

**ART IN  
EMBASSIES  
EXHIBITION  
UNITED  
STATES  
EMBASSY  
BELGRADE**









## Art in Embassies

### Umetnost u ambasadama

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."

Osnovana 1963. godine, kancelarija Umetnost u ambasadama (AIE) Stejt Departmenta Sjedinjenih Američkih Država igra vitalnu ulogu u javnoj diplomatiji naše zemlje kao način za širenje kulture putem vremenski ograničenih i stalnih izložbi, predstavljanja umetnika i publikacija. Ovakav globalni program za vizuelne umetnosti prvi je osmislio Muzej moderne umetnosti deceniju ranije. Početkom 60-tih godina prošlog veka predsednik Džon F. Kenedi ga je i ozvaničio imenovanjem prvog direktora programa. Danas, sa preko 200 lokacija, AIE postavlja privremene i stalne izložbe u reprezentativnom prostoru svih ambasada, konzulata i rezidencija ambasadora Sjedinjenih Američkih Država u svetu birajući i nabavljajući dela savremene umetnosti kako iz Sjedinjenih Država tako i iz zemalja domaćina. Ove izložbe pružaju međunarodnoj publici uvid u kvalitet, opseg i raznovrsnost umetnosti i kultura obeju zemalja i obezbeđuju prisustvo AIE u više zemalja nego bilo koja druga američka fondacija ili umetničko udruženje.

Izložbe koje postavlja AIE omogućavaju građanima, od kojih mnogi možda nikada neće putovati u Sjedinjene Države, da dožive lično iskustvo dubine i širine našeg umetničkog nasleđa i vrednosti i, kako kažemo, „mogu ostaviti trag i onde gde ljudi nemaju priliku da vide američku umetnost.“

[www.art.state.gov](http://www.art.state.gov)

“The diversity of these works reflects the multicultural nature of the American public and the established standing of Serbian Americans within it. The common colors, forms, and sense of tranquility found in the exhibition demonstrate that **though they may come from different backgrounds, artists speak the same language.**”

„Raznovrsnost ovih radova odražava multi-kulturalni karakter američke javnosti u kojoj Amerikanci srpskog porekla zauzimaju jasno mesto. Zajedničke boje, oblici i osećaj spokoja koje nalazimo na ovoj izložbi pokazuju da, mada potiču iz različitih sredina, umetnici govore istim jezikom.”

## Welcome Uvodna reč

It was an honor and a challenge to select works of art through Art in Embassies for the Ambassador's Residence in Serbia. I believe in the capacity of art to act as a bridge between people as it communicates meaning and beauty through a universal language. The art in this exhibition embraces very different styles and subject matter, thus creating a link between the United States and Serbia by contrasting the beauty of the American landscape with the beauty of modern abstract forms created by Serbian American artists.

Although the origins of the artists differ, as evident in their work, they all communicate a similar sense of calm and order among chaos. It is almost as if BOJITT's (Bojana Ilic) *Gables Series* pieces could be abstract depictions of William Matthews's *Beyond Minturn* and *Loveland*, cool mountain scenes that express the uncertainty of changing seasons in a palette of natural greens, yellows, and grays.

G. Eric Slayton's representation of the fall colors of the American West, in *No Need to Say More* and *Lasting Impressions*, entices the curious viewer to wander around a calming pool or waterway and explore what lies just outside the frame. Sandra Vucicevic's *Nets and Cones*, with its cacophony of materials and colors, sparks a similar curiosity. Is it also a scene? Maybe an object silhouetted by a sunrise or sunset? Or perhaps it merely conveys meaning, not unlike Slayton's work, about impermanence and fragility.

The diversity of these works reflects the multicultural nature of the American public and the established standing of Serbian Americans within it. The common colors, forms, and sense of tranquility found in the exhibition demonstrate that though they may come from different backgrounds, artists speak the same language.

**Ambassador Christopher R. Hill**

Belgrade, Serbia

June 2023

Bila mi je čast ali i izazov da napravim izbor umetničkih dela za izložbu Umetnost u ambasadama u prostoru Ambasadorove rezidencije u Srbiji. Verujem u moć umetnosti da deluje kao most među ljudima jer prenosi značenje i lepotu svojim univerzalnim jezikom. Likovni radovi u okviru ove postavke obuhvataju širok raspon veoma različitih stilova i tema, čime povezuju Sjedinjene Američke Države i Srbiju kroz kontrast lepote američkog pejzaža i lepote modernih apstraktnih oblika na platnima umetnika srpskog porekla koji žive i stvaraju u Americi.

Iako je poreklo ovih umetnika različito, što se iz njihovih radova jasno vidi, svi oni prenose sličan osećaj spokoja i reda nasuprot haosu. Deluje gotovo kao da bi Bojanina platna (Bojana Ilic BOJITT) iz *Serijsa zabati* mogla biti apstraktni prikazi hladnih planinskih prizora sa slika *Iza Minterna* i *Zemlja ljubavi* Vilijama Metjuza, koje neizvesnost smene godišnjih doba izražavaju paletom prirodnih tonova zelene, žute i sive.

Predstava jesenjih boja Američkog zapada na platnima Erika Slejtona *Ne treba reći ništa više* i *Trajni utisci*, navodi radoznalog posmatrača da odluta preko mirne vode jezera ili reke istražujući šta se nalazi izvan okvira slike. *Mreže i kupe* Sandre Vučićević, svojom kakofonijom materijala i boja, bude sličnu radoznalost. Da li je i tu reč o predelu? Možda su to obrisi nekog predmeta pod svetlošću izlazećeg ili zalazećeg sunca? Ili možda samo prenosi značenje nestalnosti i krhkosti, kao kod Slejtona.

Raznovrsnost ovih radova odražava multikulturalni karakter američke javnosti u kojoj Amerikanci srpskog porekla zauzimaju jasno mesto. Zajedničke boje, oblici i osećaj spokoja koje nalazimo na ovoj izložbi pokazuju da, mada potiču iz različitih sredina, umetnici govore istim jezikom.

**Ambasador Kristofer R. Hill**

Beograd, Srbija

jun 2023.

**Lasting Impressions** 2021

Oil on canvas

48 × 48 in.

*Courtesy of the artist*

Prescott, Arizona

**Quiet Symmetry** 2021

Oil on canvas

50 × 24 in.

*Courtesy of the artist*

Prescott, Arizona

**No Need to Say More** 2020

Oil on canvas

36 × 48 in.

*Courtesy of the artist*

Prescott, Arizona

**Born 1945** After a twenty-seven-year career in advertising and commercial illustration, G. Eric Slayton decided to pursue his longstanding passion for fine art painting. He uses a “wet into wet” application method,<sup>1</sup> working quickly with oils to achieve a textured surface and balanced color harmonies. His subjects range from scenes of wildlife to landscapes; he is particularly drawn to portraying bodies of water, hoping to conjure feelings of calm and serenity with the viewer. In addition to eliciting emotional responses from his audience, he also paints landscapes to call attention to nature’s vulnerability.<sup>2</sup>

## G. Eric Slayton

## G. Erik Slejton

**Trajni utisci** 2021.

Ulje na platnu

121.9 × 121.9 cm

*Ljubaznošću umetnice*

Preskot, Arizona

**Tiha simetrija** 2021.

Ulje na platnu

127 × 61 cm

*Ljubaznošću umetnice*

Preskot, Arizona

**Ne treba reći ništa više** 2020.

Ulje na platnu

91.4 × 121.9 cm

*Ljubaznošću umetnice*

Preskot, Arizona

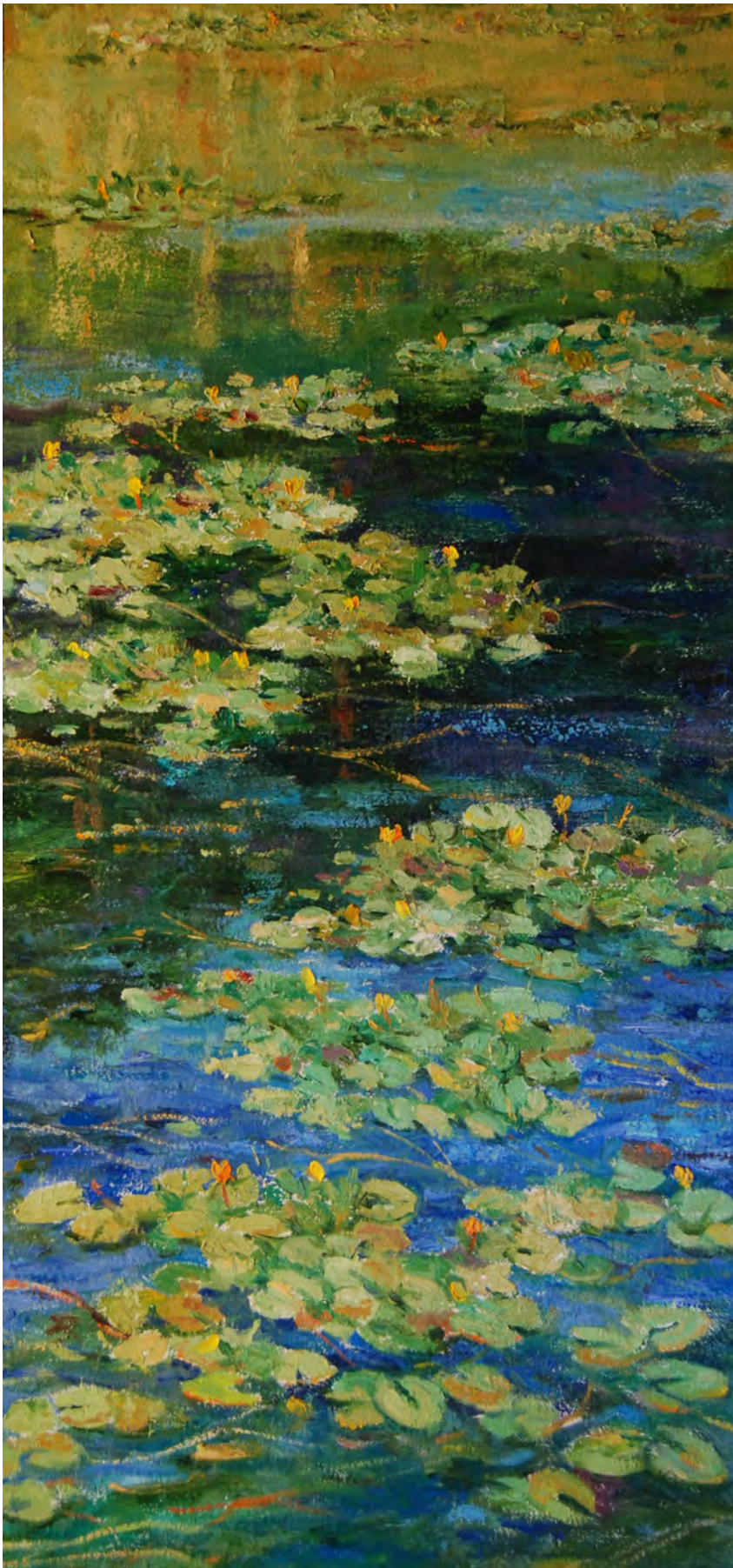
**Rođen 1945.** Nakon dvadeset-sedmogodišnje karijere u radu na reklamama i komercijalnim ilustracijama, G. Erik Slejton je odlučio da sledi svoju dugogodišnju strast prema umetničkom slikarstvu. Koristi metod nanošenja „mokra na mokro“,<sup>3</sup> što je brzi rad uljanim bojama kako bi se postigla površina sa teksturom i uravnotežene harmonije boja. Njegove teme se kreću od scena iz divljine do pejzaža, a posebno ga privlači slikanje vodenih površina sa željom da kod posmatrača izazove osećaj smirenosti i spokoja. Pored izazivanja emocija svoje publike, on pejzaže slika i da bi skrenuo pažnju na ranjivost prirode.<sup>4</sup>

Lasting Impressions 2021

Trajni utisci 2021.







**Quiet Symmetry** 2021  
**Tiha simetrija** 2021.



**No Need to Say More 2020**  
**Ne treba reći ništa više 2020.**

**“Capturing a moment in time fascinates me.**

Whether it's a facial expression, the subtle transitions of color, or the wind moving across a grassy field. There is a timeliness to elusive mood shifts that leaves only an impression. That's what I love to paint.”<sup>5</sup>

„Ono što me fascinira je da uhvatim određeni trenutak u vremenu. Bilo da je u pitanju izraz lica, suptilni prelazi boja, ili vetar koji njiše travu po polju. Postoji pravovremenost za neuhvatljive promene raspoloženja posle kojih ostaje samo utisak. To je ono što volim da slikam.”<sup>6</sup>



**Beyond Minturn** 2021

Watercolor on handmade paper  
22 × 30 in.

*Courtesy of the artist*

Denver, Colorado

**Loveland** 2021

Watercolor  
15 × 22 in.

*Courtesy of the artist*

Denver, Colorado

**Born 1949** Although perhaps best known for his portrayals of the American West, watercolorist William Matthews has explored a diverse range of subjects, from depictions of wildlife to industrial scenes. Matthews was drawn to watercolor painting at an early age, captivated by the transparency and translucency of works by Winslow Homer and John Singer Sargent on view during a museum visit with his mother.<sup>7</sup> Since then, he has developed a sophisticated understanding of watercolor technique<sup>8</sup> as a primarily self-taught artist. His work is in the collections of such museums as the Gilcrease Museum, Tulsa, Oklahoma; the Eiteljorg Museum, Indianapolis; the Phoenix Art Museum; and the Denver Art Museum. *Loveland* and *Beyond Minturn* depict the mountain ranges of Colorado, where he currently resides.

## William Matthews Vilijam Metjuz

**Iza Minterna** 2021.

Akvarel na ručno rađenom papiru  
55.9 × 76.2 cm

*Ljubaznošću umetnice*

Denver, Kolorado

**Zemlja ljubavi** 2021.

Akvarel  
38.1 × 55.9 cm

*Ljubaznošću umetnice*

Denver, Kolorado

**Rođen 1949.** Iako je možda najpoznatiji po svojim prikazima američkog Zapada, akvarelista Vilijam Metjuz istraživao je širok spektar tema, od motiva iz divljine do scena iz fabričkih hala. Metjuza je u ranom detinjstvu privuklo slikarstvo akvarelom; bio je opčinjen prozračnošću i vazdušastim izgledom dela Vinsloua Homera i Džona Singera Sardženta koja je video kada je sa majkom jednoga dana bio u muzeju.<sup>9</sup> Od tada je stekao prefinjeno razumevanje tehnike akvarela<sup>10</sup>, kao prvenstveno samouki umetnik. Njegovi radovi se nalaze u zbirkama muzeja kao što su Muzej Gilkris (Gilcrease Museum) u Tulsu, u državi Oklahoma; Muzej Eiteljorg u Indijapolisu; Muzej umetnosti u Feniksu i Muzej umetnosti u Denveru. *Zemlja ljubavi* i *Iza Minterna* prikazuju planinske lance Kolorada, gde trenutno živi.



Beyond Minturn 2021  
Iza Minterna 2021.



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Loveland 2021  
Zemlja ljubavi 2021.



**Nets and Cones** 2011  
Mixed media on canvas  
24 × 30 in.  
*Courtesy of the artist*  
Forest Hills, New York

**Oasis** 2017  
Acrylic on canvas  
30 × 24 in.  
*Courtesy of the artist*  
Forest Hills, New York

## Sandra Vucicevic

### Sandra Vučićević

**Mreže i kupe** 2011.  
Mešoviti mediji na platnu  
61 × 76.2 cm  
*Ljubaznošću umetnice*  
Forest Hills, Njujork

**Oaza** 2017.  
Akril na platnu  
76.2 × 61 cm  
*Ljubaznošću umetnice*  
Forest Hills, Njujork

**Born 1977** Multidisciplinary artist Sandra Vucicevic's work ranges from painting and drawing to conceptual projects in the field of audience-participatory performance. Her current portfolio includes a large body of vibrant abstract paintings, in which she uses strong color shifts and expressive brush strokes to create imaginary worlds of her own.<sup>11</sup> She earned a Bachelor of Arts degree in studio art (painting) from Hunter College, the City University of New York, and a law degree from the University of Belgrade. Serbian-born and New-York-Based Vucicevic has received several awards, including the Queens Arts Fund New Works Grant and the SU-CASA artist-in-residence grant, and has represented Serbia at the World Expo in Milan. Her paintings can be found in public and private collections worldwide.

**Rođena 1977.** Rad multidisciplinarnе umetnice Sandre Vučićević kreće se od slika i crteža do konceptualnih projekata u oblasti performansa uz učešće publike. Njen trenutni portfolio uključuje obiman korpus živopisnih apstraktnih slika, u kojima koristi snažne promene boja i izražajne poteze četkicom kako bi stvorila sopstvene imaginarne svetove.<sup>12</sup> Diplomirala je studijsku umetnost (slikanje) na Hanter koledžu Gradskog univerziteta u Njujorku, ali i pravo na Pravnom fakultetu Univerziteta u Beogradu. Sandra je rođena u Srbiji, a živi u Njujorku. Dobitnica je više nagrada, uključujući Grant za nova dela Kvins Arts Fonda i grant za umetničku rezidenciju SU-CASA, a predstavljala je Srbiju na Svetskoj izložbi EXPO u Milanu. Njene slike se nalaze u javnim i privatnim zbirkama širom sveta.



Nets and Cones 2011  
Mreže i kupe 2011.









“The major inspiration behind my artwork, for many years now, has been the concept of the ambiguous nature of reality. I have always been fascinated with dreams and wondered what lies behind the facade of the world we know.  
**Do things we recognize have a hidden side, another life, a new meaning?”**

„Glavna inspiracija za moja umetničkih dela, već dugi niz godina, je koncept dvosmislene prirode stvarnosti. Uvek sam bila fascinirana snovima i pitala se šta se krije iza fasade nama znanog sveta. Da li stvari koje poznajemo imaju skrivenu stranu, drugi život, novo značenje?”

**Gables Series #6** 2021

Acrylic and spray paint on canvas  
30 × 30 in.

*Courtesy of the artist*

Chicago, Illinois

**Gables Series #7** 2021

Acrylic and spray paint on canvas  
30 × 30 in.

*Courtesy of the artist*

Chicago, Illinois

## **BOJITT (Bojana Ilic)**

## **BOJITT (Bojana Ilić)**

**Zabati serija #6** 2021.

Akril i boja u spreju na platnu  
76.2 × 76.2 cm

*Ljubaznošću umetnice*

Čikago, Illinois

**Zabati serija #7** 2021.

Akril i boja u spreju na platnu  
76.2 × 76.2 cm

*Ljubaznošću umetnice*

Čikago, Illinois

**Born 1977** Bojana Ilic, who goes by BOJITT professionally, is a multidisciplinary artist who creates dynamic, abstract compositions executed in a variety of mixed media such as acrylic and spray paint. Born in Serbia, she received a degree from the College of Textile Design, Technology and Management, Belgrade, after which she embarked on a decade-long career in the fashion industry. Since moving to the United States in 2007, Ilic has executed numerous commercial and public installations in such cities as Chicago, Miami, and Boston. She is passionate about making art more accessible within the Chicagoland community, where she maintains her studio.<sup>13</sup>

**Rođena 1977.** Bojana Ilić, umetničko ime BOJITT, je multidisciplinarna umetnica koja stvara dinamične, apstraktne kompozicije izrađene u različitim mešovitim medijima kao što su akril i sprej. Rođena u Srbiji, diplomirala je na Visokoj tekstilnoj školi za dizajn, tehnologiju i menadžment u Beogradu, nakon čega je otpočela decenijsku karijeru u modnoj industriji. Od preseljenja u Sjedinjene Države 2007. godine, Bojana Ilić je postavila brojne komercijalne i javne instalacije u gradovima poput Čikaga, Majamija i Bostona. Strastveno se trudi da umetnost učini pristupačnijom društvenoj zajednici u Čikagu, gde ima svoj studio.<sup>14</sup>



Gables Series #7 2021

Zabati serija #7 2021.



U.S. Embassy **Belgrade**

“Each artwork holds its own bespoke symbolic language suited to its story. **Shapes become characters, drops and splashes direct the flow of energy and action.** My own handwriting punctuates every tale with an exclamation point... My abstractions dance towards the liminal space where passion, moments, and music meet the concrete: color, texture, and details.”<sup>15</sup>

„Svako umetničko delo ima sopstveni simbolički jezik prilagođen njegovom sadržaju. Oblici postaju likovi, kapljice i slivanja usmeravaju tok energije i akcije. Moj lični rukopis naglašava svaku priču znakom uzvika... Moje apstrakcije plešu ka graničnom prostoru gde se strast, trenuci i muzika susreću sa konkretnim: bojom, teksturom i detaljima.”<sup>16</sup>



Gables Series #6 2021

Zabati serija #6 2021.



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**No Luck Unlocking** 2016  
Acrylic on canvas  
64 × 50 in.  
*Courtesy of the artist*  
Youngstown, Ohio

## Dragana Crnjak

### Dragana Crnjak

**Bolje ne otključavaj** 2016.  
Akri na platnu  
162.6 × 127 cm  
*Ljubaznošću umetnice*  
Jangstaun, Ohajo

**Born 1977** Dragana Crnjak's exploration of geometry is inspired by traditional Serbian embroideries, urban design, architecture, and patterns found in nature and digital realms.<sup>17</sup> She received a Master of Fine Arts degree in painting and printmaking from Virginia Commonwealth University, Richmond, and is the recipient of such honors as the Ohio Arts Council Individual Excellence Award in Visual Arts; the Distinguished Professorship in Scholarship at Youngstown State University, Ohio; and the Virginia Museum of Fine Arts Professional Fellowship, Richmond. Her work has been exhibited nationally and internationally and is held in numerous private and public collections. She is an art professor at Youngstown State University, where she teaches painting and drawing.

**Rođena 1977.** U svom istraživanju geometrije Dragana Crnjak nalazi inspiraciju u tradicionalnom srpskom vezu, urbanom dizajnu, arhitekturi i obrascima iz prirode ili digitalne sfere.<sup>18</sup> Stekla je zvanje master lepih umetnosti za slikarstvo i grafiku na Komonveltskom univerzitetu Virdžinije u Ričmondu, a dobitnica je i priznanja poput Pojedinačne nagrade za izuzetnost u vizuelnim umetnostima koju dodeljuje Umetnički savet Ohaja; zvanja uvaženog profesora stipendiste na Državnom univerzitetu Jangstauna u državi Ohajo; i zvanja profesionalnog saradnika Muzeja lepih umetnosti Virdžinije u Ričmondu. Njeni radovi izlagani su u zemlji i inostranstvu i deo su brojnih privatnih i javnih zbirki. Profesorka je umetnosti na Državnom univerzitetu Jangstauna, gde predaje slikanje i crtanje.



No Luck Unlocking 2016  
Bolje ne otključavaj 2016.



**“Driven by questions of belonging**, my studio practice has been centered around the ideas of displacement and identity.”

“I approach mark-making as tracing fragmented architectural and natural landscapes to suggest spaces in transition—still being shaped, built or erased.”<sup>19</sup>

„Podstaknuta pitanjima o pripadnosti, moja studijska praksa se bazira na razmišljanju o izmeštanju i identitetu. Tehnici mark-making pristupam tragajući za usitnjenim arhitektonskim i prirodnim pejzažima da nagovestim prostor u tranziciji — još uvek u procesu oblikovanja, građenja ili brisanja.”<sup>20</sup>



## Endnotes

### Fusnote

- <sup>1</sup> “Art & Life with G. Eric Slayton,” *VoyagePhoenix*, July 3, 2018, <http://voyagephoenix.com/interview/art-life-g-eric-slayton/>.
- <sup>2</sup> G. Eric Slayton, email to author, February 19, 2022.
- <sup>3</sup> “Art & Life with G. Eric Slayton,” magazin *VoyagePhoenix*, 3. jul 2018, <http://voyagephoenix.com/interview/art-life-g-eric-slayton/>.
- <sup>4</sup> G. Erik Slejton, imejl autorki od 19. februara 2022.
- <sup>5</sup> G. Eric Slayton, email to author, February 19, 2022.
- <sup>6</sup> G. Erik Slejton, imejl autorki od 19. februara 2022.
- <sup>7</sup> Bill Husted, “William Matthews on the artist's life. It's good. Real good,” *Denver Business Journal*, updated November 18, 2014, [https://www.bizjournals.com/denver/blog/broadway\\_17th/2014/11/husted-william-matthews-on-the-artists-life-its.html](https://www.bizjournals.com/denver/blog/broadway_17th/2014/11/husted-william-matthews-on-the-artists-life-its.html).
- <sup>8</sup> “William Matthews: Trespassing,” Denver Art Museum, accessed August 25, 2022, <https://www.denverartmuseum.org/en/exhibitions/william-matthews-trespassing>.
- <sup>9</sup> Bill Husted, “William Matthews on the artist's life. It's good. Real good,” *Denver Business Journal*, ažurirano 18. novembra 2014, [https://www.bizjournals.com/denver/blog/broadway\\_17th/2014/11/husted-william-matthews-on-the-artists-life-its.html](https://www.bizjournals.com/denver/blog/broadway_17th/2014/11/husted-william-matthews-on-the-artists-life-its.html).
- <sup>10</sup> “William Matthews: Trespassing,” Muzej umetnosti u Denveru, pregled od 25. avgusta 2022. <https://www.denverartmuseum.org/en/exhibitions/william-matthews-trespassing>.
- <sup>11</sup> Sandra Vucicevic, email to author, May 9, 2022.
- <sup>12</sup> Sandra Vučićević, imejl autorki od 9. maja 2022.
- <sup>13</sup> “Bojitt Studio,” Northcenter Chamber of Commerce, accessed August 22, 2022, <https://www.northcenterchamber.com/blog/bojitt-studio>.
- <sup>14</sup> “Bojitt Studio,” Privredna komora Nortcentra, pregled od 22. avgusta 2022. <https://www.northcenterchamber.com/blog/bojitt-studio>.
- <sup>15</sup> Bojana Ilic, email to author, May 11, 2022.
- <sup>16</sup> Bojana Ilic, imejl autorki od 11. maja 2022.
- <sup>17</sup> Dragana Crnjak, email to author, May 9, 2022.
- <sup>18</sup> Dragana Crnjak, imejl autorki, 9. maja, 2022.
- <sup>19</sup> Dragana Crnjak, email to author, May 9, 2022.
- <sup>20</sup> Dragana Crnjak, imejl autorki, 9. maja, 2022.

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savetnica za kulturu  
Holi Zardus

stručna saradnica  
Odeljenja za kulturu  
Marija Bjelopetrović

prevoditeljka  
Ana Momčilović

Cover

#### No Need to Say More

G. Eric Slayton

Inside Cover

#### Oasis

Sandra Vucicevic

Rear Inside Cover

#### Gables Series #7

BOJITT

Rear Cover

#### Beyond Minturn

William Matthews

—

Prednje korice

#### Ne treba reći ništa više

G. Erik Slejton

Unutrašnja strana  
prednjih korica

#### Oaza

Sandra Vučićević

Unutrašnja strana  
zadnjih korica

#### Zabati serija #7

BOJITT

Zadnje korice

#### Iza Minterna

Vilijam Metjuz







“The common colors, forms, and sense of tranquility found in the exhibition demonstrate that **though they may come from different backgrounds, artists speak the same language.**”

Ambassador Christopher R. Hill



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