

ZAGREB UNITED STATES EMBASSY

ART IN EMBASSIES PROGRAM



Cover:

DALE PATRICK CHIHULY

Muted Forest Green Pheasant Macchia with Cardinal Lip Wraps, 2002

Glass

10 x 15 x 10 in.

Courtesy of the artist, Seattle, Washington

DALE PATRICK CHIHULY

Prigušena šumski zelena makija s naborima kardinalski crvenih usnica, 2002.

Staklo

25,4 x 38,1 x 25,4 cm

Vlasništvo umjetnika, Seattle, država Washington

Zagreb United States Embassy

ART in Embassies Program



Ambassador Ralph Frank

CONTEMPORARY AMERICAN ABSTRACTION

The seventeen works in this exhibition, all created by living American artists, represent different currents in American abstract art today. In some cases, they reflect technologies that were not available before. For example, Sheila Isham's large, atmospheric abstractions are created with an electrically-powered airbrush. This permits the very subtle variations in tone and color that give them their ethereal quality. Steve Eure's photographs rely on modern optical lenses and digital printing technology without which their remarkable size, color, and clarity would not be possible.

Other works in the exhibition utilize traditional media applied in new ways. Dale Chihuly's glass sculptures present us with a spectacular array of colors and shapes in a medium that has been known since antiquity. These are combined into biomorphic compositions that allude to sea forms and baskets, but which, unlike most glass art from past eras, have no practical application: they exist only for artistic expression. The tondos of Dave Yust echo the shapes of Renaissance and Baroque painting, and they are done in oil, a medium known to artists for hundreds of years. His palette is bright, reminiscent of the sky. Beth Cartland's paintings, whose palette is more varied, are also presented in a traditional format. The compositions of both artists, however, are non-representational. The lines and shapes they contain reflect the artists' sense of composition and movement of their hands, rather than representing anything in the visible world.

The paintings of Josette Urso and Creighton Michael take a slightly different tack. Urso's tiny canvases are all based in observations of the landscape, but their diminutive size and painterly style, combined with the multiple display (six pieces), render them abstract. Michael's painting resulted from his manipulation of mold that grew on the surface of the canvas, resulting in fascinating, subtle abstract patterns and colors.

It has been said that the history of art in our times is all about challenge and expansion: artists continue to challenge the traditions in which they were trained and expand the parameters of art. These are also times of enormous technological change, and artists continue to exploit new technologies available to them in numerous ways. The objects in this exhibition and the seven artists who created them are examples of these developments in contemporary American art.

Robert Soppelsa
ART in Embassies Program
Zagreb Exhibition Curator

Washington, D.C.
April 2004

SUVREMENA AMERIČKA APSTRAKTNJA UMJETNOST

Sedamnaest izloženih djela, sve odreda radovi živućih američkih umjetnika, predstavljaju različita strujanja u suvremenoj američkoj apstraktnoj umjetnosti. U pojedinim slučajevima ona odražavaju tehnologije koje ranije nisu bile dostupne. Na primjer, velike atmosferske apstrakcije Sheila Isham naslikane su električnim zračnim kistom. Ta tehnika omogućuje postizanje suptilnih varijacija tona i boje koji stvaraju dojam eteričnosti. Fotografije Stevea Eura pouzdaju se u moderne objektivne i digitalnu tehnologiju bez kojih njihova dojmjljiva veličina, boja i jasnoća ne bi bila moguća.

Ostala izložena djela služe se tradicionalnim medijima, primijenjenima na nov način. Staklene skulpture Dalea Chihulyja stavljaju pred nas spektakularni raspon boja i oblika na mediju koji je poznat još od antičkih vremena. Oni se kombiniraju u biomorfne kompozicije koje prizivaju u pamet morske oblike i košarice, ali koje, nasuprot većini umjetničkih dijela u staklu iz ranijih razdoblja, nemaju praktičnu primjenu: njihova je jedina svrha umjetnički izričaj. Tondo Davea Yusta prizivaju forme tipične za renesansno i barokno slikarstvo, a naslikani su uljem, medijem koji je umjetnicima poznat već stotinama godina. Njegova je paleta svijetla, i podsjeća na nebo. Slike Beth Cartland, čija je paleta raznovrsnija, također su rađene u tradicionalnom formatu. Kompozicije oba ova umjetnika, međutim, nisu figurativne. Linije i oblici koje sadrže odražavaju umjetnikov osjećaj za kompoziciju te kretanje njegove, odnosno njezine ruke, umjesto da predstavljaju bilo kakve forme iz vidljivog svijeta.

Slike Josette Urso i Creightona Michaela idu ponešto drugačijim smjerom. Malena platna Josette Urso gotovo se bez izuzetka temelje na opažanjima krajolika, ali njihove ih sitne dimenzije i slikarski stil u kombinaciji s višestrukom strukturom (šest komada) čine apstraktnima. Michaelove su slike plod njegova eksperimentiranja s plijesni uzgojenom na površini platna, koja rezultira očaravajućim i suptilnim apstraktnim uzorcima i bojama.

Kaže se da je povijest umjetnosti u naše vrijeme povijest izazova i ekspanzije: umjetnici nastavljaju propitivati tradicije u kojima su odrasli i širiti parametre umjetnosti. Naše je vrijeme vrijeme golemih tehnoloških promjena i umjetnici nastavljaju iskorištavati nove tehnologije koje su im dostupne na mnogobrojne načine. Izložena djela i sedam umjetnika koji su ih stvorili primjer su tih događaja u suvremenoj američkoj umjetnosti.

Robert Soppelsa
Program Umjetnosti u veleposlanstvima
Kustos zagrebačke izložbe

Washington, D.C.
travanj, 2004.

THE ART IN EMBASSIES PROGRAM

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

Modestly conceived in 1964, this visual diplomacy initiative has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by United States 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, silently yet persuasively represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to 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 glass sculpture. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collectors. 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 global 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 online versions of all exhibitions worldwide, and hyperlinks with artists and lenders.

PROGRAM UMJETNOST U VELEPOSLANSTVIMA

Program Umjetnost u veleposlanstvima (AIEP) predstavlja jedinstven spoj umjetnosti, politike i kulture. Neovisno o mediju, stilu ili temi, umjetnost nadilazi jezične barijere i AIEP-u omogućuje da ostvari svoju zadaću: da promiče dijalog posredstvom međunarodnog jezika umjetnosti koji vodi k uzajamnom poštovanju i razumijevanju međusobno veoma različitih kultura.

Od svojih početaka 1964. godine i skromno zamišljenog koncepta, ovaj projekt vizualne diplomacije izrastao je u sofisticirani izložbeni program koji upravlja s više od 3.500 izvornih umjetničkih djela, posuđenih za ovu priliku od građana Sjedinjenih Američkih Država. Djela su izložena u javnim prostorima otprilike 180 američkih rezidencija i diplomatskih misija širom svijeta. Sa svojim raznorodnim temama i sadržajima, izložbe predstavljaju nijemi, ali uvjerljivi simbol jednog od ključnih načela naše demokracije: slobode izričaja. Veleposlanicima Sjedinjenih Američkih Država umjetnost je stoga golem izvor ponosa, ali i pomoći u njihovim naporima višestrukog otvaranja prema obrazovnim, kulturnim, poslovnim i diplomatskim zajednicama zemlje domaćina.

Umjetnička djela izložena u okviru AIEP-a obuhvaćaju širok raspon medija i stilova, od kolonijalnih portreta iz osamnaestog stoljeća do suvremenih skulptura u staklu. Pribavljena su zahvaljujući velikodušnosti vlasnika među kojima su američki muzeji, galerije, sami umjetnici, ustanove i tvrtke te privatni kolekcionari. Zahvaljujući AIEP-u, tisućama gostiju koji svake godine posjećuju rezidencije američkih veleposlanstava pruža se prilika naučiti nešto novo o našoj naciji – o njezinoj povijesti, običajima, vrijednostima i težnjama – osobnim doživljajem onih međunarodnih kanala komunikacije koje nazivamo umjetnošću.

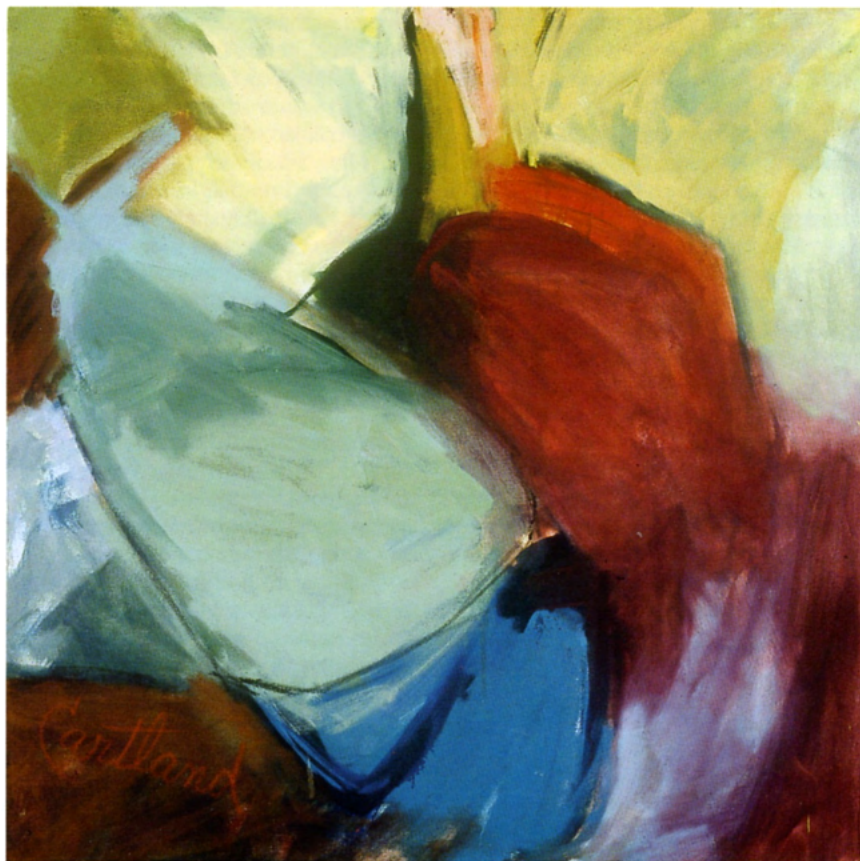
Program Umjetnost u veleposlanstvima ima čast biti predvodnikom globalnih napora u predstavljanju umjetničkih dostignuća američkog naroda. Pozivamo vas da posjetite Web stranice programa, <http://aiep.state.gov>, na kojima ćete pronaći virtualnu inačicu svake izložbe postavljene u okviru Programa bilo gdje u svijetu te hiperpoveznike prema stranicama umjetnika i vlasnika ovih djela.

BETH CARTLAND (born 1941)

Beth Cartland, who was born in Kansas City, Missouri in 1941, received an undergraduate degree from the University of Missouri in Columbia. After marrying an army officer, Cartland was fortunate to study art in the various posts to which her husband was assigned, including Germany, California, and Oklahoma, as well as Rhode Island, where she studied at the Rhode Island School of Design. In 1987 Cartland earned a Master of Fine Arts degree from American University in Washington, D.C., later teaching art in the city's public school system and at the Smithsonian Institution's Resident Associate Program. Her work is exhibited at galleries in New York City and Washington, and was shown at the International Woman's Conference in Beijing, China.

BETH CARTLAND (rođena 1941.)

Beth Cartland, rođena 1941. godine u Kansas Cityju, u državi Missouri, diplomirala je na državnom sveučilištu u Kolumbiji. Nakon udaje za vojnog časnika, imala je sreću studirati umjetnost u brojnim mjestima u koja je služba vodila njezina muža, uključujući Njemačku, Kaliforniju i Oklahomu te Rhode Island, gdje je pohađala Školu za dizajn. Godine 1987. Beth Cartland magistrirala je umjetnost na Američkom sveučilištu u Washingtonu, D.C., a nakon toga predavala je umjetnost u državnim školama u Washingtonu te u okviru programa redovnih predavanja Instituta Smithsonian. Njezini su radovi izlagani u galerijama New York Cityja i Washingtona, a također i u okviru Međunarodne konferencije žena u Pekingu, u Kini.



Feeling Strong, 1996

Oil on canvas
32 x 32 in.

Courtesy of the artist, Washington, D.C.

Osjećajući se snažnom, 1996.

Ulje na platnu
81,3 x 81,3 cm

Vlasništvo umjetnice, Washington, D.C.



Line in Motion, 1996

Oil on canvas
34 x 34 in.

Courtesy of the artist, Washington, D.C.

Linija u pokretu, 1996.

Ulje na platnu
86,4 x 86,4 cm

Vlasništvo umjetnice, Washington, D.C.

DALE PATRICK CHIHULY (born 1941)

Dale Patrick Chihuly was born in Tacoma, Washington in 1941. He earned a Bachelor of Fine Arts degree in interior design from the University of Washington in 1965, and went on to earn a Master of Science degree in sculpture from the University of Wisconsin, Madison, in 1967, and a Master of Fine Arts degree in ceramics from the Rhode Island School of Design (RISD), Providence, in 1968. Chihuly remained on the faculty at RISD until 1971, when he helped to co-found the renowned Pilchuck School of Glass in Stanwood, Washington. After a 1976 automobile accident left him without sight in his left eye, and then dislocating his shoulder in 1979, Chihuly was forced to relinquish his position as gaffer (master glass blower). But despite not being able to physically create work himself, Chihuly is able to communicate his ideas to his assistants. His work has been exhibited throughout the world, and he is one of only four Americans who have had one-person exhibitions at the Louvre Museum, Paris. The artist's glass can be found in numerous public and private collections.

DALE PATRICK CHIHULY (rođen 1941.)

Dale Patrick Chihuly rođen je 1941. godine u Tacomi, u državi Washington. Godine 1965. diplomirao je dizajn interijera na washingtonskom državnom sveučilištu, a dvije godine kasnije magistrirao najprije skulpturu na državnom sveučilištu u Wisconsinu, a 1968. godine i keramiku u Školi za dizajn na Rhode Islandu („RISD“), u Providenceu. Na RISD-u je Chihuly ostao raditi sve do 1971. godine kada je pomogao osnovati uglednu Staklarsku školu Pilchuck u Stanwoodu, u državi Washington. Nakon što je 1976. godine u automobilskoj nesreći izgubio vid na lijevom oku te 1979. godine iščaošio rama, Chihuly je bio prisiljen napustiti svoje mjesto majstora staklopuhača. Usprkos činjenici da fizički više nije bio sposoban osobno stvarati u staklu, Chihuly je mogao prenositi svoje zamisli pomoćnicima. Njegovi su radovi izlagani širom svijeta, a on sam jedan je od svega četvorice Amerikanaca koji su u pariškom Louvreu imali samostalnu izložbu. Umjetnikove staklene skulpture mogu se naći u brojnim javnim i privatnim zbirkama.



Muted Forest Green Pheasant Macchia with Cardinal Lip Wraps, 2002

Glass

10 × 15 × 10 in.

Courtesy of the artist, Seattle, Washington

Prigušena šumski zelena makija s naborima kardinalski crvenih usnica, 2002.

Staklo

25,4 × 38,1 × 25,4 cm

Vlasništvo umjetnika, Seattle, država Washington



Mahogany Seaform Set with Deep Wine Lip Wraps, 1997
Glass
12 x 21 x 14 in.
Courtesy of the artist, Seattle, Washington

Morski oblik u mahagoniju prošaran tamnocrvenim naborima, 1997.
Staklo
30,5 x 53,3 x 35,6 cm
Vlasništvo umjetnika, Seattle, država Washington

STEVE EURE (born 1951)

Washington, D.C. photographer Steve Eure first pursued a career in commercial and fashion photography, studying at the Corcoran School of Art in Washington, D.C. and at the International School of Photography in New York with such masters as Mark Power, Joyce Tennyson, Nancy Brown, and Douglas Dubler. While on assignment in Madrid, Eure became fascinated with the texture of the city and began a very personal series of works. Focusing on the microcosm, Eure captures life-sized details of surfaces – walls with graffiti, peeling paint, bits of old posters and advertisements, eroding plaster, the rust on dumpsters, shadows – a moment in the life of a surface or object. His view of detail becomes monumental, sometimes abstract, sometimes painterly, always with the mark of humanity. The artist has exhibited primarily on the East Coast; his works are found in corporate, private, and public collections, including those of the J. Paul Getty Trust, Los Angeles, California, and the Embassy of Spain, Washington, D.C.

STEVE EURE (rođen 1951.)

Fotograf Steve Eure iz Washingtona, D.C., isprva je gradio karijeru u komercijalnoj i modnoj fotografiji, nakon studija na umjetničkoj školi Corcoran u Washingtonu, D.C., te pohađanja Međunarodne škole fotografije u New Yorku zajedno s takvim majstorima kao što su Mark Power, Joyce Tennyson, Nancy Brown i Douglas Dubler. Prilikom jednoga poslovnog putovanja u Madrid, Eureka je opčinila tekstura grada, nakon čega je uslijedio niz vrlo osobnih radova. Usredotočen na mikrokozmos, Eure ovjekovječuje detalje s površina u njihovoj naravnoj veličini – detalje sa zidova prekrivenih grafitima, boje koja se guli, komadića starih postera i oglasa, oronule žbuke, rđe na metalnim kontejnerima za smeće, sjenki – trenutak u postojanju neke površine ili objekta. Njegovo viđenje detalja postaje monumentalnim, ponekad apstraktnim, ponekad figurativnim, ali uvijek s biljegom ljudskosti. Umjetnik je ponajviše izlagao na Istočnoj obali SAD; njegova se djela nalaze u korporativnim, privatnim i javnim zbirkama, uključujući i zbirke Zaklade J. Paul Gettyja, u Los Angelesu, Kalifornija, te u Veleposlanstvu Španjolske, u Washingtonu, D.C.

Untitled #16 Madrid, Spain, 1999

Photograph
38 x 44 in.

Courtesy of the artist, Middleburg, Virginia

Bez naziva #16 Madrid, Španjolska, 1999.

Fotografija
96,5 x 111,8 cm

Vlasništvo umjetnika, Middleburg, država Virginia



Untitled #20 Madrid, Spain, 1999
Photograph
38 x 44 in.
Courtesy of the artist, Middleburg, Virginia

Bez naziva #20 Madrid, Španjolska, 1999.
Fotografija
96,5 x 111,8 cm
Vlasništvo umjetnika, Middleburg, država Virginia



Untitled #128 Loudoun County, Virginia, 2001
Photograph
38 x 44 in.
Courtesy of the artist, Middleburg, Virginia

Bez naziva #128 Loudoun County, Virginia, 2001.
Fotografija
96,5 x 111,8 cm
Vlasništvo umjetnika, Middleburg, država Virginia



SHEILA ISHAM (born 1927)

Sheila Isham was born in New York City in 1927. She earned a Bachelor of Fine Arts degree from Bryn Mawr College, Pennsylvania, in 1950. She has studied at the University of Geneva, Switzerland, and the Berlin Academy of Fine Arts in Germany, and she studied classical Chinese calligraphy in Hong Kong. Isham has said that she "bases much of her work on figures of animals, birds and mythical landscapes emerging out of abstract forms in a continuing quest for harmony." After travels in India, the Hindu mythological symbols of man, especially the image of the bull, have inspired her and appear frequently in her work. The artist utilizes sweeping, raw primary colors painted in translucent layers of glazes to achieve a transparent overlapping of shapes. Many of her works are quite large, often over eight feet in length. In addition to oil paintings, Isham produces works on paper, watercolors, and collages.

SHEILA ISHAM (rođena 1927.)

Sheila Isham rođena je 1927. godine u New York Cityju. Godine 1950. diplomirala je umjetnost na akademiji Bryn Mawr College, u Pennsilvaniji. Također je studirala na ženevskom sveučilištu te na umjetničkoj akademiji u Berlinu, u Njemačkoj, a naposljetku i klasičnu kinesku kaligrafiju u Hong Kongu. Isham kaže: „velik broj svojih djela temeljim na likovima životinja i ptica te mitskim krajolicima koji izranjaju iz apstraktnih oblika u neprekidnoj potrazi za skladom". Nakon putovanja Indijom, nadahnjuju je hinduistički mitološki simboli čovjeka, osobito lik bika, koji se kasnije često pojavljuju u njezinim radovima. Umjetnica se služi temeljitim, sirovim primarnim bojama nanesenim u svjetlopropusnim slojevima glazure kako bi postigla transparentno preklapanje sjena. Njezina su djela često velikih dimenzija; ponekad su duža i od dva i pol metra. Osim ulja na platnu, Isham također radi na papiru, akvarele i kolaže.



291 Columbia - Feb. 23, '78-#78-C-11

Acrylic airbrush on paper
48 x 32 in.

Courtesy of the artist, Southampton, New York

291 Columbia - 23. veljače 1978. - #78-C-11

Akril zračnim kistom na papiru
121,9 x 81,3 cm

Vlasništvo umjetnice, Southampton, država New York



232 Columbia - April 28, '78-#78-C-23
Acrylic airbrush on paper
47 x 31 in.

Courtesy of the artist, Southampton, New York

232 Columbia - 28. travnja 1978. - #78-C-23
Akril zračnim kistom na papiru
119,4 x 178,7 cm

Vlasništvo umjetnice, Southampton, država New York

CREIGHTON MICHAEL (born 1949)

Creighton Michael was born in Knoxville, Tennessee in 1949. He earned a Bachelor of Fine Arts degree in painting from the University of Tennessee in 1971, and went on to receive a Master of Arts degree in art history from Vanderbilt University, Nashville, Tennessee, in 1976. He concluded his formal studies upon earning a Master of Fine Arts degree in painting and multi-media from Washington University, St. Louis, Missouri, in 1978. Michael has experimented with mixed media including painting, sculpture, and drawing as well as the use of organic matter – applying materials that will grow mold cultures on a canvas. According to the artist, “paintings have a life force – a reference to capillaries, movement, growth, undulation, and breathing. In part, this is due to their allowance of random, accidental or chance effects.” Michael’s work can be found in such public collections as the Brooklyn Museum, New York; the Denver Art Museum, Colorado; and the High Museum of Art, Atlanta, Georgia.

CREIGHTON MICHAEL (rođen 1949.)

Creighton Michael rođen je 1949. godine u Knoxvilleu, u državi Tennessee. Slikarstvo je diplomirao 1971. godine na državnom sveučilištu u Tennesseeju, a 1976. godine magistrirao je na povijesti umjetnosti na Sveučilištu Vanderbilt, u Nashvilleu, Tennessee. Formalno obrazovanje zaključio je 1978. godine magisterijem iz područja slikarstva i multimedije na Sveučilištu Washington, u St. Louisu, Missouri. Michael je eksperimentirao kombinirajući različite medije poput slike, skulpture i crteža te uporabom organske tvari – nanošenjem materijala koji će na slikarskom platnu s vremenom uzgojiti kulture plijesni. Prema riječima umjetnika „slike imaju životnu silu – aludiraju na kapilare, pokret, rast, valovito gibanje i disanje. Dijelom je to rezultat dopuštanja nepravilnih, slučajnih ili proizvoljnih učinaka.” Michaelova djela mogu se naći i u javnim zbirkama poput one Muzeja Brooklyn, u New Yorku, Muzeja umjetnosti u Denveru, Colorado, te u Visokom muzeju umjetnosti u Atlanti, Georgia.



Haiku (1200), 2000
Mold, stain, and oil on canvas
60 x 60 in.
Courtesy of the artist, Mt. Kisco, New York

Haiku (1200), 2000.
Plijesan, mrlje te ulje na platnu
152,4 x 152,4 cm
Vlasništvo umjetnika, Mt. Kisco, država New York

JOSETTE URSO (born 1959)

Josette Urso was born in Tampa, Florida in 1959. She earned a Bachelor of Fine Arts degree in drawing in 1980, and a Master of Fine Arts degree in painting in 1984 from the University of South Florida. Commenting on her recent paintings, the artist states: "I have recently returned from a painting trip to the rugged and remote northwestern coast of Ireland where animated weather imposes endlessly on the unpredictable landscape. Working en plein air, I attempted to capture some of the pervasive history and mystery of that ancient and magical land. The oil paintings I made in Ireland manifest the seen and the unseen nature and spirit of the cliffs, farmland, sea and sky."

Urso has lent works to numerous ART in Embassies exhibitions including those in Phnom Penh, Cambodia; Ankara, Turkey; and Ashgabat, Turkmenistan.

JOSETTE URSO (rođena 1959.)

Josette Urso rođena je 1959. godine u Tampa, u državi Floridi. Godine 1980. diplomirala je crtanje, a 1984. godine magistrirala slikarstvo na Sveučilištu Južne Floride. O svojim novijim radovima umjetnica kaže: „Nedavno sam se vratila sa slikarskog putovanja na brdovitu i udaljenu sjeverozapadnu obalu Irske, gdje aktivni prirodni elementi neprekidno djeluju na nepredvidivi krajolik. Radeći na otvorenom, pokušala sam uhvatiti ponešto od sveprisutne povijesti i tajnovitosti te drevne i čarobne zemlje. Ulja na platnu koja sam naslikala u Irskoj pokazuju viđenu i neviđenu prirodu i duh kamenih litica, farmi, mora i neba.”

Urso je ustupala svoja djela za brojne izložbe programa Umjetnost u veleposlanstvima, među ostalim i za izložbe održane u Phnom Penhu, u Kambodži, zatim u Ankari, u Turskoj, te u Ashgabat, u Turkmenistanu.

Dense Field, 2002

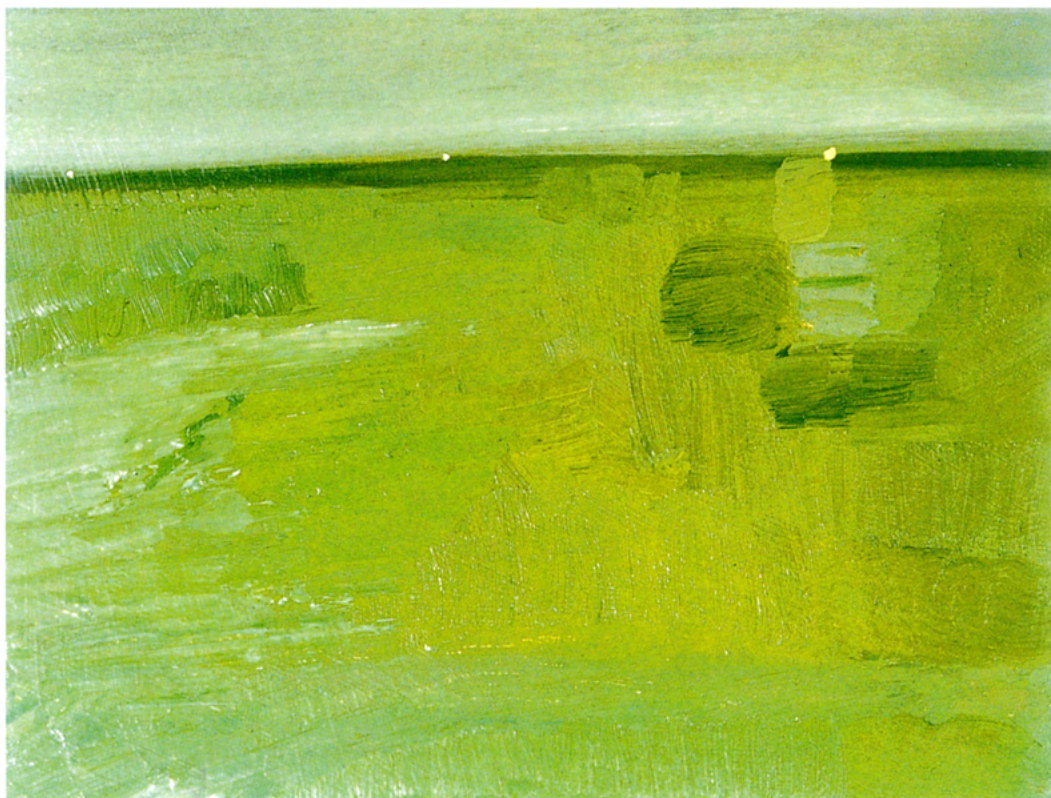
Oil on panel
6 x 8 in.

Courtesy of the artist, New York, New York

Gusto polje, 2002.

Ulje na panou
15,2 x 20,3 cm

Vlasništvo umjetnice, New York, New York





Cage Rock Shift, 2000

Oil on panel
8 x 6 in.

Courtesy of the artist, New York, New York

Pomicanje Cage Rock-a, 2000.

Ulje na panou
20,3 x 15,2 cm

Vlasništvo umjetnice, New York, New York



Green Field Glow 2, 2002

Oil on panel
7 x 5 in.

Courtesy of the artist, New York, New York

Odsjaj zelenog polja 2, 2002.

Ulje na panou
17,8 x 12,7 cm

Vlasništvo umjetnice, New York, New York



Calm Field, 2002

Oil on panel
8 x 6 in.

Courtesy of the artist, New York, New York

Spokojno polje, 2002.

Ulje na panou
20,3 x 15,2 cm

Vlasništvo umjetnice, New York, New York

Rock Pile & Hay, 2000

Oil on panel

9 x 12 in.

Courtesy of the artist, New York, New York

Kamena gomila i sijeno, 2000.

Ulje na panou

22,9 x 30,5 cm

Vlasništvo umjetnice, New York, New York



Sea Wall, 2002

Oil on panel

4 x 6 in.

Courtesy of the artist, New York, New York

Morski zid, 2002.

Ulje na panou

10,2 x 15,2 cm

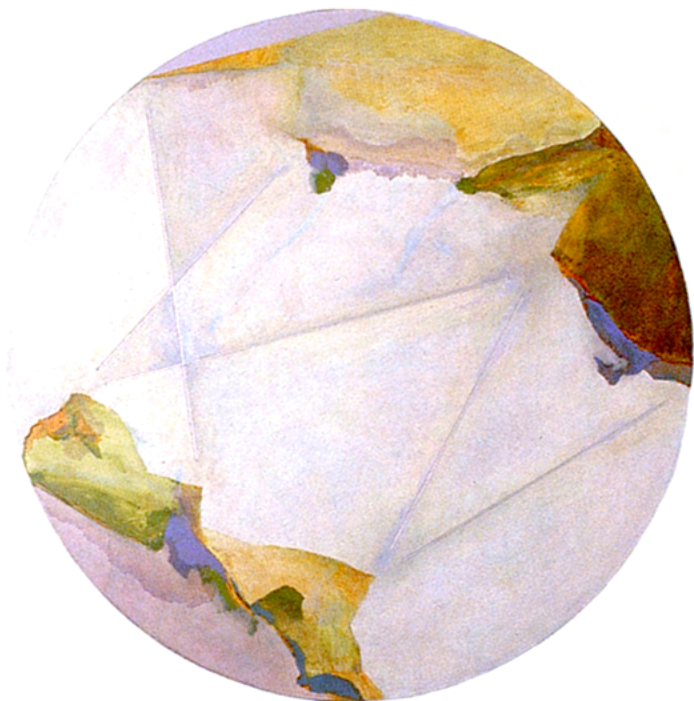
Vlasništvo umjetnice, New York, New York

DAVE YUST (born 1939)

Dave Yust was born in Wichita, Kansas in 1939. He earned a Bachelor of Arts degree from the University of Kansas in 1963, and a Master of Fine Arts degree from the University of Oregon in 1969. Both degrees are in drawing and painting. Although Yust was educated during the era of abstract expressionism, his paintings – which were once strictly circular images – show his reaction against the artistic trends of the time by implementing crisp geometric forms that explored angular relationships. In the early 1980s, Yust took a two-year hiatus from painting to set up a new studio. During the transition, he read a book about contemporary architectural theory which emphasized incorporating multiple elements into one. Yust experienced a revelation that would completely change his work; the artist's once simplistic work, which focused on the idea that "less is more," would now incorporate a variety of colors and shapes. His work is in collections throughout the Midwest and West, including the Denver Art Museum, Colorado, and the Indianapolis Museum of Art, Indiana.

DAVE YUST (rođen 1939.)

Dave Yust rođen je 1939. godine u gradu Wichita, u Kansasu. Godine 1963. diplomirao je slikarstvo i crtež na kansaškom državnom sveučilištu, a 1969. godine magistrirao na Sveučilištu Oregon. Iako je obrazovanje stjecao u eri tzv. apstraktnog ekspresionizma, njegove slike – u jednome trenutku strogo cirkularne slike – predstavljale su reakciju protiv umjetničkih trendova toga vremena, služeći se jasnim geometrijskim oblicima koji istražuju oštrokutne odnose. Početkom 1980-tih, Yust je dvije godine pauzirao od slikanja kako bi otvorio novi studio. U to, prijelazno vrijeme pročitao je knjigu o suvremenoj arhitektonskoj teoriji koja je naglašavala inkorporaciju više elemenata u jednome. Yust je doživio otkriće koje će potpuno preobraziti njegov rad; nekoć simplistički radovi umjetnika, usredotočeni na zamisao kako „manje znači više”, od tog će trenutka raspolagati cijelom paletom boja i oblika. Njegovi se radovi nalaze u zbirka širom Srednjeg zapada i Zapadne obale SAD, uključujući muzeje umjetnosti u Denveru, u Colorado, te u Indianapolisu, u Indiani.



Nazca: Inclusion with 5 Lines, Warm and Cool, 1999

Acrylic on canvas, diptych

36 in. diameter each

Courtesy of the artist, Fort Collins, Colorado

Nazca: Inkluzija s 5 linija, toplo i hladno, 1999.

Akril na platnu, diptih

Svaki promjera 91,4 cm

Vlasništvo umjetnika, Fort Collins, država Colorado

Acknowledgements

Washington

Anne Johnson, Director, ART in Embassies Program
Robert Soppelsa, Curator
Imtiaz Hafiz, Assistant Curator
Pamela Richardson Jones, Registrar
Marcia Mayo, Publications Editor
Sally Mansfield, Publications Project Coordinator
Patrick Brown, Cover Designer
Adam Buckley, Research Assistant

Zagreb

Srdan Babic, Customs/Shipping Assistant
Tina Skorin, Procurement Assistant
Tina Lukinac, Art Specialist

Vienna

Elke Ponschab, Graphic Design

Printed by Regional Program Office, Vienna



Zahvale

Washington

Anne Johnson, direktorica programa Umjetnost u veleposlanstvima
Robert Soppelsa, kustos
Imtiaz Hafiz, pomoćni kustos
Pamela Richardson Jones, tajnica
Marcia Mayo, urednica izdanja
Sally Mansfield, koordinatorica izdanja
Patrick Brown, dizajner
Adam Buckley, pomoćnik za istraživanje

Zagreb

Srdan Babić, Ured za opće poslove/transport
Tina Skorin, Ured za opće poslove/nabava
Tina Lukinec, povjesničar umjetnosti

Beč

Elke Ponschab, grafički dizajn



Published by the ART In Embassies Program
U.S. Department of State, Washington, D.C.
March 2004