

A landscape photograph showing a large, dark green tree in the center, standing in a field. The sky is filled with heavy, grey clouds, with some light breaking through near the horizon. The overall mood is somber and atmospheric.

Art in Embassies Exhibition
United States Embassy Ljubljana

Megan Lightell

Steady Ground, 2018

Oil on canvas over panel, 48 x 36 in.

Courtesy of the artist, Nashville, Tennessee

Trdna tla, 2018

Olje na platnu na panelu, 121,9 x 91,4 cm

Z dovoljenjem umetnice, Nashville, Tennessee

Art in Embassies Exhibition
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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."

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

Umetnost na veleposlaništvih

Program ameriškega zunanjega ministrstva Umetnost na veleposlaništvih (Art in Embassies - AIE), ki je bil ustanovljen leta 1963, ima ključno vlogo v ameriški javni diplomaciji in uresničuje svoje poslanstvo širjenja kulture z občasnimi in stalnimi razstavami, gostovanji umetnikov in publikacijami. Muzej moderne umetnosti v New Yorku si je ta globalni program vizualnih umetnosti zamislil že desetletje pred tem. V začetku šestdesetih let prejšnjega stoletja je ameriški predsednik John F. Kennedy program formaliziral in imenoval njegovega prvega direktorja. Danes so v okviru programa postavljenečasne in stalne razstave izbrane sodobne umetnosti iz ZDA in držav gostiteljic na več kot 200 ameriških veleposlaništvih, konzulatih in rezidencah po vsem svetu. Te razstave mednarodnemu občinstvu omogočajo spoznavanje kakovosti, obsega in raznolikosti umetnosti in kulture obeh držav. Program AIE je prisoten v več državah kot katera koli druga ameriška fundacija ali umetniška organizacija.

Razstave, pripravljene v okviru programa, omogočajo ljudem, med katerimi mnogi morda nikoli ne bodo potovali v Združene države, da osebno spoznajo globino in širino ameriške umetniške dediščine in vrednot, saj ustvarjajo »pečat, ki ga je mogoče pustiti tam, kjer ljudje nimajo priložnosti videti ameriške umetnosti«.

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

Vibrations of the Soul – Communion with Art, Nature, and the Human Spirit

When considering the artwork that I wanted to share with my new Slovenian community, it was important to me that the exhibition honor the beauty of the endangered planet we share, create an emotional experience, and reveal the common threads between our humanity and our environment.

Art and nature belong to the universal human spirit. They each, and especially in combination, have the power to create transcendent experiences of wonder. Each work in this exhibition personally resonated with me and was selected for its outward expression of inner meaning. I hope they will resonate with you as well.

I especially love how photography can capture a millisecond of time that no one would notice to create a powerful emotion and visual memory. The work of photographers Julia Cart and Kate Griswold reflects the natural beauty of my home state of South Carolina. Cart's work seeks to visually preserve the South Carolina Lowcountry culture and aesthetic, while Griswold spends hours observing birds of prey in nature before photographing them and, later in the studio, separating their images from the environment to focus on each bird's spirit.

Using different media, other artists in the group like Michael Cassidy, Diane Kilgore Condon, and Anne Blackwell Thompson also express their love of South Carolina's nature in different ways. Cassidy paints meticulously detailed objects of nature caught in a moment of time, Kilgore Condon paints a mélange of layered dreamlike images from nature, and Blackwell Thompson collects botanical specimens from the swamps of South Carolina for her art. Megan Lightell's work *Steady Ground* also captures humanity's connection to the land and the value of preserving wildlife habitats.

Finally, the exhibition contains two large-scale abstract expressionist works, my favorite movement in American painting that took root after World War II. These works – *Transition* by Laura Edwards and *July 4th* by Laura Spong – are pure emotion, expressed through gestural line, color, and movement. They guide the human spirit to a moment of wonder, meditation, and introspection.

I am grateful to the artists and galleries who contributed this special art for diplomacy in Slovenia. Thanks to Art in Embassies: its Director, Megan Beyer; Curator Camille Benton; and Curatorial Assistant Tori See for turning my vision into reality.

I invite you to browse the exhibition, seek a moment of wonder, and experience the vibration of the soul.

Ambassador Jamie Lindler Harpootlian

*Ljubljana, Slovenia
August 2022*

Vibracije duše – Povezanost umetnosti, narave in človeškega duha

Ko sem razmišljala o umetniških delih, ki sem jih želela deliti s svojo novo slovensko skupnostjo, se mi je zdelo pomembno, da razstava počasti lepoto ogroženega planeta, ki si ga delimo, ustvari čustveno izkušnjo in razkrije skupne niti med našo človečnostjo in okoljem.

Umetnost in narava pripadata univerzalnemu človeškemu duhu. Vsak od njiju, še posebej pa združena, lahko ustvarita transcendentno izkušnjo občudovanja. Vsako umetniško delo na tej razstavi se me je osebno dotaknilo in je bilo izbrano zaradi zunanjega prikaza notranjega pomena. Upam, da se bodo dotaknila tudi vas.

Še posebej mi je všeč, kako lahko fotografija ujame milisekundo časa, ki je ne bi nihče opazil, in tako ustvari močno čustvo in vizualni spomin. Delo fotografinj Julie Cart in Kate Griswold odraža naravne lepote moje domače zvezne države Južne Karoline. Delo Julie Cart poskuša vizualno ohraniti kulturo in estetiko regije Lowcountry v Južni Karolini, Kate Griswold pa več ur opazuje ptice roparice v naravi, preden jih fotografira, pozneje pa v studiu njihove podobe loči od okolja in se osredotoči na duha vsake ptice.

Tudi drugi umetniki v skupini, kot so Michael Cassidy, Diane Kilgore Condon in Anne Blackwell Thompson, s pomočjo različnih medijev na različne načine izražajo svojo ljubezen do narave v Južni Karolini. Michael Cassidy slika podrobne motive iz narave, ujete v trenutku časa, Diane Kilgore Condon slika preplet večplastnih sanjskih podob iz narave, Blackwell Thompson pa za svojo umetnost zbira botanične primerke iz močvirij Južne Karoline. Tudi delo *Trdna tla* avtorice Megan Lightell prikazuje povezanost človeka z zemljo in pomen ohranjanja življenjskega prostora prostoživečih živali.

Razstava vsebuje tudi dve večji deli abstraktnega ekspresionizma, mojega najljubšega sloga v ameriškem slikarstvu, ki se je uveljavil po drugi svetovni vojni. Ti deli – *Prehod* avtorice Laure Edwards in *4. julij* avtorice Laure Spong – predstavljata pristna čustva, izražena z gestualnimi linijami, barvo in gibanjem, in človeškega duha vodita v trenutek občudovanja, meditacije in introspekcije.

Hvaležna sem umetnikom in galerijam, ki so prispevali to izjemno umetnost za diplomacijo v Sloveniji. Zahvaljujem se programu Umetnost na veleposlaništvih, njegovi direktorici Megan Beyer, kustosinji Camille Benton in pomočnici kustosinje Tori See za uresničitev moje vizije.

Vabim vas, da si ogledate razstavo, poiščete trenutek občudovanja in doživite vibracije duše.

Veleposlanica Jamie Lindler Harpootlian

*Ljubljana, Slovenija
Avgust 2022*

Julia Cart

"The barrier island of Edisto has a spirit of place unique to South Carolina's Lowcountry in its landscapes, architecture, and Gullah culture. Rich in folklore and natural beauty, the island is threatened by today's idea of 'progress': the [erasure] of these treasures. Starting in 1990, and for ten years, I worked against time to preserve these images for present and future generations."¹

Julia Cart is a self-taught photographer who began her work in historic preservation and documentation in and around her hometown of Charleston, South Carolina. Those experiences, combined with her time in the Peace Corps in West Africa, fuels her work in "visual preservation of the Gullah culture: [its] historical, cultural and artistic influence in the South Carolina Lowcountry."² Cart works exclusively in black and white film, and her work is part of collections across the U.S. and around the world.



Figure 1: Inlet at Cowpens, undated. Archival quadtone carbon pigment print, 20 x 24 in.
Courtesy of the artist, Charleston, South Carolina

Rokav pri Cowpensu, nedatirano. Arhivski tisk z ogljikovim pigmentom v štirih odtenkih, 50,8 x 61 cm
Z dovoljenjem umetnice, Charleston, Južna Karolina



*Figure 2: **Jungle Road**, undated. Archival quadtone carbon pigment print, 20 x 24 in.*

Courtesy of the artist, Charleston, South Carolina

Cesta skozi džunglo, nedatirano. Arhivski tisk z ogljikovim pigmentom v štirih odtenkih, 50,8 x 61 cm
Z dovoljenjem umetnice, Charleston, Južna Karolina

Julia Cart

»Pregradni otok Edisto ima duh kraja, edinstven za regijo Lowcountry v Južni Karolini s svojo pokrajino, arhitekturo in kulturo Gullah. Otok, bogat s folkloro in naravnimi lepotami, ogroža današnja ideja 'napredka': [izbrisanje] teh zakladov. Od leta 1990 sem deset let tekmovala s časom, da bi te podobe ohranila za sedanje in prihodnje generacije.«

Julia Cart je samouka fotografinja, ki se je začela ukvarjati z ohranjanjem in dokumentiranjem zgodovinske dediščine v svojem domačem mestu Charleston v Južni Karolini in njegovi okolici. Te izkušnje, skupaj z njenim delovanjem v organizaciji Peace Corps v zahodni Afriki, ji dajejo zagon pri »vizualnem ohranjanju kulture Gullah: [njenem] zgodovinskem, kulturnem in umetniškem vplivu v regiji Lowcountry v Južni Karolini«. Julia Cart dela izključno s črno-belimi filmi, njena dela pa so vključena v zbirke v ZDA in po svetu.

Michael Cassidy (born 1977)

"These pieces are about slowing down, looking closely and carefully, accepting life as it is, as it comes to us, being curious, and finding beauty in as much as we can. I represent these objects as things to be considered in all their various and complex parts. These things are of the past and the present—a life examined with all its beauty and scars; each piece, a rich, intimate, and layered story."

Michael Cassidy is known for his meticulous paintings of small objects such as flowers, plants, birds, and others, isolated against dark backgrounds.³ Currently living and working in South Carolina, Cassidy's childhood upbringing in rural Michigan created a deep-seated connection with nature. An interest in art led him to Kendall College of Art and Design in Grand Rapids, Michigan, where he earned his Bachelor of Fine Arts degree. He would later earn a Master of Fine Arts degree from the University of South Carolina, Columbia.

Michael Cassidy (letnik 1977)

»Pri teh delih gre za to, da se umirimo, pozorno in natančno pogledamo, sprejmemo življenje takšno, kot je, kot pride do nas, da smo radovedni in iščemo lepoto v čim večjem številu stvari. Te motive predstavljam kot stvari, ki jih je treba obravnavati v vseh njihovih različnih in zapletenih delih. To so stvari preteklosti in sedanjosti – življenje z vso svojo lepoto in brazgotinami; vsak del je bogata, intimna in večplastna zgodba.«

Michael Cassidy je znan po svojih preciznih slikah majhnih motivov, kot so rože, rastline, ptice in drugo, izoliranih na temnem ozadju. Cassidy, ki trenutno živi in dela v Južni Karolini, je odraščal na podeželju Michigana, kjer se je v njem razvila globoka povezanost z naravo. Zanimanje za umetnost ga je pripeljalo na Kendall College of Art and Design v mestu Grand Rapids v Michiganu, kjer je diplomiral iz likovne umetnosti. Kasneje je magistriral iz likovne umetnosti na Univerzi Južne Karoline v mestu Columbia.



Figure 3: In the Grass I, 2019

Oil on canvas, 45 ½ x 20 ¼ in.

Courtesy of the artist and if ART Gallery,
Columbia, South Carolina

V travi I, 2019

Olje na platnu, 115,6 x 51,4 cm

Z dovoljenjem umetnika in galerije if ART,
Columbia, Južna Karolina



*Figure 4: **Front Yard Prehistory I**, 2021*

Oil on canvas mounted on panel, 16 ½ x 12 in.

Courtesy of the artist and if ART Gallery, Columbia, South Carolina

Prazgodovina na dvorišču I, 2021

Olje na platnu, pritrjeno na panel, 41,9 x 30,5 cm

Z dovoljenjem umetnika in galerije if ART, Columbia, Južna Karolina



*Figure 5: **Front Yard Prehistory II**, 2021*

Oil on canvas mounted on panel, 17 $\frac{3}{4}$ x 14 $\frac{1}{2}$ in.
Courtesy of the artist and if ART Gallery, Columbia, South Carolina

Prazgodovina na dvorišču II, 2021

Olje na platnu, pritrjeno na panel, 45,1 x 36,8 cm
Z dovoljenjem umetnika in galerije if ART, Columbia, Južna Karolina



Laura Edwards

"[My paintings] are described as, 'color and surface driven reimagined landscape and seascape.' All of the paintings are intuitive; having no concrete reference, but [evoking] a familiar image. A realistic image surfaces from the abstract painting; 'a painting within the painting.' The paintings create an illusion; the painting you see and the one you imagine."⁴

Laura Edwards studied art at Barton College in Wilson, North Carolina, and at the University of North Carolina in Asheville before pursuing her lifelong career as an artist. Her abstract, expressive works are created "wet on wet," blending color fields seamlessly. She describes her paintings as "color driven atmospheric abstractions,"⁵ evoking familiar images without concrete representation.



*Figure 6: **Transition**, undated Triptych, oil on canvas, 30 x 90 in. Courtesy of the artist and Cheryl Newby Gallery, Pawleys Island, South Carolina*

Prehod, nedatirano
Triptih, olje na platnu, 76,2 x 228,6 cm
Z dovoljenjem umetnice in galerije Cheryl Newby, Pawleys Island, Južna Karolina

Laura Edwards

»[Moje] slike opisujejo kot 'preoblikovane krajine in morske pokrajine, ki jih določajo barve in površine'. Vse slike so intuitivne, se ne nanašajo na nič konkretnega, ampak [prikličejo] znano podobo. Iz abstraktne slike nastane realistična slika, 'slika v sliki'. Slike ustvarjajo iluzijo; sliko, ki jo vidiš, in tisto, ki si jo predstavljaš.«

Laura Edwards je študirala umetnost na Barton Collegeu v mestu Wilson v Severni Karolini in na Univerzi Severne Karoline v mestu Asheville, nato pa se posvetila umetniški poklicni poti. Njena abstraktna, ekspresivna dela so ustvarjena »mokro na mokro«, pri čemer se barvna polja mehko prelivajo. Svoje slike opisuje kot »barvne atmosferske abstrakcije«, ki prikličejo znane podobe brez konkretne upodobitve.

Kate Griswold

“Over the last seven years, I’ve been particularly inspired to capture images of birds of prey, then expanding to include other large birds ... In ancient Egyptian, Chinese, and Greek mythology, and many religions, birds were symbols of spirituality, of spirit. Whenever I photograph birds, I feel other forces at work as well. Almost every time, the birds perform for me. At times they are stunningly graceful. At others, they are quite threatening. But always, I feel that sense of spirit.”⁶

Kate Griswold maintains studios in eastern Massachusetts and Brays Island, South Carolina, where she takes photographs and creates images. She photographs animals in their natural habitats, brings the images into her studio, and then uses painterly backgrounds and digital editing to remove the environments, which allow the viewer to reinterpret the subject.

Kate Griswold

»V zadnjih sedmih letih sem še posebej navdušena nad fotografiranjem ptic roparic, svoj navdih pa sem nato razširila še na druge velike ptice ... V stari egipčanski, kitajski in grški mitologiji ter številnih religijah so bile ptice simboli duhovnosti, duha. Vedno, ko fotografiram ptice, čutim tudi delovanje drugih sil. Ptice skoraj vedno nastopajo zame. Včasih so osupljivo graciozne. Spet drugič so dokaj nevarne. Vedno pa ob tem občutim duha.«

Kate Griswold ima studio tako v vzhodnem Massachusettsu kot na Brays Islandu v Južni Karolini, kjer fotografira in ustvarja slike. Živali fotografira v njihovem naravnem okolju, slike prinese v svoj studio, nato pa s slikarskimi ozadji in digitalnim urejanjem odstrani okolje, kar gledalcu omogoči novo interpretacijo predmeta.



Figure 7: Ibis C 1, 2018

Archival photo on paper

32 x 32 in.

Courtesy of the artist, Sheldon,
South Carolina

Ibis C 1, 2018

Arhivska fotografija na papirju

81,3 x 81,3 cm

Z dovoljenjem umetnice,
Sheldon, Južna Karolina



Figure 8: Egret C IV, 2019

Archival photo on paper

32 x 32 in.

Courtesy of the artist, Sheldon,
South Carolina

Čaplja C IV, 2019

Arhivska fotografija na papirju

81,3 x 81,3 cm

Z dovoljenjem umetnice,
Sheldon, Južna Karolina

Diane Kilgore Condon (born 1964)

Painter Diane Kilgore Condon's recent work is inspired in part by her personal garden, which she has worked to regrow in the last few years. The colors became part of her work, rendering her paintings "like an absolute garden on the wall. It's very, very green."⁷

Kilgore Condon was born in Wisconsin, grew up in Florida, and has spent the last four decades living in Greenville, South Carolina. She attended Bob Jones University in Greenville and received a Bachelor of Arts degree in fine art. Her work has been displayed across the state from the City Gallery at Waterfront Park in Charleston to the Greenville County Museum of Art.

Diane Kilgore Condon (letnik 1964)

Slikarko Diane Kilgore Condon je pri njenih nedavnih delih delno navdihnil njen vrt, ki si ga je v zadnjih nekaj letih prizadevala obnoviti. Barve so postale del njenega ustvarjanja, tako da so njene slike »kot absolutni vrt na steni. Zelo zelo zelen«.

Diane Kilgore Condon se je rodila v Wisconsinu, odraščala na Floridi, zadnja štiri desetletja pa živi v mestu Greenville v Južni Karolini. Obiskovala je Univerzo Bob Jones v Greenvilleu in diplomirala iz likovne umetnosti. Njena dela so bila razstavljena po vsej zvezni državi, od mestne galerije v Waterfront Parku v Charlestonu do muzeja umetnosti Greenville County Museum of Art.

*Figure 9: **The Boxwood**, 2020*

Oil on panel, 36 x 24 in.

Courtesy of the artist and if ART Gallery, Columbia, South Carolina

Pušpan, 2020

Olje na panelu, 91,4 x 61 cm

Z dovoljenjem umetnice in galerije if ART, Columbia, Južna Karolina



Megan Lightell (born 1979)

"Images emerge in my work from a combination of intuition and memory. When I am outdoors walking or exploring, a particular place will often resonate with me, and I draw on the field notes from that moment and the memory of that place when I am back in the studio. The image for *Steady Ground* came from a walk on a heavy summer day, and the stand of trees caught my eye as a grounded center under a changing sky that held both the potential for turmoil and light."⁸

Born in Ohio, Megan Lightell earned her Bachelor of Fine Arts degree from the School of Visual Arts in New York. She works in oil on canvas to pull back from an increasingly fast-paced world and reconnect to the land around her. "Her work explores the complex, personal relationship humans have with land ... [and h]er imagery tends to lack manmade elements, allowing the viewer to experience a moment of reflection and solitude."⁹

Megan Lightell (letnik 1979)

»Podobe v mojih delih nastajajo iz kombinacije intuicije in spomina. Ko se sprehajam ali raziskujem na prostem, me pogosto prevzame določen kraj, in ko se vrnem v studio, se opiram na terenske zapiske iz tistega trenutka in spomin na ta kraj. Podoba na sliki *Trdna tla* je s sprehoda na vroč poletni dan, ko mi je pritegnila pogled skupina dreves kot prizemljeno središče pod spreminjajočim se nebom, ki v sebi nosi tako potencial nemira kot svetlobe.«

Megan Lightell se je rodila v Ohiu in diplomirala iz likovne umetnosti na School of Visual Arts v New Yorku. Dela z oljem na platnu, da bi se odmaknila od vse hitrejšega sveta in se ponovno povezala z zemljo, ki jo obdaja. »Njeno delo raziskuje kompleksen, osebni odnos, ki ga imamo ljudje z zemljo ... [in] njene slike običajno ne vsebujejo elementov, ki jih je ustvaril človek, kar gledalcu omogoča, da doživi trenutek refleksije in samote.«

Figure 10: Steady Ground, 2018

Oil on canvas over panel, 48 x 36 in.

Courtesy of the artist, Nashville, Tennessee

Trdna tla, 2018

Olje na platnu na panelu, 121,9 x 91,4 cm

Z dovoljenjem umetnice, Nashville, Tennessee



Laura Spong (1926–2018)

"I paint because I love the process of painting. To me, it's exciting to throw a lot of paint on a clean canvas and then seek to solve the problem of creating order out of chaos. I like it that with non-objective work, nothing is decided for you -no color, no design, no subject matter; the search is wide open."¹⁰

Except for a few urban landscape scenes, still lifes, and figurative paintings, Laura Spong produced non-representational, abstract expressionist paintings. Towards the end of her career, Spong's reputation grew in South Carolina and beyond with a series of solo exhibitions and several group shows, including a retrospective at the University of South Carolina's McMaster Gallery in Columbia.

Laura Spong (1926–2018)

»Slikam, ker obožujem proces slikanja. Zdi se mi vznemirljivo, da čisto platno prekriješ z veliko barve in nato poskušaš rešiti problem, kako iz kaosa ustvariti red. Všeč mi je, da v abstraktni umetnosti zate ni nič odločenega – nobena barva, noben dizajn, nobena tema; iskanje je široko odprto.«

Laura Spong je razen nekaj prizorov mestnega življenja, tihožitij in figurativnih slik ustvarjala nereprezentativne, abstraktne ekspresionistične slike. Proti koncu kariere si je ustvarila ime v Južni Karolini in širše s številnimi samostojnimi in skupinskimi razstavami, vključno z retrospektivo v galeriji McMaster Gallery na Univerzi Južne Karoline v mestu Columbia.



Figure 11: **July 4th**, 2012. Oil on canvas, 60 x 48 in. Courtesy of the artist and if ART Gallery
4. julij, 2012. Olje na platnu, 152,4 x 121,9 cm. Z dovoljenjem umetnice in galerije if ART

Anne Blackwell Thompson

“When people ask me what I do, and I describe myself as a botanical artist, I think they immediately think I am painting ... but my art medium is the actual plant material ... I like plants that have a little bit of personality to them and some unique characteristics. When I’m out harvesting, I’m not looking for perfection. I don’t feel like nature is perfect.”¹¹

Anne Blackwell Thompson created Blackwell Botanicals, which offers pressed blooms, foliage, and seaweed, out of her adoration for beautiful flora and a drive to preserve it. She studied studio art and art history and honed her skills apprenticing under artist Stuart Thornton in Turin, Italy. Every year she harvests plants from the “swamps of South Carolina, the gardens of Virginia’s countryside, the waters of the Atlantic Ocean, and the mountains of the Shenandoah Valley,”¹² then uses traditional presses to preserve the foliage and flowers in one-of-a-kind compositions.

Anne Blackwell Thompson

»Ko me ljudje vprašajo, kaj počnem, in se opišem kot botanična umetnica, mislim, da takoj pomislijo, da slikam ... vendar je moj umetniški medij dejanski rastlinski material ... Všeč so mi rastline, ki v sebi nosijo nekaj osebnosti in imajo edinstvene značilnosti. Ko se lotim nabiranja, ne iščem popolnosti. Ne zdi se mi, da je narava popolna.«

Anne Blackwell Thompson je ustanovila Blackwell Botanicals, ki ponuja stisnjene cvete, liste in morsko travo, zaradi svojega občudovanja čudovite flore in želje po njenem ohranjanju. Študirala je študijsko umetnost in umetnostno zgodovino ter se izpopolnjevala pri umetniku Stuartu Thorntonu v Torinu v Italiji. Vsako leto nabira rastline iz »močvirij Južne Karoline, vrtov podeželja Virginije, voda Atlantskega oceana in gora doline Shenandoah«, nato pa s tradicionalnimi stiskalnicami ohranja liste in cvetove v edinstvenih kompozicijah.



Figure 12: **Cyperus involucratus**, 2021

Pressed botanicals, 50 ¼ x 37 ½ in. Courtesy of the artist and Blackwell Botanicals, Richmond, Virginia

Cyperus involucratus, 2021

Stisnjene rastline, 127,6 x 95,3 cm. Z dovoljenjem umetnice in Blackwell Botanicals, Richmond, Virginija



Figure 13: **Sago Palm**, 2022

Pressed botanicals, 50 ¼ x 37 ½ in. Courtesy of the artist and Blackwell Botanicals, Richmond, Virginia

Sagovec, 2022

Stisnjene rastline, 127,6 x 95,3 cm. Z dovoljenjem umetnice in Blackwell Botanicals, Richmond, Virginija

Endnotes

- ¹ Julia Cart, email to the author, March 1, 2022.
- ² Cart, Julia. "Bio," Julia Cart Photography, Accessed May 3, 2022, <https://www.juliacart.com/BIO/1/caption>.
- ³ "Public Works of Art," City of West Columbia, Accessed May 3, 2022, <https://westcolumbiasc.gov/public-works-of-art/>.
- ⁴ Laura Edwards, email to the author, March 2, 2022.
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