnos između čoveka i prirodnog okruženja sa naglaskom na svetlosti i organskim oblicima.

Blekova je diplomirala lepe umetnosti na Njujorškom državnom univerzitetu u Osvegu 1984; magistrirala studijsku umetnost na Masačusetskoj umetničkoj školi u Bostonu 1989. i doktorirala na smeru obrazovnih studija Koledža Lesli u Kembridžu u Državi Masačusec 2000. godine. Preselila se u Boston 1986. da bi se posvetila karijeri profesionalnog umetnika, izlažući svoja dela na raznim umetničkim festivalima u gradu i komunicirajući sa potencijalnim kupcima. Poznata je i priznata u zemlji i inostranstvu među profesionalnim umetnicima, radi na projektima velikih razmera i saraduje sa unutrašnjim dizajnerima i arhitektama. Umetnica je bila i predavač istorije umetnosti, tehnike pravljenja papira i grafike na Salemskom državnom koledžu i Koledžu Endikot u Masačusecu, kao i na Međunarodnom koledžu studijske umetnosti u Firenci u Italiji. Sarađivala je i sa časopisima poput časopisa za ručno rađeni papir *Hand Papermaking* i gostovala na TV kanalu posvećenom uređenju kuće i vrta *Home and Garden TV*. Njena dela izlagana su širom Masačuseca, uključujući Umetničku zadrugu Kembridža (Cambridge Artists' Cooperative), Umetničku galeriju Dž. Dejvid Brodo (J. David Broudo Gallery of Art), Koledž Endicot (Endicott College), Fulerov muzej umetničkog zanatstva (Fuller Craft Museum) i Vusterski umetnički muzej (Worcester Art Museum).



**Cape Ann Shoreline, 2020**

*Pulp painting (cotton, abaca, pigment, acrylic paint, canvas), mounted on Gator Board, 40 x 40 in.*

*Courtesy of the artist, Topsfield, Massachusetts*

**Obala kod rta En, 2020**

*Palp slikarstvo (pamuk, kučina, pigment, akrilna boja, platno), naneti na karton penu, 101,6 x 101,6 cm*

*Ljubaznošću umetnice, Topsfield, Masačusec*

# CAROLYN DAMSTRA

“It is an ongoing act of courage to paint; to not be afraid to load a brush and trust your intuition and experience to guide the outcome. It is exciting to hold this conversation between nature, ideas and pigment, flow and vibration, and share it with others,” said Carolyn Damstra. Based in Michigan, Damstra is known for her acrylic and watercolor artworks that explore the landscapes and shorelines. She settled in the Sierra Nevada Mountains during her twenties, hiking and painting with her watercolor pad. Through this experience, she discovered the healing power of immersion in and quiet observation of nature. Damstra’s bold paintings serve as a bridge, or catalyst, to better understand the natural world, while fostering peace and spiritual health. They play on the borders between representational and abstract, crossing through dimensions of reality and imagination.

Damstra received a Bachelor of Fine Arts degree in painting and a Master of Arts degree in art history from Michigan State University, East Lansing. While doing commercial work in illustrations, murals, and public commissions, she served as artist resident at the Indiana Dunes National Lakeshore, Porter, and as program manager of the Michigan Council for Arts and Cultural Affairs. Damstra is currently a member of the Lansing Plein Air Painters and Lansing Area Artists Connection. Her paintings have been exhibited in Michigan at the Dennis Museum Center in Traverse City, the Midland Center for the Arts, Lansing Art Gallery & Education Center, and the Ludington Area Center for the Arts.

# KEROLIN DEMSTRA

“Slikanje je uvek čin hrabrosti; ne plašiti se da umočiš četkicu i verovati svojoj intuiciji i iskustvu da te vode do nekog ishoda. Uzbudljivo je voditi taj razgovor između prirode, ideja i pigmenta, toka i vibracije, i deliti ga sa drugima,” rekla je Kerolin Demstra. Živi u Mičigenu i poznata je po svojim umetničkim radovima u tehnikama akril i akvarel koji istražuju pejzaže i morske obale. Sa dvadesetak godina preselila se u planine Sijera Nevade, pešačila i slikala ne odvajajući se od svoje palete akvarela. Zahvaljujući tom iskustvu otkrila je lekovitu moć boravka u divljini i tihog posmatranja prirode. Demstrina hrabra platna služe kao most ili katalizator za bolje razumevanje prirode a istovremeno donose spokoj i duhovno ozdravljenje. Ona plešu u graničnoj zoni između realizma i apstrakcije, stvarnosti i mašte, stalno prelazeći iz jedne u drugu dimenziju.

Demstra je diplomirala slikarstvo i magistrirala istoriju umetnosti na Mičigenskom državnom univerzitetu u Ist Lensingu. Dok se s jedne strane bavila komercijalnim radom slikajući ilustracije, murale i narudžbine državnih institucija, bila je i rezidentni umetnik u Nacionalnom parku „Indiana Dunes National Lakeshore“ u Porteru, i direktor programa Saveta za umetnost i kulturu Mičigena. Demstra je trenutno članica slikarskih udruženja „Lansing Plein Air Painters“ i „Lansing Area Artists Connection“ u Lensingu. Njene slike su izložene u muzejima, galerijama i kulturnim centrima širom Mičigena, poput: „Dennis Museum Center“ u Travers Sitiju, „Midland Center for the Arts“, „Lansing Art Gallery & Education Center“ i „Ludington Area Center for the Arts“.



**Kirk Park Beach, Lake Michigan, 2019**

*Acrylic on canvas, 18 x 22 in. Courtesy of the artist, Okemos, Michigan*

**Plaža Kirk Park na Jezeru Mičigen, 2019**

*Akril na platnu, 45,7 x 55,9 cm. Ljubaznošću umetnice, Okemos, Mičigen*

# FRANCES HYNES

(born 1945)

Frances Hynes is a lifelong New York artist whose practice is inspired by nature: wooden landscapes and rugged seascapes. Working from memories of sojourns in New England and travels along the coast of Maine, Hynes's paintings blend abstraction and representation. She says, "the work exists on the cusp between the two extremes," which allows her "to convey the feel of a place, rather than the actual look of it."

Hynes's extensive career began with the 1974 New Talent Festival, sponsored by eighteen New York galleries to provide venues for unknown artists. Since then, she has had over forty solo exhibitions, namely at the Pointdexter Gallery, New York; the New Britain Museum of American Art, Connecticut; and the Springfield Museum of Art, Ohio; among others. Recent group exhibitions include three invitationals at the National Academy of Design—where she received the Edwin Memorial Palmer Memorial Prize for Painting—and two at the American Academy of Arts and Letters, both in New York.

She received a Bachelor of Arts degree from St. John's University, Queens, and a Master of Arts degree from New York University, New York City. Hynes also studied art at the Art Students League, Woodstock, and later at the Academy of Fine Arts in Florence, Italy. She completed residencies at the Tyrone Guthrie Centre in Ireland, the Millay Colony for the Arts in New York, and the Virginia Center for the Creative Arts. Hynes served as a visiting professor at several schools abroad and taught at Savannah College of Art and Design, Georgia, and LaGuardia Community College, New York.

# FRENSIS HAJNS

(rođena 1945.)

Frensis Hajns je umetnica koja je čitav život provela u Njujorku ali su njeni radovi inspirisani prirodom: pejzažima šuma i razučene obale. Slikajući po sećanju na putovanja po Novoj Engleskoj i duž obale okeana u Mejnu, ona na svojim platnima meša apstraktno i realno. Kaže da njen „rad oscilira na granici između dva ekstrema“, što joj omogućava „da dočara atmosferu nekog prostora, pre nego njegov stvarni izgled.“

Svoju dugogodišnju karijeru Hajnsova je započela na Festivalu novih talenata 1974. koji sponzoriše osamnaest njujorških galerija kako bi dali prostora nepoznatim umetnicima. Od tada je imala preko četrdeset samostalnih izložbi, između ostalog u Galeriji Pointdexter u državi Njujork; muzeju američke umetnosti „New Britain Museum of American Art“ u Konektikatu i u Umetničkom muzeju u Springfildu, u državi Ohajo. Njeno učešće na grupnim izložbama novijeg datuma uključuje tri izložbe po pozivu u njujorškoj Nacionalnoj akademiji za dizajn (National Academy of Design) - gde je dobila nagradu za slikarstvo „Edwin Memorial Palmer Memorial Prize for Painting“ - i dve u Američkoj umetničkoj i književnoj akademiji „American Academy of Arts and Letters“, takođe u Njujorku.

Diplomirala je slikarstvo na univerzitetu Sv. Jovana (St. John's University) u Kvinsu a magistrirala na Njujorškom univerzitetu u Njujorku. Hajnsova je pohađala studije slikarstva i na umetničkoj akademiji Vudstoka „Art Students League“, kao i kasnije na firentinskoj Akademiji lepih umetnosti u Italiji. Bila je na art rezidencijama poput „Tyrone Guthrie“ centra u Irskoj, slikarskoj koloniji „Millay Colony for the Arts“ u Njujorku, i centra za kreativne umetnosti „Virginia Center for the Creative Arts“. Radila je i kao gostujući profesor na nekoliko akademija u inostranstvu i predavala na koledžu za slikarstvo i dizajn „Savannah College of Art and Design“ u Džordžiji i koledžu „LaGuardia Community College“ u Njujorku.

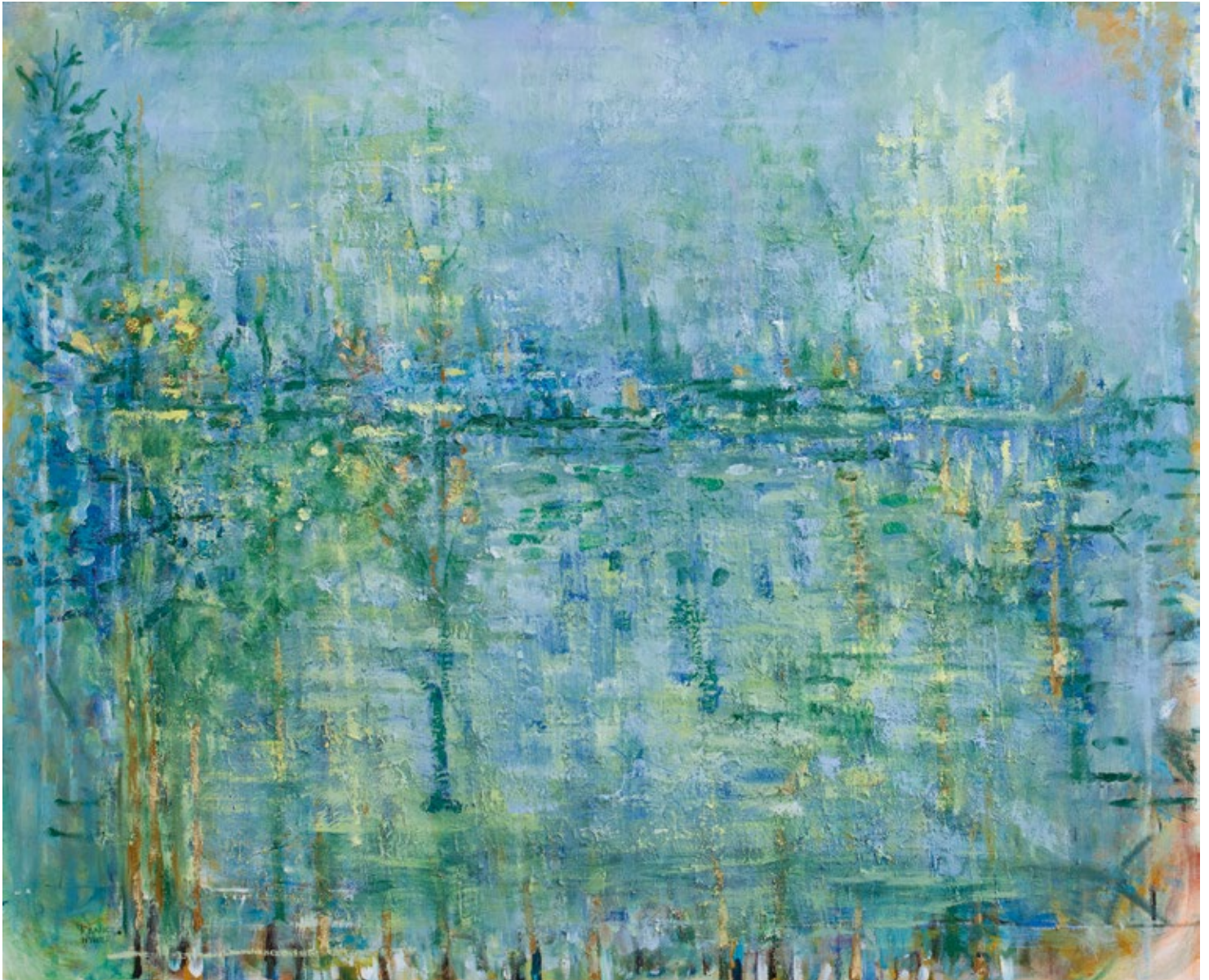


**Summer Place: To the Islands, 2008**

*Oil on canvas, 44 x 72 in. Courtesy of the artist and Elizabeth Moss Galleries, Falmouth, Maine*

**Letovalište: Ka ostrvima, 2008**

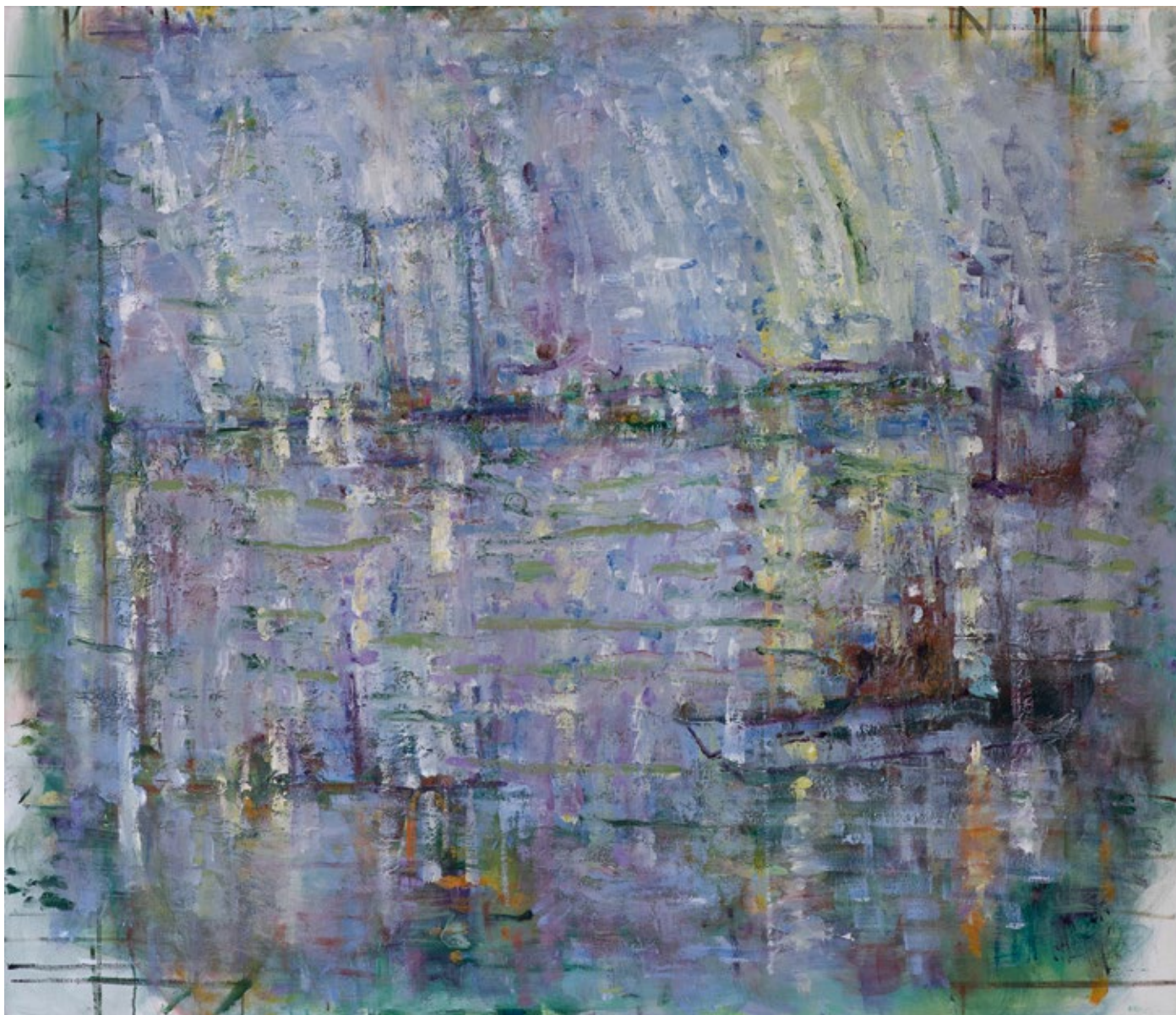
*Ulje na platnu, 111,8 x 182,9 cm. Ljubaznošću umetnice i Galerije Elizabet Mos iz Falmuta u državi Mejn*



**Harbor I (Damariscotta), 2016**  
*Oil on canvas, 48 x 56 in. Courtesy of the artist, Bayside, New York*

**Luka I (Damariskota), 2016**  
*Ulje na platnu, 121,9 x 142,2 cm. Ljubaznošću umetnice, Bejsajd, država Njujork*





**Harbor II (Damariscotta), 2016**

*Oil on canvas, 48 x 56 in. Courtesy of the artist and Elizabeth Moss Galleries, Falmouth, Maine*

**Luka II (Damariskota), 2016**

*Ulje na platnu, 121,9 x 142,2 cm. Ljubaznošću umetnice i Galerije Elizabet Mos iz Falmuta u državi Mejn*

# ANNE NEELY

(born 1946)

Anne Neely is a nationally recognized painter and printmaker primarily known for her semi-abstract oil landscapes, which can be interpreted as social commentary on the beauty and transience of the environment. Her compositions feature natural occurrences like oil spills and polluted rivers to elevate the visibility of nature's value, and its potential disappearance should humanity remain idle to its challenges. Smooth brushstrokes act as building blocks of paint on canvas, presenting undulating waves and allowing viewers to move through the canvas.

Neely graduated with an Associate of Arts degree from Colby-Sawyer College in New Hampshire and a Bachelor of Arts degree from Old Dominion University in Virginia. She was a finalist for the Prix de Rome fellowship, as well as a two-time finalist for the Massachusetts Cultural Council. Neely served as a visiting artist at the Brooks School, North Andover, Massachusetts; the Maine College of Art, Portland; and the Harvard University Graduate School of Design, Cambridge, Massachusetts, among others, and participated in several residencies. Neely has been published in *New American Paintings* and *AGNI*, Boston University's literary journal, and her work has been reviewed by the *Boston Globe*, the *New York Times*, *Art in America*, *ARTNews*, and the *Portland Press Herald*. Her paintings are located in the Brooklyn Museum and Whitney Museum in New York, the National Gallery of Art and Smithsonian American Art Museum in Washington, the Hammer Museum in San Francisco, and the Museum of Fine Arts in Boston, among others.

# EN NILI

(rođena 1946.)

En Nili je nacionalno priznata slikarka i grafičarka najpoznatija po svojim poluapstraktnim uljanim pejzažima, koji se mogu tumačiti kao društveni komentar na lepotu i nepostojanost životne sredine. Njene kompozicije oslikavaju ono što se dešava sa prirodom, poput naftnih mrlja i zagađenih reka, da bi istakle vrednost prirode i njen potencijalni nestanak ukoliko ljudski rod nastavi da ignoriše probleme. Glatki potezi četkice na platnu deluju kao pločice boje koje dočaravaju valjanje talasa i navode posmatrača da se kreće kroz platno.

Nili je diplomirala na višoj umetničkoj školi „Colby-Sawyer College“ u Nju Hempširu a fakultetsku diplomu stekla je na Univerzitetu „Old Dominion“ u Virdžiniji. Bila je finalista nagrade francuske vlade „Prix de Rome“ i dvostruki finalista Kulturnog saveta Masačuseca. Radila je kao gostujući umetnik na umetničkim akademijama, između ostalih: „Brooks School“ u Nort Andoveru, Masačusec; „Maine College of Art“ u Portlandu i Višoj školi za dizajn Univerziteta Harvard u Kembriđu u državi Masačusec. Učestvovala je i na nekoliko art rezidencija. Nilina dela objavljuvana su u časopisima poput *New American Paintings* i *AGNI*, književnom žurnalu Bostonskog univerziteta. Recenzije o njenom radu objavljuvane su u štampi, na pr. u *Boston Globe*, *New York Times*, *Art in America*, *ARTNews* i *Portland Press Herald*. Njene slike se nalaze u Bruklinskom muzeju i Muzeju Vitni (Whitney Museum) u Njujorku, Nacionalnoj umetničkoj galeriji (National Gallery of Art) i Muzeju američke umetnosti Smitsonian (Smithsonian American Art Museum) u Vašingtonu, kao i u Muzeju Hemer (Hammer Museum) u San Francisku i Muzeju lepih umetnosti (Museum of Fine Arts) u Bostonu, između ostalih.



**Elegy for the Sea, 2019**

*Oil on linen, 60 x 80 in. Courtesy of the artist, Boston, Massachusetts*

**Elegija moru, 2019**

*Ulje na lanu, 152,4 x 203,2 cm. Ljubaznošću umetnice, Boston, Masačusec*

# ALICIA TORMEY

(born 1964)

Alicia Tormey is known for her encaustic paintings that show abstracted landscapes and hybridized elements of nature. Her imagery incorporates organic materials, including beeswax, shellac, and resin. Blending those materials, Tormey then utilizes a blowtorch to transform her artworks into dreamlike landscapes, flowing waterways, and ethereal flora and fauna. While the ink completes the composition, the layers of wax create an illusion of distance, and the shellac places the color beneath a stained glass window.

Tormey graduated from the Art Institute of Seattle in 1995 and the Pratt Fine Art Center, Seattle, in 2006. Many publications have featured her work, including the *Boston Globe*, *Encaustic Arts Magazine*, and *Studio Visit Magazine*. She also received the Grant for Artists Projects award from Artist Trust, the Merit Award from the Art Institute of Seattle, and the Artists Choice Award from the Pratt Fine Art Center. Tormey paints fulltime in her studio near Puget Sound and has exhibited at the Hunter Museum of Art, Chattanooga, Tennessee; Gilman Contemporary, Ketchum, Idaho; Chase Young Gallery, Boston; and Hall Spassov Gallery, Seattle.

# ALIŠA TORMI

(rođena 1964.)

Ališa Tormi je poznata po svojim slikama u tehnici enkaustike koje prikazuju apstraktne pejzaže i hibridizovane prirodne elemente. Koristi organske materijale poput pčelinjeg voska, šelaka (kombinacije gela i laka) i smolu. Tormi meša ove materijale a zatim ih let-lampom transformiše u pejzaže iz mašte, bujne vodopade i eteričnu floru i faunu. Kompoziciju dovršava mastilom dok nanosima voska stvara iluziju distance, a šelakom unosi boju ispod vitraža.

Diplomirala je na Umetničkom institutu Sijetla (Art Institute of Seattle) 1995. i Centru lepih umetnosti Prat (Pratt Fine Art Center) u Sijetlu 2006. Njeni radovi predstavljeni su u mnogim publikacijama, uključujući *Boston Globe*, *Encaustic Arts Magazine*, i *Studio Visit Magazine*. Dobitnica je novčane nagrade za umetničke projekte (Grant for Artists Projects award) koju dodeljuje udruženje „Artist Trust“, Nagrade za zasluge (Merit Award) Umetničkog instituta Sijetla i Nagradu po izboru umetnika (Artists Choice Award) Centra lepih umetnosti Prat. Ališa Tormi se profesionalno bavi slikarstvom u svom ateljeu u blizini moreuza Pjudžit (Puget Sound). Izlagala je u Muzeju umetnosti Hanter u Čatanugi (Hunter Museum of Art, Chattanooga, Tennessee); galeriji savremene umetnosti „Gilman Contemporary“ u Kečamu (Ketchum, Idaho); galeriji Čejs Jang (Chase Young Gallery) u Bostonu u Masačusecu; i galeriji Hol Spasov (Hall Spassov Gallery) u Sijetlu.





**Arctic Flow**, 2020. *Encaustic and mixed media, 24 x 48 in. Courtesy of the artist, Seattle, Washington*  
**Arktički tok**, 2020. *Enkaustika i mešoviti mediji, 61 x 121,9 cm. Ljubaznošću umetnice, Sijetl, Vašington*

# GWYNED TREFETHEN

(born 1953)

Gwyned Trefethen is a self-taught fiber artist whose quilting hobby morphed into a career shortly after retirement. Her quilts are crafted with commercial fabrics and multicolored thread that highlight the technical aspects of sewing, as well as incorporate sharp edges and contrasts between light and shadow. The daughter of American mechanical engineer Lloyd M. Trefethen and World War II code breaker Florence Newman Trefethen, she considers experimentation and observation the foundation of her practice. Trefethen said, “to learn what makes an image ‘sing’... I must break down all aspects of my medium from sewing skills to principles of design.”

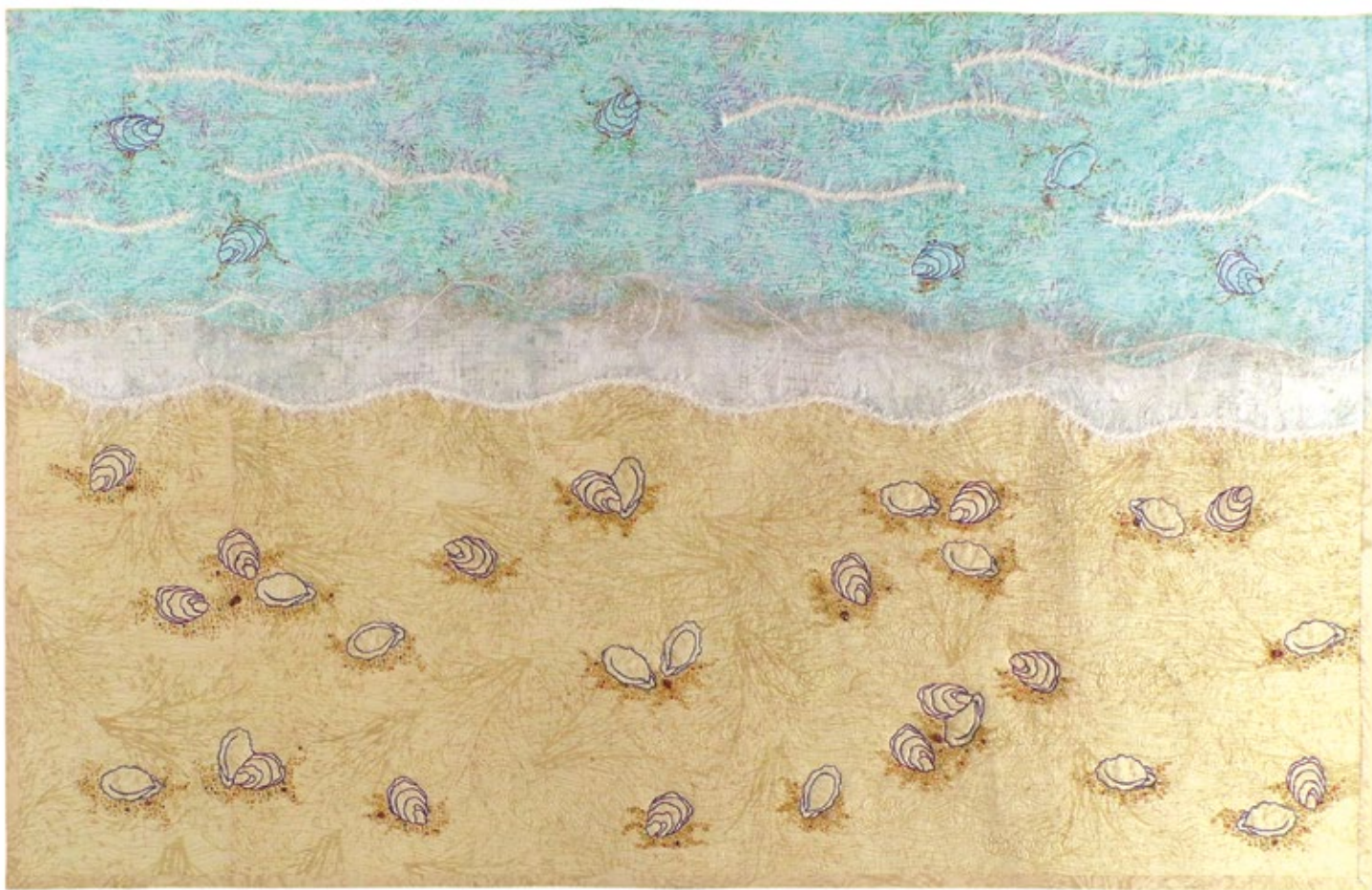
Her work has been exhibited throughout the world and is most recognized for the distinct designs that modify traditional quilted patterns. For fifteen years, Trefethen has been affiliated with the Studio Art Quilt Associates, where she served as the treasurer on the board of directors. From 2005 to 2008, the artist was the Massachusetts and Rhode Island representative for the group. Other memberships include the Fiber Arts Coalition, Wisconsin Visual Artists, and the Rhododendron Needlers Quilt Guild. Trefethen hosts workshops from her studio and teaches essential design techniques of fiber art and quilting through private lessons and lectures.

# GVINED TREFETAN

(rođena 1953.)

Gvined Trefetan je samouka umetnica koja koristi tekstil kao sredstvo likovnog izražavanja. Izrada pačvorka, kojim se ranije bavila iz hobija, prerasla je u njeno novo zanimanje ubrzo nakon odlaska u penziju. Ona pravi pačvorka od komercijalnih tkanina i raznobojnog konca koji naglašava tehničku vještinu šivenja, ali i vezuje oštre linije i kontraste između svetlosti i senke. Kao kći američkog inženjera mašinstva Lojda Trefetana u šifrantkinje iz Drugog svetskog rata Florens Njuman Trefetan, ona smatra da se njen rad temelji na eksperimentisanju i posmatranju. Trefetan je jednom prilikom rekla: “... da bih shvatila šta je to što čini da slika ‘peva’... moram da raščlanim sve aspekte svog medijuma, od vještine šivenja do principa dizajniranja.”

Njeni radovi izlagani su širom sveta a ono što se kod nje najviše ceni je prepoznatljiv dizajn koji odstupa od tradicionalnih motiva pačvorka. Trefetan je čitavih petnaest godina vezana za udruženje „Studio Art Quilt Associates“, gde je bila blagajnica u Upravnom odboru. Od 2005. do 2008, umetnica je bila predstavica Masačuseca i Rod Ajlanda u pomenutom udruženju. Članica je i drugih udruženja likovnih i umetnika tekstila poput „Fiber Arts Coalition“, „Wisconsin Visual Artists, i „Rhododendron Needlers Quilt Guild“. Trefetan organizuje radionice u svom ateljeu i drži privatne časove i predavanja na temu pačvorka i osnovnih dizajnerskih tehnika umetničkog rada sa tekstilnim vlaknima.



**Shore's Edge, 2013**

*Fiber, 30 x 46 ½ in. Courtesy of the artist, Cohasset, Massachusetts*

**Linija obale, 2013**

*Tekstil 76,2 x 118,1 cm. Ljubaznošću umetnice, Kohasset, Masačusec*

## ACKNOWLEDGMENTS

### *Washington, D.C.*

Welmoed Laanstra, Curator  
Morgan Fox, Curatorial Assistant  
Danielle Giampietro, Registrar  
Tabitha Brackens, Managing Editor  
Tori See, Editor  
Megan Pannone, Editor  
Amanda Brooks, Imaging Manager and Photographer

### *Belgrade*

Anthony F. Godfrey, U.S. Ambassador  
Anne Godfrey  
Michael Brooke, Cultural Affairs Officer  
Shateel Bin Salah, Public Diplomacy  
Professional Associate  
Marija Bjelopetrović, Cultural Affairs Assistant  
Ana Crnojević, Translator

### *Vienna*

Nathalie Mayer, Graphic Designer

### *Manila*

Global Publishing Solutions, Printing

## ZASLUŽNI

### *Grad Vašington*

Velmod Lanstra, kustoskinja  
Morgan Foks, pomoćnica kustosa  
Džejmi Arbolino, arhivarka  
Tabita Brekens, glavna urednica  
Tori Si, urednica  
Megan Panone, urednica  
Amanda Bruks, direktorka slike i fotografije

### *Beograd*

Entoni F. Godfri, ambassador SAD  
En Godfri  
Majkl Bruk, ataše za kulturu, Ambasada SAD  
Šatil Bin Salah, stručni saradnik za odnose  
sa javnošću, Ambasada SAD  
Marija Bjelopetrović, stručni saradnik,  
Odeljenje za kulturu Ambasade SAD  
Ana Crnojević, prevodilac, Ambasada SAD

### *Beč*

Natali Mejer, grafički dizajner

### *Manila*

štamparija „Global Publishing Solutions“

