

# ART Exhibition



American Institute in Taiwan  
Taipei, Taiwan

COVER

Jackie Battenfield, 'Deep Water,' 2005.

Woodblock print over monotype, 39 x 62 in. (99,1 x 157,5 cm). Courtesy of the artist, New York, New York

封面

賈姬·巴騰費德, 深水, 2005.

Woodblock print over monotype, 39 x 62 in. (99,1 x 157,5 cm). Courtesy of the artist, New York, New York

# Introduction



Barbara and I would like to welcome you into our home and to this collection of thirteen original works by American artists. The art in our exhibition is both eclectic and personal, reflecting themes that connect Taiwan and the United States.

One of them is the deep love of nature that the people of the United States and Taiwan have in common. Native American artist James Lavadour's haunting oil-on-wood paintings portray abstract landscapes in which elements such as cliffs and trees are still clearly discernible. Zeva Oelbaum's cyanotype photographs of various wild grasses are clinically exact representations, but when displayed outside their natural context, they appear even more abstract than Lavadour's landscapes.

Water, an essential element of nature that both divides and unites us, flows around our living space through Jackie Battenfield's stunning woodblock motifs on paper and silk, seemingly merging with the water of the Keelung River that flows outside our window. Josie Merck, a professional colleague of Barbara's who shares her deep commitment to environmental issues, contributes to this water theme in her lovely painting of a leaping blue whale. Finally, Katja Oxman's still lifes – one could call them “painted collages” – brighten and deepen the space with their rich textures, colors, and mysterious objects. The more you look at them, the more they draw you in.

Another shared passion is baseball. My home team is the Boston Red Sox. By the piano, you will see a baseball signed by the greatest hitter that ever lived, Red Sox legend Ted Williams. It dates from 1940, the year before he batted .406, the last time anyone has hit over .400. In the background is a magnificent wide-angle photograph by Jim Dow of the Red Sox's historic home stadium, Fenway Park.

We thank the artists for their generosity in lending their works for display in our residence, and we thank the staff of the ART in Embassies Program for making this exhibition possible. We hope you will enjoy this art at many levels, for its beauty and for the emotions it evokes, and will be reminded of our many connections and our shared humanity.

Sincerely yours,

Stephen M. Young

Barbara A. Finamore

# 美國在台協會處長引言



雯俐和我歡迎各位蒞臨寒舍，也歡迎各位參觀陳列於此的十三件美國藝術家的創作。這些作品呈現出多樣化及個人化的選擇，所反映的主題連結著台灣與美國。

其中的主題之一就是美國人民和台灣人民同樣熱愛大自然。美國原住民藝術家傑姆士·拉瓦多 (James Lavadour) 的木板油畫，描繪著抽象的風景，可是畫中的懸崖和樹木等元素，依然清晰可見，令人過目難忘。齊娃·歐鮑姆 (Zeva Oelbaum) 以各種野生草本植物為本所製作的青版相片栩栩如生，但是放在自然環境以外的地方展示時，卻顯得比拉瓦多的風景畫更抽象。

水是自然界的重要元素，既分隔也結合我們，而賈姬·巴騰費德 (Jackie Battenfield) 印在紙張和絲綢上的令人驚嘆的木刻版畫，讓水流向我們整個居住空間四周，好像與我們窗外的基隆河河水合而為一了。嬌西·默克 (Josie Merck) 是雯俐在專業工作上的同事，兩人同樣深深關注環保問題，她畫的一尾可愛的跳躍藍鯨，為水這個主題增色不少。還有凱佳·歐克斯曼 (Katja Oxman) 的靜物，我們可以稱之為「彩繪拼貼畫」，以其豐富的紋理、色彩和神秘物件，使空間顯得更明亮、更有深度。越仔細去看，越被這些靜物所吸引。

另一個我們共同熱愛的就是棒球。我家鄉的棒球隊是波士頓紅襪隊。在鋼琴旁邊，各位可以看到一個棒球，上面的簽名是迄今最偉大的打擊手和紅襪隊傳奇球員泰德·威廉斯 (Ted Williams)。這個球的年代是1940年，次年威廉斯的打擊率達到四成〇六，那是最後一次有人打擊率超過四成。在它背後牆上掛的是吉姆·道 (Jim Dow) 一張壯觀的廣角照片，即紅襪隊的歷史性基地芬威棒球場。

我們感謝這幾位藝術家慷慨出借作品在舍下展出，也感謝大使館藝術展覽專案計劃的工作人員，使展覽得以順利完成。希望各位可以從許多方面來欣賞這些藝術品，喜歡它們的美感和所激起的各種情懷，並因此想到我們之間的許多連結，以及我們共同的人心。

祝福各位

楊甦棟

費雯俐

## 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 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.

## 美國大使館藝術展覽專案

美國大使館藝術展覽專案計劃 (ART in Embassies Program) 是藝術、外交與文化的獨特組合。不論使用材質、風格和創作主題有何不同，藝術總是跨越語文障礙，提供達成這個專案計劃使命的途徑，即透過藝術這一國際語言促進對話，使不同文化間相互尊重及了解。

此一活動自1964年有初步構想開始，逐漸演變成完整成熟的藝術展覽計劃，管理和展出3,500件美國人民創作並借予本計劃的作品。這些作品在美國駐世界各地約 180 處大使官邸與外交館處展出。這些展覽的主題及內容多元化，表現出最重要的民主原則之一：表達的自由。這些展品協助美國駐外大使，提供他們與駐在國進行教育、文化、商業及外交接觸的多功能管道，令他們十分引以為傲。

透過這個專案展出的藝術品涵蓋多種媒材與風格，從18世紀美國殖民時代的人物畫像，到當代的多媒體裝置藝術。取得的方式是由各個來源慷慨出借，包括美國的藝術館、畫廊、藝術家本人、機構、企業和私人收藏家。觀賞這些展覽，使每年造訪美國各大使官邸的眾多訪客，有難得的機會，透過藝術這個國際溝通管道，以親身體驗的方式來了解我們的國家，認識我們的歷史、風俗、價值觀與理想。

大使館藝展專案計劃以主導這項全球性活動，展現美國人民在藝術上的成就為榮。歡迎各位上網瀏覽我們的網站<http://aiep.state.gov>，在這裡可以看到全世界各地展覽的線上版本。

## Jackie Battenfield (born 1950)

A 1991 winner of a painting grant from the Pollock-Krasner Foundation, Jackie Battenfield has work included in corporate and private collections in numerous countries including the United States, Japan, Hong Kong, and Switzerland; as well as several museums such as the Montclair Art Museum, New Jersey, and the New York Public Library, New York City.

“For the last five years, in my paintings and prints, I have focused on the fluidity of water and the natural gestural action of tree branches along side abstract brush strokes and poured layers of paint. Within this process I find a meditative place from which to reflect on the concept of time.

In the prints, I have been working with handmade papers from Asia for fifteen years. I relate my mark making to the array of expressive materials and textures imbedded in the paper, such as bamboo leaves, horsehair, and gold leaf, or the rippled edge of a handmade paper. Working with these materials, my experience is one of collaboration with an unknown papermaker on the other side of the world. Buddhist practice and the study of Zenga painting are also important influences on my work. The images capture an arrested moment, and the resonating effects of a stone dropped into still water. As a series, they mark the daily passage of time and the changing light over a steady stream of activity.”  
– Jackie Battenfield

[www.addisonripleyfineart.com](http://www.addisonripleyfineart.com)  
[www.jackiebattenfield.com](http://www.jackiebattenfield.com)

## 賈姬·巴騰費德 (1950年生)

賈姬·巴騰費德 (Jackie Battenfield) 是一九九一年波拉克-克瑞斯納基金會 (Pollock-Krasner Foundation) 繪畫獎助得主。其作品廣獲各國企業及私人收藏，包括美國、日本、香港及瑞士；此外新澤西州的蒙克萊爾美術館 (Montclair Art Museum)、紐約市紐約公共圖書館 (New York Public Library) 等等也有收藏其作品。

「過去五年來，我的油畫和版畫著重在水的流動和樹枝的自然動態，同時強調抽象筆觸及多層次潑灑顏料。在這個過程中，我發現了一個可以反思時間概念的冥思境界。

在版畫方面，十五年來我一直使用亞洲產製的手工紙。我藉著手工紙內含的材質和紋路，如竹葉、馬毛及金箔，或是手工紙波紋式的邊緣，來表達個人的創作構想。我運用這些素材的經驗，就好像是在與世界另一端不知名的製紙師傅協力合作。信奉佛教及研究禪畫也影響我的作品甚巨。這些圖像攫取了抓住目光的片刻，以及石頭落入止水中引起的漣漪。此系列作品反映了每天時間的流逝以及連續活動中光影的變化。」——賈姬·巴騰費德

[www.addisonripleyfineart.com](http://www.addisonripleyfineart.com)  
[www.jackiebattenfield.com](http://www.jackiebattenfield.com)





Deep Water, 2005

深水, 2005

Woodblock print over monotype

39 x 62 in. (99,1 x 157,5 cm)

Courtesy of the artist, New York, New York



Soundings, 1999  
探測水深, 1999

Woodblock print over monotype on silk, mounted on handmade twinrocker paper  
30 x 66 in. (76,2 x 167,6 cm)

Courtesy of the artist, New York, New York



## Jim D. Dow (born 1942)

Jim Dow holds a Bachelor of Fine Arts degree in graphic design and a Master of Fine Arts degree in photography and visual and critical studies from the Rhode Island School of Design, Providence. A long-time faculty member of Tufts University and the School of the Museum of Fine Arts, both in Boston, he photographs in the documentary tradition of Walker Evans, an artist for whom Dow printed photographs in the early 1970s. Like Evans's, Dow's style is straight and direct, which matches his philosophy of photography: "My interest in photography centers on its capacity for exact description. I am constantly struck by the power inherent in a carefully isolated and clearly rendered object or scene. I use photography to try to record the manifestations of human ingenuity and spirit still remaining in our country's everyday landscape." Over the years Dow has had an enduring interest in the exteriors and interiors of places where everyday rituals are enacted – small town theaters, barber shops, billiard halls, diners, Masonic lodges, and baseball parks. His early work was in black and white, while the more recent work is in color. Devoid of human activity, his photographs allow us to derive the meaning of a place from its descriptive qualities. The recipient of several grants, Dow has participated in numerous solo and group exhibitions and his photographs have been reproduced in publications worldwide.

[www.decordova.org](http://www.decordova.org)

## 吉姆·道 (1942年生)

吉姆·道 (Jim Dow) 畢業於普維登斯的羅德島設計學院 (Rhode Island School of Design)，獲平面設計學士、攝影及視覺與批評研究碩士學位。他長期任教於波士頓的塔夫茲大學 (Tufts University) 和美術館學院 (School of the Museum of Fine Arts)。他在一九七〇年代初曾為華克·伊凡斯 (Walker Evans) 印製相片，其攝影風格即追隨藝術家伊凡斯的寫實記錄傳統。道的作品也走伊凡斯的直率風格，這符合他的攝影哲學：「我對攝影的興趣著重於它準確的描繪能力。那些刻意區隔出來且清楚呈現的物件或景像，它所產生的力量一再令我震撼。我用攝影來嘗試記錄，仍舊存在於美國日常景觀中的人類創意和精神。」多年來他始終關注著日常行禮如儀的場所，像是小鎮戲院、理髮店、撞球房、餐館、共濟會的聚會所及棒球場的內外部樣貌。早期作品是黑白照片，近年來則轉成彩色。這些照片中沒有人物活動，使我們得以從一個場所的敘述性特質去認識它的意義。道曾參加過多次個展及聯展，數次獲得獎助，他的攝影作品散見於世界各地的刊物。

[www.decordova.org](http://www.decordova.org)



Fenway Park, Boston, Massachusetts, 2005

麻州波士頓芬威棒球場, 2005

Five RA4 Color Prints from C41 negatives

10 x 40 in. (25,4 x 101,6 cm)

Courtesy of the artist and Janet Borden, Inc., New York, New York

## James Lavadour (born 1951)

## 傑姆士·拉瓦多 (1951年生)

James Lavadour is known for his abstract landscapes inspired by mountainous northeastern Oregon, where he has lived for most of his life. An avid hiker, Lavadour finds that this physical experience is converted into the kinetic act of painting. “At some point I made a connection between the ways walking conditioned my body movements and the way my body governed my hand when I painted. Links between muscle and memory, place and identity became the basis of my art.” Lavadour’s work reflects his intimate knowledge of the land and its dynamic permutations. Expressionistic vistas appear caught in the midst of spectacular transfiguration by the sudden force of the elements or position of the sun. Applying pigment, then scraping or wiping it away, the artist re-enacts nature’s layering and erosive processes. “Raging currents in a drop of pigment pre-tell the mountains and rivers in a brush stroke. Light burns behind ridges after a simple horizontal scrape.... Trails dead end. New spaces open.” Lavadour frequently combines small, separately painted canvases that present multiple views of the constantly changing panorama. Recently he has introduced architectural shapes and streams of contrasting color that bleed across the terrain.

Part Walla Walla Indian and a self-taught painter, Lavadour grew up on the Umatilla Reservation, and helped found the nonprofit Crow’s Shadow Institute, which provides social, economic and educational opportunities to Native Americans through artistic development. He is also the recipient of many fellowships and awards, including the 1994 Oregon Governor’s Arts Award and the Joan Mitchell Foundation’s 1998 Award for Painting. His paintings and prints have been widely exhibited throughout the U.S. and Canada, and are in many corporate and public collections.

[www.flintridgefoundation.org/visualarts](http://www.flintridgefoundation.org/visualarts)

傑姆士·拉瓦多 (James Lavadour) 以抽象風景畫著稱，其靈感來自居住了大半生的奧勒岡州東北部山區。拉瓦多熱愛登山，他把這種身體上的經驗轉換成作畫時的動能。「有時候我會把行走對身體動作的制約，跟繪畫時身體對手的控制，聯想在一起。肌肉與記憶、地點與身份之間的連結，成為我的作畫基礎。」拉瓦多的作品反映他對這片土地及地表的動態變化有深入認識。表現主義手法的景緻，由於其中某些元素的突發力量或太陽的位置，而產生令人嘆為觀止的異形。這位藝術家會塗上顏料，再刮去或擦掉，以此重現自然界的層次及侵蝕過程。「一滴顏料在畫筆一揮下產生的激烈流動，預示了山川的風貌。簡單的水平一刮，山脊後便露出光芒...山路疑到盡頭，卻又柳暗花明。」拉瓦多經常結合個別完成的小幅畫作，以呈現整體景觀不斷變化的多重觀點。最近他又加入建築物造型以及散布整個山區的對比色。

拉瓦多有部分瓦拉瓦族 (Walla Walla) 印地安血統，從小生長在烏瑪提拉保留區 (Umatilla Reservation)，是無師自通的畫家。他曾協助成立非營利的鴉影協會 (Crow’s Shadow)，透過藝術培育活動，提供美國印地安原住民社會、經濟和教育機會。他得過眾多獎助與獎項，包括一九九四年奧勒岡州長藝術獎、一九九八年瓊恩米契爾基金會 (Joan Mitchell Foundation) 繪畫獎。他的繪畫及版畫曾在美、加各地展出，也有不少企業及私人收藏其作品。

[www.flintridgefoundation.org/visualarts](http://www.flintridgefoundation.org/visualarts)



Blue, 2003

藍, 2003

Oil on wood, 24 x 30 in. (61 x 76,2 cm)

Courtesy of the artist and PDX Contemporary Art, Portland, Oregon





First Touch, 2004  
初觸, 2004

Oil on wood, 24 x 30 in. (61 x 76,2 cm)

Courtesy of the artist and PDX Contemporary Art, Portland, Oregon

## Josie Merck (born 1947)

## 嬌西·默克 (1947年生)

“My imagery of animals refers to my being struck, more and more often, by discovering myself in the presence of another creature. This may happen as I look out a window searching (and hoping) for that animal connection into the natural world. If I catch the shadow of an overpassing hawk, I search for its possible imminent landing. Other encounters, with a fox or an owl, have been so startling they feel significant. In Mexican waters I had the chance to look closely into the eye of a whale. I also saw its young, and witnessed an unfathomable ....what was it?” – Josie Merck

Josie Merck was born in Canada. As a child she lived in Mexico and Brazil and grew up with a love of art and nature. She currently lives and works in Connecticut and Rhode Island. Landscapes have been the primary subject of her paintings for a number of years. She studied painting at Sarah Lawrence College, Bronxville, New York, and received her Master of Fine Arts degree from Yale University School of Art, New Haven, Connecticut. She has had fourteen solo shows in the last eight years at the Sea Breeze Gallery on Block Island, Rhode Island; the Piermont Flywheel Gallery, in Piermont, New York; and at the Atlantic Gallery in New York City. She has also exhibited her work in invitational and juried shows at the Butler Gallery, Marymount College, Palos Verdes, California; and the Flinn Gallery, Greenwich, Connecticut; and won awards at the New England Annual juried exhibition at the Silvermine Guild Arts Center, Norwalk, Connecticut, and the National Academy of Design, New York City.

[www.josiemerck.com](http://www.josiemerck.com)

「我對動物的想像，越來越常出現的景象是，我發現自己出現在另一個生物身上，因而驚訝不已。這種情形可能發生於我望向窗外，尋找（並希望發現）與自然界動物有所關聯的時候。如果看到一隻老鷹飛過的影子，我會尋找牠可能馬上降落的地點。遇見其他動物如狐狸或貓頭鷹的經驗，也令我驚豔，久久難忘。在墨西哥水域，我有幸近距離觀看過鯨魚的眼睛。我也看到牠的鯨仔，目睹那深不可測...那是什麼？」——嬌西·默克

嬌西·默克 (Josie Merck) 生於加拿大。幼年曾住過墨西哥和巴西，從小熱愛藝術及大自然。她目前在康乃狄克州及羅德島州定居及工作。多年來其畫作以自然風景為主題。她曾在紐約州布朗斯維爾的莎拉勞倫斯學院 (Sarah Lawrence College) 習畫，後進入康乃狄克州紐哈芬耶魯大學，取得藝術學院藝術碩士學位。過去八年她舉行過十四次個展，地點分別在羅德島州、紐約州和紐約市。她也曾獲邀參與有評審定名次的畫展，並得到在諾瓦克銀礦公會藝術中心 (Silvermine Guild Arts Center) 舉行的新英格蘭年展 (New England Annual) 獎，及紐約市的國家設計學院獎。

[www.josiemerck.com](http://www.josiemerck.com)





Leap, 2006  
躍, 2006

Collage, 19 ¾ x 23 ¾ in. (50,2 x 60,3 cm)  
Courtesy of the artist, Cos Cob, Connecticut

## Zeva Oelbaum (born 1955)

Zeva Oelbaum was born in Kansas City, Missouri, in 1955, and graduated *magna cum laude* in 1977 with a Bachelor of Arts degree in anthropology from Brandeis University, Waltham, Massachusetts. Her work is represented in numerous private and public collections, including the Bibliothèque Nationale de France, Paris; the Museum of the City of New York, the Brooklyn Museum, the Museum of Jewish Heritage, the National Museum of the American Indian's George Gustave Heye Center, all in New York; the Museum of Fine Arts, Houston; and the Polaroid Collection. Oelbaum teaches at the International Center of Photography in New York City, and is the author of two books, *Flowers in Shadow: A Photographer Rediscovered a Victorian Botanical Journal* and *Blue Prints: The Natural World in Cyanotype Photographs*, published by Rizzoli International Publications.

Oelbaum's botanically inspired cyanotypes were drawn from a young woman's botanical journal of 1896, which was discovered by the artist in an antiques shop in Maine. Cyanotype is a vintage photographic process developed by British astronomer Sir John Herschel in 1842. The first step is to coat paper with a solution of iron salts. A plant specimen is placed on the paper and exposed to sunlight; when the paper is rinsed with plain water, the sections that were exposed to the sunlight turn blue. Oelbaum's botanical studies pay homage to British botanist Anna Atkins. In 1843 Atkins published the first book illustrated with photographs, using the cyanotype method. Oelbaum's studies use the same chemical formula, but by resizing, cropping, overlapping, and even isolating the forms, she allows the delicate and unique intricacies of dandelions, lavender, clematis, and ferns to emerge.

[www.birschlandadler.com/Modern/artist](http://www.birschlandadler.com/Modern/artist)

## 齊娃·歐鮑姆 (1955年生)

齊娃·歐鮑姆 (Zeva Oelbaum) 一九五五年生於密蘇里州堪薩斯市，一九七七年以優異成績畢業於麻州華塞姆布蘭戴斯大學 (Brandeis University)，獲人類學的文學士學位。其作品見於無數私人與公共收藏，包含巴黎的法國國家圖書館；紐約市的紐約市立博物館、布魯克林博物館、猶太傳統博物館、及美國國家印地安博物館的海伊中心 (George Gustave Heye Center)；休士頓藝術館；及寶麗來收藏 (Polaroid Collection)。歐鮑姆目前任教於紐約市國際攝影中心，出版過有關花卉及青版攝影的兩本著作 *Flowers in Shadow: A Photographer Rediscovered a Victorian Botanical Journal* 及 *Blue Prints: The Natural World in Cyanotype Photographs*，由Rizzoli國際出版公司印行。

歐鮑姆創作由植物產生靈感的青版照片，是源自一八九六年一名年輕女子的植物日誌，那是她在緬因州一家古董店發現的。青版攝影 (cyanotype) 是指一八四二年英國天文學家赫謝爾爵士 (John Herschel) 發明的一種古老的攝影程序。第一步是在紙上塗滿鐵鹽溶劑。再把植物標本放在這張紙上，置於陽光下曝光；當用清水去沖洗這張紙時，曝過陽光的部份會變成藍色。歐鮑姆的植物作品受英國女植物學家安娜·亞特金 (Anna Atkins) 所啟發。亞特金使用青版照相法，在一八四三年出版第一本以照片為插圖的書。歐鮑姆使用相同的化學藥水，可是她透過放大縮小、裁剪、交疊、甚至只呈現外形線條，使蒲公英、薰衣草、鐵線蓮和蕨類植物的獨特微妙之處得以顯現出來。

[www.birschlandadler.com/Modern/artist](http://www.birschlandadler.com/Modern/artist)



Botanical, Cyanotype Grass #3, 2004  
青版草本植物 #3, 2004

Cyanotype photograph, 20 ½ x 17 in. (52,1 x 43,2 cm)  
Courtesy of the artist, Upper Montclair, New Jersey



Botanical, Cyanotype Grass #5, 2004  
青版草本植物 #5, 2004

Cyanotype photograph, 20 ½ x 17 in. (52,1 x 43,2 cm)  
Courtesy of the artist, Upper Montclair, New Jersey



Botanical, Cyanotype Grass #7, 2004  
青版草本植物 #7, 2004

Cyanotype photograph, 20 ½ x 17 in. (52,1 x 43,2 cm)  
Courtesy of the artist, Upper Montclair, New Jersey



Botanical, Cyanotype #13, 2004  
青版草本植物 #13, 2004

Cyanotype photograph, 20 ½ x 17 in. (52,1 x 43,2 cm)  
Courtesy of the artist, Upper Montclair, New Jersey



## Katja Oxman (born 1942)

Katja Oxman has been creating her dazzling, richly textured, color etchings in her precise signature style for over twenty years. Born in 1942 in Munich, Germany, she came to the United States at the age of nine. She studied printmaking at the Pennsylvania Academy of the Fine Arts in Philadelphia, and pursued further study at the Academy of Munich, Germany where she executed large scale woodcuts. In 1967 she was awarded a prestigious certificate in printmaking from the Royal College of Art in London, England, where she specialized in etching.

Oxman's multi-plate aquatint etchings of the past twenty years present complex still lifes of richly patterned Oriental rugs upon which rest an overwhelming array of the artist's treasured objects: opened letters and envelopes; picture postcards from the Metropolitan Museum of Art, the National Gallery of Art, Washington, and other museums; birds, feathers and nests; potted plants (usually in full bloom and grown by the artist herself); oriental boxes; and ripe fruits and vegetables. The objects in her still lifes appear to levitate as a result of the artist's tilted, nearly bird's eye perspective, which evokes Japanese woodblock prints. Yet a sense of stability and calm emanates from her minutely detailed printed surfaces and their warm, earthy, subtle range of tones. The thought provoking titles of her prints are often quotations from Emily Dickinson's verses and are often allusions to the images' personal, secret meanings.

Oxman has been honored with dozens of grants and awards, and has participated in numerous museum exhibitions, including several at the National Museum of Women in the Arts, Washington, D.C.; the Pennsylvania Academy of the Fine Arts, Philadelphia; and the National Academy of Design, New York City. Her etchings are in the permanent collections of these museums, among others, and in many corporate and private collections in the United States and abroad.

[www.stevenscottgallery.com](http://www.stevenscottgallery.com)

## 凱佳·歐克斯曼 (1942年生)

凱佳·歐克斯曼 (Katja Oxman) 以其獨特的代表性風格，創作令人炫目、紋理豐富的彩色蝕刻畫，已有二十餘年。她一九四二年生於德國慕尼黑，九歲時移居美國。曾在費城的賓州藝術學院修習版畫複製，後來又到德國慕尼黑學院進修，在那裡製作大型木刻畫。一九六七年她獲得英國倫敦的皇家藝術學院，發給代表極高榮譽的版畫證書，她在皇家藝術學院是專事蝕刻創作。

歐克斯曼在過去二十年創作的多版凹版蝕刻畫，所表現的是圖案豐富的東方地毯上的複雜靜物，上面聚集了許許多多她所鍾愛的物件：打開的信件與信封；大都會美術館、華盛頓國家藝廊及其他博物館的圖片明信片；鳥類、羽毛及鳥巢；盆栽（通常是她自己栽種且盛開）；東方盒子及成熟的蔬果。由於她採取傾斜、近乎鳥瞰的作畫角度，其靜物畫中的物品彷彿飄浮在空中，讓人想起日本木刻版畫。不過其細微入裡的版畫表面，以及版畫中溫暖、細緻、貼近土地的色調，予人穩定平靜之感。而其作品發人深省的名稱，常常取自艾蜜莉·狄金森 (Emily Dickinson) 的詩句，也往往暗指畫面帶有個人私密的義涵。

歐克斯曼曾獲得多種獎助及獎項，也參加過無數博物館的展覽，包括在華盛頓的國家女藝術家博物館、費城的賓州藝術學院、紐約市的國家設計學院。她的蝕刻畫由包括上述機構的多家國內外博物館及企業和私人所收藏。

[www.stevenscottgallery.com](http://www.stevenscottgallery.com)



Most Practiced Distance, 1990

熟練的距離, 1990

Color etching, 32 ½ x 24 in. (82,6 x 61 cm)

Courtesy of the artist, Silver Spring, Maryland



Textures of the Past, 1993

過往的質地, 1993

Color etching, 24 x 24 in. (61 x 61 cm)

Courtesy of the artist, Silver Spring, Maryland



## Reach – American League Baseball

Reach Sporting Goods, founded in 1877, manufactured baseballs used by the Western League, which later would evolve into the American League. After Spalding Sporting Goods Company acquired Reach in the late 19th century, Spalding operated the company as a subsidiary, but left the Reach name on the American League ball. The balls produced were identical as they were manufactured at the same plant, and their weight and circumference are still standard today. Balls of this era were composed of a rubber core wrapped in layers of yarn and string and covered with horsehide.

In 1910, George Reach of Reach Sporting Goods discovered that a cork center produced a much livelier ball. Secretly introduced to the majors in the 1910 World Series, the cork center ball became the standard in Major League Baseball the following year and has been used ever since.

This Reach ball was signed by famed player Ted Williams. Williams was born in 1918 in San Diego, California, and died in 2002 in Inverness, Florida. He was elected to the National Baseball Hall of Fame by baseball writers in 1966. Known as *The Splendid Splinter*, *The Kid*, *The Thumper*, he played for the Boston Red Sox team from 1939 to 1942 and 1946 to 1960.

Williams was one of baseball's greatest hitters. Combining keen vision with quick wrists and a scientific approach to hitting, he set numerous batting records despite missing nearly five full seasons due to military service and two major injuries. His accomplishments include a .406 season in 1941, two Triple Crowns, two Most Valuable Player awards, six American League batting championships, 521 home runs, a lifetime average of .344, seventeen All-Star game selections, and universal reverence.

*Adapted from <http://www.fogdog.com/fog-the-history-of-the-baseball-bg-527303.html>*

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## 里奇公司 - 職棒美國聯盟用球

里奇體育用品公司 (Reach Sporting Goods) 創立於一八七七年，生產美國職棒西部聯盟比賽用球，日後西部聯盟成為美國聯盟。十九世紀末斯伯丁體育用品公司 (Spalding Sporting Goods Company) 購併里奇公司，以子公司方式經營，在美國聯盟的球上仍使用里奇的品牌名稱，所生產的球也保持原樣，仍在原廠製造，其重量與周長依舊是現今的標準。那個年代的棒球均是以橡膠為球心，外包多層線繩，最外面則包覆馬革。

一九一〇年里奇公司的喬治·里奇 (George Reach) 發現，以軟木為球心可以使球更有彈性。一九一〇年的世界大賽時，兩大聯盟開始悄悄採用這種軟木心的球，次年它成為大聯盟職棒的標準用球，從此一直沿用至今。

這枚里奇棒球上有棒球名人泰德·威廉斯 (Ted Williams) 的簽名。威廉斯一九一八年生於加州聖地牙哥，於二〇〇二年在佛羅里達州英維尼斯辭世。一九六六年他獲體育記者選入全國棒球名人堂。被暱稱為「瘦皮猴」、「小子」、「強打手」的威廉斯，分別在一九三九至一九四二年、一九四六至一九六〇年，為波士頓紅襪隊效力。

威廉斯是棒球史上偉大的打擊手之一，以過人的眼力和靈活的腕力，加上科學化的打擊技巧，儘管因為服役和兩次嚴重受傷，曾錯過將近五個球季，卻仍創下無數的打擊紀錄。他的成就包括，一九四一年全球季打擊率達四成〇六、兩次三冠王、兩度獲得最有價值球員獎、六次美國聯盟打擊冠軍、五百二十一支全壘打、終身平均打擊率三成四四、十七次入選名星隊，並且廣受球迷愛戴。

*Adapted from <http://www.fogdog.com/fog-the-history-of-the-baseball-bg-527303.html>*

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Ted Williams Reach Baseball, c. 1940  
泰德·威廉斯簽名里奇棒球, c. 1940

Leather and horsehide  
3 in. (7,6 cm) diameter

Courtesy of the National Baseball Hall of Fame & Museum, Cooperstown, New York

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