



Art in Embassies Exhibition | United States Embassy Sarajevo

ANDREW MOORE

Organ Screen, from the series Detroit, 2008

Chromogenic print, 60 x 50 in. Courtesy of the artist and Yancey Richardson Gallery, New York

Kromogena grafika, 152,4 x 127 cm. Ljubaznošću umjetnika i Galerije Yancey Richardson, New York

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."

Umjetnost u ambasadama

Ured za umjetnost u ambasadama američkog Ministarstva vanjskih poslova (State Department) od 1963. godine, kada je otvoren, igra važnu ulogu u javnoj diplomatiji države kroz kulturološki obimnu misiju, pripremanjem privremenih i stalnih izložbi, umjetničkog programiranja i publikacija. Muzej moderne umjetnosti je ovaj globalni program likovne umjetnosti zamislio deceniju prije. Početkom šezdesetih godina prošlog stoljeća, predsjednik John F. Kennedy ga je ozvaničio imenovanjem prvog direktora programa. Danas, kada se proteže na preko 200 lokacija, Umjetnost u ambasadama organizuje privremene i stalne izložbe u reprezentativnim prostorima svih američkih ambasada, konzulata i rezidencija širom svijeta, birajući i zadužujući savremena umjetnička djela iz SAD i zemalja domaćina. Ovim se izložbama publici u drugim zemljama omogućava da vide kvalitet, opseg i raznolikost umjetnosti i kulture SAD i zemlje domaćina, što čini da program Umjetnost u ambasadama bude prisutan u više zemalja nego ijedna američka fondacija ili organizacija koja se bavi umjetnošću.

Izložbama Umjetnosti u ambasadama omogućava se da građani drugih zemalja, od kojih mnogi možda nikada neće posjetiti Sjedinjene Države, steknu lično iskustvo dubine i širine našeg umjetničkog nasljeđa i vrijednosti, čime, kako mi to kažemo, ostavljamo "trag koji ostaje tamo gdje ljudi nemaju priliku vidjeti američku umjetnost".

Welcome

Contemporary art challenges me to see things in new ways. Problem solving and effective dialogue requires the same. My favorite works leave me asking: why didn't I see that before, portrayed here so simply? Early in my career, I had the opportunity to relocate a Calder *Stabile* to a more prominent site at the U.S. Consulate General in Frankfurt, and later, to share the living room of our official residence in Munich with Frank Stella's monumental collage *Hockenheim*.

As I prepared to represent my country as Ambassador to Bosnia and Herzegovina, I welcomed the opportunity for my partner, Art Advisor Filippo Tattoni-Marcozzi together with the experts at Art in Embassies of the State Department, to assemble an exhibition of American art both worthy of an Ambassador's Residence and somehow poignant to its location in Sarajevo.

We deliberately selected works that broadly represent the spectrum of American art practice and its inclusive and diverse artist community. From giants of American modern art history such as pop icons Andy Warhol and Gene Davis to color masters such as Wayne Thiebaud and abstract painter Peter Hildebrand, as well as representatives of the up and coming generation working across the U.S.

Dobrodošli

Savremena umjetnost tjera me da na stvari gledam uvijek iz novog ugla. Za rješavanje problema i uspješan dijalog potrebno je isto. Moja omiljena umjetnička djela navode me da se zapitam: zašto ovo nisam prije primijetio kada je ovdje tako jednostavno prikazano? U cijeloj mojoj karijeri, umjetnost je imala i ima dragocjenu ulogu. Na početku sam imao priliku da Calderovu 'Skulpturu' (*Stabile*) premjestim na istaknutije mjesto u Generalnom konzulatu SAD u Frankfurtu, a kasnije da sa monumentalnim kolažom Franka Stella 'Hockenheim' dijelim dnevnu sobu u našoj službenoj rezidenciji u Minhenu.

Kada sam se pripremao da predstavljam svoju zemlju kao ambasador u Bosni i Hercegovini, obradovao sam se prilici da moj partner, savjetnik za umjetnost, Filippo Tattoni-Marcozzi, zajedno sa stručnjacima iz programa State Departmenta "Umjetnost u ambasadama" (Art in Embassies of the State Department), pripremi izložbu američke umjetnosti koja zavređuje da bude izložena u rezidenciji američkog ambasadora, a na neki način i odgovara lokaciji rezidencije u Sarajevu.

Namjerno smo izabrali umjetnička djela koja predstavljaju široki spektar američke umjetničke prakse i njenu inkluzivnu i raznoliku zajednicu umjetnika: od divova iz istorije moderne američke umjetnosti, kao što su pop ikona Andy Warhol i Gene Davis, do majstora kolorita poput Waynea Thiebauda i apstraktnog slikara

Amongst the group, we proudly brought to Bosnia and Herzegovina works by two young Bosnian American female artists, Maja Ruznic and Dragana Crnjak, who, with diametrically opposite esthetics, deal with their sense of displacement, memory, and trauma. In conversation with them is a photograph by Andrew Moore depicting the dilapidated interior of a Detroit theater that points out how destruction and decay are not just a prerogative of post-war societies but equally of economic strife, and how all peoples share the same need to restart and rebuild.

An etched glass vase by African American artist Barbara Earl Thomas is an important addition, also recognizing the pivotal role in every culture of women and minorities for too long overlooked, while the Walton Ford print, reminiscent of John James Audubon natural history studies, adds to the conversations inspired by the art at the Residence the need to confront the important issues of environmental protection and climate change that affect us all.

Ambassador Eric Nelson

*February 2020
Bosnia and Herzegovina*

Petera Hildebranda, kao i predstavnika savremene i nove generacije umjetnika koji stvaraju diljem SAD.

Ponosni smo što smo u Bosnu i Hercegovinu donijeli i djela dvije mlade bosanskohercegovačko-američke umjetnice, Maje Ružnić i Dragane Crnjak, koje su u ovoj grupi i koje svojim dijametralno suprotnim estetskim izrazom prikazuju sopstveni osjećaj raseljenosti, sjećanja i traume. S njima komunicira fotografija Andrewa Moorea na kojoj je oronuli enterijer pozorišta u Detroitu, a koja ukazuje da uništavanje i propadanje nisu samo prerogativ poslijeratnih društava, nego jednako tako i ekonomske borbe, te kako svi ljudi imaju istu potrebu da krenu ispočetka i nanovo grade.

Važan dio zbirke je i staklena gravirana vaza afro-američke umjetnice Barbare Earl Thomas, koja takođe prepoznaje ključnu ulogu koju žene i manjine imaju u svakoj kulturi, a koja je predugo bila zanemarena. Grafika Waltona Forda, s druge strane, koja podsjeća na izučavanje prirodnih nauka Johna Jamesa Audubona, pridružuje se razgovorima čija su inspiracija umjetnost u rezidenciji, potreba za sučeljavanjem sa bitnim pitanjima zaštite okoliša i klimatske promjene koje utiču na sve nas.

Ambasador Eric Nelson

*February 2020
Bosni i Hercegovini*

Dragana Crnjak 1977

“This painting is based on the pattern found within Serbian ethnic embroideries of Zmijanje villages in Bosnia. Through the process of enlarging and cropping these domestic, small-scale elements, I transformed the mundane and familiar into landscape-like, abstracted fields. The process of juxtaposing geometric with ethnic elements reflects my contemplation on time, layering of history and present. Painting, in the same way, keeps operating between memory and anticipation with its contradicting potentials to suggest movement and time despite its stillness and singularity.”

Born in former Yugoslavia, Dragana Crnjak moved with her family to the United States in 1997. She received her Master of Fine Arts degree in painting and printmaking from Virginia Commonwealth University in Richmond. She is a recipient of the Ohio Arts Council Individual Excellence Awards in visual art; Distinguished Professorship in Scholarship and Research Professorship from Youngstown State University, Ohio; and Virginia Museum of Fine Arts Professional Fellowship in drawing. Her work has been exhibited in galleries and museums nationally and internationally. Crnjak’s work can also be found in numerous private and public collections.

Dragana Crnjak 1977

“Ova se slika temelji na uzorku zmijanskog veza (srpski vez iz sela u oblasti Zmijanje) u Bosni i Hercegovini. Povećavanjem i izdvajanjem lokalnih, sitnih elemenata, transformisala sam svjetovno i blisko u apstraktna polja slična pejzažima. Proces jukstaponiranja geometrijskog sa etničkim elementima odražava moje promišljanje o vremenu, o naslagama istorije i sadašnjosti. Slika se na isti način kreće između sjećanja i iščekivanja, sa kontradiktornim potencijalima da sugerise pokret i vrijeme uprkos mirnoći i jedinstvenosti”.

Dragana Crnjak rođena je u bivšoj Jugoslaviji. Sa roditeljima je preselila u SAD 1997. godine. Zvanje magistra likovne umjetnosti u oblasti slikarstva i grafike stekla je na Univerzitetu Virginia Commonwealth u Richmondu. Dobitnik je nekoliko nagrada: *Ohio Arts Council Individual Excellence Awards* – za likovno stvaralaštvo; *Distinguished Professorship in Scholarship and Research Professorship* Državnog univerziteta Youngstown, Ohio; i *Virginia Museum of Fine Arts Professional Fellowship* – za crtež. Njeni radovi izlagani su u galerijama i muzejima širom zemlje i svijeta. A ima ih i u brojnim privatnim i javnim zbirkama.



Mending Blue, 2017

*Oil on canvas, 64 x 58 in. Courtesy of the artist, Youngstown, Ohio
Ulje na platnu, 162,6 x 147,3 cm. Ljubaznošću umjetnika, Youngstown, Ohio*

Gene Davis 1920-1985

Gene Davis, a self-taught artist associated with the Washington Color School, was born in Washington, D.C., and spent most of his adult life there. His involvement with art started in the early 1950s, when he visited the Washington workshop of artist Jacob Kainen, whom he regarded as his guide and mentor.

Davis is best known for his paintings of vertical stripes, a life-long passion that began in 1958. The first stripe painting, considered at the time a maverick work, was approximately twelve by eight inches in size, with yellow, pink, and violet stripes of uneven width, alternating with regularity. From this prototype, Davis continued to paint variations of different sizes. In the larger paintings, such as those in the *Black Watch* series, Davis used placement and pattern of stripes to create complex rhythms and sequences of colors that play with viewers's perception and call to mind a musical score.

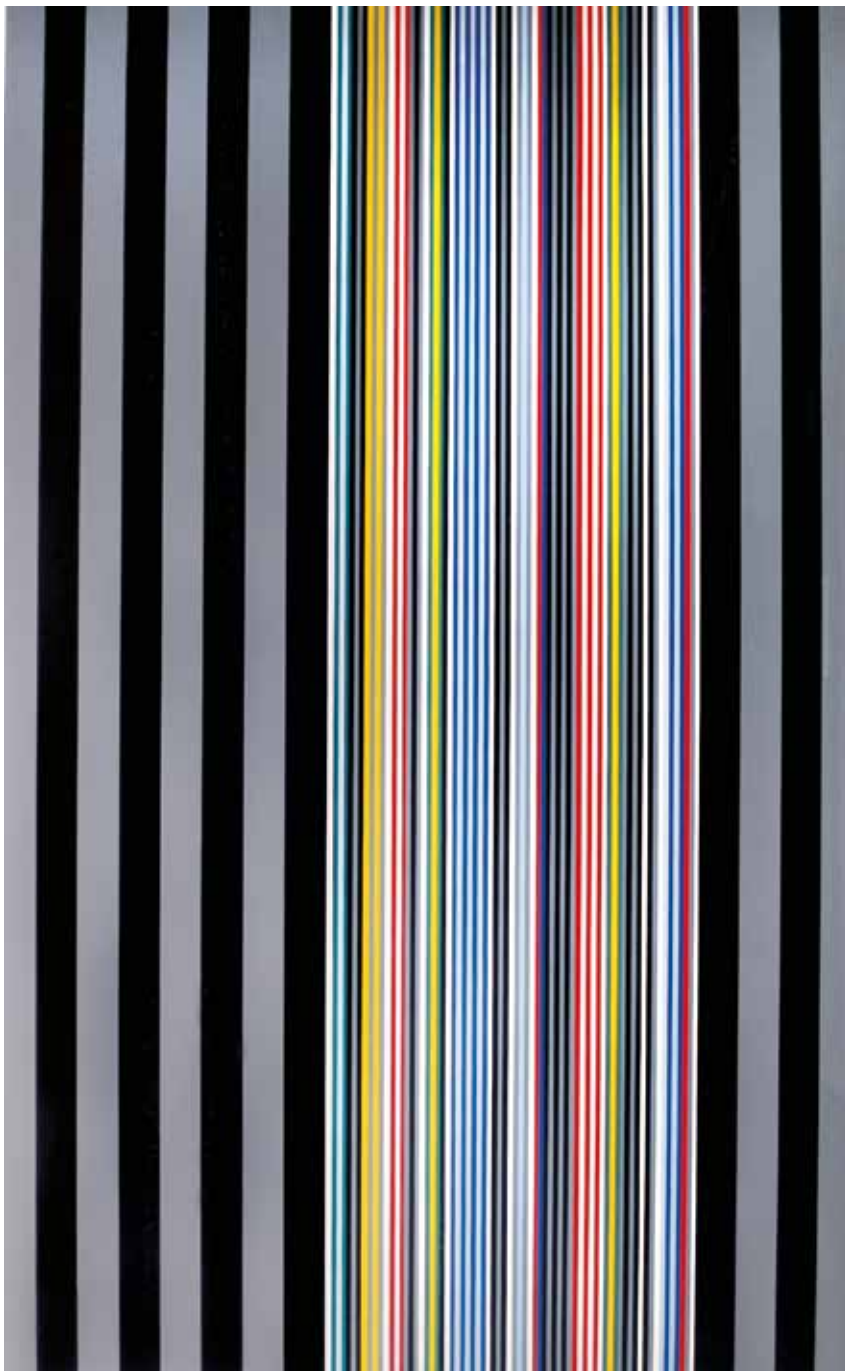
Of the stripes, Davis wrote, "There is no simpler way to divide a canvas than with straight lines at equal intervals. This enables the viewer to forget the structure and see the color itself."

Gene Davis 1920-1985

Gene Davis, samouki umjetnik povezan sa Washingtonskom kolor školom, rođen je u Washingtonu DC gdje je proveo najveći dio života. Njegov umjetnički angažman seže do početka pedesetih godina prošlog stoljeća kada je u Washingtonu posjetio radionicu umjetnika Jacoba Kainena kojeg je smatrao svojim vodičem i mentorom.

Davis je najpoznatiji po slikanju vertikalnih pruga. To je bila njegova životna strast od 1958. godine. Prva takva slika, koja je u vrijeme nastanka smatrana osobenjačkim djelom, bila je veličine blizu 30,48 sa 20,32 cm, sa žutim, ljubičastim i ružičastim prugama nejednake širine, koje se pravilno izmjenjuju. Od ovog prototipa, Davis je nastavio slikati varijacije različitih veličina. Na većim slikama, poput onih u seriji *Black Watch*, Davis je koristio postavljanje i uzorak pruga da bi proizveo složene ritmove i sekvence boja koje se poigravaju percepcijom posmatrača i podsjećaju ga na muzičke note.

O prugama je Davis pisao: „Ne postoji jednostavniji način da se podijeli platno od slikanja pravih linija na istoj udaljenosti. To posmatraču pomaže da zaboravi strukturu i vidi samu boju“.



Black Watch Series I, 1974

*Silkscreen, 79 ¼ x 53 ½ in. Collection of Art in Embassies, Washington, D.C.
Sito štampa, 201,3 x 135,9 cm. Kolekcija Umjetnost u ambasadama, Washington, D.C.*

Walton Ford 1960

“What I’m doing, I think, is a sort of cultural history of the way animals live in the human imagination.”

Walton Ford’s monumental watercolors and prints expand upon the visual language and narrative scope of traditional natural history painting, mediating on the moments that lie on the intersection of human culture and the natural world. A marvel in its meticulous rendering of environmental context, his heavily researched animal portraits double as a complex, symbolic system, which the artist layers with clues, jokes, and erudite lessons in colonial literature and folktales. Although human figures rarely appear in his paintings, their presence and effect are always implied.

Ford earned a Bachelor of Arts degree from the Rhode Island School of Design in Providence with the intention of becoming a filmmaker, but later adapted his talents as a storyteller to painting. His work is included in a number of private and public collections, including the Smithsonian American Art Museum in Washington, D.C., and the Whitney Museum of American Art in New York. Ford was the subject of a solo exhibition at the Musée de la Chasse et de la Nature in Paris, France. He lives and works in New York City.

Walton Ford 1960

“Mislim da je ono što radim neka vrsta kulturne istorije načina na koji životinje žive u ljudskoj mašti”.

Monumentalni akvareli i grafike Waltona Forda prevazilaze granice vizualnog jezika i narativnog opsega tradicionalnog slikanja prirode, intervenišući između trenutaka koji leže na raskršću ljudske kulture i prirodnog svijeta. Kao majstora pedantnog prikazivanja konteksta okoliša, njegovi detaljno proučeni portreti životinja udvostručuju se kao složeni, simbolički sistem, koji umjetnik izlaže sa tragovima, šalama i eruditskim lekcijama iz kolonijalne književnosti i narodnih priča. Iako se ljudske figure veoma rijetko pojavljuju na njegovim slikama, njihovo prisustvo i učinak se uvijek podrazumijevaju.

Ford je diplomirao na Fakultetu za dizajn na Rhode Islandu u Providenceu, s namjerom da postane filmski producent ili režiser, ali je svoj talenat za pričanje priča prilagodio slikanju. Njegovi radovi su dijelom niza privatnih i javnih zbirki, uključujući Muzej američke umjetnosti Smithsonian u Washingtonu DC, te Muzej američke umjetnosti Whitney u New Yorku. Izlagao je samostalno u Parizu, u Muzeju Iova. Živi i radi u New York Cityju.



Pestvogel, 2016

Six color aquatint etching with hard ground, soft ground, spit bite, sugar lift, and drypoint, 40 x 30 ¼ in. Courtesy of the artist and KASMIN, New York
Šestobojna akvatinta, bakropis, tvrda podloga, meka podloga, spit bite, sugar lift, suha igla, 101,6 x 78,1 cm. Ljubaznošću umjetnika i KASMIN, New York

Peter Hildebrand 1964

“In my paintings and sculptures, I reference manufacturing and industrial architecture as a metaphor for issues of human vulnerability. I tend to gravitate towards imagery that alludes to our collective attempts at security, and subvert it to expose what turns out to be a false sense of protection, to show the inherent flaws in the armor and the chaos lurking just below the surface.

This idea of mortal fragility represented through industrial architecture also connects to the historical notion of the Sublime which is, simply put, a sense of awe and fear, combined with feelings of menacing beauty, immense size and scale, and vast distance. Often huge and ominous, the obsolete and anachronistic structures of the Industrial Revolution perfectly convey the characteristics of the Sublime, while the pipes and conduits, rusting skin, skeletal scaffolding, and systems of flow and exchange reference the human body on many levels.”

Peter Hildebrand holds a Master of Fine Arts degree from Hunter College, New York, and a Bachelor of Fine Arts degree from the University of Washington, Forks. He pursued additional studies in painting at the Slade School, London, and the San Francisco Art Institute, California. His work can be found in the collection of the Whitney Museum of American Art, New York, among other institutions.

Peter Hildebrand 1964

“Na mojim slikama i skulpturama referiram se na proizvodnu i industrijsku arhitekturu kao metaforu za probleme ljudske ranjivosti. Sklon sam gravitiranju slikama koje aludiraju na naše kolektivne pokušaje da budemo sigurni, i njihovom sabotiranju da bih izložio ono što se ispostavlja kao lažni osjećaj zaštićenosti, da bih pokazao urođene nedostatke u oklopu i haosu koji vrebaju odmah ispod površine.

Ova ideja krhkosti smrtnika predstavljena kroz industrijsku arhitekturu takođe se nadovezuje na istorijski pojam Uzvišenog koji je, jednostavno rečeno, osjećaj strahopoštovanja i straha u kombinaciji sa osjećanjima prijeteće ljepote, neizmjerne veličine i opsega, te ogromne udaljenosti. Često divovske i zlokobne, zastarjele i anahrone građevine industrijske revolucije savršeno prenose osobine Uzvišenog, dok cijevi i kanali, zahrđala koža, skeletne skele i sistemi protoka i razmjene upućuju na ljudsko tijelo na mnogim nivoima“.

Peter Hildebrand je završio magistarski studij likovne umjetnosti na Koledžu Hunter u New Yorku, a dodiplomski studij likovne umjetnosti na Univerzitetu Washington, Forks. Dodatno se školovao u oblasti slikarstva na Fakultetu Slade u Londonu, te Institutu za umjetnost San Francisco, California. Njegovi radovi se, pored ostalih institucija, nalaze u Muzeju američke umjetnosti Whitney u New Yorku.



Pulse (Flag), 2016

*Alkyd and resin on canvas, 60 x 48 in. Courtesy of the artist, Brooklyn, New York
Alkid i smola na platnu, 152,4 x 121,9 cm. Ljubaznošću umjetnika, Brooklyn, New York*

Andrew Moore 1957

“The bustling intersections of history, those places where multiple tangents of time overlap and tangle, have always lain at the heart of my photographic interests.”

Through his vividly colored, large-scale photographs of architectural structures and landscapes across the world, including Cuba, Russia, Detroit, and the American West, Andrew Moore captures a strong sense of place while also complicating our linear understanding of time.

The *Detroit* series of decaying and derelict urban structures poignantly captures the passing of the years and the impact of economic depression. Yet these environments seem to exist outside of temporal limits. Dense foliage enveloping an old car wash, and a grove of birch trees growing from the ashes of books in a former storage facility, not only speak to the forces of decomposition but also to the power of transformation and renewal. Moore shows us that human existence takes place within a much longer timeline and a wider context than we are able to control.

Numerous prominent institutions have held solo exhibitions of Moore’s work, including the Akron Art Museum, Ohio; the Queens Museum, New York; and the Grand Rapids Art Museum, Michigan, among others. In 2014, he was a recipient of the John Simon Guggenheim Memorial Foundation Fellowship.

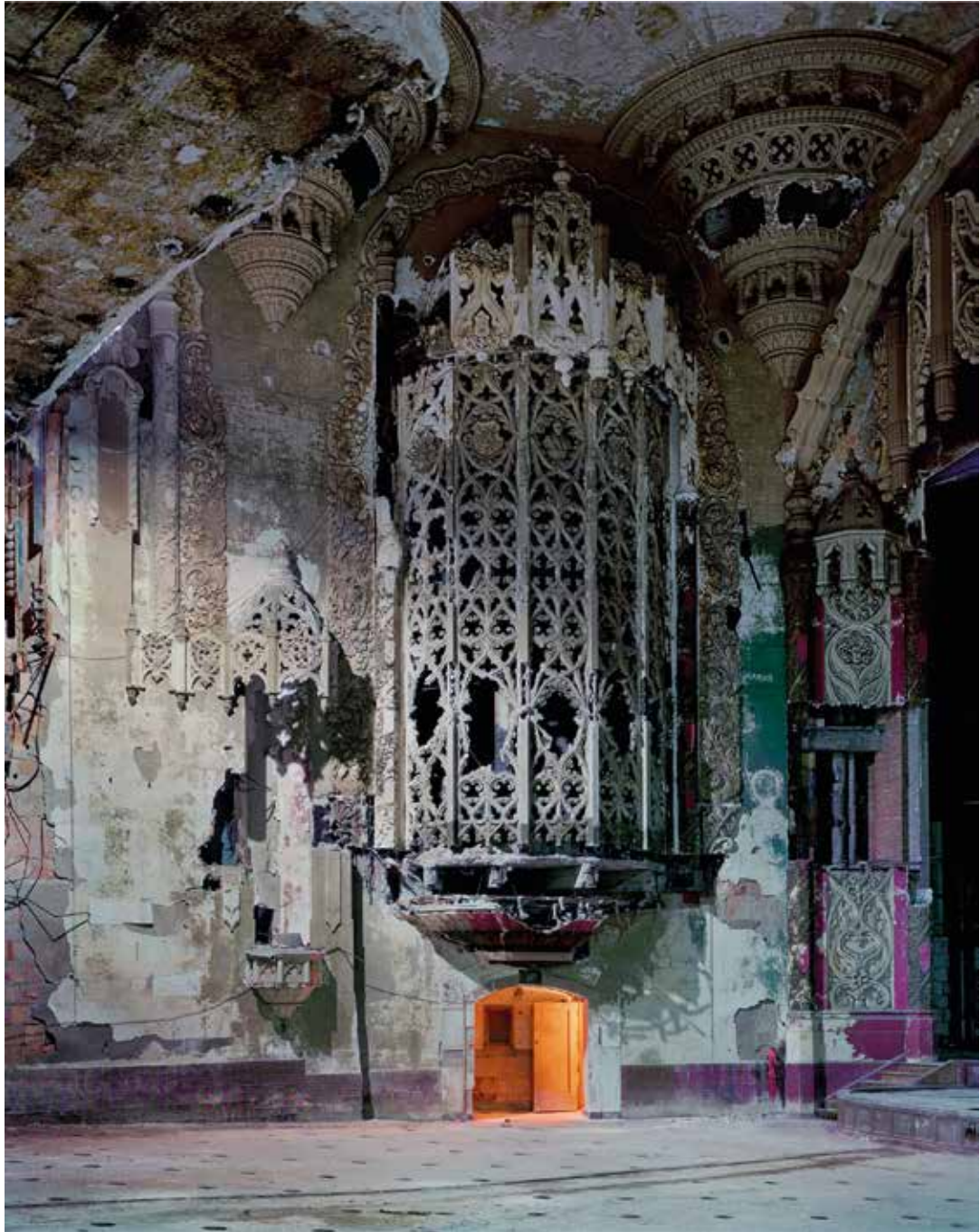
Andrew Moore 1957

“Užurbane raskrsnice istorije, ona mjesta na kojima se preklapaju i prepliću višestruke tangente vremena, uvijek su bile u središtu mog fotografskog interesovanja”.

Svojim ogromnim fotografijama živih boja na kojima su arhitektonske građevine i pejzaži iz cijelog svijeta, uključujući Kubu, Rusiju, Detroit i Zapad SAD, Andrew Moore uspijeva zabilježiti snažan osjećaj mjesta u isto vrijeme komplikujući naše linearno razumijevanje vremena.

U seriji propalih i napuštenih gradskih građevina pod nazivom *Detroit* na potresan način bilježi prolaženje godina i posljedice ekonomske depresije. A ipak, čini se da ova mjesta postoje izvan vremenskih granica. Stara praonica auta, gusto obrasla lišćem, i drveće breze koje izrasta iz knjiškog pepela u bivšem skladištu ne obraćaju se samo silama raspadanja, nego i sili preobražaja i obnove. Moore nam pokazuje da se ljudsko postojanje dešava u pun dužem vremenu i u puno širem kontekstu nego što ih možemo kontrolisati.

Samostalne izložbe Mooreovih radova bile su postavljene u brojnim istaknutim institucijama, uključujući Muzej umjetnosti Akron, Ohio, Muzej Queens, New York, Muzej umjetnosti Grand Rapids, Michigan. Dobio je stipendiju Fondacije Memorijalnog centra Simon Guggenheim 2014. godine.



Organ Screen, from the series Detroit, 2008

*Chromogenic print, 60 x 50 in. Courtesy of the artist and Yancey Richardson Gallery, New York
Kromogena grafika, 152,4 x 127 cm. Ljubaznošću umjetnika i Galerije Yancey Richardson, New York*

Maja Ruznic 1983

“The figures in [*Light Summoners*] ... are reaching towards each other despite their assumed differences. The central figure is radiating, and the glow is coming from the hand of the blue cloaked figure on the right— a shamanic-type of feminine entity. The central, glowing figure is passing on the light to the sad, crouching figure on the far left.

This piece is about allowing each other to exist in each other's stories, histories, identities, and light plays the central role of hope. Instead of defining differences, the piece blurs identity lines, makes bodies porous, and imagines being intimate with those we think we despise.

Born in Bosnia and Herzegovina, Maja Ruznic immigrated to the United States, where she earned a Bachelor of Arts degree from the University of California, Berkeley, and a Master of Fine Arts degree from the California College of Arts in San Francisco.

In her paintings, Ruznic coaxes form and narrative from ground-up mineral, smeared oil, and stained canvas. Her figures seem to emerge from the caverns of human history, from within their supports, and somehow, from within the viewer's recollections. The recipient of the Hopper Prize, Ruznic has participated in numerous international exhibitions.

Maja Ruznic 1983

“Figure na slici [*Light Summoners*] pružaju ruke jedne prema drugima uprkos tobožnjim razlikama među njima. Centralna figura zrači, a sjaj dolazi iz ruke desne figure odjenute u plavi plašt koja podsjeća na ženu šamana. Centralna svijetleća figura prenosi svjetlost na tužnu, pogrbljenu figuru na lijevoj strani, u ćošku.

Priča koju kazuje ova slika je priča o tome da jedni drugima dopustimo da živimo u pričama, istorijama, identitetima onog drugog, a svjetlo igra centralnu ulogu nade. Umjesto definisanja razlika, na ovoj slici su linije identiteta nejasne, tijela su porozna, a zamisao je da budemo bliski sa onima za koje mislimo da ih preziremo.

Maja Ružnić rođena je u Bosni i Hercegovini. U Sjedinjenim Državama, gdje je emigrirala, diplomirala je na Univerzitetu California, Berkeley, a magistarski studij likovne umjetnosti završila je na Umjetničkom koledžu California, San Francisco.

Na svojim slikama, Ružnić pažljivo slaže oblik i narativ od samljevenog minerala, razmazanog ulja i zamrljanog platna. Njene figure kao da izranjaju iz kaverni ljudske istorije, iz vlastitih oslonaca i, na neki način, iz sjećanja onoga koji ih posmatra. Dobitnik je nagrade Hopper, a učestvovala je u brojnim međunarodnim izložbama.



Light Summoners, 2018

*Oil on canvas, 77 x 63 in. Courtesy of the artist and Conduit Gallery, Dallas, Texas
Ulje na platnu, 195,6 x 160 cm. Ljubaznošću umjetnika i Galerije Conduit, Dallas, Texas*

Wayne Thiebaud 1920

Born in Arizona, Wayne Thiebaud's interest in art was inspired initially by cartoons and comic strips. He worked as a poster designer and commercial artist in both California and New York before deciding to become a painter. His formal art training was provided under the GI Bill at San José State College and the California State College in Sacramento.

In 1956, Thiebaud moved to New York City and became friendly with Franz Kline and Willem de Kooning, but avoided their abstract expressionism in favor of a figural style. Though Thiebaud is most often grouped with the pop art movement for his subject matter, the artist considers himself "just an old fashioned painter," and "not a card-carrying pop artist." Thiebaud's best-known works—depictions of sandwiches, gumball machines, jukeboxes, toys, cafeteria-type foods, and cakes and pies—are set against light backgrounds with the objects rendered in lush, shiny oil paints. Sometimes painted from his own memories, he considers these interpretations of "Americanness."

Thiebaud settled permanently in San Francisco and added the landscape and city views to his subject matter. In his works, objects and their shadows are characteristically outlined in multiple colors, creating a visual effect he likens to vibration.

Wayne Thiebaud 1920

Wayne Thiebaud rođen je u Arizoni. Njegov interes za umjetnost potaknuli su crtani filmovi i stripovi. Radio je kao dizajner postera i komercijalni umjetnik u California i New Yorku prije nego što je odlučio postati slikar. Formalno umjetničko obrazovanje stekao je u okviru Zakona za beneficije za ratne vojne veterane II svjetskog rata na Državnom koledžu San Jose i Državnom koledžu California, Sacramento.

Thiebaud se 1956. godine preselio u New York City i sprijateljio sa Franzom Klineom i Willemom de Kooningom, ali je umjesto njihovog apstraktnog ekspresionizma, preferirao figuralni stil. Iako Thiebauda najčešće povezuju sa pop-art pokretom zbog teme njegovih slika, umjetnik sebe smatra "samo jednim staromodnim slikarom", a ne "pop-art umjetnikom s članskom kartom". Njegovi najpoznatiji radovi – sendviči, automati za žvake, džuboks, igračke, hrana iz kafeterije, kolači i pite – postavljeni su na svijetlu pozadinu sa predmetima naslikanim bogatim, sjajnim uljanim bojama. Ponekad, kada ih naslika prema sopstvenim sjećanjima, smatra ih tumačenjima "amerikanstva".

Thiebaud se trajno nastanio u San Francisco i svojim slikarskim temama dodao pejzaž i pogled na grad. Na njegovim slikama, predmeti i njihove sjenke su karakteristično oivičeni sa više boja, čime stvara vizualni efekat koji upoređuje sa vibracijom.



Park Place, 1995

*Color hard ground etching, 42 ¼ x 33 ¾ in. Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.
Bakropis u boji, tvrda podloga, 108,6 x 85,7 cm. Ljubaznošću Fondacije za umjetnost i konzervaciju u ambasadama, Washington DC*

Barbara Earl Thomas 1948

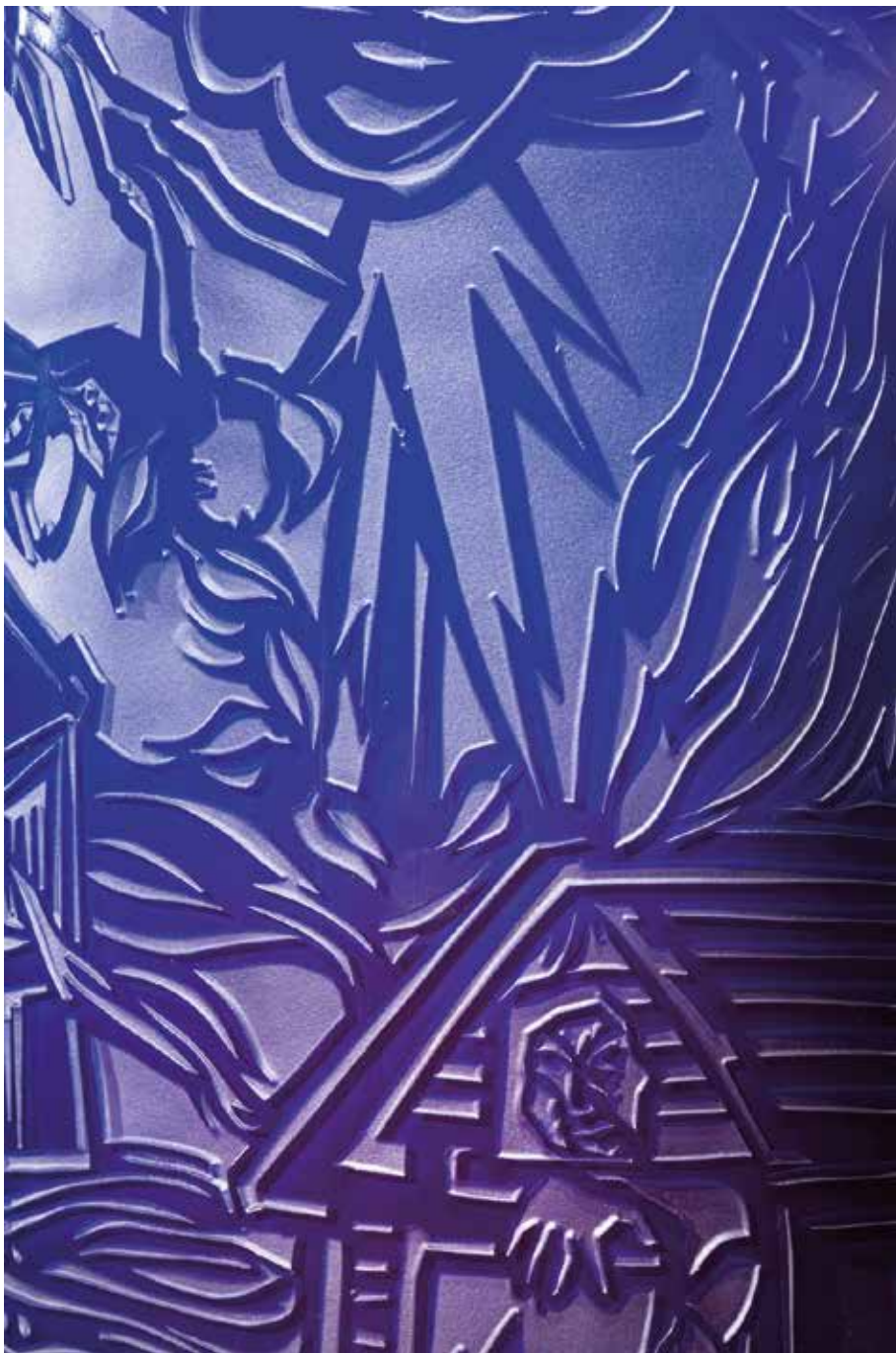
“It is the chaos of living and the grief of our time that compels me, philosophically, emotionally, and artistically. I am a witness and a chronicler... A central question drives me: What is our responsibility as humans to each other, especially in times of tragedy, violence, death, natural or human disasters? I credit my Southern parents, who migrated to Washington pre-WWII, for my ability to tell a good story. Dramatic tension helps me draw viewers in, finding their own meanings and connections, as I reference the issues most pressing to our own time... Sometimes I leave a bit of a fairy tale, or a Bible story, entwined with a current event; all are, at their core, archetypal struggles of tragedy, humor, and violence of our everyday lives.”

Seattle-based award-winning writer and visual artist Barbara Earl Thomas holds a Master of Fine Arts degree and a Bachelor of Arts degree from the University of Washington, Seattle. Her numerous solo and group exhibitions include the Meadows Museum of Art at Centenary College of Louisiana, Shreveport; the Evansville Museum of Arts, History & Science, Indiana; the SCAD Museum of Art, Georgia; and the Seattle and Tacoma art museums, Washington.

Barbara Earl Thomas 1948

“Mene pokreću kaos življenja i tuga našeg vremena, filozofski, emotivno, umjetnički. Ja sam svjedok i hroničar. . . Pokreće me centralno pitanje: Kakva je odgovornost nas, ljudi, jednih prema drugima, naročito u vrijeme tragedija, nasilja, smrti, prirodnih katastrofa ili onih što ih je uzrokovao čovjek? Dugujem svojim roditeljima Južnjacima, koji su se preselili u Washington prije drugog svjetskog rata, svoju sposobnost da ispričam dobru priču. Dramatična napetost pomaže mi da uvučem posmatrača u traženje njegovih sopstvenih značenja i veza, jer se bavim najvažnijim pitanjima našeg vremena. . . .Ponekad ostavim malo bajke ili biblijske priče prepletenih sa nekim trenutnim događajem; a svi su, u svojoj srži, arhetipske borbe tragedije, humora i nasilja u životu našem svakidašnjem”.

Barbara Earl Thomas živi u Seattleu; pisac je i likovni umjetnik, dobitnica brojnih nagrada. Magistarski studij likovne umjetnosti, kao i dodiplomski studij završila je na Univerzitetu Washington, Seattle. Njene brojne samostalne i grupne izložbe bile su postavljene i u Muzeju umjetnosti Meadows pri Centenary College of Louisiana, Shreveport, Muzeju umjetnosti, istorije i nauke Evansville, Indiana, Muzeju umjetnosti SCAD, Georgia, te muzejima umjetnosti u Seattleu i Tacamai u Washingtonu.



Under Fire, 2016

*Blown and sandblasted glass, 16 ¼ x 8 ⅝ in. diameter. Courtesy of the artist and Claire Oliver Fine Art, New York, New York
Puhano i pjeskareno staklo, 41,3 x 21,3 cm. Ljubaznošću umjetnika i Claire Oliver Fine Art, New York, New York*

Andy Warhol 1930-1987

Growing up in Pittsburgh, Pennsylvania, Andy Warhol took free art classes at the now Carnegie Museum of Art. Hollywood movies enraptured him as well—he received his first camera when he was nine years old and developed the pictures himself in his basement.

Warhol went on to earn a Bachelor of Fine Arts degree from the Carnegie Institute of Technology. Soon after graduating, Warhol moved to New York City to pursue a career as a commercial artist. Debuting in *Glamour* magazine, his illustrations became some of the most successful of the 1950s, with a whimsical style that belied their frequent sources: traced photographs and imagery.

Fascinated by consumer culture, the media, and fame, Warhol himself became one of the most important artists of the twentieth century, creating the prototype of the artist as a social celebrity, successful businessperson, and mass producer. He derived his subject matter from popular culture and established himself as a prime mover in the pop art movement with his paintings of Campbell's Soup cans. Using cultural icons such as Jacqueline Kennedy Onassis, Warhol celebrated the transience of taste and fame.

Andy Warhol 1930-1987

Dok je odrastao u Pittsburghu, Pennsylvania, Andy Warhol pohađao je besplatne časove umjetnosti u sadašnjem Muzeju umjetnosti Carnegie. Bio je opčinjen i holivudskim filmovima – prvi fotoaparatus dobio je kada je imao devet godina, kada je u podrumu sam izrađivao fotografije.

Upisao se na studij likovne umjetnosti na Tehnološkom institutu Carnegie. Ubrzo nakon diplomiranja, preselio se u New York City da bi gradio karijeru kao komercijalni umjetnik. Debitirao je u magazinu *Glamour*, njegove su ilustracije bile među najuspješnijim pedesetih godina prošlog stoljeća, urađene hirovitim stilom koji je bio suprotan njihovim čestim izvorima: kopiranim fotografijama i slikama.

Fasciniran kulturom konzumerizma, medijima i slavom, sam Warhol postao je jedan od najvažnijih umjetnika dvadesetog stoljeća, stvorivši prototip umjetnika kao poznate ličnosti u društvu, uspješnog poslovnog čovjeka, umjetnika koji stvara naveliko. Temu svoje umjetnosti izvukao je iz pop kulture i etablirao se kao glavni pokretač pop-art pokreta sa svojim slikama konzervi Campbell supe. Koristeći kulturne ikone poput Jacqueline Kennedy Onassis, Warhol je slavio prolaznost ukusa i slave.



After the Party, 1979

Silkscreen, 28 ½ x 37 in. Collection of Art in Embassies, Washington, D.C.; Gift of Bob Colacello
Sito štampa, 72,4 x 94 cm. Kolekcija Umjetnost u ambasadama, Washington, D.C; poklon Boba Colacelloa

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