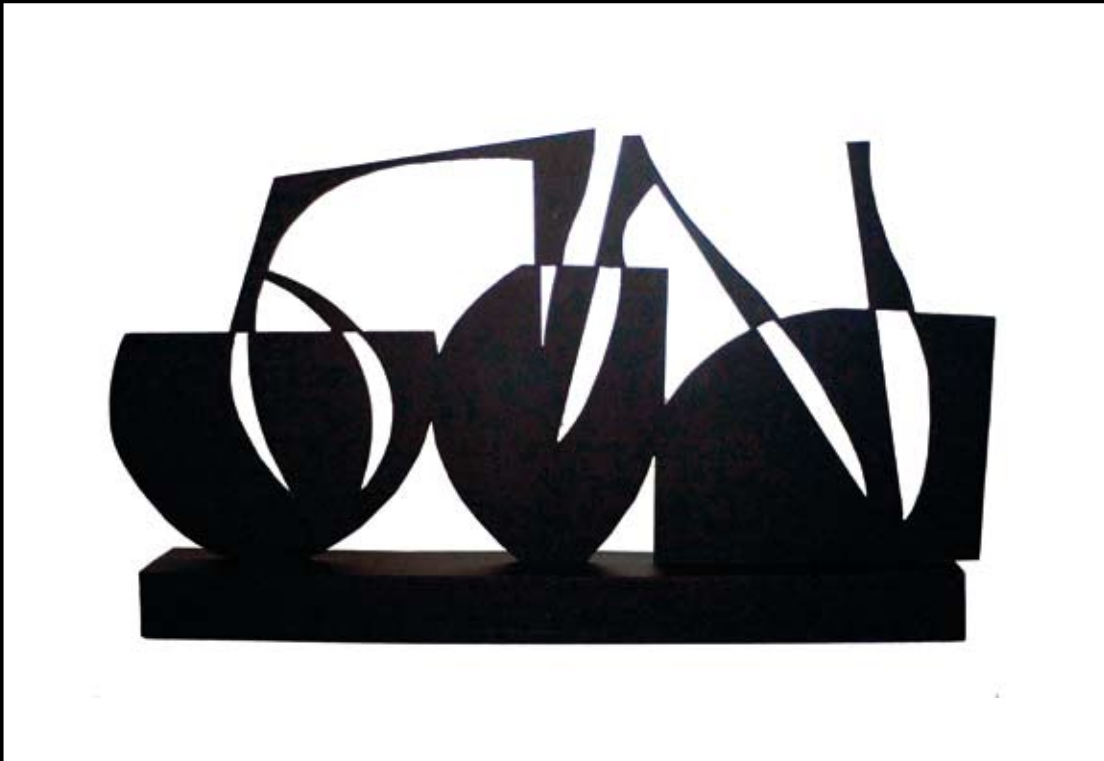


UNITED STATES EMBASSY SARAJEVO



ART IN EMBASSIES PROGRAM

Cover:

Seeds

1979

Wood

36 x 2 x 3 in.

Courtesy of the Benjamin Abramowitz Trust and Hemphill Fine Arts, Washington, D.C.

Sjemena

1979.

Drvo

91,4 x 5,1 x 7,6 cm

Uz odobrenje Benjamin Abramowitz Trust and Hemphill Fine Arts, Washington, D.C.

Introduction

This exhibition honors the new and the modern in American art. The artists showcased in the house were all innovators, experimenting with color, texture, and form. Their works lift our imaginations and our spirits in an Embassy residence that reflects the clean and simple lines these artists share.

Each artist in her or his own way sends us a message. As Bosnians come to "America's House" in Sarajevo, I am confident they will be uplifted, as I am, each time I view the painting and the sculpture contained in this exhibition and catalogue.

For our friends who join us here, we invite you to take a close look at each work. The artists are Americans who immigrated to our shores, who studied abroad, and who present to you the best of the United States. That they looked beyond their immediate past for inspiration reminds the people of Bosnia and Herzegovina that art is a common, international language that the people of America wish to share.

We send a special note of thanks to the artists, foundations, and galleries who make this ART in Embassies exhibition possible.

Ambassador Douglas L. McElhaney
Sarajevo
March 2006



Ova izložba posvećena je novom i modernom u američkoj umjetnosti. Svi umjetnici koji izlažu su inovatori koji eksperimentišu sa bojom, teksturom i formom. Njihovi radovi pozitivno utiču na našu maštu i raspoloženje u rezidenciji ambasade, što je refleksija jasnih i jednostavnih linija koje su zajedničke za ove umjetnike.

Svaki umjetnik nam na svoj način šalje poruku. Kada Bosanci i Hercegovci budu dolazili u „američki dom“ u Sarajevu, uvjeren sam da će biti uzbuđeni, kao i ja, svaki put kada gledam slike i skulpture koje su dio ove izložbe i kataloga.

Naše prijatelje koji su ovdje sa nama pozivamo da pažljivo pogledaju svako djelo. Umjetnici su Amerikanci koji su doselili na naše obale, koji su studirali vani, i koji vam predstavljaju ono najbolje iz Sjedinjenih Država. To što su oni prevazišli granice sopstvene prošlosti u potrazi za inspiracijom, podsjeća narod Bosne i Hercegovine da je umjetnost zajednički, međunarodni jezik koji Amerikanci s njima žele podijeliti.

Posebnu zahvalnost upućujemo umjetnicima, fondacijama i galerijama koje su omogućile ovu izložbu u sklopu programa Umjetnost u ambasadama.

The ART in Embassies Program

The ART in Embassies Program (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1964, ART has evolved into a sophisticated program that curates exhibitions; managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 180 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to the U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

The ART in Embassies Program is proud to lead this international effort to present the artistic accomplishments of the people of the United States. We invite you to visit the ART web site, <http://aiep.state.gov>, which features on-line versions of all exhibitions worldwide.

Program Umjetnost u ambasadama

Program Umjetnost u ambasadama (ART) je jedinstvena kombinacija umjetnosti, diplomatije i kulture. Neovisno o mediju, stilu, ili temi, umjetnost ruši jezičke barijere i osigurava sredstvo programu ART da promovira dijalog kroz međunarodni jezik umjetnosti koji vodi do međusobnog poštovanja i razumijevanja između različitih kultura.

Nakon skromnog početka 1964. godine, ART je postao sofisticiran program koji organizira izložbe, upravlja sa i izlaže više od 3.500 originalnih djela posuđenih od američkih građana. Radovi se izlažu u javnim prostorijama u otprilike 180 rezidencija američkih ambasada i diplomatskih misija širom svijeta. Ove izložbe, čije su teme i sadržaji raznoliki, predstavljaju jedan od najvažnijih principa naše demokratije: slobodu izražavanja. ART je nešto čime se američki ambasadori istinski ponose i što im pomaže u multifunkcionalnim vezama sa obrazovnim, kulturnim, poslovnim i diplomatskim zajednicama zemlje domaćina.

Umjetnički radovi koji su izloženi kroz ovaj program uključuju razne medije i stilove, od kolonijalističkog portreta osamnaestog stoljeća do savremenih multimedijalnih instalacija. Ova djela dostupna su zahvaljujući velikodušnosti institucija koje ih pozajmljuju, uključujući američke muzeje, galerije, umjetnike, institucije, korporacije i privatne kolekcije. Gledajući ove izložbe, hiljade gostiju koji posjećuju rezidencije američkih ambasada svake godine imaju priliku naučiti nešto o našoj zemlji – o njejoj historiji, običajima, vrijednostima i težnjama – tako što se iz prve ruke susretnu sa međunarodnom formom komunikacije svima nama poznatom kao umjetnost.

Program Umjetnost u ambasadama je ponosan što je na čelu ovog međunarodnog pokušaja predstavljanja umjetničkih dostignuća građana Sjedinjenih Država. Pozivamo vas da posjetite AIEP web stranicu, <http://aiep.state.gov>, koja sadrži on-line verzije svih izložbi koje su postavljene širom svijeta.

Benjamin Abramowitz (born 1917)

The art of Benjamin Abramowitz spans close to seven decades. His life's work represents a dialogue, conducted in a strikingly independent manner, with the art movements of the 20th century, unfolding like a grand novel in evolving stages.

Abramowitz was born in Brooklyn in 1917 to Russian immigrants. As a child he craved the artistry of signs, posters, and illustrations and was enraptured by the art in museums. He walked hours to the Brooklyn Museum School to study life drawing and, at 16, received his first museum-gallery show of genre drawings. His formal education was furthered by art schooling at the National Academy of Design and a lifetime of independent work and experience.

As a young man, Abramowitz was drawn to the art circles of Greenwich Village. Absorbing and studying all that surrounded him, he became a competent, prodigious acolyte of the avant-garde, social-realists, and masters. He joined the art making efforts of the Work Projects Administration [sic: Works Progress Administration] in 1936. As he moved through the ranks as a teacher, mural assistant, printmaker and painter, his skills ripened amidst the older experienced artists and the relentless competition for attention.

The war years changed Abramowitz's world and, with the waning of the W.P.A., he was drafted into graphic work projects contributing to the war effort. He married and bought a home in Greenbelt, Maryland, one of the nation's first cooperative communities, where he continues to live and work today. These years were a time of critical evolution in his life and work, as Abramowitz raised two children and struggled to devote time and energy to his art. While working daily to support his family, his free time was filled with active artistic creation, as well as the study of history, philosophy and seven foreign languages.

Abramowitz's work became most strongly acclaimed during the post War years. Exhibitions were annual events and frequent reviews and awards confirmed Abramowitz as an established artist. Twenty one-man shows, a hundred group representations, and twenty-eight years of teaching had honed his skills in aesthetic analysis. By the 1960s, supported by a prestigious grant from the Ford Foundation, Abramowitz traveled the country, responding to invitations to lecture and conduct seminars and critiques as an artist in residence.

In addition to creating an oeuvre of 4,000 paintings, drawings, and sculpture, Abramowitz designed a number of books illustrating the basic principles of the creative experience. His papers have been acquired by the National [sic: Smithsonian] Archives of American Art.

The Benjamin Abramowitz Trust
Rosenbaum and Associates

Benjamin Abramowitz (rođen 1917. godine)

„Umjetnost Benjamin Abramowitza traje skoro sedam decenija. Njegovo životno djelo predstavlja iznenađujuće neovisan dijalog sa umjetničkim pokretima dvadesetoga stoljeća, koji se odvija poput faza velikog romana.

Abramowitz je rođen u Brooklynu, 1917. godine. Njegovi roditelji bili su ruski doseljenici. Kao dijete, bio je oduševljen umjetnošću znakova, postera i ilustracija, i umjetnošću u muzejima. Satima bi hodao do Škole brooklynskog muzeja gdje je učio crtanje, a u šesnaestoj godini je imao prvu muzejsko-galerijsku izložbu žanrovskih crteža. Svoje formalno obrazovanje unaprijedio je studirajući umjetnost na Državnoj akademiji za dizajn (National Academy of Design), i neovisnim djelovanjem i iskustvom.

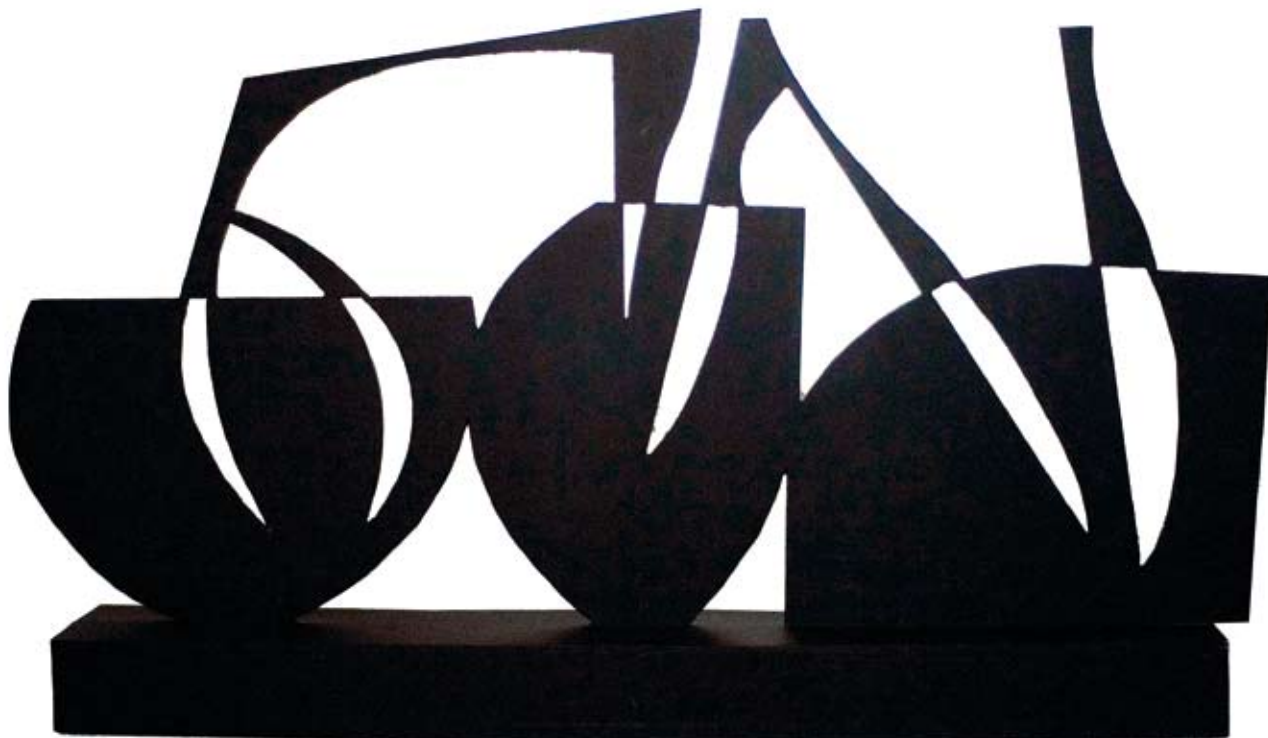
Kao mladog čovjeka, Abramowitza su privlačili umjetnički krugovi Greenwich Villagea. Upijajući i proučavajući sve što ga je okruživalo, postao je kompetentan, istaknuti sljedbenik avangarde, soc-realizma i majstora. Pridružio se stvaralačkim umjetničkim nastojanjima Uprave za radne projekte (Work Projects Administration) /sic: Uprava za napredovanje radoval/ 1936. godine. Prelazeći s nivoa na nivo, od učitelja, do asistenta za zidno slikarstvo, grafičara i slikara, njegova je vještina sazrijevala u društvu starijih i iskusnijih umjetnika, i u neumoljivoj borbi da bude primijećen.

Ratne su godine izmijenile Abramowitzev svijet, a gašenjem WPA (Uprave za radne projekte), angažovan je za grafičke radne projekte koji su bili podrška ratnim aktivnostima. Oženio se i kupio kuću u Greenbeltu u Marylandu, jednoj od prvih državnih kooperativnih zajednica, gdje i danas živi i radi. Te su godine bile ključne za njegov život i djelo, jer je tokom tih godina odgajao dvoje djece i u isto vrijeme se trudio da posveti vrijeme i energiju svojoj umjetnosti. Dok je danju radio da bi uzdržavao svoju porodicu, slobodno vrijeme provodio je aktivno stvarajući svoju umjetnost, i proučavajući historiju, filozofiju i sedam stranih jezika.

Abramowitzovo djelo postalo je najviše cijenjeno tokom poslijeratnih godina. Godišnje izložbe, česti kritički osvrti i nagrade potvrdili su Abramowitza kao etabliranog umjetnika. Dvadeset samostalnih izložbi, stotinu grupnih predstavljanja, i dvadeset osam godina podučavanja izostrili su njegovu vještinu u estetskoj analizi. Do šezdesetih godina prošlog stoljeća, uz pomoć prestižne donacije Fondacije Ford (Ford Foundation), Abramowitz je proputovao cijelom zemljom, odgovarajući na pozive za predavanja i seminare i kritičke osvrte kao rezidentni umjetnik.

Pored opusa od 4000 slika, crteža i skulptura, Abramowitz je dizajnirao niz knjiga ilustrirajući osnovne principe kreativnog iskustva... Njegovi materijali se nalaze u Državnom arhivu američke umjetnosti (National /sic:Smithsonian/Archives of American Art).

The Benjamin Abramowitz Trust
Rosenbaum and Associates



Seeds

1979

Wood

36 x 2 x 3 in.

Courtesy of the Benjamin Abramowitz Trust and Hemphill Fine Arts, Washington, D.C.

Sjemena

1979.

Drvo

91,4 x 5,1 x 7,6 cm

Uz odobrenje Benjamin Abramowitz Trust and Hemphill Fine Arts, Washington, D.C.



Vessel

1997

Wood and plaster

42 x 36 x 8 in.

Courtesy of the Benjamin Abramowitz Trust and Hemphill Fine Arts, Washington, D.C.

Posuda

1997.

Drvo i gips

106,7 x 91,4 x 20,3 cm

Uz odobrenje Benjamin Abramowitz Trust and Hemphill Fine Arts, Washington, D.C.

Timothy App (born 1947)

"Primal forms are immutable, and I have always responded to their simplicity, their veracity, and to their expressive power. They are anonymous, free of ownership, and transhistorical. Yet their significance is directly proportionate to the quality and depth of the individual sensibility applied to them.

The logic of geometry, and its parallel course with the order in nature, excites me and inspires me profoundly. Its measured proportions come naturally, and like no other subject, provide me with a way into a painting. When these forms are combined, a spatial dynamism ensues, which for me insinuates subtle states of mind. Color is an agent of transformation, is the purveyor of light, and with it I attempt to transcend the limits of measure.

Ultimately, my desire as a painter is to hold the tension and balance between the architect in me and the poet, between reason and intuition, and to give form to that which I cannot name."

Timothy App, 2005

Born in Akron, Ohio, in 1947, Timothy App received his Bachelor of Fine Arts degree from Kent State University, Ohio, and his Master of Fine Arts degree from the Tyler School of Art, Temple University, Philadelphia, Pennsylvania. His work has been exhibited both nationally and internationally in group and one person shows, and can be found in private, corporate, and public collections, including the Albright-Knox Art Gallery, Buffalo, New York; the Baltimore Museum of Art, Maryland; the Museum of Albuquerque and Museum of Santa Fe, both in New Mexico; and the Tucson Museum of Art, Arizona. App has taught at a number of colleges and universities across the nation, and is now a Professor of Art at the Maryland Institute, College of Art, Baltimore.

Timothy App (rođen 1947. godine)

„Primarni oblici su nepromjenjivi, i ja sam uvijek reagovao na njihovu jednostavnost, njihovu istinitost, i njihovu izražajnu moć. Oni su anonimni, slobodni od posjedovanja, i transhijorijski. Ipak, njihov je značaj direktno proporcionalan kvalitetu i dubini pojedinačnog senzibiliteta koji se na njih primjenjuje.

Logika geometrije, i njen paralelizam sa redom u prirodi uzbuđuje me i duboko inspiriše. Njene mjerljive proporcije dolaze prirodno i navode me kako da slikam, kao nijedan drugi subjekt. Kada se ovi oblici kombiniraju, dolazi do prostornog dinamizma, koji, po mom mišljenju, prenosi suptilna stanja uma. Boja je medij transformacije, prenosi silac svjetlosti, i njome ja pokušavam prevazići granice mjerenja.

Na kraju, ja, kao slikar, težim održavanju napetosti i ravnoteže između arhitekta i pjesnika u meni, između razuma i intuicije, i uobličavanju nečega čemu nisam u stanju dati ime.“

Timothy App, 2005

Timothy App rođen je u Akronu, država Ohio, 1947. godine. Univerzitetu diplomu u oblasti likovne umjetnosti stekao je na Državnom univerzitetu Kent (Kent State University), Ohio, a magisterij je stekao u istoj oblasti, u Umjetničkoj školi Tyler (Tyler School of Art), Univerzitet Temple (Temple University), Philadelphia, Pennsylvania. Svoje je radove izlagao i u zemlji i u inostranstvu, i na grupnim i na samostalnim izložbama. Njegovi radovi nalaze se u privatnim, poslovnim i javnim zbirkama, uključujući Umjetničku galeriju Albright-Knox (Albright-Knox Art Gallery), Buffalo, New York; Baltimorski muzej umjetnosti (Baltimore Museum of Art), Maryland; Muzej Albuquerque i Muzej Santa Fe, oba u New Mexico; te Muzej umjetnosti Tucson (Tucson Art Museum), Arizona. App je predavao na niz koledža i univerziteta širom zemlje, a sada je profesor umjetnosti na Institutu Maryland (Maryland Institute), Umjetničkog koledža (College of Art), u Baltimoreu.



Akros

2002

Acrylic on canvas

66 x 55 in.

Courtesy of the artist and District Fine Arts, Washington, D.C.

Akros

2002.

Akrilik na platnu

167,6 x 139,7 cm

Uz odobrenje umjetnika i District Fine Arts, Washington, D.C.



Talus

2003

Acrylic on canvas

54 x 54 in.

Courtesy of the artist and District Fine Art, Washington, D.C.

Talus

2003.

Akrilik na platnu

137,2 x 137,2 cm

Uz odobrenje umjetnika i District Fine Arts, Washington, D.C.

Cora Cohen (born 1943)

Rocks and the Field and *For Odin* are nature paintings. In *Rocks and the Field* I wanted to show the way rocks seem to nestle into the soft earth of a field. In *For Odin* I attempted to give a sense of traveling through the mountainous, clear, white, dark, frozen North. I painted both paintings in my New York City studio.

Cora Cohen, 2005

A native New Yorker, Cora Cohen received both a Bachelor of Fine Art and Master of Art degree from Bennington College, Vermont, in painting and drawing (1964, 1972). Her work has been widely exhibited since 1976 across the United States and in Germany, and Cohen has been the recipient of numerous honors and awards, including National Endowment for the Arts and Yaddo fellowships, and Pollok/Krasner Foundation and Adolph and Ester Gottlieb Foundation awards.

In reviewing Cohen's recent exhibition at Jason McCoy Gallery, New York, Stephanie Buhmann remarked on the artist's unique and sophisticated visual language and further noted: "Innovative processes and unusual mixed-media cocktails determine the versatile physicality of the works. Layers of oil, raw pigment, copper, pastel, enamel, and graphite manifest on muslin as fluid drippings, bold gushes, thickly applied strokes, or thin washes. Brought together, they spawn a *mélange* that juxtaposes free expression and accidental flow with conscious mark-making by hand, brush, spatula, or cloth. To find an organic balance between freedom and control, between the embrace of intuitive improvisation and editorial interference, is one of Cohen's main concerns."

(The Brooklyn Rail, November 2004.
www.thebrooklynrail.org/arts/nov04/10.html)

Cora Cohen (rođena 1943. godine)

Stijene i polje (Rocks and the Field) i *Za Odina* (For Odin) su slike prirode. Na slici *Rocks and the Field* željela sam prikazati način na koji se, čini se, stijene gnijezde u mekoj zemlji polja. Na slici *For Odin*, pokušala sam dati osjećaj putovanja kroz planinski, čisti, bijeli, tamni, smrznuti Sjever. Obje sam slike naslikala u svom studiju u New York Cityju.

Cora Cohen,
2005.

Cora Cohen, rođena Njujorčanka, diplomirala je i magistrirala na Bennington koledžu (Bennington College) u Vermontu u oblasti slikarstva i crtanja (1964, 1972.). Od 1976. godine, imala je jako puno izložbi u Sjedinjenim Državama i Njemačkoj. Cohen je dobitnik niza počasti i nagrada, uključujući stipendije National Endowment for the Arts and Yaddo, te nagrade fondacija Pollok/Krasner i Adolph i Ester Gottlieb.

U kritičkom osvrtu na nedavnu izložbu Core Cohen u Galeriji Jason McCoy (Gallery Jason McCoy), New York, Stephanie Buhmann osvrnula se na jedinstveni i sofisticirani vizualni jezik umjetnice, i dalje primijetila: „Inovativni procesi i neobični kokteli miješanih medija određuju raznoliku fizikalnost radova. Slojevi ulja, sirovog pigmenta, bakra, pastela, laka i grafita prikazani su na muslinu poput tečnosti koja kapa, debelih mlazova, debelo nanesenih zamaha ili tankih slojeva. Zajedno, oni čine mješavinu koja jukstaponira slobodni izraz i slučajan tok svjesnim označavanjem rukom, četkicom, spatulom ili tkaninom. Jedna od glavnih preokupacija Core Cohen je pronalaženje organske ravnoteže između slobode i kontrole, prihvatanja intuitivne improvizacije i uredničkog uplitanja."

(The Brooklyn Rail, novembra 2004,
www.thebrooklynrail.org/arts/nov04/10.html)



For Odin

2000

Charcoal, India ink, pastel, and marble dust on portrait linen

36 x 36 in.

Courtesy of the artist and Jason McCoy, Inc., New York, New York

Za Odina

2000.

Ugalj, indijska tinta, pastel, mramorna prašina na platnu za portret

91,4 x 91,4 cm

Uz odobrenje umjetnika i Jason McCoy, Inc, New York, New York



Rocks and the Field

undated

Acrylic, charcoal, copper, graphite, oil, and pigment on linen

42 x 40 in.

Courtesy of the artist, and Jason McCoy, Inc., New York, New York

Stijene i polje

bez datuma

Akrilik, ugalj, bakar, grafit, ulje, i pigment na platnu

106,7 x 101,6 cm

Uz odobrenje umjetnika i Jason McCoy, Inc, New York, New York

Gene Davis (1920-1985)

Born in Washington, D.C., in 1920, Gene Davis began painting at a very early age, but worked as a sportswriter, reporter, novelist, poet, White House correspondent for Transradio Press, and writer/editor for the American Automobile Association, before he turned exclusively to art. Around 1950 he frequented the Washington Workshop, where he met and painted with abstract artist Jacob Kainen, whom he came to regard as a guide and mentor.

Influenced by the child-like paintings of Paul Klee and by the Abstract Expressionists, Davis experimented with a variety of styles until, in 1958, he produced his first stripe painting. This maverick work measured about twelve by eighteen inches, and had straight yellow, pink, and violet stripes of uneven width, but alternating with regularity. From this prototype, Davis embarked on variations, with sizes ranging from two-inch squares to large murals. The stripes varied in width and their placement and patterns created complex rhythms and sequences of colors. The vertical stripe became a vehicle for color that followed no pre-existing chromatic scale. By varying the hue and intensity of the stripes, he created the sense of a figure on a ground. About 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' work has been exhibited internationally, and is in private, corporate, and public collections, including the Metropolitan Museum of Art and the Whitney Museum of American Art, both in New York City; the Hirshhorn Museum and Sculpture Garden, The Philips Collection, the Smithsonian American Art Museum, and the Corcoran Gallery of Art, all in Washington, D.C.; and the Art Institute of Chicago, among many others.

www.artline.com; www.rogallery.com

Gene Davis (1920-1985.)

Rođen u Washingtonu, D.C. 1920. godine, Gene Davis se počeo baviti slikanjem u djetinjstvu, ali je radio kao sportski novinar, reporter, pisac, pjesnik, dopisnik Transradio Pressa iz Bijele kuće i kao pisac-urednik za Američku automobilsku asocijaciju, prije nego se potpuno posvetio umjetnosti. Oko 1950. godine, često je posjećivao Washington Workshop, gdje je upoznao apstraktnog slikara Jacoba Kainena, kojeg je smatrao vodičem i mentorom, i sa kojim je slikao.

Pod uticajem slika, sličnih dječjim, slikara Paula Kleea i apstraktnih ekspresionista, Davis je eksperimentirao sa različitim stilovima sve dok, 1958. godine, nije napravio svoju prvu sliku sa prugama. Ovo nekonformističko djelo, dvanaest puta osamnaest inča, ima žute, ružičaste i ljubičaste pruge različitih širina, koje se pravilno smjenjuju. Nakon ovog prototipa, Davis je počeo sa varijacijama, sa veličinama koje su se kretale od dvoinčnih kvadrata do velikih murala. Pruge variraju u širini, a njihov položaj i obrazac po kojem se pojavljuju stvaraju kompleksni ritam i niz boja. Vertikalna pruga postala je instrument koji prenosi boju koja nije pratila nijednu do tada postojeću kromatsku skalu. Mijenjajući nijansu i intenzitet pruga, stvorio je privid figure na zemlji. Davis je o prugama napisao: "Nema jednostavnijeg načina da se podijeli platno, nego ravnim linijama koje se smjenjuju u jednakim intervalima. To posmatraču omogućava da zaboravi strukturu i da vidi pravu boju.

Djela Gene Davisa bila su na međunarodnim izložbama i nalaze se u privatnim, poslovnim i javnim kolekcijama, uključujući i Muzej umjetnosti Metropolitan (Metropolitan Museum of Art) i Muzej američke umjetnosti Whitney (Whitney Museum of American Art), oba u New Yorku; Muzej Hirshhorn i Vrt skulpture (Sculpture Garden), Kolekciju Phillips, Američki umjetnički muzej Smithsonian (Smithsonian American Art Museum) i Umjetničku galeriju Corcoran u Washingtonu, D.C.; te Umjetnički institut grada Čikaga (Art Institute of Chicago), i druga mjesta.

www.artline.com; www.rogallery.com



Royal Canoe

1977

Silk screen

41 x 46 ½ in.

Courtesy of the ART in Embassies Program, Washington, D.C.

Kraljevski kanu

1977.

Svilotisk

104,1 x 118,1 cm

Uz odobrenje Programa „Umjetnost u ambasadama“, Washington, D.C.

Pat Lipsky (born 1941)

Pat Lipsky began exhibiting her paintings in New York in the late 1960s, working in the prevailing mode of gestural abstraction. Over the last few decades her work has evolved into geometric abstraction that features a shallow space composed of overlapping rectangles of various flat colors. Because the rectangles are made freehand, and the elusive colors are arrived at through a patient buildup of successive coats of paint, a subtle gestural quality has been retained, animating the painting surface.

Born in New York City, Lipsky received her Bachelor of Fine Arts degree from Cornell University, Ithaca, New York (1963), and then returned to the city to study at the Art Students League, and complete a Master of Fine Arts degree at Hunter College (1968). She has taught at a number of colleges and universities, and has received many honors and awards, including grants from the Krasner-Pollock Foundation, the New York Foundation for the Arts, the Virginia Center for the Creative Arts, and the Adolph and Esther Gottlieb Foundation, among others. Her work has been exhibited internationally and is in numerous private, corporate, and public collections, including the Brooklyn Museum and Whitney Museum of American Art in New York; the San Francisco Museum of Art, California; the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; and the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Pat Lipsky (rođena 1941. godine)

Pat Lipsky je svoja djela počela izlagati u drugoj polovini šezdesetih godina u New Yorku, radeći najčešće stilom gestikularne apstrakcije. U posljednjih nekoliko decenija, njena djela su evolvirala u geometrijske apstrakcije koje karakterizira plitki prostor koji se sastoji od preklapajućih pravougaonika različitih mat boja. Pošto su pravougaonici crtani prostom rukom, a boja, koju je teško definirati, nastala metodom strpljivog, postupnog nanošenja slojeva boje, to doprinosi da se istančana kvaliteta pokreta zadržava, a površina slike oživljava.

Rođena u New Yorku, Lipsky je završila Akademiju likovnih umjetnosti na Univerzitetu Cornell, Ithaca, New York (1963.), a potom se vratila u grad kako bi nastavila studije na Ligi studenata umjetnosti (Art Students League). Titulu magistra likovnih umjetnosti stekla je na Hunter Collegeu 1968. godine. Predavala je na mnogim fakultetima i univerzitetima, dobila brojna priznanja i nagrade, uključujući donaciju Fondacije Krasner-Pollock, Fondacije New York za umjetnost, Centra za kreativnu umjetnost Virginie, Fondacije Adolph i Esther Gottlieb, i drugih. Njena djela su izlagana na međunarodnim izložbama i nalaze se u mnogobrojnim privatnim, poslovnim i javnim kolekcijama, uključujući Muzej Brooklyn i Whitney Muzej američke umjetnosti u New Yorku; Muzej umjetnosti San Francisco, California; Muzej umjetnosti Fogg; Univerzitet Harvard, Cambridge, Massachusetts; i Muzej Hirshhorn i Vrt skulptura, Washington, D.C.



Go Down Moses

2004

Oil on canvas

66 $\frac{3}{4}$ x 39 $\frac{1}{2}$ in.

Courtesy of the artist and Elizabeth Harris Gallery, New York, New York

Sidi, Mojsije

2004.

Ulje na platnu

169,5 x 100,3 cm

Uz odobrenje autora i galerije Elizabeth Harris, New York, New York



Inverse II

2004

Oil on canvas

66 $\frac{3}{4}$ x 39 $\frac{1}{2}$ in.

Courtesy of the artist and Elizabeth Harris Gallery, New York, New York

Inverzivno II

2004.

Ulje na platnu

169,5 x 100,3 cm

Uz odobrenje autora i galerije Elizabeth Harris, New York, New York



305

2000

Egg tempera on canvas

47 1/8 x 93 in.

Courtesy of the artist and Elizabeth Harris Gallery, New York, New York

305

2000.

Jajčana tempera na platnu

119,7 x 236,2 cm

Uz odobrenje autora i galerije Elizabeth Harris, New York, New York

Esphyr Slobodkina (1908-2002)

When considering the work of Esphyr Slobodkina, an interdisciplinary perspective is insightful. The playful, wry titles that she favors hint at an alternate, successful career as a renowned author and illustrator of children's books, including her classic, *Caps for Sale*. She participated in a broad spectrum of other fields as well, including architecture, interior design, polychrome textile printing, millinery, and couture dressmaking with her mother. She was an extraordinary personality and an engaging raconteur who prided herself on having been totally self-reliant throughout her long and fascinating life. Resourceful and creative, she wrote her own autobiography, replete with photographs and correspondence with many luminaries of twentieth century art. Her detailed and engaging narrative provides a fascinating glimpse into the art world of the mid twentieth century.

Born in Siberia in 1908, Slobodkina moved with her family to Manchuria to escape the political unrest of the Russian revolution. As a young woman, she traveled alone to America, enrolling at the National Academy of Design, an experience she found stultifying. However, in 1931, she met fellow student Ilya Bolotowsky, who for a time became her artistic mentor, and from 1933 to 1938, her husband. Like other Russian modernists, surrounded by ancient icons and a rich craft tradition, Slobodkina developed a lifelong appreciation of clear, rich colors, and flat, stylized forms. By the late 1930s she had begun working in a flattened, abstracted style that incorporated line, suspended or interlocking forms, and pure, unmodulated color.

From the inception in 1937 of American Abstract Artists – she was a founding member along with Bolotowsky – Slobodkina served as the organization's president, secretary, and treasurer, as well as its bibliographer. She was a regular exhibitor in annual shows, and a close associate of the "Park Avenue Cubists," George L.K. Morris, Suzy Frelinghuysen, Charles Green Shaw, and A.E. Gallatin. Indeed, in 1940 Gallatin, who owned two of her works, organized her first one-person exhibition at his Gallery of Living Art. Through the 1940s Slobodkina exhibited along with Byron Browne, John Graham, Adolph Gottlieb and Mark Rothko; she entertained Mondrian at a dinner party at her apartment. Ad Reinhardt included her in his famous cartoon, *How to Look at Modern Art in America*. She received fellowships at both Yaddo and the MacDowell Colony. Obviously no stranger to the art world, Slobodkina described herself as a "late bloomer," someone who was always so actively engaged in the business of making a living that for many years she never really had time to actively promote her own work. Nonetheless, her paintings and sculptures appear in notable private and public collections. Her murals decorate public facilities around the country.

Given the many competing demands upon her time, it is remarkable that Slobodkina created such a substantial body of work; it is informative to approach it from a perspective that reflects her diverse interests. She may be best known for her paintings, but only because she chose to focus on this medium when exhibiting with American Abstract Artists. Although she began working abstractly in 1934, she took pleasure in working representationally when so inclined. Slobodkina began creating sculpture of found objects in 1938; with roots in Russian Constructivism and affinities with the art of Calder and Miró, these remain among her most appealing works. For many years she found inspiration in the keys and innards of discarded typewriters, but computer components later appear regularly in her small sculptures. Nothing goes to waste. Buttons, trim, and squares of fabric are incorporated into jewelry, collages, and tapestries. Taut parallel lines of laced cord – a signature motif – appear in paintings, assemblage, and sculpture.

Slobodkina's work is encompassing; it includes murals, collages, jewelry design, and "serendipographs." Her astute sensitivity to color enabled her to make the most unlikely combinations succeed both in her paintings and in her home decoration. With a highly refined sense of artistic style, she often favored ornate Victorian frames for her hard-edge geometric abstractions. Everything is carefully crafted, but dating her work is not a personal priority. In a hand-written 1983 addendum to her autobiography, she writes "I always painted, sculpted, constructed, made collages, wall hangings, 'serendipograph glass sandwiches', dolls, books, clothes, furniture, etc., etc., and all at approximately the same time." Art theory and trends, politics, and philosophy were unimportant to her. Instead, "Plastic arts belong in a sphere of sensual delights." Traversing nearly a century of inspiration, Slobodkina's enduring delight in the creative act and her single-minded pursuit of her aesthetic vision in a multiplicity of media continues to enchant.

Anne Cohen DePietro
October 2001

Esphyr Slobodkina (1908–2002.)

Kada govorimo o djelu Esphyr Slobodkine, neophodno ga je posmatrati interdisciplinarno. Šaljivi i zajedljivi naslovi koji su joj omiljeni nagoještavaju alternativnu, uspješnu karijeru poznatog autora i ilustratora dječjih knjiga, uključujući njeno klasično djelo *Šeširi na prodaju* (Caps for Sale). Bavila se i drugim stvarima, uključujući arhitekturu, unutrašnji dizajn, polihrono štampanje na tekstilu, kitničarstvo i izradu kostima visoke mode sa svojom majkom... Bila je izuzetna osoba i zanimljiv šaljivdžija, i ponosila se time što je cijeli svoj dugi i zapanjujući život ovisila samo o sebi. Bila je snalažljiva i kreativna, sama je napisala autobiografiju, punu fotografija i velikog broja pisama koje je slala i primala od istaknutih umjetnika dvadesetog stoljeća. Njena detaljna i zanimljiva priča daje nam fascinantant uvid u svijet umjetnosti sredinom dvadesetog stoljeća.

Slobodkina je rođena u Sibiru 1908. godine. Sa porodicom se preselila u Mančuriju kako bi izbjegla političke nemire ruske revolucije. Kao mlada žena, sama je otputovala u Ameriku i upisala se na Nacionalnu akademiju za dizajn (National Academy of Design), što je iskustvo koje je ona smatrala beskorisnim. Međutim, 1931. godine upoznala je kolegu studenta Ilyu Bolotowskyog, koji je jedno vrijeme bio njen umjetnički mentor, a od 1933. do 1938. godine i njen suprug. Poput drugih ruskih modernista, okružena drevnim ikonama i bogatom zanatskom tradicijom, Slobodkina je razvila osjećaj za jasne, bogate boje, i ravne, stilizovane forme. Do kraja tridesetih godina dvadesetog stoljeća počela je raditi ravnim, apstraktnim stilom koji je uključivao linije, slobodne ili međusobno povezane forme, i čiste, nedomulirane boje.

Od osnivanja Američkih apstraktnih umjetnika (American Abstract Artists) 1937. godine – ona je bila član-osnivač zajedno sa Blotowskyem – Slobodkina je radila kao predsjednik, sekretar, blagajnik i bibliograf u ovoj organizaciji. Redovno je izlagala na godišnjim predstavama i blisko sarađivala sa Kubistima sa Park avenije (Park Avenue Cubists), Georgeom L.K. Morrisom, Suzy Frelinghuysen, Charlesom Greenom Shawom i A.E. Gallatinom. Ustvari, 1940. godine, Gallatin, koji je posjedovao dva njena djela, organizirao je njenu prvu samostalnu izložbu u svojoj Galeriji žive umjetnosti (Gallery of Living Art). Za vrijeme četrdesetih godina dvadesetog stoljeća, Slobodkina je izlagala sa Byronom Browneom, Johnom Grahamom, Adolphom Gottliebom i Markom Rothkom; Mondrianu je bila domaćin na večeri u svom domu. Ad Reinhardt ju je uključio u njegov poznati crtani film koji se zvao „Kako gledati na modernu umjetnost u Americi“ (How to Look at Modern Art in America). Dobitnica je stipendija u kolonijama Yaddo i MacDowell. Slobodkina, očigledno, nije bila stranac u svijetu umjetnosti, a sebe je opisala kao osobu koja je „kasno procvjetala“, kao nekoga ko je uvijek bio toliko angažiran na zarađivanju za život da godinama, uistinu, nije imao vremena da aktivno promovira svoj rad. Uprkos svemu, njene slike i skulpture pojavljuju se u respektabilnim privatnim i javnim kolekcijama. Njeni murali ukrašavaju javne ustanove širom zemlje.

Imajući u vidu mnoge zahtjeve vremena u kojem je živjela, nejezrovnatno je da je Slobodkina stvorila tako značajan opus; poučno bi bilo taj opus posmatrati iz ugla koji odražava njene raznolike interese. Možda je najpoznatija po svojim slikama, ali samo zato što je odabrala da se fokusira na ovaj medij kada je izlagala sa Američkim apstraktnim umjetnicima (American Abstract Artists). Iako je počela apstraktno raditi 1934. godine, bilo joj je zadovoljstvo raditi reprezentativno kada je za to bila raspoložena. Slobodkina je 1938. godine počela praviti skulpture od predmeta koje je pronalazila; zbog korijena u ruskom konstruktivizmu i zbog afiniteta prema umjetnosti Caldera i Miróa, te skulpture ostaju među njenim najupečatljivijim djelima. Godinama je crpila inspiraciju iz tipki i unutrašnjih dijelova bačenih pisanih mašina, a dijelovi kompjutera se kasnije stalno pojavljuju u njenim manjim skulpturama. Ništa se ne baca. Dugmad, trake i komadi materijala dio su njenog nakita, kolaža i tapiserija. Zategnute paralelne linije čipkane trake – potpis-motiv – pojavljuju se u slikama, instalacijama i skulpturama.

Rad Slobodkine je raznovrstan; on uključuje murale, kolaže, dizajn nakita i „serendipografe“. Njen istančan osjećaj za boju omogućio joj je da pravi veoma neuobičajene kombinacije koje su uspijevale u njenim slikama i na dekoracijama u njenom domu. Uz veoma rafiniran smisao za umjetnički stil, često je favorizirala bogato ukrašene viktorijanske okvire za njene oštre geometrijske apstrakcije. Sve je pažljivo radila, ali joj nikada nije bio prioritet da datira svoj rad. U ručno pisanom dodatku autobiografiji 1983. godine, napisala je: „Uvijek sam slikala, vajala, konstruirala, pravila kolaže, zidne ukrase, serendipografske staklene sendviče, lutke, knjige, odjeću, namještaj, itd., itd., u otprilike isto vrijeme“. Umjetnička teorija i trendovi, politika i filozofija, nisu joj bili važni. Umjesto toga, „plastične umjetnosti pripadaju sferi senzualnih užitaka“. Uz inspiraciju koja je trajala gotovo čitavo jedno stoljeće, Slobodkinina stalna fascinacija kreativnim djelima i disciplinovanost praćenje sopstvene estetske vizije o multiplicitetu medija i dalje očarava.

Anne Cohen DePietro
Oktobar 2001.



Black Crosses

1982

Oil on canvas on Masonite

13 ½ x 8 in.

Courtesy of Kraushaar Galleries, New York, New York

Crni križevi

1982.

Ulje na platnu na lesonitu

34,3 x 20,3 cm

Uz odobrenje Kraushaar Galleries, New York, New York

Leon Polk Smith (1906-1996)

"I discovered art my last year in college ... 1934. Having grown up in Oklahoma and having been older than the state, there wasn't much art there. I had never seen an original painting. I don't think I knew anyone very well who even had art in their vocabulary. And it's quite by accident that I discovered art. That last year, I was in a building I had never been in before, walking down the hall, looking into the rooms as I passed, and this room had students and they were painting and drawing. And somehow that fascinated me immediately. I thought: I wish I could do that. And I went in and asked the instructor if I could come in and work for the rest of the term. He said yes.

I think I realized very quickly that I had always been an artist, and that that was what I wanted. That I would always keep it for myself, that I would never prostitute it, or do anything with it just for money."

Born in 1906, Leon Polk Smith was raised on farms and ranches among a large population of Choctaw and Chickasha Native Americans in the territory that would later become the state of Oklahoma. He moved to New York City in 1936, to study education and psychology at Columbia University's Teachers College. That same year he saw the masterpieces of European Modernism by Jean Arp, Constantin Brancusi, and Piet Mondrian, among others, when the A.E. Gallatin Collection was on view at the Gallery of Living Art, New York University.

The young artist began his career depicting subjects inspired by life in Oklahoma and New York in an amalgam of Surrealist and Expressionist styles, but the power of Brancusi's and Mondrian's art was ultimately irresistible, and in 1945 he began to explore the formal problems inherent in the creation of non-objective art. When Mondrian died in 1945, Smith thought: "... it would be wonderful to use his great discovery of the interchange of elements of form and space, or background-foreground, although he only used it at a direct angle or a straight line – if one could find a way of using that in curvilinear form – and that's what I was looking for all through the Forties"

In 1954, inspired by illustrations of baseballs, tennis[balls], and footballs in an athletic catalogue, Smith began dividing and then breaking up circles. Finding the shapes and lines limited, he began finding his own, and "... then that created a space that I had never seen in painting before. It was flat and at the same time it was curved. It was like a sphere. The planes seemed to move in every direction, as space does. And so I thought, maybe because that's on a tondo. I've got to find out if that is true or not. I've got to do some on a rectangle to see if the form and the space still moved in every direction, as space does. And it did. So it was exciting to do a painting on a rectangle that seemed to have a curved surface. It was the first time, you see, that I had made an important step myself, or contribution in art. In space there is no up or down; up

here is down on the other side of the globe." Smith enlarged the concept of space in painting to meet with the twentieth century; everything moves at a diagonal. He first started experimenting with this in the rectilinear Constructivism of the forties; he implied lines that moved diagonally between points. Later he exposed the diagonals and still maintained a vocabulary of implied lines. Both remained central to his work.

www.geocities.com; www.glyphs.com

Leon Polk Smith (1906–1996.)

„Otkrio sam umjetnost na zadnjoj godini fakulteta...1934. godine. Pošto sam odrastao u Oklahomi i bio stariji od te države, nisam tu nalazio mnogo umjetnosti...Nikad nisam vidio originalnu sliku. Ne vjerujem ni da sam poznao nekoga ko je uopće znao šta riječ umjetnost znači. A desilo se, sasvim slučajno, da sam otkrio umjetnost. Te zadnje godine, bio sam u zgradi u koju nikad prije toga nisam kročio, išao sam niz hodnik, zavirujući u sobe...i u jednoj od njih bili su studenti koji su crtali i slikali. I zbog nečega to me odmah fasciniralo. Pomislio sam: „Volio bih da i ja to mogu.“ Ušao sam i pitao instruktora da li im se mogu pridružiti i s njima završiti semestar. On je rekao da mogu.

Mislim da sam vrlo brzo shvatio da sam ja, zapravo, oduvijek bio umjetnik, i da je upravo to ono što sam uvijek želio. Da ću to uvijek čuvati za sebe, da to neću nikada prostituirati ili s tim uraditi bilo šta samo zbog novca.<http://www.geocities.com> www.geocities.com

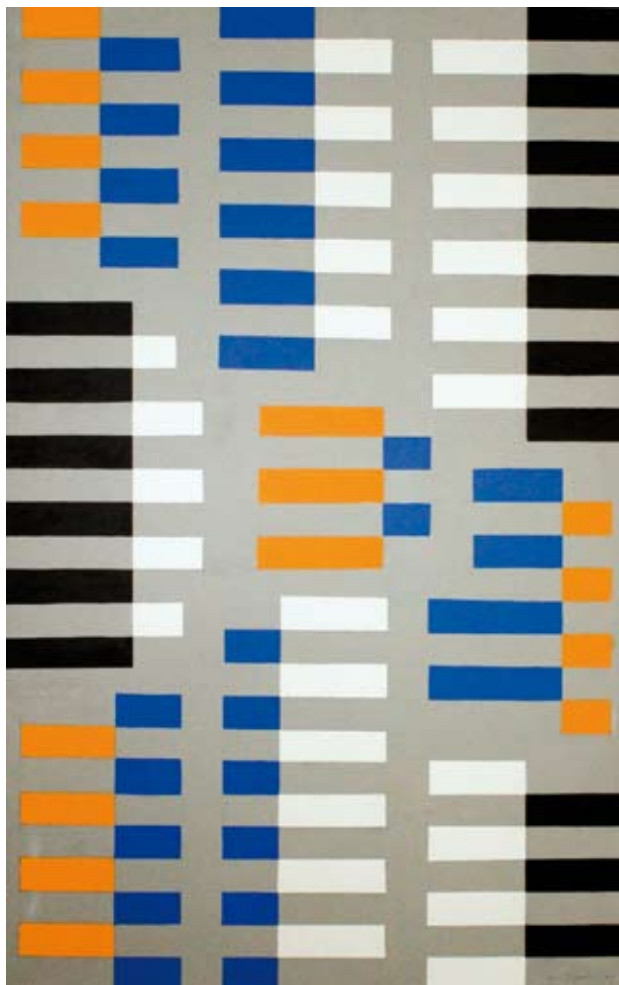
Rođen 1906. godine, Leon Polk Smith odrastao je na farmi i ranču među velikom populacijom Indijanaca iz plemena Choctaw i Chickasaha, na teritoriji koja će kasnije postati država Oklahoma. U New York se preselio 1936. godine radi studija metodike i psihologije na Prosvjetnom fakultetu Universiteta Columbia. Iste godine, vidio je remek djela evropskog modernizma: između ostalih, Jeana Arpa, Constantina Brancusija i Pieta Mondriana u Galeriji žive umjetnosti (Gallery of Living Art) na Univerzitetu New York, kada je izlagana kolekcija A.E. Gallatina.

Mladi umjetnik počeo je svoju karijeru slikajući teme inspirirane životom Oklahome i New Yorka miješajući nadrealizam i ekspresionizam, ali snaga umjetničkih djela Brancusija i Mondriana na kraju je bila neodoljiva, tako da je on 1945. godine počeo istraživati formalne probleme svojstvene apstraktnoj umjetnosti. Kada je Mondrian umro 1945. godine, Smith je pomislio: „...bilo bi sjajno koristiti njegovo veliko otkriće međusobnog mijenjanja elemenata forme i prostora, pozadine i onoga što je u prvom planu, iako je to koristio samo iz direktnog ugla ili prave linije – ukoliko bi neko mogao naći načina da se to koristi u krivolinijskoj formi – i to je ono što sam ja stalno tražio četrdesetih godina...”

Godine 1954., inspiriran ilustracijama lopti za bejzbol, tenis i fudbal iz jednog sportskog kataloga, Smith je počeo dijeliti, a potom razbijati krugove. Pošto je oblike i linije smatrao ograničenim, počeo je stvarati sopstvene, i „...potom je to stvorilo prostor koji nikada ranije nisam sretao u slikanju. Bio je ravan i istovremeno kriv. Bio je poput sfere. Činilo se da se ravnine kreću u svim pravcima, kao i prostor. Zatim sam pomislio da je to možda zbog toga što je na tundu (okrugla slika). Moram saznati da li je to istina ili ne. Moram napraviti isto na pravougaoniku da vidim da li će se forma i ravnine i dalje kretati u svim pravcima, kao što to radi prostor. I to se desilo. Bilo je uzbudljivo slikati na pravougaoniku koji se činio kao da ima krivu površinu. Znate, to je bio prvi put da sam napravio važan korak, da sam ja dao doprinos umjetnosti. U prostoru ne postoji gore ili dole; ovo što je ovdje gore, na drugoj strani globusa je dole.“ Smith je proširio koncept prostora u

slikarstvu kako bi ga uskladio sa dvadesetim stoljećem; sve se kreće po dijagonali. Prvi put je počeo eksperimentisati sa ovim u linijskom konstruktivizmu četrdesetih godina; koristio je linije koje su se dijagonalno kretale između tačaka. Kasnije je koristio dijagonale, zadržavši i dalje linijski vokabular. I jedno i drugo bili su suština njegovog rada.

www.geocities.com; www.glyphs.com



Center Columns, Blue-White

1946

Oil on canvas

59 x 37 ½ in.

Courtesy of the artist's estate and Jason McCoy Gallery, New York, New York

Centralne kolone, plavo-bijelo

1946.

Ulje na platnu

149,9 x 95,3 cm

Uz dozvolu zadužbine umjetnika i Galerije Jason McCoy, New York, New York

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