



ART IN  
EMBASSIES  
EXHIBITION

U.S. Consulate General  
Hong Kong and Macau

**R.W. FRANKLIN**

**Wallendas in Flight, 2016**

Mixed media on panel, 36 x 80 in.

Courtesy of the artist, Upper Marlboro, Maryland; Photo by Colleen Garibaldi

**R.W. 佛蘭克林**

《飛翔的瓦倫達家族》，2016

板上混合媒介，91.4 x 203.2釐米

由藝術家提供

# 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."

# 大使館藝術

<http://art.state.gov>



美國國務院大使館藝術(AIE)辦公室成立於1963年。它通過以文化推廣為使命舉辦短期和長期展覽、藝術家表演及出版活動，在我們國家的公共外交中發揮了重要作用。此前10年，現代藝術博物館率先提出這個全球視覺藝術項目的設想。六十年代初期，約翰·甘迺迪總統正式批准該項目，並任命了首任總監。現在，籍著200多個場館，AIE在遍佈全球的美國使館辦事處、領事館和大使館官邸，策劃臨時和長期展覽，遴選並採用來自美國和東道國的當代藝術作品。這些展覽使世界各地的訪者感受到文化藝術的高品質、廣範疇和多樣性。AIE在眾多國家留下他們的活躍的藝術足跡。

AIE展覽使許多從未踏足美國的外國公民親身體驗美國藝術的深度、廣度和價值，實現 “為無緣親身領略美國藝術的朋友們留下足跡。”

# WELCOME

Welcome! Thank you for taking an interest in the American art that our Consulate General team has chosen to present to the public at our Residence, which looks out on Hong Kong's busy harbor from the forested slopes of iconic Victoria Peak.

Like Americans, the people of Hong Kong and Macau possess a can-do spirit that has enabled them to triumph over adversity throughout their histories. Indeed, Hong Kong and Macau continue to redefine and reinvent themselves, while maintaining their unique cultural heritages and important role as meeting points between East and West. In choosing the American art for my residence, we had these impressive characteristics of Hong Kong and Macau firmly in mind.

Most fundamentally, we wanted a bold, colorful approach that reflects optimism about the United States' relationship with Hong Kong and Macau. Soon we will commemorate two major milestones in Hong Kong: 2017 is the twentieth anniversary of Hong Kong's reversion to Chinese sovereignty; and 2018 marks 175 years of U.S. diplomatic representation in Hong Kong. As we reflect on these occasions, Americans are proud that our presence here is strong and vibrant, and we remain confident in Hong Kong's future.

In this city of contrasts, it makes sense to enliven the Residence with contemporary, modern, and abstract art. The exhibition itself is full of contrasts. As a reminder of our roots in rural Massachusetts, we wanted art that evoked open spaces and the outdoors. Juxtaposed with the view over Hong Kong's urban skyline, Eric Dever's garden-inspired oil paintings and R.W. Franklin's organic mixed media bring outdoor elements into the residence's common spaces. The art in this exhibition embodies innovation and tradition, makes statements while posing questions, and feels familiar while still offering new perspectives.

# 歡迎各位

歡迎各位！感謝大家對我們的總領事館團隊為總領事官邸所挑選的美國藝術展品感興趣。官邸是在香港著名的太平山頂，坐落於鬱鬱蔥蔥的山坡上，面向繁忙的維多利亞港。

香港人、澳門人和美國人一樣具有樂觀進取的精神。這種精神激勵他們克服過往種種困難，走向成功。事實上，香港和澳門仍在不斷重新定義、重新發現自己，在保持獨特的文化承傳的同時，發揮著東西方交匯點的重要作用。在為官邸篩選美國藝術作品的過程當中，我們一直都銘記著香港、澳門的這些顯著特點。

從根本上來說，我們希望通過一種生動直接、豐富多彩的方式，展現我們對美國與港澳關係的良好願景。不久，我們將紀念香港的兩個重要事記：2017年是香港回歸中國20週年；2018年是美國在香港設立外交代表機構175週年。在我們回顧這些重要時刻之際，美國人民對於美港之間活躍及強有力的紐帶感到驕傲，我們也對香港的未來充滿信心。

在這座充滿鮮明對比的都市，用當代、現代及抽象藝術裝點領事館官邸尤其顯得順理成章。展品充滿對比，為了展示我們馬薩諸塞的鄉土情懷，我們挑選那些令人遐想到廣袤的戶外空間的作品。埃裡克·德弗的花園油畫和RW佛蘭克林的有機混合繪畫，將戶外元素引入官邸內部的公共空間，與官邸窗外的香港城市天際線相得益彰。這次展出的藝術作品集創新與傳統於一體，有觀點，也提出疑問；有熟悉的感覺，又帶來全新的視角。

# WELCOME

Our deepest thanks go to the artists who have lent their works: Emily Barletta; Eric Dever; R.W. Franklin; Isaac Tin Wei Lin; and Philip Taaffe. It is an honor to be entrusted with these creations. It was a pleasure to work with the Art in Embassies office in Washington, especially with Braden Malnic and Welmoed Laanstra, who researched and recommended many of the pieces and curated this exhibition. We also extend our gratitude to the Consulate's Management Office and the talented team that keeps the residence running, for installing and caring for the art.

We are honored to welcome you to our Residence and this exhibition of American art. We hope you enjoy it.

**Consul General Kurt Tong and Mika Marumoto**

May 2017

# 歡迎各位

我們衷心感謝那些提供作品的藝術家們：艾蜜莉·巴萊塔、埃裡克·德弗、R.W. 佛蘭克林、菲力浦·塔菲及Isaac Tin Wei Lin。非常榮幸，可以展出他們的佳作。同時也感謝使館藝術辦公室的同事們，特別是佈雷登·瑪律尼克和維爾莫德·拉斯特拉，他們做了大量的研究，推薦作品，以及策展等等。我們也要特別感謝負責安裝和維護展品的領事館管理處和負責官邸運作的優秀團隊。

我們非常榮幸地歡迎您前來總領事官邸觀賞這些美國藝術展品。希望您喜歡。

**唐偉康與丸本美加敬上**

# EMILY BARLETTA

(1981, Utah)

“People speak about the scars left behind by the traumas of war. They do not often speak about the scars left behind from day to day living. There is the constant push and pull of light and dark, the violence that exists in the natural world, and the uncontrollable effects on the psyche when faced with the necessity to survive.

What I am trying to do is keep a record of these things, by hand sewing on paper, each stitch becomes a mark focusing in on one small moment. I can create a tiny intersection that slows down time and records it. Whether it is only using blood red threads, or playing with landscape colors, the needle allows me to create a mental space slower than the rest of the day, in which I can put the needle into the paper, pull it through, taut, and start again, creating delicate worlds that are softer and kinder than this.”

Emily Barletta is an artist based in Brooklyn, New York. Through hand embroidery on paper, she strives to keep a record of time and the human experience, through the simple act of mark making—the stitch. She has a Bachelor of Fine Arts degree from the Maryland Institute College of Art (Baltimore), 2003. She received a New York Foundation for the Arts Fellowship in 2009, and a Pollock Krasner Grant in 2011. Her work has been featured in the *New York Times*, the *Washington Post*, *Baltimore CityPaper*, the *Village Voice*, *American Craft*, and *Fiberarts*. She regularly exhibits her artwork in a variety of galleries and museums.

# 艾蜜莉·巴萊塔

(1981, 猶他州)

“人們愛談論戰爭留下的創傷，卻不常談論日常生活留下的傷痕。這些傷痕來自亙古不變的陰晴圓缺，來自自然界中的荒蠻暴力，亦來自精神世界在生存壓力之下無從控制的負擔。

我試圖做的就是記錄下這些東西。在紙上手繡時，每一針都是聚焦某個短暫時刻的注腳。我可以用一個小小的十字針步，讓時間變慢，並記錄下時間的流逝。無論是只用血紅色的絲線，還是混合使用多種自然色彩，繡針總會讓我在一段放慢的時光裡享受自己的精神空間。針線穿透紙面，張弛交替，周而復始，創造出一個比現實世界更柔軟、更溫情的美妙世界。”

艾蜜莉·巴萊塔是一名來自紐約布魯克林的藝術家。她通過紙上手工刺繡，用針步這一簡單的符號系統記錄時間和人生況味。她在2003年獲得馬里蘭藝術學院（巴爾地摩）的美術學士學位，2009年獲得紐約藝術基金會的獎學金，2011年獲得波洛克·克拉斯納基金會獎。她的作品曾刊登在《紐約時報》、《華盛頓郵報》、《巴爾的摩城市報》、《鄉村之聲》、《美國手工藝》、《纖維藝術》等報刊雜誌上，並在各類畫廊和博物館中定期展出。

>  
Thread and paper  
13 ¾ x 12 ¼ in. each  
Courtesy of the artist  
Brooklyn, New York

線和紙  
34.9 x 31.1 釐米  
由藝術家提供  
紐約布魯克林

Untitled125, 2015  
無題 125 , 2015



Untitled104, 2014  
無題 104 , 2014



Untitled121, 2015  
無題 121 , 2015



Untitled 119, 2015  
無題 119 , 2015



## ERIC DEVER

(1962, Los Angeles, California)

The list of Eric Dever's antecedents—artists employing a limited palette—is long. He might best be allied to Agnes Martin, Robert Ryman, and Brice Marden. A yoga devotee, Dever creates art that runs parallel to his yogic practice and study. His examinations of color and form dovetail seamlessly into the artist's apprehension of material nature as described in Samkyha philosophy. Painting exclusively with black, red, and white for over ten years, Dever's choice of palette represents qualities that bind all of existence.

“Over time, I have come to associate this palette with shifting qualities of weight, energy, and lightness, which are embodied in the rose paintings; some feel like carved stone, others explosive or very light. The starting point for this group of paintings, both in its essence, genus, was a rose from my garden, which I deconstructed, letting the energetic qualities of color, line, and form emerge.”

Dever studied painting and critical theory at Steinhardt School of Culture, Education, and Human Development (New York), obtaining his Master's degree in 1989. Since the early 1990's he has exhibited throughout the United States and in France. His work is held in many public and private collections, including the Grey Art Gallery, New York University Art Collection; the Parrish Art Museum, Water Mill, New York; and Guild Hall Museum, East Hampton, New York.

## 埃裡克·德弗

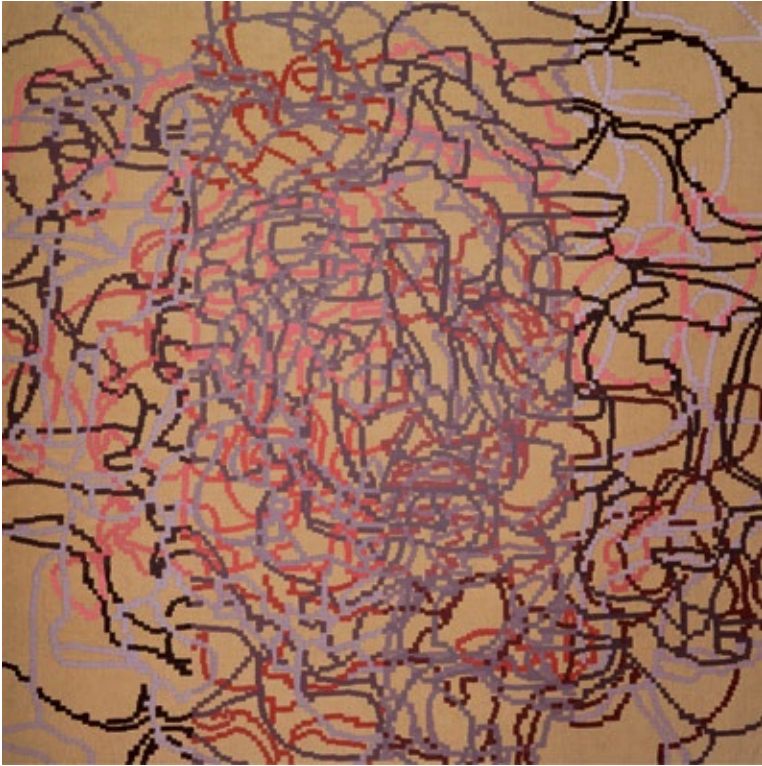
(1962, 加利福尼亞州洛杉磯)

埃裡克·德弗的作品只使用少量色調，這一點沿襲了多位藝術家的風格，可能與艾格尼絲·馬丁、羅伯特·雷曼、布萊斯·馬登最為相似。德弗熱愛瑜伽，在修習和研究瑜伽的同時進行藝術創作。他對於顏色和形式的審視與其對數論哲學中描述的物質性質的理解不謀而合。十多年來，德弗只使用黑、紅、白三色作畫，他認為這三種色調代表著一切存在事物的共同性質。

“漸漸地，我將這種色調組合與重量、能量、亮度等不斷變化的性質聯繫了起來，這在玫瑰系列繪畫中即有體現。它們之中有些看起來像石刻，有些很熱烈，有些又很輕盈。無論是在本質還是種類上，這組繪畫的出發點都是我花園裡的一支玫瑰。我將其解構，展現出顏色、線條、形式等充滿能量的性質。”

德弗在紐約大學斯坦哈特文化、教育與人類發展學院學習繪畫與批評理論，在1989年取得碩士學位。自20世紀90年代初以來，他在美國和法國巡迴展出作品。他的作品被收入許多公共館藏和私人藏品中，包括紐約大學格雷藝術畫廊、紐約水磨坊帕裡什藝術博物館、紐約東漢普頓市政廳博物館等。





**NSIBTW 22, 2014**  
Oil on linen, 72 x 72 in.  
Courtesy of the artist and Berry Campbell Gallery, New York

**NSIBTW 22, 2014**  
帆布油畫，182.9 x 182.9釐米  
由藝術家與貝裡·坎貝爾畫廊提供，紐約



**NSIBTW 40, 2014**  
Oil on canvas, 72 x 72 in.  
Courtesy of the artist and Berry Campbell Gallery, New York

**NSIBTW 40, 2014**  
帆布油畫，182.9 x 182.9釐米  
由藝術家與貝裡·坎貝爾畫廊提供，紐約

## R.W. FRANKLIN

(1939, Rutherford, New Jersey)

“Some years ago while working as a merchant seaman I discovered that my orientation to the world of fixed horizons was challenged, (especially at night or when below decks), by complex signals relating to balance and counter balance. These feelings started in my feet, moved up my legs to my torso and neck, and finally to my inner ear, where the ebb and flow of my own miniature sea triggered a sense of reality that contravened what my eyes seemed to tell me.

As an artist I'm interested in the intersection where perception and memory shape (or appear to shape) reality. For a work of art to address that ambiguity, I believe it must reach beyond its own boundaries to touch both its environment and those inhabiting it. I believe this confluence of visual and psychological phenomena has the potential to free us, albeit temporarily, from some of the fixed assumptions we hold about the tangible world.

To sustain this disequilibrium, a work of art must continually raise more questions than it answers. Then as our attention shifts and new bits and fragments from our own memories replace older ones, we are unavoidably obliged to 'reinvent' what we think we see. And, as the process continues to cycle, we may find ourselves abandoning certainty altogether.

Once we acknowledge our role in the experience and the mutability that this interactivity implies, we find ourselves in a game of chance with all its attendant risks and rewards – a game not unlike the creative process itself in which one overriding quality is risk taking.”

R.W. Franklin's lifestyle and education have been peripatetic. His paintings, with their powerful and unique color voice, have attracted increasing critical attention and been featured in more than a dozen juried and invitational exhibitions over the last decade. The artist and his wife currently live on the outskirts of Washington, D.C., where a converted stable serves as his studio.

## R.W. 佛蘭克林

(1939, 新澤西州拉塞福)

“幾年前，當我還在做商船水手時，我發現自己在與平衡有關的複雜信號干擾下，會出現固定視野範圍內的定位障礙（特別是在夜晚和在甲板下時）。這種感覺從我的腳底開始，從腿蔓延至軀幹和脖頸，最終抵達內耳，在我內耳的“潮漲潮落”中，形成一種與眼睛所見不同的真實感。

作為一名藝術家，我對感覺與記憶在形成（或似乎形成）現實過程中的交叉點很感興趣。對於展現這種模糊性的藝術作品，我認為它必須跨越自身的邊界來觸碰其所在環境和環境內的一切。我認為這種視覺和心理現象的匯合有可能令我們獲得自由，將我們從自身對有形世界的刻板印象中釋放出來，儘管這種自由是短暫的。

為了保持這種不平衡性，一件藝術品提出的問題總是要多於其給出的回答。隨著我們的注意力轉移，記憶中新的點滴和片斷取代舊的記憶，我們將無可避免地去“重塑”我們認為自己看到的事物。並且，隨著這個過程持續循環往復，我們可能會發現自己完全拋棄了確定性。

一旦我們認識到自己在這一體驗中所扮演的角色以及這種交互性所蘊含的易變性，我們就會發現自己身處一個博弈遊戲中，伴隨著所有的風險和回報——這種遊戲與創作過程並無不同，從根本上來說都是一場冒險。”

R.W. 佛蘭克林的生活方式和教育經歷都是遊移不定的。他的繪畫色彩獨特鮮明、富有力量，吸引了越來越多評論家的注意，過去十年中曾在十多個競賽展和邀請展中展出。這位藝術家和他的妻子現居住在華盛頓郊區，他的工作室是一間改造的馬廄。



**Wallendas in Flight, 2016**  
Mixed media on panel, 36 x 80 in.  
Courtesy of the artist, Upper Marlboro, Maryland; Photo by Colleen Garibaldi

《飛翔的瓦倫達家族》, 2016  
板上混合媒介, 91.4 x 203.2釐米  
由藝術家提供

## ISAAC TIN WEI LIN

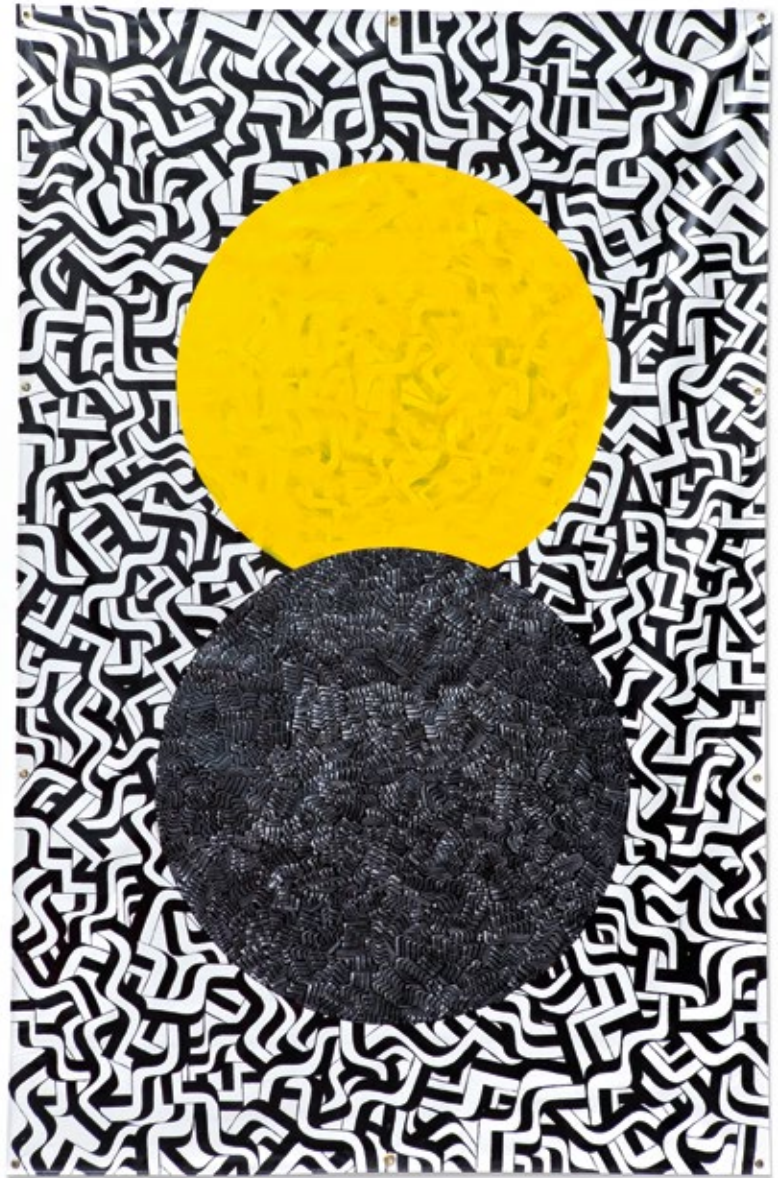
(1976, Wilmington, Delaware)

Isaac Tin Wei Lin lives and works in Philadelphia, Pennsylvania. Lin explores the realm where representation and buzzing abstraction meet. His surfaces are often densely covered in calligraphic, brushed, and hand drawn patterns that express both the logic and complexity of written language. Cartoon figures, often in the form of cats and dogs, make appearances, sometimes as larger than life size cut outs covered in pattern themselves. Working across painting, screenprinting, collage, and installation, Lin also collaborates with other artists and photographers in creating hybrid works. He is an alumnus of Philadelphia's artist collective Space 1026.

## ISAAC TIN WEI LIN

(1976，特拉華州威爾明頓)

Isaac Tin Wei Lin在賓夕法尼亞州費城生活和工作。Lin探索的是表現手法和複雜抽象概念的交匯之處。他的作品常常糅合多種表達方式，包括書法、刷畫、手繪，展現了書面語言的邏輯性與複雜性。他的作品中也會出現卡通形象，通常是貓和狗，有時是大於實物、繪有圖案的剪紙。Lin的作品包括繪畫、網板印染、抽象拼貼畫和裝置藝術，他也同其他藝術家和攝影師合作，創造混合型作品。他曾是費城藝術家組織“1026空間”的成員。



**Broken Spell**, 2012. Enamel on vinyl, 107 x 70 in. Courtesy of the artist and Fleisher/Ollman, Philadelphia. Photo: Manuel Dominguez, Jr.  
《破碎的魔咒》，2012。乙烯基瓷釉，271.8 x 177.8 釐米。由藝術家與Fleisher/Ollman提供，賓夕法尼亞州費城

## PHILIP TAAFFE

(1955, Elizabeth, New Jersey)

Philip Taaffe studied at the Cooper Union in New York City. His first solo exhibition was also in New York, in 1982. He has traveled widely in the Middle East, India, South America, and Morocco. Taaffe lived and worked in Naples from 1988 to 1991. He has been included in numerous museum exhibitions, including the Carnegie International, two Sydney Biennials, and three Whitney Biennials. His work is in numerous public collections, including the Museum of Modern Art, New York; the Philadelphia Museum of Art, Pennsylvania; the Whitney Museum of American Art and the Solomon R. Guggenheim Museum, both in New York; and the Reina Sofia, Madrid, Spain. In 2000, the IVAM museum in Valencia, Spain, organized a retrospective survey of his work. A year later an extensive survey of his work was presented by the Galleria Civica of Trento, Italy. In 2004 the Galleria d'Arte Moderna in San Marino (Italy) presented a survey of paintings and drawings based on the artist's explorations with floating pigments and the paper marbling process. In 2008 the Kunstmuseum Wolfsburg organized a retrospective survey, *The Life of Forms in Art: Paintings 1980-2008*. Taaffe presently works and lives in New York City and West Cornwall, Connecticut.

## 菲力浦·塔菲

(1955, 新澤西州伊莉莎白)

菲力浦·塔菲曾在紐約柯柏聯盟學院學習，於1982年在紐約舉辦了他的首次個人展覽。他遊歷廣泛，足跡遍佈中東、印度、南美洲和摩洛哥。1988年至1991年，塔菲在那不勒斯生活和工作。他曾在多家博物館參展，包括卡內基國際展、兩屆悉尼雙年展和三屆惠特尼雙年展。他的作品被收入眾多公共館藏中，包括紐約現代藝術博物館、賓夕法尼亞費城藝術博物館、紐約惠特尼美國藝術博物館、所羅門·R·古根海姆美術館，和西班牙馬德里的索菲婭王后國家藝術中心博物館。2000年，西班牙瓦倫西亞現代美術館組織了一次塔菲作品回顧性研究。一年後，義大利特倫托現當代藝術博物館就他的作品開展了一次深入研究。2004年，基於塔菲關於浮動染料和紙張大理石花紋加工過程的探索，義大利聖馬利諾現代藝術畫廊對他的繪畫作品開展了研究。2008年，德國沃爾夫斯堡藝術博物館組織了一次回顧性研究，題為“藝術形式的生命：塔菲1980-2008年間畫作”。塔菲現今在紐約市和康涅狄格州西康沃爾工作和生活。



**PHILIP TAAFFE** *Untitled*, 1999. 28 color silkscreen, 39 ¾ x 41 in. Courtesy of Art in Embassies, Washington, D.C.; Gift of the Foundation for Art and Preservation in Embassies  
**菲力浦·塔菲** 無題，1999。28色絲網印染，101x104.1釐米。由美國國務院使館藝術辦公室提供，華盛頓哥倫比亞特區；由使館藝術與保護基金會捐贈

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Nathalie Mayer, Graphic Design 圖像設計

The background is a textured orange surface. On the left, there is a vertical yellow strip. Scattered across the orange field are several thin, brown sticks and twigs of varying lengths and orientations. In the bottom left corner, there is a small blue shape. Several solid-colored squares are placed around the page: a grey square in the top left, a light green square in the top right, a brown square in the middle left, a light blue square in the middle right, a dark red square in the bottom left, a black vertical bar in the bottom center, a brown square in the bottom right, and a grey horizontal bar in the bottom right.

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