



ART IN AIT EXHIBITION | AMERICAN INSTITUTE IN TAIWAN
官邸藝展 | 美國在台協會

JOSÉ PARLÁ Families in Migration Across the World, 2011

Acrylic and ink on wood, 47½ x 72½ x 3 in.

Courtesy of Parlá Studios, LLC, Brooklyn, New York

荷西·帕拉 在世界各地遷徙的家庭，2011

壓克力顏料、油墨、木板，120.7 x 184.2 x 7.6公分

帕拉工作室提供，紐約，布魯克林

ART IN EMBASSIES

<http://art.state.gov>



Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions allow foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a: "footprint that can be left where people have no opportunity to see American art."

"For over fifty years, Art in Embassies has played an active diplomatic role by creating meaningful cultural exchange through the visual arts. The exhibitions, permanent collections and artist exchanges connect people from the farthest corners of an international community. Extending our reach, amplifying our voice, and demonstrating our inclusiveness are strategic imperatives for America. Art in Embassies cultivates relationships that transcend boundaries, building trust, mutual respect and understanding among peoples. It is a fulcrum of America's global leadership as we continue to work for freedom, human rights and peace around the world."

U.S. Secretary of State – John Forbes Kerry

美國大使館藝術展覽專案

<http://art.state.gov>



美國國務院美國大使館藝術展覽專案室成立於1963年，一直以來以文化推廣為己任，推出了許多常設展和特展，以及藝術家活動和出版品，為美國推動公共外交的有力助手。美國現代藝術博物館在1950年代首先提出此一全球視覺藝術計畫的構想；到了1960年代初，由美國總統甘迺迪正式成立本計畫，並任命專案的首位主任。目前，美國大使館藝術展覽計畫為美國在世界各地總計200多處的使館、領事館、和大使官邸籌備常設展和特展，並負責從美國和使館駐在國挑選或委託藝術創作。這些展覽讓駐在國民眾得以認識雙邊藝術和文化的博大精深，並為美國大使館藝術展覽專案計畫在世界各國建立據點，比任何美國基金會或藝術機構的觸角更為廣泛。

美國大使館藝術展覽專案計畫讓外國民眾可以不用親自到美國，就能感受到美國藝術傳統和價值的廣度和深度，也正是本計畫所提倡的：「在沒有機會看到美國藝術的地方也能留下足跡。」

「五十年以來，美國大使館藝術展覽專案藉由視覺藝術建立起有意義的文化交流，扮演了一個活躍的外交角色。這些常設展、特展、和藝術家交流活動，將國際社會各個角落的人們聯繫起來。對於美國而言，延伸我們的觸角，傳達我們的聲音並展現我們的包容力，正是美國外交策略中的要務。透過美國大使館藝術展覽專案所培養的關係超越國界，在人與人之間建立起互信、互重、與理解。美國大使館藝術展覽專案可以作為美國發揮全球領導力的一個支柱，支持著美國繼續在全世界傳遞自由、人權、與和平的理念。」

— 美國國務卿約翰·福比斯·凱瑞

Asked what it's like to represent the United States as a diplomat, I tell people the power of American diplomats lies in the unique personal stories we take with us around the world. I can think of no other country that is represented by such a rich mosaic of its citizens.

When I met with Art in Embassies Curator Sarah Tanguy about the collection that my wife Kathy and I would display at our residence, I requested that it reflect the America that we know. We wanted the paintings to tell a visual story of what it is like to be an American today. The art would serve as a window into a generation of artists who are unafraid to render the arc of their lives on a canvas. We are proud to bring to Taiwan a sample of artwork that we feel captures contemporary America – the beauty, the energy, and the soul.

José Parlá's powerful depiction of *Families in Migration across the World* brings to life one of the most compelling dramas in our world today, the mass movement of populations. Viewed close up, this work might symbolize a messy collision of forces, but Mr. Parlá, a son of Cuban émigrés himself, uses mesmerizing swirls to convey an overall sense of motion and harmony. As much as Mr. Parlá's painting bursts with energy, Brett Amory's *Waiting #230* is nearly its polar opposite. His spare use of colors suggests the coldness and alienation of urban life. Kathy and I were born in big cities and have lived most of our lives in the shadows of skyscrapers. In its quiet search for meaning, this painting whispers melancholy through the shivers of its lone human presence.

Many of Hannah Barrett's works explore gender expectations and the arbitrary social boundaries we draw around people. In *Mrs. Jump*, she places an androgynous baby's head on top of an Elizabethan collar, and tailcoat and vest. Our eyes are also pulled toward the right half of the canvas, where a mirror reflects a bedroom scene in the western surrealist tradition of René Magritte (1898-1967). Ms. Barrett's use of bright tones and visual puns welcomes us into her strange world. If you look closely at the top of the mirror, an ornament appears to be grinning broadly at the viewer until you discover that the smiling face is actually a bird atop a twig. In *Spring Weekenders*, two smartly dressed travelers take a trip to the countryside and park their car amidst rows of flowers. Or are they Easter eggs? She populates the canvas with plants that seem to be flexing their biceps or posing, arms akimbo. Kathy is a writer. I can't help but laugh at the figure in the backseat who is hammering away at a typewriter, producing only punctuation marks that seem to float off the page.

The blending of Eastern and Western art traditions is now popular in architecture, music, and painting. But that was not always the case. My first exposure to this fusion came in my youth when I saw the painting of the young Emperor Qianlong (*Tranquil Spring*) by the Jesuit artist Giuseppe Castiglione (1688-1766). Some of the same elements, namely the use of lapis blue and porous rock formations, come to life in *Adrift*. James Jean is a Taiwan-born American artist who brings together the cultural influences from his life, fantasy, manga, and even graffiti. His *Adrift* is a dream, where a maiden grasps a delicate branch while she is surrounded by dangerous swells. A mythical bird lands, a possible savior from

每當人們問起，如何以外交官身分代表美國時，我總是回答，美國外交官的力量源於我們各自帶往世界各地的獨特親身經歷，因為沒有任何其他國家像美國一樣，有如此多元的公民組成。

因此，在和美國大使館藝術展覽專案策展人莎拉·譚吉見面時，我和我太太紛紛提出的要求是希望在我們官邸呈現我們熟知的美國，透過藝術品以視覺方式訴說美國人的故事，同時也讓大家可以看看這些勇於在畫布上揮灑人生的新世代藝術家。這些畫作反映出當代的美國，尤其美國的美、能量與靈魂。能將這些藝術品引進台灣，我們深感驕傲。

荷西·帕拉的〈在世界各地遷徙的家庭〉，栩栩如生地描繪當今世界最令人震撼的戲碼，亦即人口大遷徙。近看，這幅畫象徵各種力量的衝撞，但古巴移民之子帕拉運用令人著迷的迴旋線條來表達整體的移動與和諧。相較於帕拉的活力四射，布萊特·亞莫瑞的〈等待#230〉猶如南轅北轍。他簡約的色彩運用透露出城市生活的冷漠與疏離。紛紛和我都出生於大都會，大半輩子都在摩天大樓間生活。這幅畫藉由一個人形單影隻的顫抖，低聲訴說著憂愁，在靜默中探索存在的意義。

漢娜·貝瑞特的許多畫作都在探討性別期待，以及我們恣意在自己和他人之間畫下的社交界限。在〈將普太太〉這幅畫中，她讓嬰兒穿上伊麗莎白衣領、燕尾服和背心而成為雌雄同體。同時，目光也被吸引到右半邊鏡子中那馬格利特超現實的臥室場景。貝瑞特以鮮明色澤和視覺雙關，將我們領入她的異想世界。乍看之下，鏡子上方的裝飾似乎正在對觀畫者咧嘴而笑；但仔細端倪，那笑臉竟只是隻站在樹梢上的小鳥。在〈春天的週末旅人〉中，二位穿著體面的旅人到鄉間旅遊，他們把車停在花海之間。但那花海或許是復活節的彩蛋？畫中滿是這些好似在伸展二頭肌或兩手插腰搔首弄姿的植物。紛紛是作家，所以我看到後座那個人埋首於打字機，但只打出一行行漂浮於頁面上的標點符號，就忍俊不住。

東西交融現已成為建築、音樂和繪畫的潮流，但以往並非如此。我第一次接觸到中西合璧的風格是年輕時，看到耶穌會畫家郎世寧的〈平安春信圖〉，描繪年少時的乾隆皇帝。靛藍色彩與多孔的石頭等相似元素，都在〈漂浮〉這幅畫中活靈活現。詹姆斯·簡是位在台灣出生的美國藝術家，他把生活中、幻想中，甚至漫畫和塗鴉中的文化結合起來。他的漂浮是場夢，女孩手裡持著脆弱的樹枝，周圍捲起巨浪，令人連想起浮世繪大師葛飾北齋。降臨一旁的神鳥，或能在驚濤駭浪中提供救贖。

the menacing waves that bring to mind Japanese master painter and printmaker Katsushika Hokusai (1760-1849).

Some of my favorite paintings corral the energy, creativity, and discipline of other art forms. Henri Matisse (1869-1954) delivered the primal joy of dance and Edgar Degas (1834-1917) revealed the refinement of ballet. During his blue period, Pablo Picasso (1881-1973) depicted a lone man strumming his guitar, oblivious to the world around him. Lucille Nurkse's collage *Singer for Saxophonist* uses jazz as its inspiration. The woman singer in the distinctive hat is the dominant presence here. We can imagine her belting out a tune with flair. Jazz is the American music form that is arguably the most expressive. It energized America in the first half of the twentieth century and Louis Armstrong was its most iconic figure. Nearly 90 years since Armstrong's early recordings, including the legendary *West End Blues*, and his solos still sound fresh and buoyant. The Philippe Halsman (1906-1979) photo, which first appeared in *Life Magazine* in 1966, answers the question of how someone might depict a larger-than-life figure when we are limited to a two-dimensional form. The photographer shoots Louis Armstrong at such an extreme angle that it appears as though he is ready to burst into third dimension.

I am very pleased we could include two pieces from influential modern painters Elizabeth Murray (1940-2007) and Jennifer Bartlett. Both were at the forefront of a generation of bold abstract artists in the 1970s and 1980s. Ms. Murray was one of the few women whose work was featured in a full retrospective at New York's Museum of Modern Art in 2006. Her *Deep Blue C* is representative of her unique style. A vivid blue cup cannot contain its beverage, which rises and threatens to overflow like roaring waves. Like many of Elizabeth Murray's other works, *Deep Blue C* seems to be rooted in cartoon drawings that bring to life inanimate objects. Jennifer Bartlett has been one of my favorite artists since I saw her works at an exhibition in the mid-1980s, when she captivated audiences through abstract renderings of a garden pool and numerous studies of simple house forms made of a triangle atop a rectangle. In *Earth Fireworks*, she tells a story that all Americans can identify with – the inclusiveness of the Fourth of July. The bursts of light on the canvas bring me back to the Independence Days of my youth, when my family would join revelers of all backgrounds inhabiting the FDR Bridge in Manhattan, staring straight up at the night sky, spellbound by the shimmering streams cascading down on us.

We hope you enjoy viewing these works and the others that round out the exhibition as much as we did in assembling them. Thanks go to Art in Embassies Curator Sarah Tanguy for her advice and patience. The Public Diplomacy Section of AIT, especially Alys Spensley, deserves special appreciation for organizing the installation of the artwork. Finally, thanks to all of our friends in Taiwan for supporting the arts and U.S.-Taiwan cultural exchange.

AIT Director Kin Moy

July 2016

我個人最欣賞的一些畫作都蘊含了其他藝術形式的能量、創意和紀律，如馬諦斯（1869-1954）表現了舞蹈的原始樂趣，竇加（1834-1917）描繪芭蕾舞的細膩高雅，畢卡索（1881-1973）則在他的藍色時期，畫了一個恣意撫弄吉他而絲毫不在意週遭眼光的男人。路西爾·諾克塞的拼貼作品〈為薩克斯風手而唱的歌手〉從爵士樂汲取靈感。穿戴顯眼帽子的女歌手享有支配地位，讓人想像她發揮天賦引吭高歌。爵士樂堪稱美國最具表現力的音樂形式，在二十世紀前半期賦與美國活躍能量，而路易·阿姆斯壯則是最具代表性的人物。阿姆斯壯出片以來雖已有近90年光景，但他的獨唱仍令人耳目一新並為之振奮，如他傳奇的「西區藍調」。菲利浦·哈爾斯曼所拍攝的照片在1966年的《生活》雜誌中首度亮相，對如何以二度空間來詮釋生動熱情的人物提供解答。拍攝的角度如此之奇特，讓阿姆斯壯隨時都會躍入三度空間似的。

伊莉莎白·莫瑞和珍妮佛·巴雷特這二位極富影響力的現代畫家也是一時之選，他們都是1970、1980年代粗獷抽象畫派的前衛畫家。莫瑞是2006年紐約現代藝術美術館回顧展中，少數脫穎而出的女性畫家之一。她的〈深藍C〉是其獨特風格的代表作，那藍色茶杯中的飲料波濤洶湧，企圖外溢。這幅畫和莫瑞的其他許多作品一樣，採類似卡通的畫法，讓靜物變得栩栩如生。珍妮佛·巴雷特則是我從1980年代中期開始就非常喜歡的畫家，她用抽象手法來表現花園中的水池，用長方形上方加三角形來呈現各式各樣的簡易房屋造型，讓觀者讚嘆。她的〈人間煙火〉訴說一個所有美國人都心領神會的場景，也就是七月四日國慶的多元包容。畫布上的閃耀火花讓我想起幼時和家人參加國慶煙火，我們和形形色色的群眾都跑到曼哈頓的羅斯福大橋上仰望夜空，對噴瀉而下的閃閃亮光著迷不已。

希望各位和我們一樣喜歡這些畫作。感謝美國大使館藝術展覽專案策展人莎拉·譚吉給予建議和耐心。特別感謝美國在台協會文化新聞組籌畫藝術品的配置與展示，尤其感謝蘇阿麗。最後更要感謝台灣所有朋友對藝術與美台文化交流的大力支持。

美國在台協會處長梅健華

2016年7月

BRETT AMORY (born 1975)

Brett Amory was born in Chesapeake, Virginia. He moved to San Francisco, California, in 1994 and lived in the city's famed Tenderloin District for fifteen years. This neighborhood, known for its poverty and colorful characters, shaped his societal outlook and ultimately affected his decision to become an artist. In 1998 he attended the Academy of Arts, San Francisco, where he earned a Bachelor of Arts degree in fine art and, in 2009, moved north to Oakland, which he still calls his home and studio.

Amory is most known for his *Waiting* series, which he started in 2001. It was inspired by ordinary, mundane life and the people who inhabit it – seemingly always in a state of waiting. Amory on *Waiting*: “I feel especially drawn to individuals who look lost, lonely, or awkward—those who don't appear to fit into local societal norms.”

The *Waiting* series illustrates how people are distracted by a constant internal dialogue, preoccupied with memories of the past and concerns for the future. Amory's work attempts to visually represent the concept of detachment and anticipation, conveying the many ideas associated with the individual moments of our daily lives. After *Waiting*, Amory tackled other challenging and big-picture topics, exploring the unromantic, undiscovered underbellies of cities around the world. The highly acclaimed series, *Twenty-Four*, has won him praise from critics and furthered his interest in documenting the human condition. Amory has shown his work around the world, with recent solo exhibitions in Los Angeles, New York City, London, and San Francisco.

www.brettamory.com

布萊特·亞莫瑞（1975年生）

布萊特·亞莫瑞出生於維吉尼亞州的乞沙比克。他在1994年搬到加州舊金山，在舊金山的田德隆區住了15年；這個地區生活貧困，居民三教九流，無一不有，對他的社會觀有很大的影響，最終也讓他決定走上藝術的道路。他在1998年進入舊金山藝術學院就讀，取得藝術學士學位；他在2009年北遷至奧克蘭，至今仍定居該地，也是他的工作室所在之處。

亞莫瑞最知名的就是他從2001年開始創作的〈等待〉系列。他的靈感來源是日復一日的庶民生活，還有過著這種生活的人們，似乎經常都在「等待」的狀態。亞莫瑞談起他的作品〈等待〉時表示：「看起來迷失、孤獨、和格格不入的人似乎特別吸引我，這些人往往顯得無法融入當地的社會常規。」

〈等待〉系列表現出人經常會因為自己的內心獨白而無法專注於眼前的事，過去的回憶和對未來的憂慮經常會佔據人們的心神。亞莫瑞的作品試圖用視覺藝術來傳達分神和期待的概念，表現日常生活每分每秒會出現的諸多意念。〈等待〉之後，他挑戰了其他更大的主題，探索世界各地城市不為人知的底層生活。他的〈二十四〉系列獲得了藝評界的高度讚賞，也讓他更有興趣繼續記錄人類處境。亞莫瑞的作品在世界各地展出，近年來並在洛杉磯、紐約、倫敦、和舊金山舉行過個展。

www.brettamory.com



Waiting #230, 2015

Oil on canvas, 48 x 48 in.

Courtesy of the artist, Oakland, California

等待 # 230, 2015

油彩，畫布，121.9 x 121.9公分
藝術家本人提供，加州，奧克蘭

HANNAH BARRETT (born 1966)

“My work focuses on the formal and conceptual challenges of creating images of gender fluidity, specifically as portraits. Paint is an excellent medium for this search since it embodies both the flexibility and finality of a fixed image. Similarly the non-reality of the canvas allows meaning to be subjectively interpreted. Sources for my fictional androgynous persons and wardrobes as famous as Queen Elizabeth, to obscure catalogues from the 1970s of Austrian hunting fashion.

Gender remains a sensitive and complex topic that goads my portraiture forward. I struggle to balance the politics of constructing bodies with the aesthetic issues of style, color, and design. What's more important- gender or painterly invention? Should the implications of a certain type of face and body be unambiguous or open to multiple narratives? It's these questions that challenge my figuration and keep my work in a constant state of friction.”

Hannah Barrett has spent a decade developing and exhibiting an oeuvre of androgynous portraiture. Barrett has had solo shows in New York City at Regina Rex (2014) and Stephan Stoyanov (2012) galleries and in Boston, Massachusetts, at the Childs Gallery and Howard Yezerski Gallery. Barrett has exhibited at the Museum for Women in the Arts, Washington D.C., and the Museum of Fine Arts Boston. In 2014 Barrett was recognized by MOTH (Museum of Transgender History) in its first annual awards under the category “new and upcoming artist of the year” (for the previous year, 2013). Barrett is a graduate of Wellesley College (Massachusetts, 1989), the School of the Museum of Fine Arts, Boston (Massachusetts, 1992) and Boston University (Massachusetts, 1998).

www.hannahbarrett.net

漢娜·貝瑞特 (1966年生)

「我的作品主要希望在形式和概念上創造出一種性別流動的形象，特別是肖像。就我的目標而言，油畫是一種絕佳的媒材，因為它能夠給予靜態的形象彈性，但也有決定性。同樣地，畫布所帶來的不真實感，能夠讓觀者做主觀的詮釋。我所虛構的雌雄同體形象，素材從非常有名的人物和服裝，如伊莉莎白女王，到冷門的目錄都有，如1970年代奧地利的打獵服裝。」

「性別依然是一個敏感且複雜的題目，驅使我的肖像創作前進。我在身體政治學跟風格、色彩、設計等美學問題之間掙扎，希望能取得平衡。性別比較重要，抑或畫家的創作比較重要？某一特定類型的臉孔和身體，是否應該有明確的意涵，還是應該開放多種不同敘事的想像？這些問題挑戰著我的構圖，也讓我的作品一直處於衝突的狀態。」

漢娜·貝瑞特有十年的時間都投入創作和展出雌雄莫辨的肖像畫。她曾在紐約市的雷吉納·雷克斯藝廊（2014年）和史蒂芬·史托亞諾夫藝廊（2012年），以及波士頓的柴爾德藝廊和霍華·葉澤斯基藝廊舉行過個展。貝瑞特也曾在華盛頓特區的女性藝術博物館和波士頓美術館展出過她的作品。她在2014年獲得跨性別歷史博物館的肯定，獲頒首屆的年度新進藝術家獎（表揚她2013年的作品）。貝瑞特1989年畢業於衛斯理學院，1992年畢業於波士頓美術館附設學院，1998年畢業於波士頓大學。

www.hannahbarrett.net



Spring Weekenders, 2014. Oil and acrylic on canvas; Easter eggs decorated by Laurel Sparks and Baker Overstreet, 78 x 78 in. Courtesy of the artist, Brooklyn, New York

春天的週末旅人，2014。油彩、壓克力顏料、畫布；復活節彩蛋由羅瑞爾·史派克斯和貝克·歐佛史崔特裝飾，198.1 x 198.1公分。藝術家本人提供，紐約，布魯克林



Mrs. Jump, 2010. Oil on linen, 60 x 36 in.
Courtesy of Childs Gallery, Haverhill, Massachusetts

將普太太，2010。油彩、亞麻畫布，152.4 x 91.4公分
柴爾德藝廊提供，麻薩諸塞州，哈弗希爾

JENNIFER BARTLETT (born 1941)

“Do something that attacks the notion of originality.”

Known for her painted images that appear to move back and forth in a progressive way, Jennifer Bartlett conveys a sense of computer systems operating behind the visual movement of her work, which is both abstract and realistic.

Bartlett is the daughter of a pipeline engineer and a fashion illustrator. In the late 1950s she attended Mills College, an unconventional school in Oakland, California, that encouraged experimentation and discouraged textbooks. She was trained at the Yale School of Art and Architecture (New Haven, Connecticut) at a time when abstract expressionism was all prevalent, and she wearied of this style and its limitations of single images. One of her major pieces, *Rhapsody*, completed in 1976 in New York, covered the walls of the Paula Cooper Gallery with 988 variations of mountains, trees, oceans and houses. They were paintings on enamel on twelve-inch steel plates, and each plate had a silkscreened grid with a total of 2,304 spaces.

For the Federal Building in Atlanta, Georgia, she created a two-hundred-foot mural that had both steel plates and canvas, and in 1981, she did a thirty foot long mural of a garden, whose theme she painted in smaller works throughout the building. Over the course of her career, her prints and paintings have been exhibited in many of the most respected museums and galleries around the world. Institutions such as the Tate, London; Whitney Museum of American Art, New York; Israel Museum, Jerusalem; the Metropolitan Museum of Art, New York; and the Museum of Modern Art, New York represent a small detailing of her extensive list of public collections.

Source of quote: <https://rhystranter.com/2016/03/14/jennifer-bartlett-attack-the-notion-of-originality-quotes/>;
“American Women Artists” by Charlotte Streifer Rubinstein

珍妮佛·巴雷特（1941年生）

「做一些攻擊所謂原創性的嘗試。」

珍妮佛·巴雷特的作品最為著稱的就是她畫中的形象好像會前後移動，就像有電腦系統在幕後操縱她作品的視覺運動，一方面很抽象，一方面又很真實。

巴雷特的父母分別是管線工程師和時尚插畫家。她在1950年代末就讀加州奧克蘭的密爾斯學院，這所勇於顛覆傳統的學校鼓勵實驗，反對教科書。她在抽象表現主義最盛的時期，在耶魯大學的藝術暨建築學院受訓，但她對抽象表現主義感到厭倦，同時也感受到這種單調風格有諸多侷限。巴雷特1976年在紐約完成的大型作品〈狂想曲〉，用988塊30.4x30.4公分的鋼板貼滿了寶拉·庫柏藝廊的牆，拼湊出由山、樹、海、房屋組成的奇異狂想，每一塊鋼板印有2304個網格，上面都繪有瓷釉畫。

巴雷特為亞特蘭大的聯邦大樓所創作的200呎壁畫，同時使用了鋼板和畫布。她在1981年以花園為主題，為一家私人企業的總部大樓創作了一幅30呎長的壁畫，而且在大樓的各處還可散見以花園為題的小幅作品。在她的藝術生涯中，她的版畫和油畫曾在全世界許多備受推崇的博物館和藝廊展出；許多博物館也將她的作品列為公共典藏，其中包括倫敦泰特現代美術館、紐約惠特尼美國藝術博物館、紐約大都會藝術博物館、紐約現代藝術博物館、以及耶路撒冷的以色列博物館。

引言來源：<https://rhystranter.com/2016/03/14/jennifer-bartlett-attack-the-notion-of-originality-quotes/>；
《美國女性藝術家》，夏洛特·史崔佛·魯賓斯坦著



Earth Fireworks, 1996. Silkscreen, 29 x 36 in. Gift of the Foundation for Art and Preservation in Embassies to Art in Embassies, Washington, D.C.
人間煙火，1996。絹印，73.7 x 91.4公分。大使館藝術暨保存基金會贈予大使館藝術展覽專案，華盛頓特區

PHILIPPE HALSMAN (1906-1979)

“Every face I see seems to hide – and sometimes fleetingly to reveal – the mystery of another human being. Capturing this revelation became the goal and passion of my life.”

Philippe Halsman was born in Riga, Latvia, and began his photographic career in Paris. In 1934 he opened a portrait studio in Montparnasse, where he photographed many well-known artists and writers including André Gide (1869-1951), Marc Chagall (1887-1985), Le Corbusier (1887-1965), and André Malraux (1901-1976), using an innovative twin-lens reflex camera that he designed himself.

Part of the great exodus of artists and intellectuals who fled the Nazis, Halsman arrived in the United States with his young family in 1940, having obtained an emergency visa through the intervention of Albert Einstein. Halsman's prolific career in America over the next thirty years included reportage and covers for every major American magazine. These assignments brought him face-to-face with many of the century's leading politicians, scientists, artists, and entertainers. His incisive portraits appeared on 101 covers for *LIFE* magazine, a record no other photographer has matched.

Part of Halsman's success was his *joie de vivre* and his imagination — combined with his technological prowess. In 1945 he was elected the first president of the American Society of Magazine Photographers (ASMP), where he led the fight to protect photographers' creative and professional rights. In 1958 Halsman's colleagues named him one of the World's Ten Greatest Photographers. From 1971 to 1976 he taught a seminar at the New School (New York City) entitled “Psychological Portraiture.” Halsman enjoyed a thirty-seven year collaboration with Salvador Dali (1904-1989), and in the early 1950s, he began to ask his subjects to jump for his camera at the conclusion of each sitting. These uniquely witty and energetic images have become an important part of his photographic legacy.

<http://philippehalsman.com/>

菲利浦·哈爾斯曼 (1906-1979)

「我所見到的每一張臉孔似乎都隱藏著、有時又有那麼一瞬間透露出，屬於那個人的秘密。捕捉這樣的靈光一瞬便成為我畢生的目標和熱情所在。」

菲利浦·哈爾斯曼生於拉脫維亞的里加，在巴黎展開他的攝影生涯。1934年，他在巴黎左岸的蒙帕納斯開了一家照相館，使用他自己設計的雙眼反射相機，許多知名藝術家和作家都曾是他的顧客，其中包括紀德（1869-1951）、夏卡爾（1887-1985）、柯比意（1887-1965）、馬爾羅（1901-1976）。

在納粹時期，大批藝術家和知識份子被迫流亡，以躲避納粹的迫害；哈爾斯曼同樣也在愛因斯坦的斡旋之下，取得了美國的緊急簽證，1940年舉家來到了美國。定居美國的30年間，哈爾斯曼展開了多產的攝影生涯，為美國各大雜誌都做過攝影報導。這些工作讓他有機會面對面接觸許多20世紀重要的政治人物、科學家、藝術家、和演藝人員。他的人像攝影總能犀利捕捉主角的神采，他所拍攝的照片共登上《生活》雜誌封面101次，沒有任何攝影師能出其右。

哈爾斯曼成功的秘訣，除了他超凡的攝影技巧之外，他的作品總是充滿生命的喜悅，並富涵想像力。他在1945年當選美國雜誌攝影師協會的第一任會長，帶領攝影同行爭取創作和工作方面的權利。1958年，哈爾斯曼被攝影界譽為全世界最偉大的十大攝影師之一。1971年至1976年間，他在紐約市的新學院開班授課，主題為「心理肖像」。他和西班牙畫家達利（1904-1989）的合作關係長達37年。自1950年代初起，他開始要求他拍攝的人物在每次拍完靜照之後為他一跳，讓他拍下跳躍的照片。這些詼諧且充滿活力的跳躍照，成為他攝影生涯的一個重要印記。

<http://philippehalsman.com/>



Louis Armstrong, 2015. Copy print of 1966 original photograph, 15 ¹⁵/₁₆ x 19 ¹⁵/₁₆ in. Courtesy of the National Portrait Gallery, Smithsonian Institution, Washington, D.C.

路易·阿姆斯壯。2015年複印1966年原版照片，40.5 x 50.6公分。史密森尼學會美國國家肖像館提供，華盛頓特區

JAMES JEAN (born 1979)

James Jean was born in Taipei, Taiwan, and raised in the United States. He holds a Bachelor of Arts degree from The School of Visual Arts, New York City, and currently lives and works in Los Angeles, California. Known for his virtuosic ability to work across different genres and media, he quickly gained notoriety as one of the most awarded cover artists in the history of comics, likely due to his imaginative and multifaceted approach to creating art. He has since exhibited his art in New York, Los Angeles, London, Paris, and Tokyo. Using pictorial conventions from such varied sources as Japanese woodblock prints, Northern Renaissance etchings, Shanghai advertising posters, and animation, Jean's images evoke a sense of fantasy and the subconscious.

www.jamesjean.com

詹姆斯·簡 (1979年生)

詹姆斯·簡生於台北，在美國長大。他畢業於紐約市的視覺藝術學院，目前居住和工作的地點為洛杉磯。詹姆斯·簡最為人稱道的是他遊走於不同類型和媒材的精湛能力，他的創作面向豐富且富有想像力，因此也讓他很快就成為漫畫史上獲獎最多的封面畫家。他在紐約、洛杉磯、倫敦、巴黎、和東京等地都舉行過展覽。詹姆斯·簡從各種不同的藝術傳統中獲得養分，如日本的版畫、北方文藝復興的蝕刻版畫、上海的廣告海報、和動畫等，讓他的創作充滿了奇幻和潛意識的色彩。

www.jamesjean.com



Adrift, 2015

Archival pigment based ink print, 22 5/8 x 42 3/8 in.

Courtesy of the artist, Los Angeles, California

漂浮, 2015

典藏數位印刷, 57.5 x 107.6公分
藝術家本人提供, 加州, 洛杉磯



ELIZABETH MURRAY (1940-2007)

“Art is an epiphany in a coffee cup.

There’s a kind of miracle involved with paint. Its just this stuff in a tube... you squeeze out. It’s this physical thing, yet you use it as a transforming agent.”

Elizabeth Murray was born in Chicago, Illinois, in 1940. She earned a Bachelor of Fine Arts degree at the Art Institute of Chicago and a Master of Fine Arts degree from Mills College in Oakland, California. A pioneer in painting, Murray used distinctively shaped canvases to break with the art historical tradition of illusionistic space in two dimensions. Jutting out from the wall and sculptural in form, Murray’s paintings and watercolors playfully blur the line between the painting as an object and the painting as a space for depicting objects. Her still-lives are reminiscent of paintings by masters such as Paul Cézanne (1839-1906), Pablo Picasso (1881-1973), and Henri Matisse (1869-1954); however, like her entire body of work, Murray’s paintings rejuvenate old art forms. Breathing life into domestic subject matter, her paintings often include images of cups, drawers, utensils, chairs, and tables. These familiar objects are matched with cartoonish fingers and floating eyeballs—macabre images that are as nightmarish as they are goofy. Taken in as a whole, Murray’s paintings are abstract compositions rendered in bold colors and multiple layers of paint. But the details of the paintings reveal a fascination with dream states and the psychological underbelly of domestic life.

The recipient of many awards, Murray received the Skowhegan Medal in Painting in 1986, the Larry Aldrich Prize in Contemporary Art in 1993, and a John D. and Catherine T. MacArthur Foundation Award in 1999. Her work is featured in many collections, including the Walker Art Center, Minneapolis, Minnesota; the Museum of Modern Art and the Solomon R. Guggenheim Museum, both in New York; the Art Institute of Chicago; and the Museum of Contemporary Art, Los Angeles.

www.pbs.org/art21

伊莉莎白·莫瑞 (1940-2007)

「藝術就是在咖啡杯中靈光乍現。」

「繪畫總是蘊含著某種奇蹟。就好像把這條顏料給擠出來。雖然是一種實體的東西，你卻把它當作一種轉化的媒介來使用。」

伊莉莎白·莫瑞，1940年生於伊利諾州芝加哥。她畢業於芝加哥藝術學院，後又在加州奧克蘭的密爾斯學院取得藝術碩士學位。身為一名引領風潮的畫家，莫瑞使用了各種形狀特殊的畫布，打破過去繪畫僅能利用錯覺，在平面上表現立體空間的傳統。莫瑞的油畫和水彩畫充滿玩心，打破平面空間，不但會從牆面延伸出去，同時還擁有雕塑般的形體，讓人不禁想問，畫本身究竟是一個物體，還是描繪物體的平面空間？她的靜物畫有大師之風，塞尚（1839-1906）、畢卡索（1881-1973）、馬諦斯（1869-1954）等人的影響；但是整體而論，她的作品為舊有的藝術形式注入新生命。莫瑞的畫作讓日常生活物品活了起來，作品中經常出現杯子、抽屜、餐具、桌椅這些熟悉的物件，加上了卡通化的手指、眼球等元素之後，創造出的畫面既詭異又令人莞爾。莫瑞的畫作構圖抽象，用色大膽，經常使用多層次的顏料；細看之後，又會發現她對於夢境和日常生活的心理層面有很深的著墨。

莫瑞一生獲獎無數，其中包括：1986年的斯考希根繪畫獎章；1993年的阿德瑞希當代藝術獎；以及1999年的麥克阿瑟基金會獎。她的作品也成為明尼阿波利斯的沃克藝術中心、紐約的現代藝術博物館和古根漢美術館、芝加哥藝術博物館、以及洛杉磯當代藝術博物館等地的館藏。

www.pbs.org/art21



Deep Blue C, 2001. Lithograph / screenprint, 28 x 43¾ in.
Courtesy of the Foundation for Art and Preservation in Embassies, Washington, D.C.; Gift of the artist and Gemini G.E.L. LLC

深藍C，2001。平版印刷 / 網版印刷，71.1 x 111.1公分
大使館藝術暨保存基金會提供，華盛頓特區；藝術家本人與Gemini G.E.L. LLC致贈

LUCILLE NURKSE (born 1949)

“Jazz performances express the creativity, resilience and beauty of life. My collages celebrate solos, small ensembles and big bands. Using memory and a sketch to reframe the moment, my challenge is to capture the essential gestures of the figures and the energy of the performance.

I simplify figures and construct space by using blocks of color broken by pattern. I use every possible material- handmade paper, discarded drawings, fabric, as well as flat Color-aid paper to create texture, movement, and emotional tone. The music of jazz is a never-ending source of inspiration.”

Lucille Nurkse holds a Bachelor of Arts degree from Wellesley College, Massachusetts. In addition she has completed an independent study with Skip Lawrence and Andrew Reiss, as well as studying Chinese calligraphy with Wang Chi-Yuan until his death. Nurkse works figuratively in oil, watercolor, linocut and collage, and regularly draws the figure at Spring Studio in New York City. She has exhibited in New York City and throughout the United States, and has been awarded residencies at the Virginia Center for the Creative Arts (Amherst), Byrdcliffe Art Colony (Woodstock, New York), and Blue Mountain Center (Blue Mountain Lake, New York). A member of the National Association for Women (NAWA), Women in the Arts, and the Artists' Circle, Nurkse lives and work in Brooklyn, New York.

www.lucillenorkse.com

路西爾·諾克塞 (1949年生)

「爵士樂的演出展現了創意、韌性、與生命之美。我的拼貼作品是對爵士表演的讚頌，如獨唱/奏、重奏編制、大樂隊等。仰賴我自己對這些演出的記憶，再用素描重現記憶的畫面，主要的挑戰是要如何捕捉這些人物的神采，以及演出當下所釋放的活力。」

「藉由使用被圖樣切割的色塊，來簡化形體，並創造空間感。我運用各種想得到的素材--手工紙、不要的畫、布料、以及平整的色紙，來營造質感、動感、和情感的調性。爵士樂是一個永無止盡的靈感來源。」

路西爾·諾克塞擁有衛斯理學院的藝術學士學位。此外，她也和史奇普·勞倫斯和安德魯·雷斯完成了一項獨立研究，並向書畫家王濟遠學習書法，直到他過世為止。諾克塞用油彩、水彩、橡膠版畫、和拼貼來呈現形體，她也經常到紐約市的春天工作室臨摹模特兒。她曾在紐約市和全美各地舉行過展覽，並曾獲選為維吉尼亞藝術中心、拜德克里夫藝術村（紐約州，伍德斯托克）、以及藍山中心（紐約州，藍山湖）的駐村藝術家。諾克塞是美國全國女性藝術家協會、女性藝術、以及紐約藝術圈的成員。她目前在紐約布魯克林居住和工作。

www.lucillenorkse.com



Singer for Saxophonist, 2011. Collage, 23½ x 31½ in. Courtesy of the artist, Brooklyn, New York
為薩克斯風手而唱的歌手，2011。拼貼，59.7 x 80公分。藝術家本人提供，紐約，布魯克林

JOSÉ PARLÁ (born 1973)

“Historically, walls have exhibited the voice of the people. My earliest paintings were made on walls at night. My thought and impulse behind the gesture was as primitive as that of cavemen marking and drawing in their dwellings to assert their existence in a place and time. As my works evolved, be it paintings, signatures, or even the documentation of these early ephemeral artworks throughout city walls, the works took on the nature of personal journals based on empirical experiences. The organized black books and photo albums also became my diaries. This style of art became an influential subculture in many of the places I have traveled to and inspired the aesthetic in my cityscape paintings.

During the beginning, this was an art that was not accepted by society because it was seen as destructive, rebellious, and anarchic. I felt a challenge to present art that originally existed outdoors—inside, like art displayed in museums, and this was an interesting problem for me that needed a solution. I wanted to create works that retained their roots. My new paintings could not abandon their environment. I then embarked on a journey to search out in detail the dialogue of decaying walls, the marks on them, and what it all means to me. This has led my paintings to become memory documents. As a result, these works are time capsules, mixed documents of memory and research; part performance, as I impersonate the characters that leave their marks on walls. Time is a part of these paintings as their creative process simulates the passing of time on city walls and their layers of history with layers of paint, posters, writing, and re-construction. This process, like meditation, affirms my everlasting devotion to art as a form of spirituality, which exists in the present and pays homage to those who leave their traces behind.”

José Parlá has received critical acclaim for his works, which lie at the boundary between abstraction and calligraphy. Recent solo exhibitions include the High Museum of Art, Atlanta, Georgia; Yuka Tsuruno Gallery, Tokyo, Japan; and Haunch of Venison, London, United Kingdom; as well as Mary Boone

荷西·帕拉 (1973年生)

「從遠古時期以來，人們就開始在牆上表達自己的心聲。我早期的畫都是夜裡在牆上創作的。在我創作背後的那些想法和衝動，就跟遠古時代在岩壁上作畫的穴居人一樣原始，只是想要在某時某地證明自己的存在。即使我的作品有了很多變化，但無論是油畫、或個人印記，甚至是早期在都市牆上的隨興塗鴉，本質上其實都是基於自身經驗的個人日誌。那些經過整理的相本也變成了我的日記。我到世界很多地方都發現，這樣的藝術形式已經變成極具影響力的次文化，也對我的城市風景畫有很多啟發。」

「這樣的藝術形式最初並不被社會接受，認為是破壞、反動、和無政府主義。我覺得要把原本存在於室外的藝術作品移到室內呈現（如在博物館展示），是一個很有意思的挑戰，需要找到一個解決方法。我希望我的藝術能留住它的根。我的新畫作不能夠離開他們所屬的環境，因此我就展開了一趟旅程，尋找那些腐朽的牆、上面的印記，以及這些東西對我的意義，我的畫作因此也變成了記憶的紀錄。這些作品就像是時空膠囊，像是記憶與研究的綜合體，也像在扮演角色，因為我要揣摩那些在牆上留下印記的人物。時間也是這些畫作的一部分，因為這些畫的創作歷程，模擬的是城市牆上的時光流逝，以及歷史留下的層層疊疊，有油漆、海報、文字、與重建。這樣的過程就好像冥想一樣，確認了我將永遠為藝術奉獻，如同一種信仰；我的藝術為此時此刻而存在，也向過去留下痕跡的人致敬。」

帕拉的作品界於抽象畫和書畫之間，在藝評界獲得極高的評價。最近他在亞特蘭大的海氏美術館、東京的Yuka Tsuruno藝廊、倫敦的鹿腿藝廊、以及紐約市的瑪莉·布恩藝廊和布萊斯·沃克維茲藝廊都舉行過個展。哈瓦那的古巴國立藝術博物館、倫敦的大英博物館、水牛城的歐布萊特-諾克斯藝廊、箱根的POLA美術館等都收藏了他的作品。

JOSÉ PARLÁ (born 1973)

Gallery and Bryce Wolkowitz Gallery, both in New York City. Parlá's work is in the permanent collections of the National Museum of Fine Arts, Havana, Cuba; the British Museum, London, United Kingdom; the Albright-Knox Art Gallery, Buffalo, New York; and POLA Museum of Art, Hakone, Japan, to name a few.

In 2012, the eleventh Havana Biennial selected the *Wrinkles of the City: Havana, Cuba* project, which was completed in the same year for a vertically integrated collaboration between Parlá and French artist JR, and exhibited in 2013 at Bryce Wolkowitz Gallery in New York City. Parlá and JR co-directed a documentary by the same title that was awarded the Grand Prize for Documentary Short and Best U.S. Premiere Documentary Short in 2013 at the Heartland Film Festival, Indianapolis, Indiana. This year the film was screened at the Istanbul74' Arts & Culture festival in Turkey. In 2014, Parlá also collaborated with participating youth for his *Signature Roots*, workshop and installation, for the Caldera Arts Program at the Portland Art Museum, Oregon. Parlá started painting in the early 1980s, exhibiting his works in the streets of Miami, and studied at Miami Dade Community College and New World School of the Arts, both in Florida, and Savannah College of Art & Design, Georgia. Parlá was recently commissioned by ONE WORLD TRADE CENTER for his monumental mural painting, *ONE: Union of the Senses*, the largest painting of its kind in New York City, in the tallest building in the Western Hemisphere. José Parlá lives and works in Brooklyn, New York.

www.joseparla.com

荷西·帕拉 (1973年生)

2012年，帕拉和法國藝術家JR為第十一屆哈瓦那雙年展完成了〈城市的皺紋：古巴，哈瓦那〉計畫；2013年並在紐約市的布萊斯·沃克維茲藝廊展出他們為該計畫完成的作品；帕拉和JR還執導了一部同名紀錄片，2013年在美國印第安納波利斯舉行的哈特蘭影展獲得紀錄短片首獎和最佳美國首映紀錄短片；這部片今年也在土耳其的伊斯坦堡74藝術與文化節放映。2014年，帕拉卡到奧勒岡州的波特蘭美術館為參加卡戴拉計畫的青少年舉行了工作坊，並且一起完成了一幅作品〈簽名根〉。帕拉在1980年代初開始畫畫，在邁阿密的街頭都可以看到他的作品。帕拉曾在佛羅里達州就讀邁阿密戴德社區大學、新世界藝術學校、以及薩凡納藝術設計學院。帕拉最近受紐約世貿中心一號大樓的委託創作了一幅大型壁畫，題名為〈一：感官的結合〉，這幅壁畫是紐約市最大規模的同類作品，就位於西半球最高的建築內。帕拉目前在紐約布魯克林居住和工作。

www.joseparla.com



Families in Migration Across the World, 2011. Acrylic and ink on wood, 47½ x 72½ x 3 in. Courtesy of Parlá Studios, LLC, Brooklyn, New York
在世界各地遷徙的家庭，2011。壓克力顏料、油墨、木板，120.7 x 184.2 x 7.6公分。帕拉工作室提供，紐約，布魯克林

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