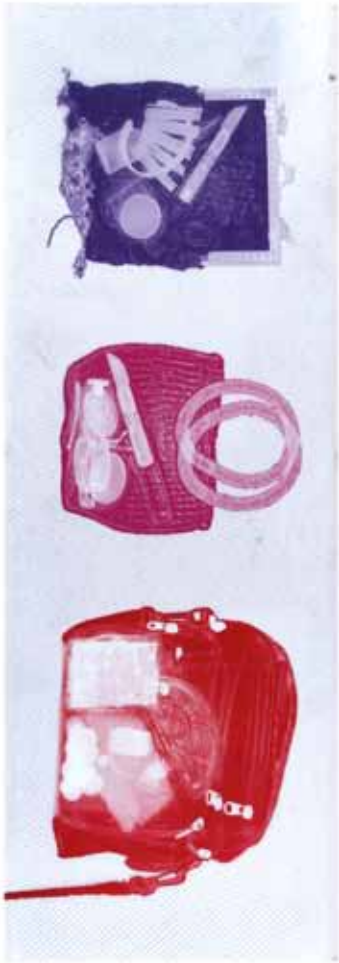


ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY BELGRADE

Blažo Kovačević

Corpus Delicti (triptych), 2010
Archival digital print on polycarbonate
25 x 69 in., 25 x 89 in., 25 x 112 in.
Courtesy of the artist, Savannah, Georgia

Korpus delikti (triptih), 2010.
Digitalna štampa na polikarbonatu
63,5 x 175,3 cm, 63,5 x 226,1 cm, 63,5 x 284,5 cm
Ustupljeno ljubaznošću umetnika, Savana, Džordžija

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, commissioning and selecting 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."

"The ART in Embassies program reveals the rich history and cultural heritage of the United States and the communal experiences that we share with peoples of different countries, backgrounds and faiths, binding us closer together. Through its temporary exhibitions and permanent collections, the ART in Embassies program intrigues, educates, and connects – playing an ambassadorial role as important as that served by traditional diplomacy."

— Hillary Rodham Clinton
Secretary of State

Umetnost u ambasadama

Osnovana 1963. godine, Kancelarija „Umetnost u ambasadama" Stejt dipartmenta SAD igra izuzetno važnu ulogu u javnoj diplomatiji naše nacije, kroz misiju kulturne razmene koja se odvija putem izložbi, postavki stalnih zbirki, predstavljanja umetnika i publikacija. Muzej moderne umetnosti osmislio je ovaj globalni program vizuelne umetnosti deceniju ranije, a početkom 1960-ih, predsednik Džon F. Kenedi i zvanično ga usvaja, postavljajući prvog direktora programa. U ovom trenutku, na preko 200 lokacija, „Umetnost u ambasadama" realizuje povremene i stalne postavke u reprezentativnim prostorima svih američkih ambasada, konzulata i rezidencija šefova misija SAD-a širom sveta, izlažući naručena i pozajmljena dela savremene umetnosti Sjedinjenih Država i zemalja domaćina. Ove izložbe daju uvid međunarodnoj publici u visoki kvalitet, opseg i raznolikost umetnosti i kulture Amerike i zemlje domaćina, što omogućuje prisustvo „Umetnosti u ambasadama" u više zemalja nego što je to slučaj sa bilo kojom drugom američkom fondacijom ili umetničkom organizacijom.

Izložbe „Umetnosti u ambasadama" omogućavaju stranim državljanima, od kojih mnogi možda nikada neće putovati u Sjedinjene Države, da lično osete dubinu i sveobuhvatnost naše umetničke baštine i njenu vrednost, ostavljajući takozvani „kulturni trag tamo gde ljudi nemaju prilike da se upoznaju sa američkom umetnošću."

„Program „Umetnost u ambasadama" otkriva bogatu istoriju i kulturnu baštinu Sjedinjenih Država i zajednička iskustva koja delimo sa ljudima različitih zemalja, porekla i vera, pomažući nam da se na taj način bliže međusobno povezujemo. Kroz svoje povremene izložbe i stalne postavke, program „Umetnost u ambasadama" intrigira, edukuje i povezuje, igrajući ulogu ambasadora koja je po značaju izjednačena sa tradicionalnom diplomatijom".

— Hilari Rodam Klinton
Državni sekretar

Enduring Ties

It is my great pleasure to share with you this special exhibition of contemporary art, featuring American and Serbian-American artists, here in my home, the residence of the U.S. Ambassador to the Republic of Serbia. *Enduring Ties* is a tribute to the strong bonds between Serbia and the United States, which extend far beyond our diplomatic relationship. While in Serbia I have been struck by the strong artistic and personal relationships between the people of our two countries. My goal with this exhibition is to highlight these connections, in part by presenting many works by Serbian-American artists.

Six artists who lent their art to this exhibition – Adam Cvijanovic, Craig Drennen, Suzanne Jackson, Blazo Kovacevic, Natalija Mijatovic and Roger Mark Walton – are among thirteen artists from the Savannah College of Art and Design who brought a special exhibition of their works to Serbia last year. This was a beautiful collaboration, not only between the artists, but also between our two countries. From Kovacevic's neon x-ray images, to Cvijanovic's rolling sea mural, to Drennen's abstract interpretation of Shakespeare, these pieces express, as the artists so aptly stated, "a means to perpetuate global dialogue."

Tying into this theme are works by three other Serbian-American artists: Ivan Stojakovic's creative stainless steel models, Slobodan Trajkovic's beautiful watercolors, and Mirjana Ugrinov's bold and richly colored paintings. Completing the exhibition are two works by Lisa Vershbow, a talented jewelry designer whose work with Korean paper, or "hanji," led to the creation of the delicate shirts that feature her brooches.

My sincere thanks to the Savannah College of Art and Design for sharing part of its traveling exhibition and to each of the artists who generously lent their works: Adam Cvijanovic, Craig Drennen, Suzanne Jackson, Blazo Kovacevic, Natalija Mijatovic, Ivan Stojakovic, Slobodan Trajkovic, Mirjana Ugrinov, Lisa Vershbow, and Roger Mark Walton.

I am also very grateful to Curator Robert Soppelsa and the entire staff of the U.S. Department of State's office of ART in Embassies for making this exhibition possible. All of these beautiful works of contemporary art lend not just a bright array of color, but wonderful inspiration to the residence.

Ambassador Mary Burce Warlick

Belgrade
December 2011

Trajne veze

Veliko mi je zadovoljstvo što mogu da podelim sa vama ovu posebnu izložbu savremene umetnosti, koja predstavlja američke i srpsko-američke umetnike, ovde u mom domu, rezidenciji ambasadora SAD u Republici Srbiji. *Trajne veze* predstavljaju priznanje čvrstim sponama između Srbije i Sjedinjenih Američkih Država, koje uveliko prevazilaze granice naših diplomatskih odnosa. Moj boravak u Srbiji obeležen je utiskom o snažnoj umetničkoj i ličnoj povezanosti između naroda naših dveju zemalja. Moja namera je da ovom izložbom istaknem te posebne veze, predstavljajući brojna dela srpsko-američkih umetnika.

Šest umetnika koji su ustupili svoja umetnička dela za ovu izložbu – Adam Cvijanović, Kreg Drenen, Suzan Džekson, Blažo Kovačević, Natalija Mijatović i Rodžer Mark Volton – nalaze se među trinaest umetnika sa Fakulteta za umetnost i dizajn u Savani, SAD, koji su prošlogodišnjom izložbom predstavili svoje izabrane radove Srbiji. Ovo je izuzetno lepa saradnja, ne samo između umetnika, već i između naših dveju zemalja. Počevši od Kovačevićevih neonskih rendgenskih slika, preko Cvijanovićevog murala uzburkanog mora, do Drenenove apstraktne interpretacije Šekspira, ova umetnička dela izražavaju, kao što su sami umetnici prigodno opisali, „način za pokretanje i očuvanje globalnog dijaloga“.

Sa ovom temom su povezana i dela još tri srpsko-američka umetnika: kreativni kalupi od nerđajućeg čelika Ivana Stojakovića, predivni akvareli Slobodana Trajkovića i izazovna platna bogatog kolorita Mirjane Ugrinov. Izložbu zaokružuju dva umetnička dela Lize Veršbou, talentovane dizajnerke nakita koju je rad sa korejskim papirom „handži“ podstakao na izradu nežnih, delikatnih košulja koje krase njeni broševi.

Iskreno se zahvaljujem Fakultetu za umetnost i dizajn iz Savane što je sa nama podelio jedan deo ove putujuće izložbe, a posebno hvala svakom od umetnika koji su nesebično ustupili svoje radove: Adamu Cvijanoviću, Kregu Drenenu, Suzan Džekson, Blažu Kovačeviću, Nataliji Mijatović, Ivanu Stojakoviću, Slobodanu Trajkoviću, Mirjani Ugrinov, Lizi Veršbou i Rodžeru Marku Voltonu.

Takođe, izražavam veliku zahvalnost kustosu Robertu Sopelsi i celokupnom osoblju Programa "Umetnost u ambasadama" Stejt dipartmenta SAD, što su omogućili realizaciju ove izložbe. Sva ova predivna dela savremene umetnosti su ovoj rezidenciji podarila ne samo pregršt boja, već i prekrasno nadahnuće.

Ambasadorka Meri Burs Vorlik

Beograd
decembar 2011.

Adam Cvijanovic 1959

Adam Cvijanovic is best known for his post apocalyptic murals depicting demolished, imagined landscapes that are slowly pieced back together with human remnants from destroyed architecture and man-made objects. In *All the Wine I Ever Drank, I Drank at Sea* (2010), Cvijanovic intuitively erects a multi-panel structure from fragmented building materials, painted onto porous Tyvek where he has created a magnificent ocean panorama that swells and bulges in the center of the composition as it undulates across the surface. Hundreds of empty emerald green wine bottles are scattered amidst a foreground pile of wood debris. Some bottles stand at attention while others fall around an empty mattress covered in white linens. This intimate scene takes place amidst quiet destruction and is illuminated by a warm light filtering in through industrial skylights. These familiar objects creep into Cvijanovic's desolate grey wastelands to fulfill their collective role of revealing a utopian sensibility. His use of warm, natural light adds to this concept, a renewed sign of life and rebuilding in these imagined spaces and theatrically staged settings.

http://whygoanywhereelse2010.blogspot.com

Adam Cvijanović je najpoznatiji po svojim post-apokaliptičnim muralima koji prikazuju srušene, zamišljene pejzaže, koji se polako ponovo slažu i uklapaju, zajedno sa ljudskim ostacima iz uništenih arhitektonskih zdanja i objekata stvorenih ljudskom rukom. Na slici *Svo vino koje sam ikada pio, popio sam na moru* (2010), Cvijanović intuitivno gradi višeslojnu strukturu od fragmenata građevinskog materijala, oslikanu na poroznom drvetu Tyvek, stvarajući veličanstvenu panoramu okeana koji nadolazi i pravi mehur u središtu kompozicije, uvijajući se preko površine. Stotine praznih smaragdno zelenih boca vina rasute su usred gomile krhotina drveta u prvom planu. Neke boce stoje mirno, dok druge padaju oko praznog madraca prekrivenog belom posteljinom. Ova intimna scena se odvija usred tihog uništenja i osvetljena je toplim svetlom filtriranim kroz okolne industrijske prizore. Ovi poznati predmeti uvlače se kroz Cvijanovićeve sive i puste prizore, ispunjavajući svoje kolektivne uloge otkrivanja utopijskog senzibiliteta. Njegovo korišćenje tople, prirodne svetlosti upotpunjuje ovaj koncept, kao obnovljeni znak života i ponovnog stvaranja u ovim zamišljenim prostorima i gotovo pozorišnim postavkama.

http://whygoanywhereelse2010.blogspot.com

Adam Cvijanovic

All the Wine I Ever Drank, I Drank at Sea, 2010
Acrylic on Tyvek®, 48 x 96 in.
Courtesy of the artist, Brooklyn, New York

Svo vino koje sam ikada pio, popio sam na moru, 2010.
Akril na Tajveku, 121,9 x 243,8 cm
Ustupljeno ljubaznošću umetnika, Bruklin, Njujork

Craig Drennen 1968

Atlanta-based multi-media artist Craig Drennen continues a series of paintings, drawings, sculpture, and installations for the entire *dramatis personae* of the Shakespearean play *Timon of Athens*. *Timon of Athens* was never performed during Shakespeare's life and is often considered a failed work of the English playwright. Drennen's creation modifies the reading and visual language of the play in a non-performative method of representation. The artist achieves this by removing the narrative aspects of the play and (re)contextualizing Shakespeare's established characters, thereby (re)presenting them in a contemporary context. Drennen's paintings *Timon of Athens V* and *Timon of Athens VI* are meant to act as posters for the play. They include an array of hints, like visual imagery of the letter T for Timon and green stripes that recall the Flattering Lords, referring to certain motifs and colors that he uses for each character.

http://whygoanywhereelse2010.blogspot.com

Multimedijalni umetnik iz Atlante, Kreg Drenen, nastavlja niz slika, crteža, skulptura i instalacija za čitavu dramatizaciju Šekspirove drame „Timon Atinjanin". „Timon Atinjanin" nikada nije izvođen tokom Šekspirovog života i često se smatra da je to neuspelo delo engleskog pisca. Drenenov umetnički rad menja čitanje i vizuelni jezik drame, putem neperformativne metode umetničkog prikaza. Umetnik to postiže uklanjanjem narativnih aspekata drame i (re)kontekstualizacijom Šekspirovih likova, (ponovno) predstavljajući ih u savremenom kontekstu. Drenenove slike *Timon Atinjanin V* i *Timon Atinjanin VI* su osmišljene kao plakati za postavku drame. Oni sadrže niz saveta, kao što je vizuelni prikaz slova T za Timona i zelene pruge koje podsećaju na laskave lordove, pozivajući se na određene motive i boje koje on koristi za svaki lik iz drame.

http://whygoanywhereelse2010.blogspot.com

Craig Drennen

Timon of Athens V, 2010
Oil and alkyd on paper, 29 x 66 in.
Courtesy of the artist, Atlanta, Georgia

Timon Atinjanin V, 2010.
Ulje i alkidna boja na papiru, 73,7 x 167,6 cm
Ustupljeno ljubaznošću umetnika, Atlanta, Džordžija

Craig Drennen

Timon of Athens VI, 2010
Oil and alkyd on paper, 36 x 56 in.
Courtesy of the artist, Atlanta, Georgia

Timon Atinjanin VI, 2010.
Ulje i alkidna boja na papiru, 91,4 x 142,2 cm
Ustupljeno ljubaznošću umetnika,
Atlanta, Džordžija

Suzanne Jackson

Savannah-based artist Suzanne Jackson creates painstakingly applied layers of paint, papers, and fabric revealing a substantial catalog of experience, often almost volumetric. Jackson's abstract expressionist aesthetic creates a visual dialog that links each work and at the same time, the complex interlacing of materiality, references to architecture, personal correspondence, and memories that make each work unique in expression. Jackson's artistic technique of layering mirrors the layering of her life experience.

http://whygoanywhereelse2010.blogspot.com

Umetnica iz Savane, Suzan Džekson, stvara mukotrpno nanete slojeve boje, papira i tkanine, otkrivajući veliki katalog iskustva, često gotovo volumetrijski. Apstraktna ekspresionistička estetika Džeksonove stvara vizuelni dijalog koji povezuje svaki rad, uz istovremeno kompleksno preplitanje materijalnosti, upućivanje na arhitekturu, ličnu prepisku i sećanja koja svaki rad čine jedinstvenim u svom izrazu. Umetnička tehnika slojevitog slikanja odslikava slojevitost životnog iskustva Džeksonove.

http://whygoanywhereelse2010.blogspot.com

Suzanne Jackson

Zephyr, 2004-2010
Canvas-backed bogus paper, graphite, oil pastel, conte, and acrylic, 43 x 98 in.
Courtesy of the artist, Savannah, Georgia

Zefir, 2004-2010.
Pak-papir na platnenoj podlozi, grafit, uljani pastel, akril, 109,2 x 248,9 cm
Ustupljeno ljubaznošću umetnice, Savana, Džordžija

Suzanne Jackson

feastbeast, 2001
Acrylic, canvas, flax, and wood, on layered canvas, 72 x 40 ½ in.
Courtesy of the artist, Savannah, Georgia

proždrljiva zver, 2001.
Akril, konoplja, drvo, na višeslojnom platnu, 182,9 x 102,9 cm
Ustupljeno ljubaznošću umetnice, Savana, Džordžija

Blažo Kovačević

Montenegro-born, Savannah, Georgia-based artist Blazo Kovacevic uses x-ray technology in the triptych *Corpus Delicti* (2010) to explore his fascination with the negative and positive aspects of conflict and protection. Each digital print shows three vibrantly colored images of various bags, cases, and purses whose contents are rendered visible by x-ray. Inside each container are a series of weapons or possible weapons that are clearly observable in their negative state. When lined up consecutively, as though they were on an airport security conveyor belt, the weaponry reminds us not only of the safety reasons for security checks, but also of the insurmountable conflict that arises from security profiling and random screenings. These images explore themes of privacy, security, crime, and conflict while the transformation of the invisible to the visible serves as a metaphor for society's false sense of protection.

http://whygoanywhereelse2010.blogspot.com

Umetnik rođen u Crnoj Gori, koji živi u Savani, Džordžija, Blažo Kovačević, koristi tehnologiju rendgen zraka u triptihu *Corpus Delicti* (2010) da istraži svoju fascinaciju negativnim i pozitivnim aspektima sukoba i zaštite. Svaki digitalni otisak prikazuje tri slike raznih torbi, tašni i tašnica u živim, pulsirajućim bojama, čiji je sadržaj postao vidljiv putem rendgenskih zraka. U unutrašnjosti svake torbe se nalazi niz oružja ili mogućih oružja koja su jasno vidljiva u negativu. Kada se postroji u nizu, kao da je na sigurnosnoj aerodromskoj traci, ovo oružje nas podseća ne samo na sigurnosne razloge za bezbednosne kontrole, već i na nepremostivi sukob koji proizilazi iz bezbednosnog profilisanja i nasumičnih pregleda. Ove slike istražuju teme privatnosti, sigurnosti, kriminala i sukoba, a transformacija nevidljivog u vidljivo služi kao metafora za lažni osećaj zaštićenosti u društvu.

http://whygoanywhereelse2010.blogspot.com

Corpus Delicti (triptych), 2010. Archival digital print on polycarbonate, 25 x 69 in., 25 x 89 in., 25 x 112 in. Courtesy of the artist, Savannah, Georgia

Korpus delikti (triptih), 2010. Digitalna štampa na polikarbonatu, 63,5 x 175,3 cm, 63,5 x 226,1 cm, 63,5 x 284,5 cm. Ustupljeno ljubaznošću umetnika, Savana, Džordžija

Natalija Mijatović

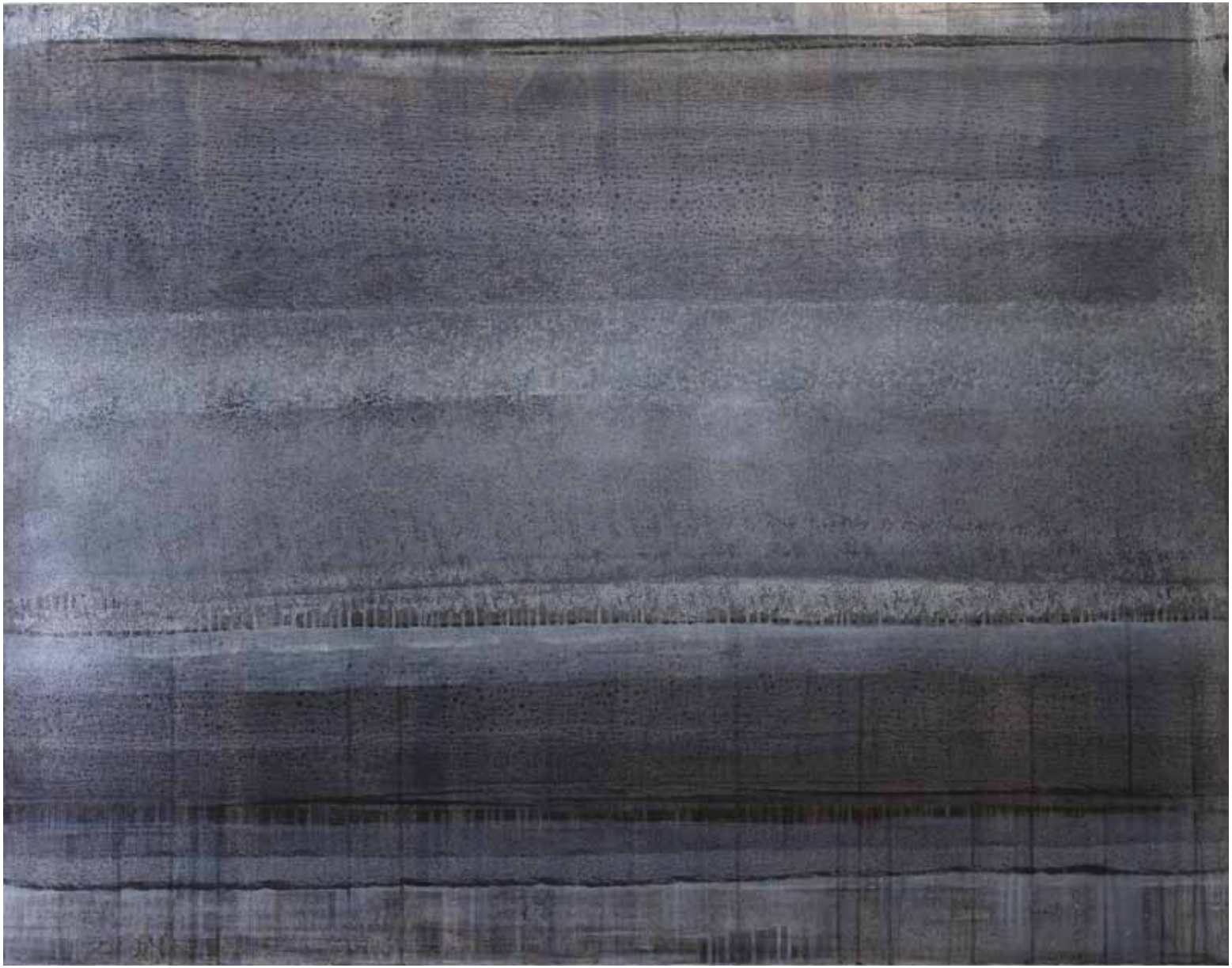
Serbian-born, Savannah, Georgia-based artist Natalija Mijatovic's surfaces reduce industrial landscapes to a residual patina that recalls space and time. Mijatovic's linear grids reference industrial spaces with a rich history of human presence, alluded to through architectural forms. Mijatovic hides these remnants with several transparent layers of earth tone hues. This creates the idea of traces of human presence felt in the residue of the space's emptiness. In Mijatovic's most recent paintings, she abstracts the grid system and man-made objects even further to reveal a controlled industrial landscape.

http://whygoanywhereelse2010.blogspot.com

Umetnica rođena u Srbiji, koja živi u Savani, Džordžija, Natalija Mijatović, na svojim površinama smanjuje industrijske pejzaže na ostatke patine koja podseća na određeni prostor i vreme. Linearne rešetke Mijatovićeve podsećaju na industrijske prostore koji svedoče o bogatoj istoriji ljudskog prisustva, na koje aludiraju određene arhitektonske forme. Mijatovićeva skriva ove ostatke sa nekoliko providnih slojeva u nijansama zemljanih boja. To stvara ideju o tragovima ljudske prisutnosti koja se osećala u ostacima praznine ovog prostora. Na novijim slikama Mijatovićeve, ona još više apstrahuje sistem rešetaka i predmeta napravljenih ljudskom rukom, tako da otkriva kontrolisani industrijski predeo.

http://whygoanywhereelse2010.blogspot.com

Mist, 2010. Acrylic on canvas, 48 x 60 in. Courtesy of the artist, Savannah, Georgia
Izmaglica, 2010. Akril na platnu, 121,9 x 152,4 cm. Ustupljeno ljubaznošću umetnice, Savana, Džordžija



Ivan Stojaković

"While contemplating wild habitats colliding with industrial build-up, I collaged the primitive biomorphic abstracts on top of stainless steel. I chose a stainless steel backdrop for its mass produced and industrial material quality, and its always changing reflective surface, sensitive to the lighting conditions. In this way, I was able to evoke the volatile nature of interaction of humans with the environment, especially via interactive displays, which are so much part of how we, today, frame, view and alter the world around us, sometimes to strange effects. My craft of beauty stands for the 'utopian impulse' – our shared desire to build a more perfect world, be it through technological progress, by going back to our primordial roots, or by a symbiosis of the two. The viewer is invited to explore."

— Ivan Stojakovic

Ivan Stojakovic is a Belgrade-born, New York-based painter/sculptor, who has exhibited internationally since 2001. He studied at the Belgrade Academy of Fine Arts, Ontario College of Art and Design in Toronto, and at the Pratt Institute in Brooklyn where he received his Master of Fine Art degree.

www.ivanstojakovic.com

„Dok sam razmišljao kako se divlja staništa sudaraju sa industrijskim građevinama, stvarao sam kolaž primitivnih biomorfnih apstrakcija preko nerđajućeg čelika. Odabrao sam kulise od nerđajućeg čelika zbog masovne proizvodnje i industrijskog kvaliteta ovog materijala i njegove površine koja reflektuje svetlost uvek na drugačiji način, u zavisnosti od osvetljenja. Na ovaj način sam mogao da izazovem nestalnu prirodu interakcije ljudi sa okolinom, posebno putem interaktivnih prikaza, koji u velikoj meri čine deo načina na koji mi danas oblikujemo, posmatramo i menjamo svet oko nas, ponekad sa neobičnim efektima. Moj zanat predstavljanja lepote zapravo je 'utopijski impuls' – naša zajednička želja da izgradimo savršeniji svet, bilo kroz tehnološki napredak, bilo povratkom u naše iskonske korene, ili simbiozom ova dva načina. Gledalac je pozvan da to istraži."

— Ivan Stojaković

Slikar/skulptor Ivan Stojaković je rodjen u Beogradu, a živi u Njujorku. Od 2001. godine učestvuje na međunarodnim izložbama. Studirao je na Akademiji lepih umetnosti u Beogradu, na Koledžu za umetnost i dizajn Ontario u Torontu i na Institutu Prat u Bruklinu, gde je dobio diplomu Master lepih umetnosti.

www.ivanstojakovic.com

Ivan Stojaković

Majestic Splendor (Nuclei), 2009
Mixed media paint and collage on stainless steel, 47 x 23 ½ in.
Courtesy of the artist, Kew Gardens, New York, and
the Bridgette Mayer Gallery, Philadelphia, Pennsylvania

Veličanstveni sjaj (jezgra), 2009.
Mešovita tehnika i kolaž na nerđajućem čeliku, 119,4 x 59,7 cm
Ustupljeno ljubaznošću umetnika, Kju Gardens, Njujork, i
Galerije Bridžet Majer, Filadelfija, Pensilvanija

Ivan Stojaković

Second Moon Variation (left), 2009
Mixed media paint and collage on stainless steel, 24 x 15 in.
Courtesy of the artist, Kew Gardens, New York, and the Bridgette Mayer Gallery, Philadelphia, Pennsylvania

Druga varijacija meseca (levo), 2009.
Mešovita tehnika i kolaž na nerđajućem čeliku, 61 x 38,1 cm
Ustupljeno ljubaznošću umetnika, Kju Gardens, Njujork, i Galerije Bridžet Majer, Filadelfija, Pensilvanija

Slobodan Trajković 1954

Slobodan Trajkovic was born in 1954 in Pristina, Kosovo. He currently lives in London and Belgrade. As a young artist, Trajkovic radically changed the appearance of the image of painting, creating diverse and voluminous structures. He rejected academic language of the arts and began creating spatial works and installations belonging to the then current reversal art of the 1980s. He later abandoned the idea of image-building, making a decisive move towards the flat representation of color, organized in a figurative and abstract mix, which tended to make chromatic aggression highly variable.

For many years Trajkovic lived in New York, where the school of abstract art was still an active inspiration. Moving to London, the artist returned to the European tradition, where he once again found himself challenged by the coexistence of the contradictions of form: organic-artificial,colorful-achromatic (or monochrome), rough-gentle, hard-fragile. Drawings, objects, sculptures, and installations, as well as two dimensional and three dimensional works in various materials are in his game of mediation. In his artistic search, the dialectic is a permanent feature and a creative source of timeless remixes, as he works not only across styles but across media, from painting and watercolor to craft to multi-media installation.

www.wikipedia.com

Slobodan Trajković je rođen 1954. godine u Prištini, na Kosovu. Trenutno živi u Londonu i Beogradu. Kao mlad umetnik, Trajković je radikalno promenio izgled slika, stvarajući raznolike i voluminozne strukture. Odbacio je akademski jezik umetnosti i počeo da stvara dela u prostoru i instalacije koje su pripadale tadašnjem trenutku preokreta u umetnosti, 1980. godine. Kasnije je napustio ideju stvaranja slike, čineći odlučujući korak ka ravnom prikazu boja, organizovanom u figurativnoj i apstraktnoj mešavini, koji je težio ka vrlo promenljivoj hromatskoj agresiji.

Trajković je živeo u Njujorku dugi niz godina, gde je škola apstraktne umetnosti još uvek predstavljala aktivnu inspiraciju. Preselivši se u London, umetnik se vratio evropskoj tradiciji, gde se opet našao pred izazovom istovremenog postojanja suprotnosti oblika: organskih – veštačkih, šarenih – bezbojnih (ili jednobojnih), grubih – nežnih, teških – krhkih. Crteži, predmeti, skulpture i instalacije, kao i dvodimenzionalni i trodimenzionalni radovi od različitih materijala čine deo njegove igre posredovanja. U njegovoj umetničkoj potrazi, dijalektika je stalna karakteristika i kreativni izvor vanvremenskih remiksa, jer on u svom radu koristi ne samo različite stilove, već i različite medije, od slikanja i akvarela do stvaranja multimedijalnih instalacija.

www.wikipedia.com

Slobodan Trajković

Constellation red, 2007
Watercolor, 14 15/16 x 11 in.
Courtesy of the artist, London, England and Belgrade, Serbia

Konstelacija crvena, 2008.
Akvarel, 38 x 28 cm
Ustupljeno ljubaznošću umetnika, London, Engleska i Beograd, Srbija

Slobodan Trajković

Constellation, 2008
Watercolor, 14 15/16 x 11 in.
Courtesy of the artist, London,
England and Belgrade, Serbia

Konstelacija, 2008.
Akvarel, 38 x 28 cm
Ustupljeno ljubaznošću umetnika,
London, Engleska i Beograd, Srbija

Slobodan Trajković

Fragile Babylon, 2007
Watercolor, 14 15/16 x 11 in.
Courtesy of the artist, London, England and Belgrade, Serbia

Krhki Vavilon, 2007.
Akvarel, 38 x 28 cm
Ustupljeno ljubaznošću umetnika, London, Engleska i Beograd, Srbija

Slobodan Trajković

Window #3, 2007
Watercolor, 14 15/16 x 11 in.
Courtesy of the artist, London,
England and Belgrade, Serbia

Prozor br. 3, 2007.
Akvarel, 38 x 28 cm
Ustupljeno ljubaznošću umetnika,
London, Engleska i Beograd, Srbija

Mirjana Ugrinov 1950

Mirjana Ugrinov studied art history and studio art at Case Western Reserve, Ohio State University, and Kent State University, from which she received a Bachelor of Fine Arts degree in studio art. She has been a gallerist and a teacher of art and interior design. Since her arrival from Yugoslavia to the United States in 1970, Ugrinov has been a member of a number of art organizations and has served on their boards. She has designed sets, costumes, and graphics for theater both in Serbia and in her adopted home of Cleveland, Ohio. Her paintings and fiber pieces were featured in over a hundred group shows and one-person installations, in Ohio and nationally. Ugrinov's works are included in numerous private, public, and corporate collections.

The artist and her husband, Branislav, are principals of Ugrinov Associates, Inc., (Cleveland and Chicago) a space planning and design firm for commercial interiors.

www.mirjanaugrinov.com/artist/bio.html

Mirjana Ugrinov je studirala istoriju umetnosti i lepe umetnosti na fakultetu Case Western Reserve Državnog univerziteta Ohaja i na Državnom univerzitetu Kenta, gde je diplomirala na Fakultetu lepih umetnosti. Od dolaska iz Jugoslavije u SAD, 1970. godine, Mirjana Ugrinov je članica brojnih umetničkih organizacija i njihovih upravnih odbora. Bavila se scenografijom i izradom kostima i grafika za pozorište u Srbiji i u svom novom domu u Klivlendu, u državi Ohajo. Njene slike i komadi vlakana su prikazani na preko stotinu grupnih izložbi i individualnih instalacija u Ohaju i drugim delovima SAD. Umetnički radovi Ugrinovljeve čine deo brojnih privatnih, javnih i korporativnih kolekcija.

Umetnica i njen suprug Branislav vlasnici su firme Ugrinov i partneri (Klivlend i Čikago), koja se bavi prostornim planiranjem i dizajnom poslovnih enterijera.

www.mirjanaugrinov.com/artist/bio.html

Mirjana Ugrinov

Caged, 2008
Acrylic on canvas, paper, fiber, and stone, 24 x 24 in.
Courtesy of the artist, Chicago, Illinois

U kavezu, 2008.
Akril na platnu, papir, vlakna i kamen, 61 x 61 cm
Ustupljeno ljubaznošću umetnice, Čikago, Ilinoj

Mirjana Ugrinov

Embrace, 2005/6
Acrylic on canvas, 42 x 54 in.
Courtesy of the artist, Chicago, Illinois

Zagrljaj, 2005/6.
Akril na platnu, 106,7 x 137,2 cm
Ustupljeno ljubaznošću umetnice, Čikago, Ilinoj

Mirjana Ugrinov

Green Moon, 2009
Acrylic on canvas, 32 x 48 in.
Courtesy of the artist, Chicago, Illinois

Zeleni mesec, 2009.
Akril na platnu, 81,3 x 121,9 cm
Ustupljeno ljubaznošću umetnice, Čikago, Ilinoj

Mirjana Ugrinov

Tucson, 2007
Acrylic on canvas, 42 x 42 in.
Courtesy of the artist,
Chicago, Illinois

Takson, 2007.
Akril na platnu, 106,7 x 106,7 cm
Ustupljeno ljubaznošću
umetnice, Čikago, Ilinoj

Mirjana Ugrinov

Square One, undated
Acrylic on canvas,
Four pieces: each 12 x 12 in.
Courtesy of the artist,
Chicago, Illinois

Prvi kvadrat, bez datuma.
Akril na platnu, Četiri dela:
svaki, 30,5 x 30,5 cm
Ustupljeno ljubaznošću
umetnice, Čikago, Ilinoj

Lisa Vershbow 1953

"I made the shirts as part of an exhibition that I took to Russia in December 2010. I traveled on a State Department cultural exchange visit, at the invitation of our Consulate in Yekaterinburg, with my work, to two cities in Russia. I gave a series of lectures on my work to students in different universities and held a master class at the College of Art and Architecture of the Urals. The exhibition started at the Regional Studies Museum in Chelyabinsk, and traveled to the Museum of the History of Stone Cutting and Jewelry Design in Yekaterinburg, Russia, December 12-19."

— Lisa Vershbow

Lisa Vershbow is an American jewelry designer and artist based in Washington, D.C. From 1998 to 2008, Vershbow lived in Brussels, Moscow, and Seoul with her diplomat husband, exhibiting her work, lecturing, and facilitating exhibition for fellow American artists. In 2005 she received the Avis Bohlen Award of the American Foreign Service Association for public diplomacy in the arts.

„Napravila sam košulje kao deo izložbe koju sam imala u Rusiji u decembru 2010. godine. Sa ovim mojim radom sam obišla dva ruska grada, u okviru kulturne razmene Stejt Dipartmenta, na poziv našeg konzulata u Ekaterinburgu. Održala sam niz predavanja o mom radu studentima različitih univerziteta, kao i master klas na Visokoj školi za umetnost i arhitekturu Urala. Izložba je najpre otvorena u Muzeju regionalnih studija u Čeljabinsku, a zatim je prebačena u Muzej istorije rezanja kamena i dizajna nakita, u Ekaterinburgu, Rusija, od 12. do 19. decembra 2010. godine."

— Liza Veršbou

Liza Veršbou je američka dizajnerka nakita i umetnica, koja živi u Vašingtonu. Od 1998. do 2008. godine živela je u Briselu, Moskvi i Seulu sa svojim suprugom diplomatom i izlagala svoje radove, držala predavanja i organizovala izložbe američkih umetnika. Godine 2005. dobila je nagradu *Avis Bohlen* Američkog diplomatskog Udruženja za javnu diplomatiju u umetnosti.

Lisa Vershbow

Hanji Shirt with Spiral Brooch, 2011
Korean handmade paper *(hanji)*, jewelry:
aluminum, acrylic, and zircons, 24 ¼ x 17 ⅞ x 1 ½ in.
Courtesy of the artist, Washington, D.C.

Handži košulja sa spiralnim brošem, 2011.
Korejski papir ručne izrade *(handži)*, nakit:
aluminijum, akril i cirkoni, 61,6 x 45,4 x 3,8 cm
Ustupljeno ljubaznošću umetnice, Vašington, D.C.

Lisa Vershbow

Hanji Shirt with Square Brooch, 2011
Korean handmade paper *(hanji)*, jewelry:
aluminum, acrylic, and zircons, 24 ¼ x 17 ⅞ x 1 ½ in.
Courtesy of the artist, Washington, D.C.

Handži košulja sa četvrtastim brošem, 2011.
Korejski papir ručne izrade *(handži)*, nakit:
aluminijum, akril i cirkoni, 61,6 x 45,4 x 3,8 cm
Ustupljeno ljubaznošću umetnice, Vašington, D.C.

Roger Mark Walton

Savannah, Georgia-based artist Roger Mark Walton depicts landscapes referencing industrial American expansionism imbued with a high key palette that borders on the sublime. Walton depicts natural landscapes intersected by highway systems. Locations just outside the immediate city limits of Savannah are referred to by titles like *Route 204 Summer Evening*. Although the title indicates a particular stretch of highway, these marshlands could be any ravine along the southeastern coastal region. The juxtaposition of nature and industry is reminiscent of explorations in American realist painting, like those of Edward Hopper. Walton's smooth lines and saturated palette lure the viewer into a sublimely utopian realm.

http://whygoanywhereelse2010.blogspot.com

Umetnik iz Savane, Džordžija, Rodžer Mark Volton, opisuje predele koji podsećaju na američki industrijski ekspanzionizam, prožet istančanom paletom boja koja se graniči sa uzvišenim. Volton opisuje prirodne pejzaže ispresecane mrežom autoputeva. Mesta tek izvan neposredne granične linije grada Savane nazivaju se prema naslovima kao što su *Letnje veče na ruti 204*. Iako naslov upućuje na određeni deo autoputa, ova močvara zapravo može biti bilo koji klanac duž jugoistočne obale. Srastanje prirode i industrije podseća na istraživanja u američkom slikarstvu iz doba realizma, poput onih Edvarda Hopera (Edward Hopper). Voltonove glatke linije i zasićena paleta mame gledaoca u uzvišeno carstvo utopijskog.

http://whygoanywhereelse2010.blogspot.com

Route 204 Summer Evening, 2009
Oil on canvas, 44 x 44 in. Courtesy of the artist, Savannah, Georgia

Letnje veče na ruti 204, 2009.
Ulje na platnu, 111,8 x 111,8 cm. Ustupljeno ljubaznošću umetnika, Savana, Džordžija

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