

美国大使馆的艺术收藏 北京

ART COLLECTION OF THE UNITED STATES EMBASSY **BEIJING**



ART COLLECTION OF THE
UNITED STATES EMBASSY

BEIJING

美国大使馆的艺术收藏
北京

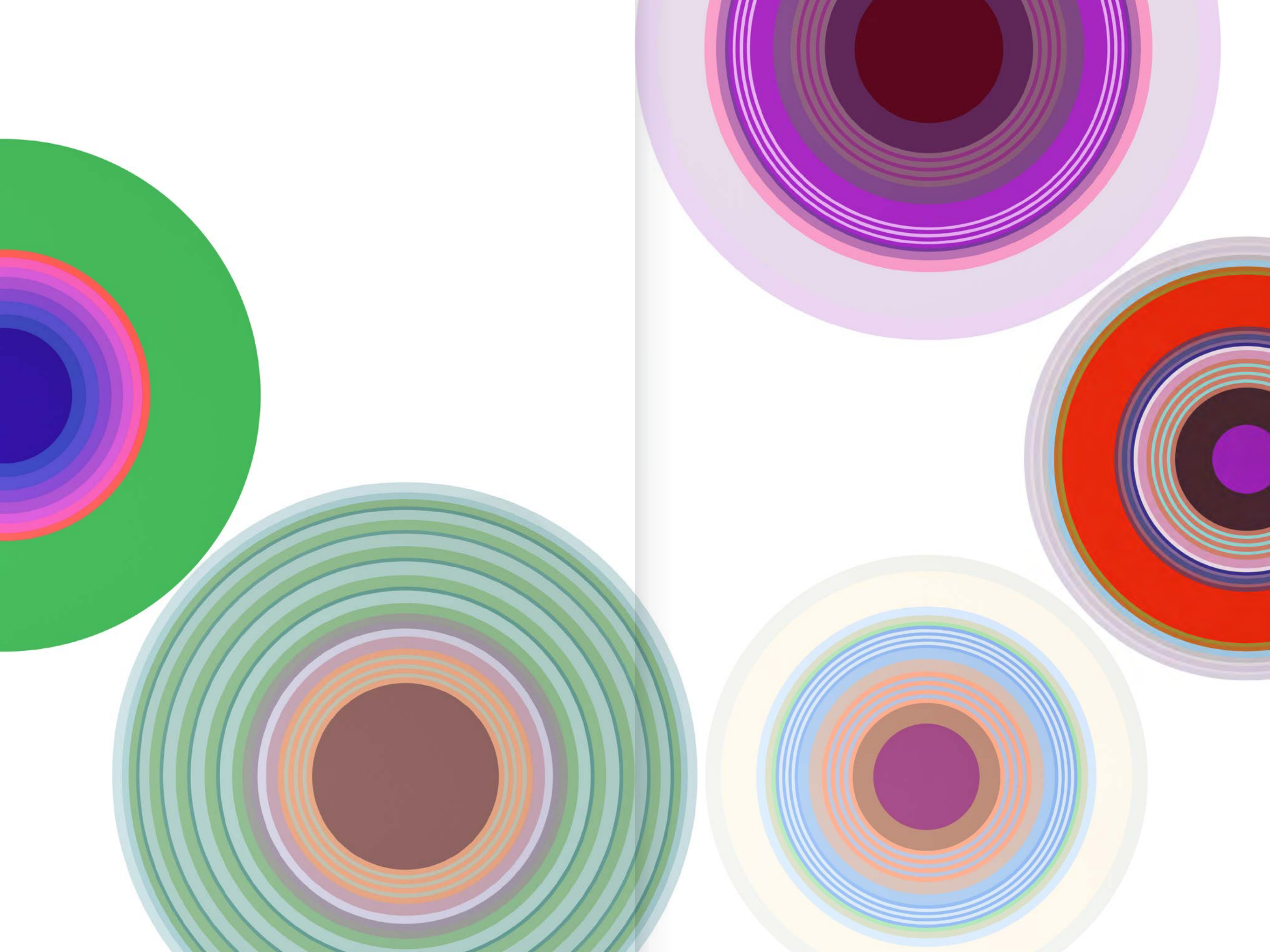


TABLE OF CONTENTS

目录

INTRODUCTION	简介	10
THE COLLECTION	收集	12
Alice Adams	爱丽丝·亚当斯	14
Helen Altman	海伦·阿尔特曼	16
Siri Berg	西丽·贝尔格	22
Emily Berger	艾米丽·伯格	24
Susan Bonfils	苏珊·邦菲斯	26
Kenneth Bushnell	肯尼斯·布什内尔	28
Anne Chu	安妮·朱(音译)	30
James Gross	詹姆斯·格罗斯	32
Lynne Harlow	林恩·哈洛	34
Mara Held	玛拉·霍尔德	36
Daniel G. Hill	丹尼尔·G·希尔	38
Hung Liu	刘虹	40
Phillis Ideal	菲莉丝·爱迪尔	44
William Henry Jackson	威廉·亨利·杰克逊	46
Irene Lawrence	艾琳·劳伦斯	50
Li-lan	朱礼银	52
Crystal Liu	克里斯特尔·刘(音译)	54
Jane Logemann	简·洛格曼	56
Linling Lu	吕麟凌	58
David Mackenzie	大卫·麦肯齐	62
Katinka Mann	卡金卡·曼	64
Leah Oates	莉亚·奥茨	66
John Phillips	约翰·菲利普斯	68
Edward Shalala	爱德华·沙拉拉	70
Lee Somers	李·萨默斯	72
Robert Storr	罗伯特·施托尔	76
Sarah Sze	萨拉·施	78
Fred Tomaselli	弗雷德·托马塞利	80
Polly Townsend	波莉·汤森	84
Heide Trepanier	海德·特雷帕尼尔	86
Clover Vail	克洛弗·韦尔	88
Vera Vasek	贝拉·瓦塞克	90
Don Voisine	唐·瓦西纳	92
Stephen Westfall	斯蒂芬·韦斯特福尔	94
Mark Williams	马克·威廉姆斯	96
Xiaoze Xie	谢晓泽	98
Shanchun Yan	严善罍	100
Nola Zirin	诺拉·齐林	104
ACKNOWLEDGMENTS	致谢	108
ART IN EMBASSIES	使馆艺术办公室	110



INTRODUCTION

The Annex of the United States Embassy in Beijing located on ten acres of land northeast of the 'Forbidden City' underscores Eastern and Western design—in its architecture, landscape, and fine art. It houses the Beijing American Center and offices for American Citizen Services. The permanent art collection installed in the facility features works by American, Chinese, and Chinese-American artists. These individuals hail from New York and Beijing, the mountains of Guizhou Province and banks of the Mississippi River. Collectively, their art spans from the end of the nineteenth century to the beginning of the twenty-first, working across photography, sculpture, painting, textiles, ceramics, and printmaking.

Many of the artists represented in this collection integrate Chinese and American idioms. Anne Chu, for example, born in the United States to Chinese emigrants, took inspiration from the Terracotta Army in sculpting *Single Bear*, part of a larger series of arresting, life-size works. Californian Fred Tomaselli pulls from a different facet of China's culture, employing expert weavers from north of Shanghai to execute his fascinating vision of *After Migrant Fruit Thugs* using Chinese textile and embroidery techniques. Xiaoze Xie 'weaves' his Jacquard tapestry digitally, but his subject matter comes from Chinese and American newspapers—offering us a glimpse into the social and political landscape of the day. And Katinka Mann, a sculptor and painter working in New York, embraces the meditative principles of Lao-tzu in her abstract art practice.

In moving between China and the United States, these artists offer us a unique understanding of place. Some try to capture ephemeral moments at a fixed location: Vera Vasek's *Tidal Reliefs* of the Florida Keys or Edward Shalala's short-lived thread paintings. Photographer Leah Oates exposes a single negative multiple times in order to capture Beijing's changing cityscape, whereas Chinese-born painter Hung Liu reworked her 1981 mural of court musicians, from the Central Academy of Fine Arts in Beijing, into a new series of works, now in her Oakland studio. Yan Shanchun represents his childhood memories of West Lake—offering a poignant sketch of the landscape in the Zhejiang Province. Linling Lu's brilliant circular paintings are evocative of the Washington Color School movement and her study of Chinese landscape architecture, invoking the moon gates that guide visitors from one space to another. And William Henry Jackson, a pioneering photographer who traveled the American Wild West, here captures China on the eve of the twentieth century: its bustling city streets and harbors, traditional modes meeting modern developments.

Beijing continues in its evolution—a city where imperial temples brush up against ultramodern skyscrapers, surrounded by three millennia of history. Here in the annex of the U.S. Embassy, another set of images and artistic expressions interact, yielding new dialogues in their shared, singular home.

前言

美国驻华大使馆附楼位于“紫禁城”东北方向。该附楼占地10英亩，在建筑、景观和艺术各方面无不兼有中西方的设计之美。楼内设有北京美国中心和美国公民服务处。该设施内设有永久艺术馆，主要陈列美国、中国和美籍华裔艺术家的作品。这些艺术家分别来自纽约、北京、贵州山区和密西西比河两岸。总体而言，这些艺术作品横跨十九世纪末到二十一世纪初，内容涵盖摄影、雕塑、绘画、纺织品、陶瓷和版画等领域。

该系列中大多数艺术家的作品都是将中国和美国的风格融为一体。例如，出生于美国华裔移民家庭的安妮·楚 (Anne Chu) 就是从兵马俑获得灵感，创作了雕刻作品《孤熊》(Single Bear)，这是她的一个大型创作系列中的一件作品，该系列中的作品均为实物大小，造型栩栩如生。来自加州的弗雷德·托马塞利 (Fred Tomaselli) 另辟蹊径，以中国文化为创作灵感，聘请了上海北部的纺织专家，利用中国的纺织和刺绣技术，完成了精彩绝伦的《仿偷果实的候鸟》(After Migrant Fruit Thugs)。谢晓泽 (Xiaoze Xie) 使用数码技术“编织”了提花织锦，但他的创作主题是来自中国和美国的报纸，使我们可以一览当时的社会和政治景观。而纽约的雕塑家兼画家卡婷卡·曼恩 (Katinka Mann) 则在她的抽象艺术实践中秉承了老子的冥想原则。

穿梭于中美两国之间的艺术家们为我们提供了他们对地点的独特见解。有些艺术家试图在某个固定位置捕捉一些短暂的时刻：譬如像维拉·瓦塞克 (Vera Vasek) 在佛罗里达礁岛群创作的《潮汐浮雕》(Tidal Reliefs)，以及爱德华·沙拉拉 (Edward Shalala) 那些转瞬即逝的线画作品。摄影师利亚·奥茨 (Leah Oates) 对同一底片进行多次曝光，以捕捉北京不断变幻的城市景观；而出生在中国的画家刘虹 (Hung Liu)，则将她于1981年在北京中央美术学院创作的宫廷乐师壁画进行重新创作，融入一个新的作品系列，现陈列于她在奥克兰的工作室中。严善鐔 (Yan Shanchun) 以其对西湖的童年回忆为创作源泉，创作了描绘浙江风景的凄美的版画作品。吕麟凌 (Linling Lu) 的彩色圆形绘画作品令人联想起华盛顿色彩学院运动及其对中国风景园林的研究，她在作品中引入了月亮门的概念，引导观众从一个空间进入另一空间。威廉·亨利·杰克逊 (William Henry Jackson) 是一位美国西部拓荒时期的先驱摄影师，他的镜头捕捉到了处于20世纪前夕的中国：繁华的城市街道和海港，传统方式与现代发展融为一体。

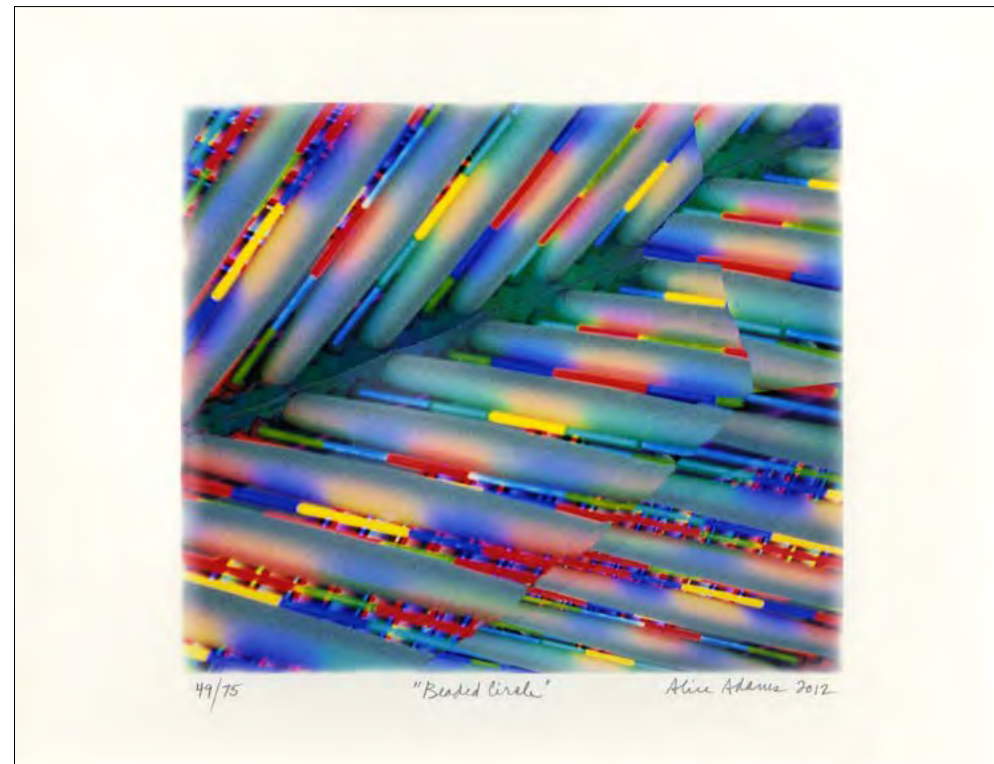
北京在继续地发展和变迁。这座城市的皇家庙宇与超现代的摩天大楼交相辉映，展现着三千年的历史。在美国驻华大使馆附楼内，另一组图像和艺术表现形式交相辉映，在一个共同并且是唯一的家园中展开新的对话。



THE COLLECTION | 收集

Alice Adams is a sculptor with an innovative approach to space and material. She tackles her work in stages of development leading toward construction, sculpting in dialogue with architecture. Adams works in a variety of media including wood, fabric, metal, and rubber—at times creating site-specific land art or public art projects. Her contribution to the American Abstract Artists 75th Anniversary Print Portfolio is a new perspective on *Beaded Circle Crossing*—a photo collage of her installation at Denver International Airport. The work recalls modern civil engineering but also derives its form from the lodges, tepees, and beadwork of Native Americans.

爱丽丝·亚当斯是一位采用创新方法来处理空间和材料的雕塑家。她在通往结构的发展阶段中来处理自己的作品，在与建筑的对话中进行雕塑创作。亚当斯的作品使用各种不同媒体，包括木材、布织物、金属和橡胶，有时会在特定地点进行地景艺术或公共艺术项目创作。她被收入《美国抽象艺术家75周年印刷作品展》中的展品体现了她有关其《珠饰圆圈》系列的新见解，即安置在丹佛国际机场的照片拼贴画。这件作品颇具现代土木工程特点，但其形式却是源于美洲原住民的小屋、帐篷和珠饰。



Beaded Circle, 2012
Archival inkjet print
14.25 × 17.25 in. (36.2 × 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《串珠圆圈》，2012年
馆藏彩色打印
14.25 × 17.25英寸 (36.2 × 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

Part of an ongoing collection, Helen Altman's series of birds are sculpted from wire, perched on the branches of an evergreen, manzanita tree. Some species, like the blue jay, live year round in her home, the American South. Others—screech owls and hummingbirds—are native to the Americas. Altman's birds are part of a larger body of work focusing on the environment. The natural world here is handmade, woven from metallic mesh. Their representation is artificial, synthetic—a theme she develops in her practice through a range of media (with a paintbrush, by projecting a digital image, through burning with a propane torch).

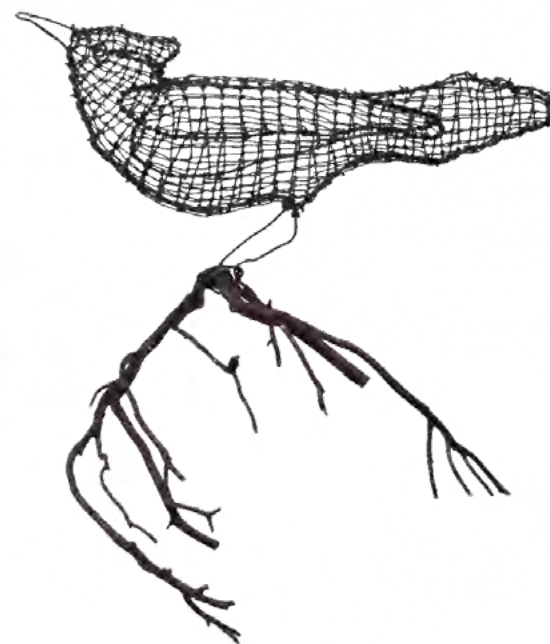
Altman earned her Bachelor of Fine Arts degree and Master of Arts degree at the University of Alabama, in her hometown of Tuscaloosa. She earned her Master of Fine Arts degree at the University of North Texas in Denton and currently lives and works in nearby Fort Worth. Her artwork has been featured in numerous solo and group exhibitions across the United States—notably the Dallas Museum of Art; the Museum of Fine Arts, Houston; and the Museum of Contemporary Art San Diego.

作为正在进行的收藏品的一部分，海伦·奥特曼的鸟类系列作品均用铁丝雕刻而成，它们通常栖息在常绿熊果树树枝上。蓝松鸦之类的物种常年生活在她的家乡，即美国南部。而像猫头鹰和蜂鸟等其它种类则属于美洲的本土鸟类。奥特曼的鸟类系列作品是更多地聚焦于环境方面的系列作品之一。这些作品所表现的自然世界是以手工制作和金属丝网编制而成的。这种表现形式是人工合成的，是她通过使用一系列媒介（画笔，投射数字图像，丙烷割炬燃烧）而建立起来的主题。

奥特曼在她的家乡塔斯卡卢萨获得阿拉巴马大学的艺术学士学位和硕士学位。她在丹顿的北德克萨斯大学获得艺术硕士学位，目前在沃思堡郊区生活和工作。她的作品在美国各地的许多个人和团体展览中展出，其中著名的有达拉斯艺术博物馆、休斯顿艺术博物馆以及圣地亚哥当代艺术博物馆。



Streamer-tailed Hummer, 2015
Wire and manzanita branch
10 x 4 x 9 in. (25.4 x 10.2 x 22.9 cm)
—
《*流线型尾翼蜂鸟*》，2015年
材料为铁丝和熊果属植物灌木枝
10 x 4 x 9英寸 (25.4 x 10.2 x 22.9厘米)



Blue Jay (looking up), 2015
Wire and manzanita branch
7 x 12 x 13 in. (17.8 x 30.5 x 33 cm)
—
《*蓝松鸦(仰望)*》，2015年
材料为铁丝和熊果属植物灌木枝
7 x 12 x 13英寸 (17.8 x 30.5 x 33厘米)

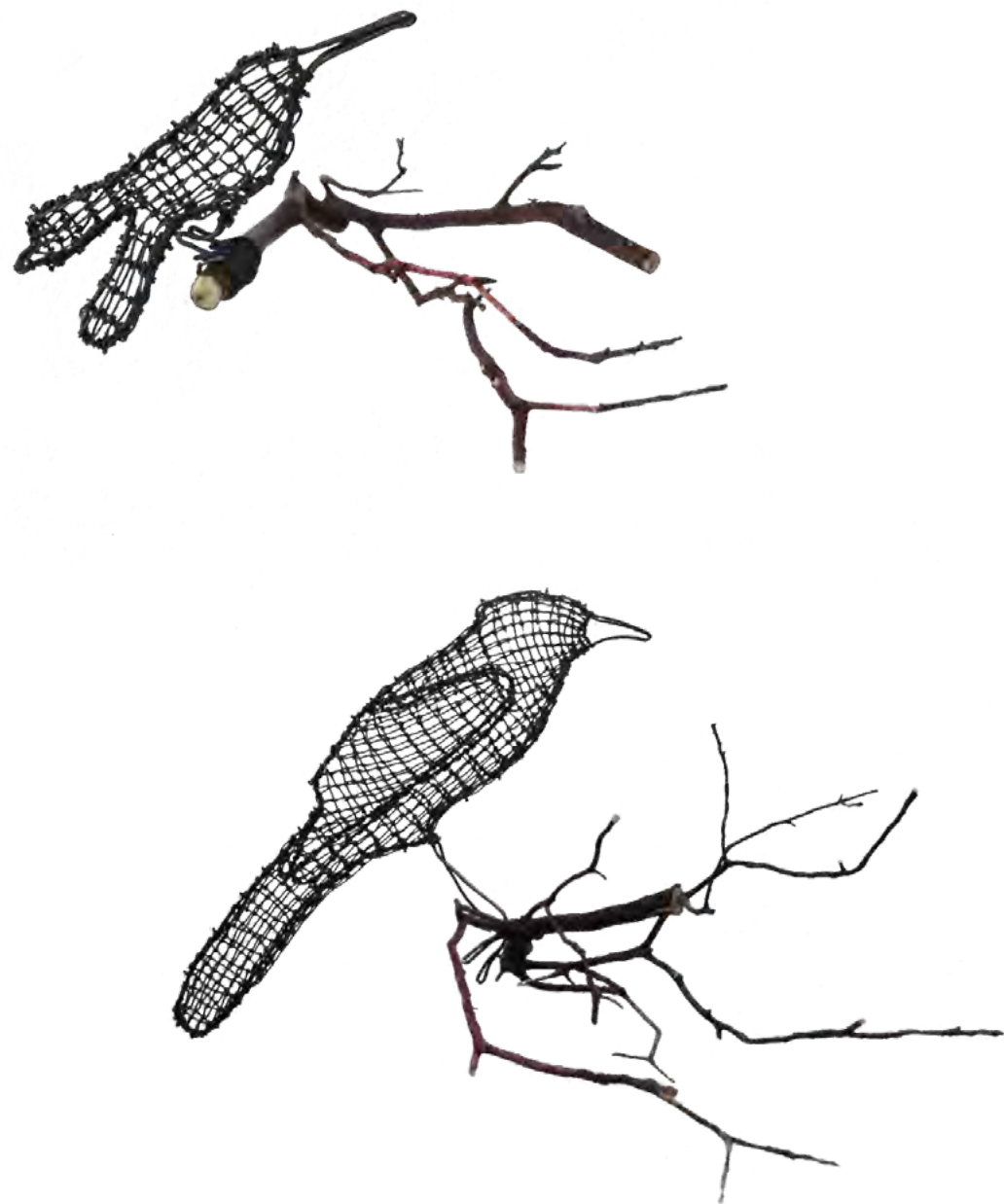


Little Screech Owl (facing left), 2015
Wire and manzanita branch
10 x 7 x 14 in. (25.4 x 17.8 x 35.6 cm)

《小猫头鹰(面向左边)》, 2015年
材料为铁丝和熊果属植物灌木枝
10 x 7 x 14英寸 (25.4 x 17.8 x 35.6厘米)

Blackbird (in flight), 2016
Wire and manzanita branch
10 x 14 x 20 in. (25.4 x 35.6 x 50.8 cm)

《飞行中的黑鸢》, 2016年
材料为铁丝和熊果属植物灌木枝
10 x 14 x 20英寸 (25.4 x 35.6 x 50.8厘米)



Saw Billed Hummer, 2015
Wire and manzanita branch
10 x 8 x 4 in. (25.4 x 20.3 x 10.2 cm)

《尖齿蜂鸟》, 2015年
材料为铁丝和熊果属植物灌木枝
10 x 8 x 4英寸 (25.4 x 20.3 x 10.2厘米)

Winter Jay, 2015
Wire and manzanita branch
13 x 13 x 13 in. (33 x 33 x 33 cm)

《冬日松鸦》, 2015年
材料为铁丝和熊果属植物灌木枝
13 x 13 x 13英寸 (33 x 33 x 33厘米)

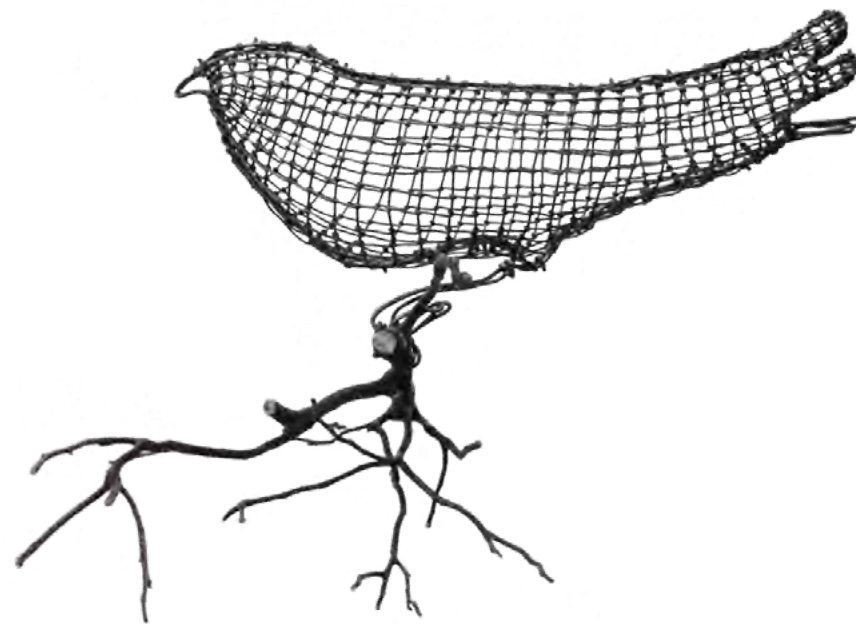


Happy Hummer, 2015
Wire and manzanita branch
12.5 x 9 x 13 in. (31.8 x 22.9 x 33 cm)

《快乐的蜂鸟》，2015年
材料为铁丝和熊果属植物灌木枝
12.5 x 9 x 13英寸 (31.8 x 22.9 x 33厘米)

Little Night Owl (facing right), 2015
Wire and manzanita branch,
11 x 10 x 13 in. (27.9 x 25.4 x 33 cm)

《小猫头鹰(面向右边)》，2015年
材料为铁丝和熊果属植物灌木枝
11 x 10 x 13英寸 (27.9 x 25.4 x 33厘米)



Night Hawk, 2015
Wire and manzanita branch,
10 x 11 x 8 in. (25.4 x 27.9 x 20.3 cm)

《夜鹰》，2015年
材料为铁丝和熊果属植物灌木枝
10 x 11 x 8英寸 (25.4 x 27.9 x 20.3厘米)

"Color is a language, and very early on, I decided to express myself with color."

Siri Berg was born in Stockholm in 1921. Nearly a century later, she is considered one of America's leading abstract artists. She emigrated to the United States at age nineteen, fleeing war-torn Europe by freighter. The journey across the North Atlantic took nearly a month; she was one of only eight passengers on the cargo ship. After arriving in New York, she dabbled in fashion and shop window design before focusing on fine art. In her studio in Soho, she has assiduously pursued form and light—working with a reduced palette of only nine colors—for the last thirty-seven years. The result is precision and restraint balanced against bold, brilliant color: logical, evocative, and thoughtful.

“色彩是一种语言，我从很早就开始就决定用色彩来表达自己。”

西丽·贝尔格于1921年出生于斯德哥尔摩。近一个世纪之后，她被认为是美国最杰出的抽象艺术家之一。她十九岁时乘坐货船逃离当时饱受战争蹂躏的欧洲，移民到美国。穿越北大西洋的旅程花了近一个月的时间；她是那艘货船上仅有的八位乘客之一。抵达纽约后，她曾涉猎时尚和橱窗设计，后来专注于美术创作。在过去的37年里，她在位于Soho的工作室中，使用一块仅有九种颜色的小调色板，孜孜不倦地追求形式与光线。她的作品在精确、克制与大胆鲜艳的用色之间取得了一种平衡：富有逻辑和感染力，且令人回味无穷。



It's all about Color II, 2012

Archival inkjet print

17.25 x 14.25 in. (36.2 x 43.8 cm)

American Abstract Artists 75th Anniversary Print Portfolio

《色彩的奥秘II》，2012年

馆藏彩色打印

17.25 x 14.25英寸 (36.2 x 43.8厘米)

《美国抽象艺术家75周年印刷作品集》

In her paintings and drawings, Emily Berger repeats the same gesture—deliberately, intuitively, thoughtfully—to yield a geometric structure. Horizontal strokes create shapes against the grid of the canvas or paper. Although her action is intentional and focused, chance plays a large role in her practice. The surface of the rectangle (whether wood, linen, or primed paper) affects how the paint is applied and how the image appears. Berger brushes, wipes, rubs, and scrapes—introducing color and revealing texture. Her process is structured, but the results are wide-ranging. Stuttering marks and broken symmetry are just some of the visual possibilities in her oeuvre. Berger's artwork is linear and geometric, but it contains risk and rhythm.

艾米丽·伯格在其绘画和素描作品中有意识的、直观的且缜密的重复着一些相同元素，以呈现出一种几何结构。水平的笔划在画布或纸张的网格上创建出不同形状。尽管她的画笔是有意为之且目标明确，但偶然性在她的作品中起着不容忽视的作用。矩形的表面（无论是木材、亚麻纸还是底漆纸）会影响涂料的使用方式和图像外观。伯格采用刷亮、擦拭、涂抹和刮抹的方式上色以展现质感。她的创作过程结构严谨，但其结果却是内容的多样性。在她的作品中，有失流畅的印迹与残缺的对称性构成了某些视觉上的可能性。伯格的艺术作品多呈线性和几何形状，但却蕴含着风险与节奏之美。



Untitled, 2012
Archival inkjet print
17.25 x 14.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《无题》, 2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

For her contribution to the American Abstract Artists 75th Anniversary Print Portfolio, Los Angeles-native Susan Bonfils turned to photography to represent a collage of four squares. At the top is a wire cage built of green plastic straps, netting, screen, and metal. Two encaustic squares sit below at left and right—one red and the other black with yellow drywall. At bottom right is an aluminum square. All four are mounted on rag paper. From this untitled collage and print grew a number of additional works that became known as the *Collective Diversity* series.

为参与《美国抽象艺术家75周年印刷作品集》，在洛杉矶长大的苏珊·邦菲尔斯借助摄影，创作了一幅由四个正方形组成的拼贴画。顶部是一个由绿色塑料带、铁丝网、丝网和金属制成的铁丝笼子。左下方和右下方各镶嵌一个蜡画方块，一边是红色，另一边为黑色和黄色的石膏板。右下角是一个铝制的方格。所有这四个方格都装在碎布优质纸上。这幅无标题的拼贴和印刷作品后来衍生出了许多其它作品，这些作品被称为《集体多样性》系列。



Untitled, 2012
Archival inkjet print
17.25 x 14.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《无题》, 2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品集》

Kenneth Bushnell has spent his life working between four studios: in Honolulu, Hawaii; New York City, New York; Roquefort-des Corbières, France; and Viladamet, Spain. He is celebrated for his geometric abstract artwork—primarily paintings. He has also a substantial body of work that includes a variety of media: prints, drawings, sculpture, furniture, installations, and set and costume design for dance. *EDC: AAA* belongs to an in-depth, long-term series called the *Euclidean Dream Cycle*, which employs arcs and equilateral triangles to build abstract compositions. His work has been exhibited internationally and is installed in various public and corporate collections, especially across the Hawaiian archipelago.

肯尼斯·布什内尔毕生都在四个城市的工作室之间穿梭创作：夏威夷州的火奴鲁鲁、纽约州纽约市、法国的罗克福尔-德科尔比耶 (Roquefort-des Corbières) 以及西班牙的维拉达马特。布什内尔以几何抽象艺术作品而闻名遐迩。他还有许多形式多样的其他媒体作品，包括版画、素描、雕刻、家具设计、装置艺术以及舞蹈的布景和服装设计。《EDC: AAA》是属于一个有深度的长期系列作品，被称为“欧几里得的梦循环”，该系列利用圆弧和等边三角形来构建抽象构图。他的作品曾在国际上展出，并被多家公共机构和企业收藏，尤其是在夏威夷群岛地区。



EDC: AAA, 2012
Archival inkjet print
14.25 x 17.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《EDC: AAA》, 2012年
馆藏彩色打印
14.25 x 17.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

Standing nearly six feet tall, rearing up on its hind legs, Anne Chu's *Single Bear* meets the viewer face to face. The life-sized animal, cast from resin, is imposing. It's one of many bears that Chu made after seeing images of the awesome Terracotta Army, thousands of life-sized soldiers sculpted in clay and buried with Emperor Qin Shi Huang in the third century BCE. Chu's sculpted bears take on different media—some polyester (as seen here), others carved in wood and cast in nickel silver, or molded in textured paper and finished with charcoal rubbings.

Chu's warrior-like bears represent one node in a multifaceted, multidisciplinary career. Moving between abstraction and representation, her practice was peripatetic. Over twenty-eight years of solo and group exhibitions, ancient folklore met modern curiosity in wood, fabric, leather, porcelain, papier mâché, and watercolor. By the time of her death in 2016, Chu had created a complex and unique visual language—formidable, magical, and always unexpected.

A native New Yorker, Chu was born to Chinese emigrants in 1959. She earned her Bachelor of Fine Arts degree at the Philadelphia College of Art and her Master of Fine Art degree at Columbia University in the city of New York. She was the recipient of numerous fellowships and awards, including the John Simon Guggenheim Fellowship, the Penny McCall Award, Joan Mitchell Foundation Grant, and winner of the Louis Comfort Tiffany Biennial Competition. Her work has been displayed and discussed widely, in US and international venues. *Single Bear (Polyester)* complements Chu's site-specific commission, *Mountain Views*, permanently installed at the U.S. Embassy in Beijing.

安妮·楚的作品《孤熊》，高达近六英尺，用后腿站立，与观众面对面相遇。这只实物大小的动物由树脂铸成，看上去威风凛凛。这是安妮·楚在参观了那些让人叹为观止的兵马俑之后而创作的许多熊中的一个作品。兵马俑是公元前三世纪的作品，是用陶土雕塑的数千名真人大小的士兵，并被当做秦始皇的陪葬品。安妮·楚雕刻的熊采用了不同的材料，有些使用聚酯（如图所示），还有一些使用木头雕刻并用镍银铸造，或使用纹理纸模制，并用木炭擦拭完成。

安妮·楚所雕刻的勇士般的熊代表着一个多领域和多学科职业中的一个节点。她的创作游走于抽象艺术与具象艺术之间。在超过28年的个人和团体展览中，安妮·楚以木材、织物、皮革、瓷器、制型纸和水彩等实现了古代民俗与现代好奇心的相互碰撞。到2016年她去世时，安妮·楚已创造出了一种复杂而独特的视觉语言：令人敬畏，充满神奇，且总是出人意料。

安妮·楚于1959年出生于纽约市的一个中国移民家庭。她在费城艺术学院获得艺术学士学位，并在纽约市的哥伦比亚大学获得艺术硕士学位。她曾多次获得奖学金及奖项，包括约翰·西蒙·古根海姆奖学金、潘妮·麦考尔奖、琼·米切尔基金会奖金，以及路易·康福特·蒂芙尼双年展比赛冠军。她的作品多次在美国和国际展览上展出，广受好评。作品《孤熊》（聚酯）与安妮·楚的特定场所作品《山景》（Mountain Views）相得益彰，被永久地收藏于美国驻华大使馆。



Single Bear (Polyester), 2008

Cast resin
71 x 31.5 x 26 in. (180.3 x 80 x 66 cm)
Photograph by John Berens

—
《孤熊》（聚酯），2008年

铸型树脂
71 x 31.5 x 26英寸（180.3 x 80 x 66厘米）
摄影：约翰·贝伦斯（John Berens）

James Gross's collages and paintings are physical—deeply connected with the sense of touch. He combines a variety of materials, including scraps of oil paint on paper, taking inspiration from textures in the natural world. Influenced by the art of Kurt Schwitters, His works are natural studies in form, space, and texture—similar to architectural constructions. Gross has exhibited in solo and group shows in New York, Berlin, and Paris, most notably *On an Intimate Dimension* and *The Broken Surface*, both at Tibor de Nagy Gallery, and *Small Works* at Altha Viafora Gallery. His work is included in many private and public collections.

詹姆斯·格罗斯的拼贴画和绘画作品是实物性的，与触觉息息相关。他结合了包括纸上的油漆屑在内等多种材料，从自然界的纹理中汲取灵感。受科特·施维特斯 (Kurt Schwitters) 的艺术影响，他的作品是对形式、空间和纹理的自然研究，类似于建筑构造。格罗斯的作品曾在纽约、柏林和巴黎等多个个人和团体展览上展出，其中最著名的是在蒂博尔·德·纳吉画廊展出的《亲密空间》(On an Intimate Dimension) 和《破碎的表面》(The Broken Surface)，以及在阿尔萨·维亚福拉画廊展出的一些小型作品。他的作品被多个私人 and 公共艺术馆收藏。



49/75 "Chapel" James Gross 2012

Chapel, 2012
Archival inkjet print
17.25 x 14.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《小教堂》，2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

“How little is enough? How much can be taken away before a piece crumbles?”

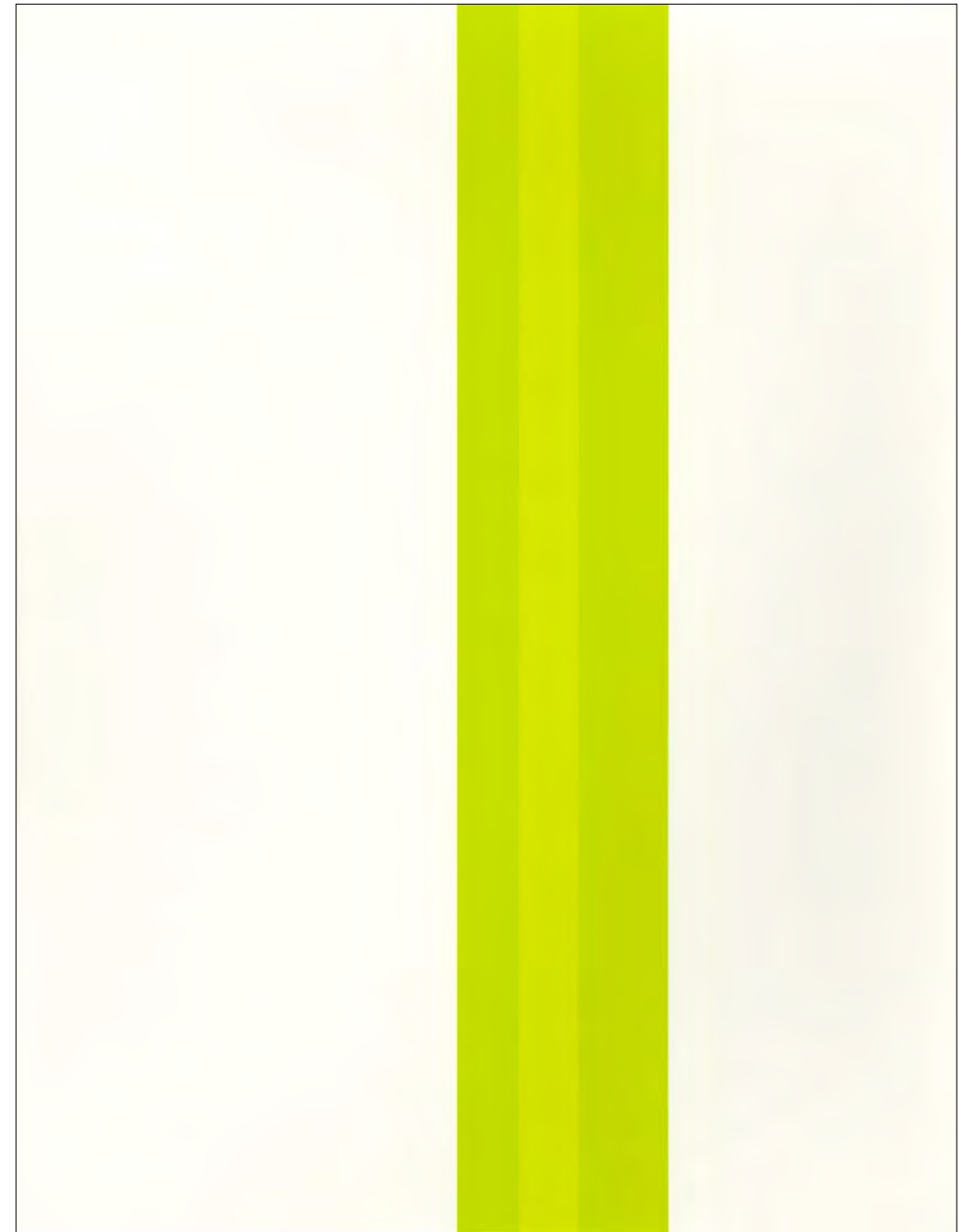
In her practice, Lynne Harlow creates through reduction—steadily taking away, all the while reflecting on abundance and giving. A multimedia artist, she creates installations of color, light, and space, working across media: Plexiglas, acrylic, vinyl, aluminum, plastic, and fabric. Her color palette is fluorescent—yielding luminous, weightless sculptures. The effect of Harlow’s minimalism is striking; her work is stylish and ethereal, with none of the imperfections of the natural world.

Harlow studied studio art and art history at Framingham State College in Massachusetts, followed by a Master of Fine Arts degree at Hunter College in New York. She is the recipient of a Fellowship in New Genres from the Rhode Island State Council for the Arts (2018), a merit award from the Robert and Margaret MacColl Johnson Fellowship (2011), a residency at the BAU Institute in Otranto, Italy (2011) among other accolades.

“多少才算少？在一个东西破碎之前，能去掉多少？”

林恩·哈洛通过减少进行创作，在不断减少的同时一直对丰富性和延展性进行思考。作为一名多媒体艺术家，她利用多种媒体来创作有关色彩、光线和空间的装置艺术，包括有机玻璃、丙烯酸、乙烯基、铝、塑料和织物。她的调色板是发光的，创作出明亮而又轻盈的雕刻作品。哈洛的极简主义效果令人惊艳；她的作品时尚而又空灵，没有任何自然界的瑕疵。

林恩·哈洛曾在马萨诸塞州的弗雷明汉州立学院学习室内艺术和艺术史，随后进入纽约亨特学院获得艺术硕士学位。她曾荣获罗德岛州艺术委员会新流派奖学金（2018年）、罗伯特和玛格丽特·麦格劳·约翰逊奖学金优异奖（2011年）和意大利奥特朗托BAU学院驻留艺术家荣誉称号（2011年）以及其它殊荣。



Golondrinas, 2012
Archival inkjet print
17.25 × 14.25 in. (36.2 × 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《燕子》, 2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品集》

Painter Mara Held lives and works in upstate New York's Hudson Valley. Her studio, a converted barn on an old dairy farm, is surrounded by the rise and fall of the Catskill Mountains—its peaks, rivers, and waterfalls. The irregular curves and billowing ribbons of *Bize II* resemble a topographical map of the region. And throughout Held's oeuvre, we see these organic and irregular forms repeat, animated and radiating light.

Held's artwork has been featured in many group and solo exhibitions and she is the recipient of the New York City Masterwork and Best New Public Art awards for her installation *El in 16 Notes*, 16 faceted glass panels on the Jamaica Line commissioned by MTA Arts for Transit.

画家玛拉·赫尔德在纽约州北部的哈德逊山谷生活和工作。她的工作室是由一间陈旧的奶牛场畜棚改建而成，周围是连绵起伏的卡茨基尔山脉，能看到高耸的山峰，蜿蜒的河流以及飞流的瀑布。《比士风 II》中所描绘的不规则曲线和在风中飘舞的丝带与这一地区的地形图非常相似。在赫尔德所有的作品中，我们都能看到一些有机的、不规则的形式重复出现，生机勃勃并散发出光芒。

赫尔德的艺术作品曾在多个团体和个人展览中展出。她的装置艺术作品《El in 16 Notes》为她赢得了纽约市杰出作品奖和最佳新公共艺术奖，这幅作品由装置在牙买加高架线上的16面玻璃面板构成，是由大都会运输署运输艺术部委托设计的。



Bize II, 2012
Archival inkjet print
14.25 x 17.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

《比士风 II》，2012年
馆藏彩色打印
14.25 x 17.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

Daniel G. Hill is a painter—albeit one who also works in photography and sculpture—focused on the physicality of a work. His contribution to the American Abstract Artists 75th Anniversary Print Portfolio, *Untitled*, is part of a series of six images, all digital photographs captured at the start of the twenty-first century on a handheld smartphone. The image—of sunlight and shadow—was captured spontaneously, but the work of transforming a narrow range of grays into a volumetric rendering of light and dark was deliberate, a digital editing process with a painterly approach. The stripes become curved and three-dimensional and the texture of modulated light appears like charcoal on paper. Just as a painting conveys weight, mass, and gravity, Hill pushes the seeming tactility of the digital image—bringing physicality to flatness.

尽管丹尼尔·希尔也从事摄影和雕塑工作，但他是一位专注于作品物理性的画家。《美国抽象艺术家75周年印刷作品展》中所收入他的作品《无题》是由六幅图像组成的一个系列作品；所有数码照片都是在21世纪初用手持智能手机拍摄的。被照片所捕获的阳光和阴影是自然而然的，但将狭幅灰色转换为光明与黑暗的立体渲染却是深思熟虑的，这是一种融合绘画方法的数字编辑过程。条纹变得弯曲和具有立体感，经过调节的光线纹理看起来像是画在纸上的炭笔画。就像绘画可以传达重量、质量和重力的感觉一样，希尔推动了数字图像的感触性，使物理性趋于平坦。



Untitled, 2012
Archival inkjet print
17.25 x 14.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《无题》，2012年
馆藏彩色打印
17.25 x 14.25 英寸 (36.2 x 43.8 厘米)
《美国抽象艺术家75周年印刷作品展》



"I have been painting in America since 1984, but Chinese history has always been the essence of my work."

At the Central Academy of Fine Arts in Beijing, Hung Liu created a 40-foot-wide mural, *Music of the Great Earth*, made of marble powder, animal bone glue, and acrylic paint. Based on Chinese murals of court musicians, Liu's work was destroyed when the building was torn down. But nearly thirty years later, she reworked the mural into a series of eight variations, designed partially from her original drawings. Adding vibrant color and her signature washes of linseed oil, this reconceived series breathes new life into its dancing figures, while also recalling reliefs from ancient Chinese temples.

Born in Changchun in 1948, Liu was trained in the socialist realist style. She first studied at the Beijing Teachers College, followed by graduate work in mural painting at the Central Academy of Fine Arts in Beijing and a Master of Fine Arts degree at the University of California, San Diego. Liu has received numerous awards and honors, including "Hung Liu Day," proclaimed by the City Council of Berkeley,

“自1984年起我就一直在美国画画，但中国历史却一直都是我作品的精髓所在。”

在北京中央美术学院，刘虹用大理石粉末、动物骨胶和丙烯酸涂料创作了一幅40英尺宽的壁画，《大地音乐》。这是一幅以中国宫廷乐师壁画为原型的作品。这幅壁画由于当时所在的建筑物被拆除而被一起毁掉了。但近三十年之后，她又重新创作了八个不同版本的系列壁画，其中有些部分是根据原始设计。这个重新构想的系列增加了鲜明的色彩和她的标志性的亚麻籽油颜料，赋予舞者以新的生命力，同时还可以使人联想起中国古代寺庙中的浮雕。

刘虹于1948年生于长春市，曾受过社会主义现实主义风格的熏陶。她最早在北京师范学院学习，后来到北京中央美术学院攻读壁画研究生学位，并获得加利福尼亚大学圣地亚哥分校的艺术硕士学位。刘虹曾获得许多奖项和荣誉，包括加州伯克利市议会宣布的“刘虹纪念日”、布雷斯诺艺术博物馆颁发的杰出女艺术家奖，以及国际南方图画协会的终生版画成就

California; Distinguished Woman Artist Award from the Fresno Art Museum; and a Lifetime Achievement in Printmaking Award from the Southern Graphics Council International. Her work has been exhibited widely, commissioned for public art projects, written about extensively, and collected by public and private institutions—including the San Francisco Museum of Modern Art, Metropolitan Museum of Art in New York, and National Gallery of Art in Washington, D.C. She is professor emerita at Mills College in Oakland, California, where she taught from 1990 to 2014.

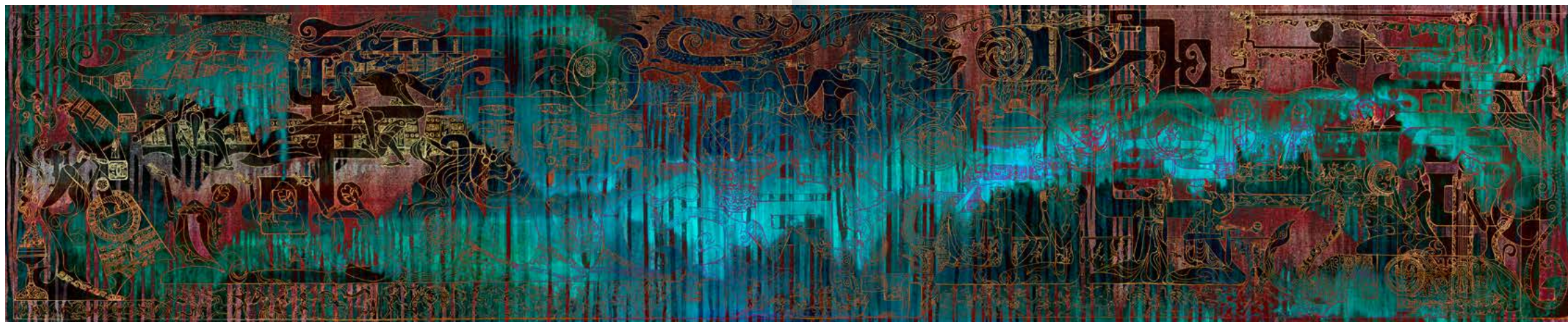
奖。她的作品被广泛展出，并被委托参加公共艺术项目，颇受好评，并被众多公共和私人机构收藏，其中包括旧金山现代艺术博物馆、纽约大都会艺术博物馆和华盛顿特区国家艺术画廊。自1990年至2014年，刘虹一直在加州奥克兰米尔斯学院任教，是该校的荣誉教授。

***Music of the Great Earth II*, 2008**

Pigmented inkjet on paper
18 x 90 in. (45.7 x 228.6 cm)
Courtesy of the artist and Magnolia Editions, Oakland, California

《大地音乐 II》，2008年

每幅：纸上颜料喷墨
18 x 90英寸 (45.7 x 228.6厘米)
由该艺术家和加州奥克兰木兰出版社提供



***Music of the Great Earth VI*, 2008**

Pigmented inkjet on paper

18 x 90 in. (45.7 x 228.6 cm)

Courtesy of the artist and Magnolia Editions, Oakland, California

—

《大地音乐 VI》, 2008年

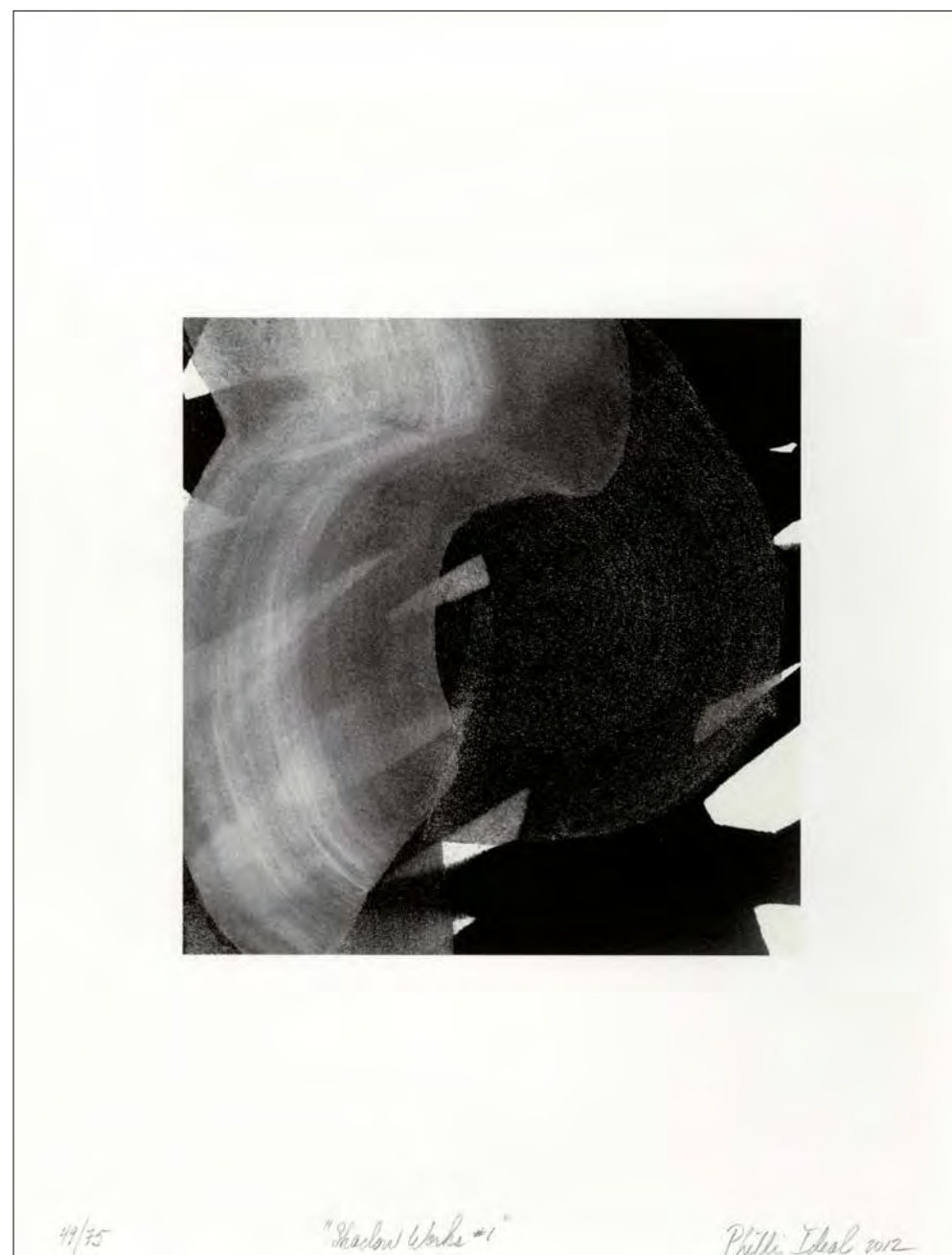
每幅: 纸上颜料喷墨

18 x 90英寸 (45.7 x 228.6厘米)

由该艺术家和加州奥克兰木兰出版社提供

Phillis Ideal, a student of fine art and psychology, invokes abstract expressionism and minimalism in her bold, gestural, and dense collages. Her practice focuses on the materiality of paint, but takes many idioms: transparency and thickness, brushwork, spray paint. She also makes use of collage, Xerox, computer graphics, and iPhone drawings. Ideal has exhibited her work in leading museums and galleries across the United States, including the de Young Museum in San Francisco and the New Mexico Museum of Art in Santa Fe.

菲利斯·爱迪尔曾是一位攻读美术和心理专业的学生。她的大胆、姿态抽象式以及浓重风格的拼贴画让人想起抽象表现主义和极简主义。她的创作注重颜料的材质，但又蕴含了很多的艺术风格，如透明度与厚度、笔法和喷漆。她还利用拼贴画、影印、电脑制图和苹果手机绘图。爱迪尔的作品在美国各大博物馆和画廊展出，包括旧金山的迪洋美术馆和圣达非的新墨西哥艺术博物馆。



Shadow Works #1, 2012

Archival inkjet print

17.25 x 14.25 in. (36.2 x 43.8 cm)

American Abstract Artists 75th Anniversary Print Portfolio

—
《阴影作品#1》, 2012年

馆藏彩色打印

17.25 x 14.25英寸 (36.2 x 43.8厘米)

《美国抽象艺术家75周年印刷作品集》

Born in upstate New York in 1843, William Henry Jackson was a respected photographer known primarily for his landscapes and (quite literally) trailblazing images of the American West. His photographs of China—captured on the eve of the twentieth century—were made possible by the World's Transportation Commission. Charged with gathering information about transportation systems, the expedition sailed from New York Harbor in 1894 and visited over twenty countries across Europe, Asia, and Africa. Over the following three years, Jackson produced hundreds of images, including these photographs of Chinese sailing vessels, a bustling street in Guangzhou, dragon mural, the sun setting on Victoria Harbor, and four women walking along the beach. The tour's globe-trotting pace slowed down in China, where Jackson was able to capture images of local life and beauty, including how local practices commixed with modern civilization. He primarily worked with glass lantern slides, which were projected with a 'magic lantern.' To make the lantern slides appear more realistic, they were hand-colored with dyes and paints.

Jackson was well prepared for the WTC tour from his extensive travels across the American West. At home, he had photographed westbound trains and accompanied geological surveys—including an 1869 commission from the Union Pacific (documenting the scenery along railroad routes) and an 1870 government survey of the Yellowstone River and Rocky Mountains. Jackson captured the Grand Tetons, Old Faithful, Mount of the Holy Cross, and the native people who lived in these legendary, spectacular landscapes. Working under hugely challenging conditions, his photographs were instrumental in convincing the U.S. Congress to designate Yellowstone as the country's first national park.

威廉·亨利·杰克逊于1843年出生在纽约北部，是一位受人尊敬的摄影家，主要以拍摄风景照和（相对确切而言）美国西部拓荒风格的照片而远近闻名。在世界交通委员会的协助下，他期望拍摄20世纪前夕中国的愿望得以实现。1894年，负责收集有关交通运输系统信息的探险队从纽约港出发，访问了欧洲、亚洲和非洲的20多个国家。在接下来的三年里，杰克逊拍摄了数百张照片，其中包括中国舢板、广州繁华的街道、蛟龙壁画、维多利亚港落日以及海边漫步的四个女人等照片。这次环球之旅在抵达中国后放慢了步伐，使杰克逊能够拍摄到当地的生活和美景，包括当地习俗与现代文明的融合。他主要借用透明玻璃灯笼幻灯片，通过一个“幻灯机”来投影。为使幻灯片看起来更加真实，他用染料和颜料进行手工着色。

杰克逊在美国西部广泛的旅行经验为世界交通委员会的旅行做了充分准备。在国内时，他拍摄过西行的列车，参加过地质调查，包括1869年联合太平洋铁路委员会记录铁路沿线风景的调查和1870年美国政府对黄石河和落基山脉的考察。他拍摄过大提顿峰、老忠实泉、圣十字山脉，以及生活在这些传奇壮丽风景中的当地居民。通过这些极富挑战性的工作，他的照片为说服美国国会将黄石公园指定为美国第一个国家公园提供了佐证。

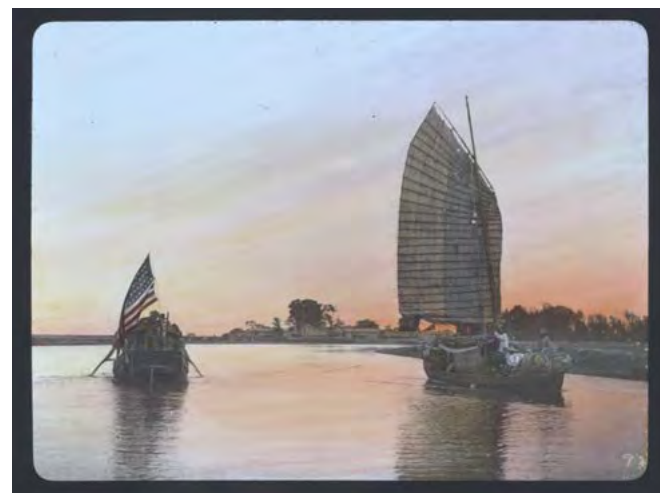
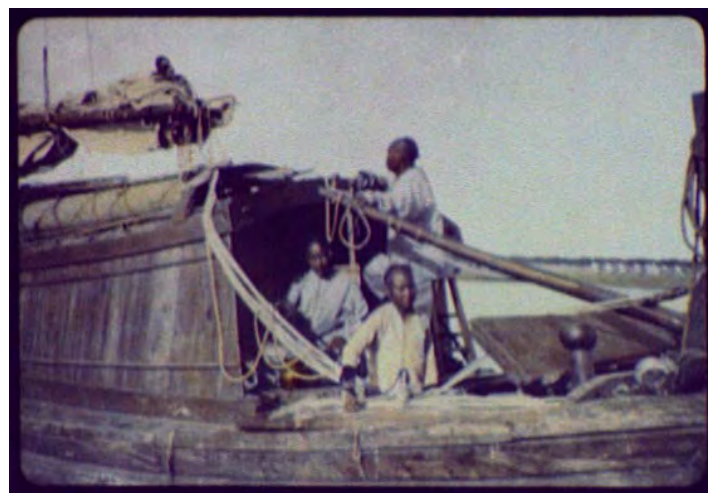


Colorful dragon painted on wall, 1895
Digital print from hand-colored lantern slide
10 x 14 in. (25.4 x 35.6 cm)
Courtesy of Art in Embassies and the Library of Congress, Washington, D.C.

—
《墙上的彩龙》，1895年
手动幻灯片数字打印
10 x 14英寸 (25.4 x 35.6厘米)
由华盛顿特区使馆艺术办公室和美国国会图书馆提供

Distant view from harbor approach, 1895
Digital print from hand-colored lantern slide
10 x 14 in. (25.4 x 35.6 cm)
Courtesy of Art in Embassies and the Library of Congress, Washington, D.C.

—
《远眺港湾》，1895年
手动幻灯片数字打印
10 x 14英寸 (25.4 x 35.6厘米)
由华盛顿特区使馆艺术办公室和美国国会图书馆提供



On a Chinese junk, 1895
Digital print from hand-colored lantern slide
10 x 14 in. (25.4 x 35.6 cm)
Courtesy of Art in Embassies and the Library
of Congress, Washington, D.C.

—
《在中国的舢板上》，1895年
手动幻灯片数字打印
10 x 14英寸 (25.4 x 35.6厘米)
由华盛顿特区使馆艺术办公室和美国国会图书馆提供

Four women walking along sea-shore, 1895
Digital print from hand-colored lantern slide
10 x 14 in. (25.4 x 35.6 cm)
Courtesy of Art in Embassies and the Library
of Congress, Washington, D.C.

—
《海边漫步的四个女人》，1895年
手动幻灯片数字打印
10 x 14英寸 (25.4 x 35.6厘米)
由华盛顿特区使馆艺术办公室和美国国会图书馆提供

Sunset on river; houseboat flying large U.S. flag, 1895
Digital print from hand-colored lantern slide
10 x 14 in. (25.4 x 35.6 cm)
Courtesy of Art in Embassies and the Library
of Congress, Washington, D.C.

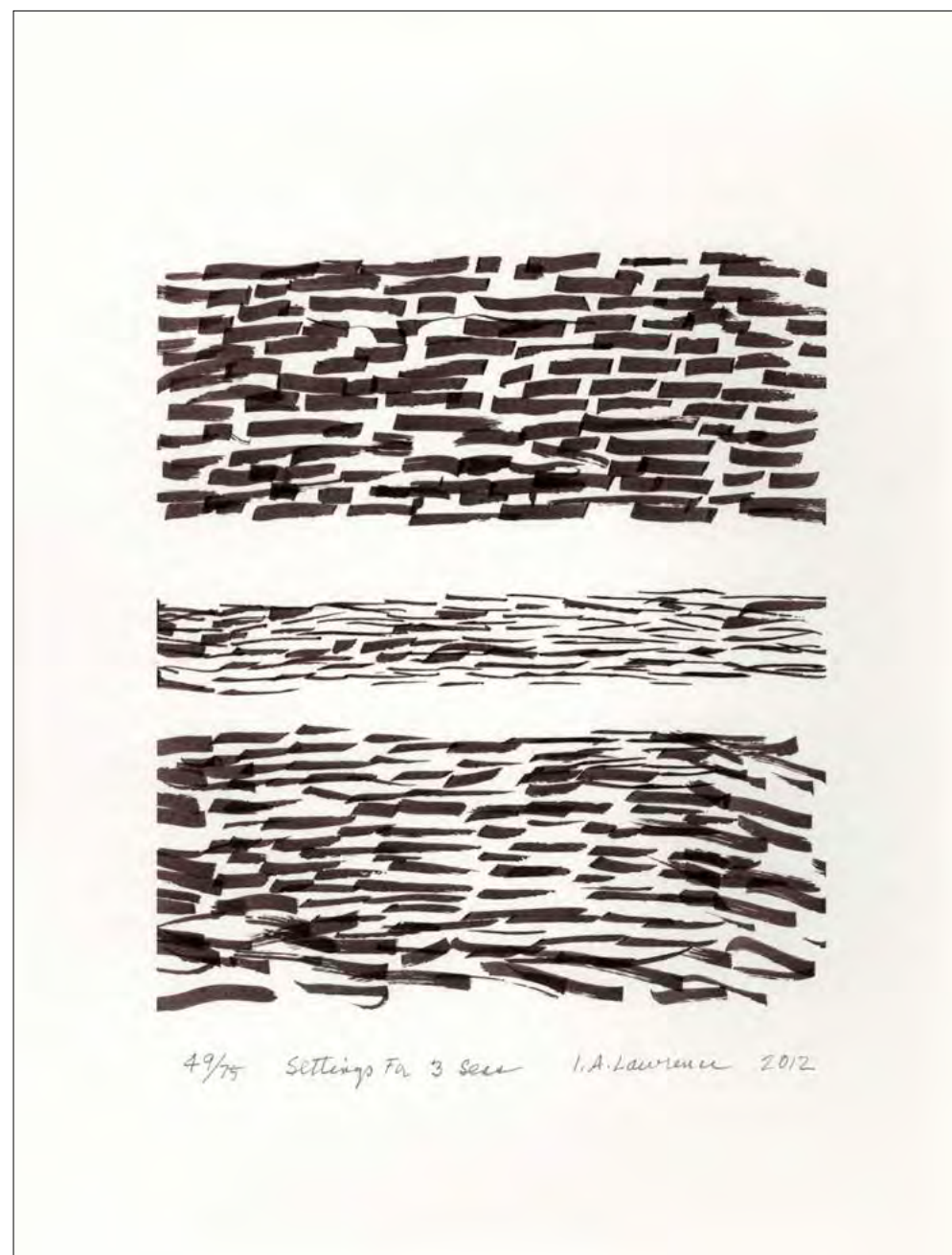
—
《河边落日；高悬美国国旗的船屋》，1895年
手动幻灯片数字打印
10 x 14英寸 (25.4 x 35.6厘米)
由华盛顿特区使馆艺术办公室和美国国会图书馆提供

Tang-Lang St., Canton, 1895
Digital print from hand-colored lantern slide
10 x 14 in. (25.4 x 35.6 cm)
Courtesy of Art in Embassies and the Library
of Congress, Washington, D.C.

—
《广东塘朗街》，1895年
手动幻灯片数字打印
10 x 14英寸 (25.4 x 35.6厘米)
由华盛顿特区使馆艺术办公室和美国国会图书馆提供

Irene Lawrence describes the possibilities of living and working in the same space, when home and studio collide. She expresses her love for the color black—how it goes into paper, how for many years she painted only in black, how it remains “the magic one.” She explains her realization that she was less interested in subject matter than how color met the edge of the canvas, and the challenges of moving from realism to abstraction. She also recounts her work as a scanner in the physics department at Brown University in Providence, Rhode Island, where, for a decade, she looked for specific interactions between high-energy particles. The particles had been photographed from three different points of view and Lawrence had to determine which way they were going and why. In her works on paper and on canvas, she carried that expression of energy: of shapes entering or exiting the picture plane, suspended in space. In her work, the study of mark-making—its rhythm, gesture, and permanence—is spirited and engaging.

艾琳·劳伦斯向我们展现了在家庭和工作室发生冲突的条件下在同一空间里生活和工作的可能性。她在作品中展现了自己对黑色的热爱：黑色如何渗透进画纸；如何多年以来只用黑色作画；以及为什么黑色是一种“神奇”的颜色。她在解释自己的领悟时说，相对于主题来说，她对于观察色彩如何与画布边缘相接以及从现实主义过渡到抽象主义的挑战更有兴趣。她还提到自己在罗德岛州普罗维登斯市布朗大学物理系担任扫描仪研究员时的工作。在那里，她花了10年的时间来探寻高能粒子之间特定的相互作用。这些粒子是从三个不同的角度拍摄的，劳伦斯必须确定它们的运动方向和原因。她在画纸和画布上借用了能量的表达：进入或离开图面的形状悬浮在空中。在她的作品中，痕迹创作研究（它的节奏、动作和持久性）充满了活力和吸引力。



Settings for 3 Seas, 2012

Archival inkjet print

17.25 × 14.25 in. (36.2 × 43.8 cm)

American Abstract Artists 75th Anniversary Print Portfolio

—
《三海域的背景》，2012年

馆藏彩色打印

17.25 x 14.25英寸 (36.2 x 43.8厘米)

《美国抽象艺术家75周年印刷作品集》

Li-lan invites viewers to the visual space that she has meticulously crafted. The images in her work come from a wide range of cross-cultural sources. Born in New York, but spending long stretches of time in Japan and China, Li-lan's work has been described as "transnational." Her paintings present a *mise en scène* of neutral backgrounds and classical, European architecture. Eastern and Western culture subjects naturally blend in her work, co-existing in balance and in harmony, without conflicts, which reflects her life experience in multiple cultures. Li-lan is the daughter of Yun Gee (a modernist painter born in the Guangdong Province) and Helen Wimmer Gee (a curator who founded New York's first postwar photography gallery).

The work's title, *Doors of Kaidan*, references two Japanese words: *kai*, meaning "strange, rare, or bewitching apparition," and *dan*, meaning "recited narrative." The painting alludes to a narrative puzzle in which Li-lan carefully reconstructed half-remembered tales from her childhood.

Li-lan has exhibited her work widely over the last five decades—especially in the United States, Taiwan, and Japan. She has been written about extensively, including a 2013 monograph, *The Art of Li-Lan: A World Achieved*. Her work is included in numerous public, private, and corporate collections—notably (in the United States) the Arkansas Arts Center in Little Rock; Baltimore Museum of Art; Parrish Art Museum in Southampton, New York; San Diego Museum of Art; Virginia Museum of Fine Arts in Richmond; as well as (in Japan) the Museum of Modern Art in Toyoma; Ohara Museum of Art in Kurashiki; and Sezon Museum of Modern Art in Karuizawa.

朱礼银的作品能够带领观赏者进入她精心打造的视觉空间。她作品中的形象来源于广泛的跨文化素材。她出生于纽约，但大部分时间都生活在日本和中国，因此她的作品被誉为“跨越国界之作”。她的画作所展现的是中性背景与古典的欧洲建筑风格相融合的场景。东西方文化主题在她的作品中自然融洽，平衡而且和谐共存，没有丝毫冲突，这些反映了她在多种文化背景中的生活经历。朱礼银的父亲是广东出生的现代画家朱沅芷 (Yun Gee)，母亲是战后纽约首家摄影画廊的创始人海伦·温默 (Helen Wimmer Gee)。

《怪谈之门》这个作品的标题取自两个日语假名：“*kai*”（意思是“奇怪的、罕见的或迷人的幻像”）和“*dan*”（意思是“逐一叙述”）。朱礼银在这幅画中所暗示的是一个叙事性拼图，其中仔细重建了她童年时期的一些记忆模糊的故事。

在过去的五十多年里，朱礼银曾在许多地区和国家展出过自己的作品，尤其是在美国、台湾和日本。有关她的报道相当广泛，包括2013年出版的专著《朱礼银的艺术：达镜》（*Art of Li-Lan: A World Achieved*）。她的作品被众多的公共、私人和企业收藏，其中包括著名的美国小岩城阿肯色州艺术中心，巴尔的摩艺术博物馆，位于纽约南安普顿的美国帕里什艺术博物馆，圣地亚哥艺术博物馆，位于里士满的弗吉尼亚美术博物馆以及位于日本富山的现代艺术博物馆、日本仓敷市大原美术馆和日本轻井泽的塞宗现代艺术博物馆。



Doors of Kaidan, 2007

Oil on linen
54 x 42 in. (137.2 x 106.7 cm)

—
《怪谈之门》，2007年

亚麻布油画
54 x 42英寸 (137.2 x 106.7厘米)

A photographer and painter, Crystal Liu works with gouache, watercolor, ink, and gold leaf in her 'moon' series. Combining these pigments on paper, she designs landscapes of trees, clouds, earth, water, stars, and, of course, the moon. A Chinese painting brush marks black ink on textured paper, creating an earthly terrain, while metallic foils illuminate cosmic matter. Rather than representing the external world however, these are psychological scenes. Every brushstroke and figure is meaningful—much like in Chinese landscape painting—but Liu's works do not embody peace and calm. These are forceful works of art, allowing natural elements to take on an emotional charge and symbolism.

Liu is a Canadian-born Chinese artist. She earned her associates degree in photography from the Ontario College of Art and Design in Toronto, where she was awarded the Gold Medal Award upon graduation. She then earned her Master of Fine Arts degree in new genres at the San Francisco Art Institute, California. Her work has been exhibited in North American, Asia, and Europe.

摄影师兼画家克里斯特尔·刘使用水粉、水彩、水墨和金箔创作了《月亮》系列。使用这些颜料，她在画纸上描绘出有树木、云朵、大地、水流和星辰的一道风景，当然还有月亮。饱满浓墨的中国画笔在纹理纸上描绘出大地的形状，而金属箔则照亮了世间万物。然而，这些作品是对心理场景的写照而非对外部世界的描述。正如大多数中国山水画一样，克里斯特尔·刘的画中的每一笔都是意义非凡，但并未刻意表现和平与宁静。这些都是极具力量感的艺术作品，使自然元素具有情感冲动和象征性意义。

克里斯特尔·刘是一位在加拿大出生的华裔艺术家。她在多伦多的安大略艺术与设计学院获得摄影学副学士学位，并在毕业时获得金牌奖。而后，她在加州的旧金山艺术学院获得新流派的艺术硕士学位。她的作品在北美洲、亚洲和欧洲均有展出。



'lucid,' 2014
Watercolor, gouache, ink, and gold leaf on paper
17.125 x 17.125 in. (43.5 x 43.5 cm)

—
《清澈》, 2014年
水彩、水粉、水墨、金箔
17.125 x 17.125 英寸 (43.5 x 43.5厘米)

—
'the moon, II', 2015
Gouache, watercolor, ink, and gold leaf on paper
15 x 15 in. (38.1 x 38.1 cm)

—
《月 II》, 2015年
水彩、水粉、水墨、金箔
15 x 15英寸 (38.1 x 38.1厘米)

—
Courtesy of the artist and Hosfelt Gallery,
San Francisco, California



'the moon, 'reciprocal'', 2015
Gouache, watercolor, ink, and gold leaf on paper
17.125 x 17.125 in. (43.5 x 43.5 cm)

—
《月, 交互》, “补充”, 2015年
纸上水粉、水彩、水墨、金箔
17.125 x 17.125 英寸 (43.5 x 43.5厘米)

—
'the moon, 'merge,' 2015
Gouache, watercolor, ink, and gold leaf on paper
15 x 15 in. (38.1 x 38.1 cm)

—
《月, 重影》, 2015年
纸上水粉、水彩、水墨、金箔
17.125 x 17.125 英寸 (43.5 x 43.5厘米)

—
由作者本人和加州旧金山霍斯菲尔画廊提供

Jane Logemann's series of *Language Works* is simultaneously intimate and universal, visual and aural, spiritual and secular. Executed in pencil, ink, and watercolor, these works on paper have a modest scale. Logemann writes in Japanese, Korean, Russian, and French, Arabic—and here in Hebrew—atop abstract and repeating patterns. The inscriptions are exquisite, recalling rich, cross-cultural traditions of calligraphy and invoking the sound of speech.

Logemann's rhythmic oeuvre expresses variations on several themes: on language (its multiplicity and ubiquity), on nature (its patterns, symmetry, and color), on abstraction (making the aural visual, making the ineffable concrete). Through decades of work in painting, on paper, and in video art, she has developed an intrinsic 'visual grammar.'

简·卢格曼的《语言作品》(Language Works)系列同时兼有私密与共同、视觉与听觉以及精神与世俗的特征。这些作品用铅笔、墨水和水彩画在纸上创作,尺寸适中。卢格曼用日语、韩语、俄语、法语、阿拉伯语(这副画中是用希伯来语)在这些抽象而且重复的图案上题词。这些题词字迹精致,令人联想到书法中蕴含的丰富的跨文化传统以及演讲的声音。

卢格曼富有韵律的艺术作品表达了不同主题的变化:关于语言(其多样性和普遍性),关于自然(其图案、对称性和颜色),关于抽象(使听觉成为视觉,使难以言喻的东西具体化)。通过数十年来在绘画、纸上艺术和视频艺术方面的工作,她创造了一种内在的“视觉语法”。



Famine-Korean Candle-Hebrew, 2012

Archival inkjet print

17.25 x 14.25 in. (36.2 x 43.8 cm)

American Abstract Artists 75th Anniversary Print Portfolio

《饥荒—韩国蜡烛—希伯来语》, 2012年

馆藏彩色打印

17.25 x 14.25英寸 (36.2 x 43.8厘米)

《美国抽象艺术家75周年印刷作品集》

One Hundred Melodies of Solitude is an ongoing series of circular paintings by Linling Lu, a painter born in the mountainous Guizhou Province of southwest China. Lu earned her bachelor's degree in landscape architecture from Beijing Forestry University, China, followed by a second bachelor's degree in painting and a master's degree from the Maryland Institute College of Art in Baltimore. Her work—dazzling concentric circles of color—invokes both Chinese and American artistic expression. On the one hand, they cite moon gates, circular gateways found in Chinese landscape architecture; they guide visitors from one space to another and carry spiritual significance. She brings this sense of architecture and of communicating with color, while also evoking Kenneth Noland's "targets" and the Washington Color School movement.

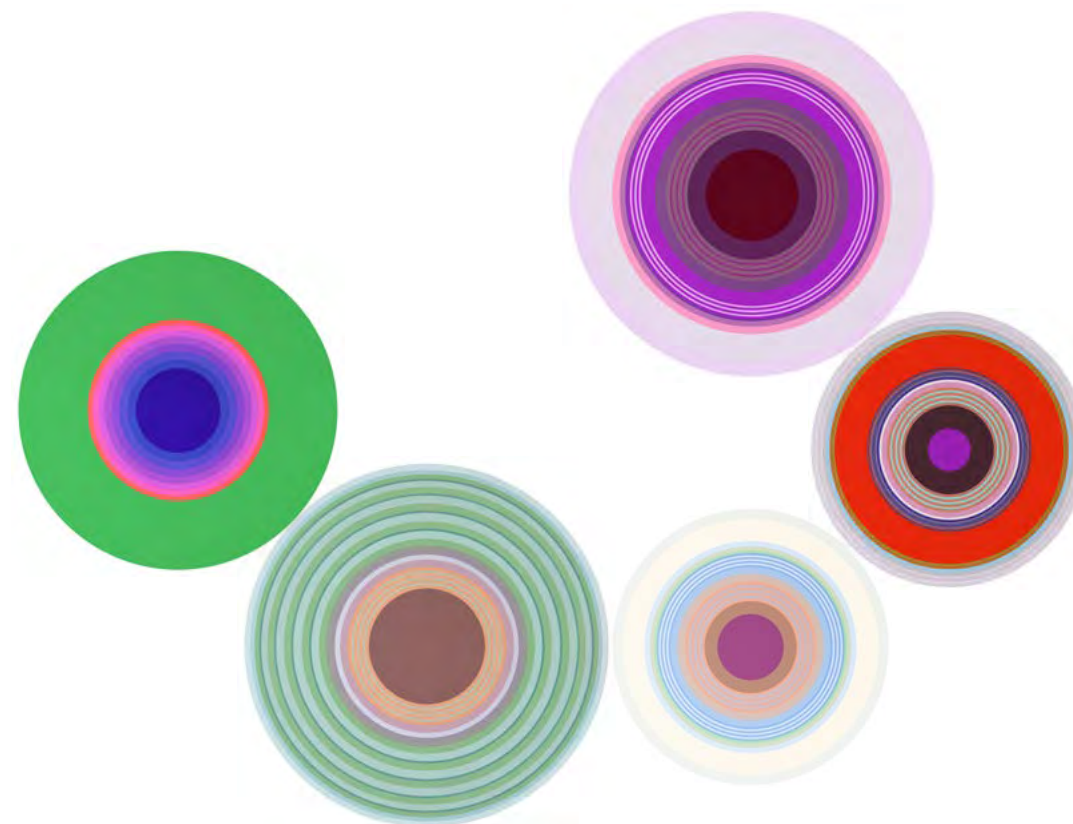
In her painting, Lu pursues Taoist and Buddhist principles of contemplation and solitude. Indeed her work, especially when installed together as a web of circles, has a focusing, meditative effect. The pure colors pulse; there is no variation in shade or texture, nor sign of the artist's hand. There is only paint and canvas: Lu works without masking tape, stencils, or spray paint. With great discipline, the bands of orbiting color are immaculate, revealing no brushstrokes or pencil marks.

Lu's work has been selected to various exhibitions in the U.S., including Delaware Art Museum Centennial Exhibition, (e)merge Art Fair, among others. She has received several awards and distinctions, including her inclusion in the International Emerging Artist Award shortlist (2014) and nomination for the Art Chicago "New Insight" International Art Fair (2011). Her work is included in several private and corporate collections.

吕麟凌是出生于中国西南部贵州山区的一位画家,《一百个孤独旋律》是她一直在进行的一个圆形系列绘画作品。吕麟凌毕业于中国北京林业大学,获风景园林学士学位,之后又在巴尔的摩的马里兰艺术学院绘画专业获得了第二个学士学位及硕士学位。她在作品中借用了中美之间不同的艺术表达形式,创作出令人目眩的彩色同心圆作品。一方面,她在作品中引用了月洞门的概念,即中国风景园林中的圆形通道,引导游客从一个空间进入另一个空间,具有某种精神意义。另一方面,她将建筑与色彩的交流融为一体,同时让人想起肯尼斯·诺兰德(Kenneth Noland)的“靶标”和华盛顿色彩画派运动。

吕麟凌的画作体现出她对道教冥想和佛教慎独的追求。尤其是在将多个圆圈拼在一起形成一张圆网时,她的作品无疑具有凝神冥想的作用。纯粹的彩色脉冲,没有一丁点的阴影或纹理变化,也没有任何艺术家参与其中的痕迹。只有颜料和画布:吕麟凌没有使用遮蔽胶带、蜡纸或者喷漆。创作上的严格自律,使环绕色带完美无瑕,看不到任何的笔触和铅笔痕迹。

吕麟凌的作品曾在美国多次入选展览,包括特拉华艺术博物馆百周年纪念展和艺术博览会等等。她曾获得过多个奖项和殊荣,包括入选国际新兴艺术家奖(2014年),并获得芝加哥艺术博物馆“新见解”国际艺术博览会(2011年)提名。她的作品被多家私人和企业艺术馆收藏。



One Hundred Melodies of Solitude No. 85, 2015
Acrylic on canvas, diameter 46 in. (116.8 cm)

—
《一百个孤独旋律 85号》, 2015年
布面丙烯, 直径46英寸(116.8厘米)

One Hundred Melodies of Solitude No. 89, 2015
Acrylic on canvas, diameter 40 in. (101.6 cm)

—
《一百个孤独旋律 89号》, 2015年
布面丙烯, 直径40英寸(101.6厘米)

One Hundred Melodies of Solitude No. 86, 2015
Acrylic on canvas, diameter 35 in. (88.9 cm)

—
《一百个孤独旋律 86号》, 2015年
布面丙烯, 直径35英寸(88.9厘米)

One Hundred Melodies of Solitude No. 88, 2015
Acrylic on canvas, diameter 46 in. (116.8 cm)

—
《一百个孤独旋律 88号》, 2015年
布面丙烯, 直径46英寸(116.8厘米)

One Hundred Melodies of Solitude No. 87, 2015
Acrylic on canvas, diameter 35 in. (88.9 cm)

—
《一百个孤独旋律 87号》, 2015年
布面丙烯, 直径35英寸(88.9厘米)

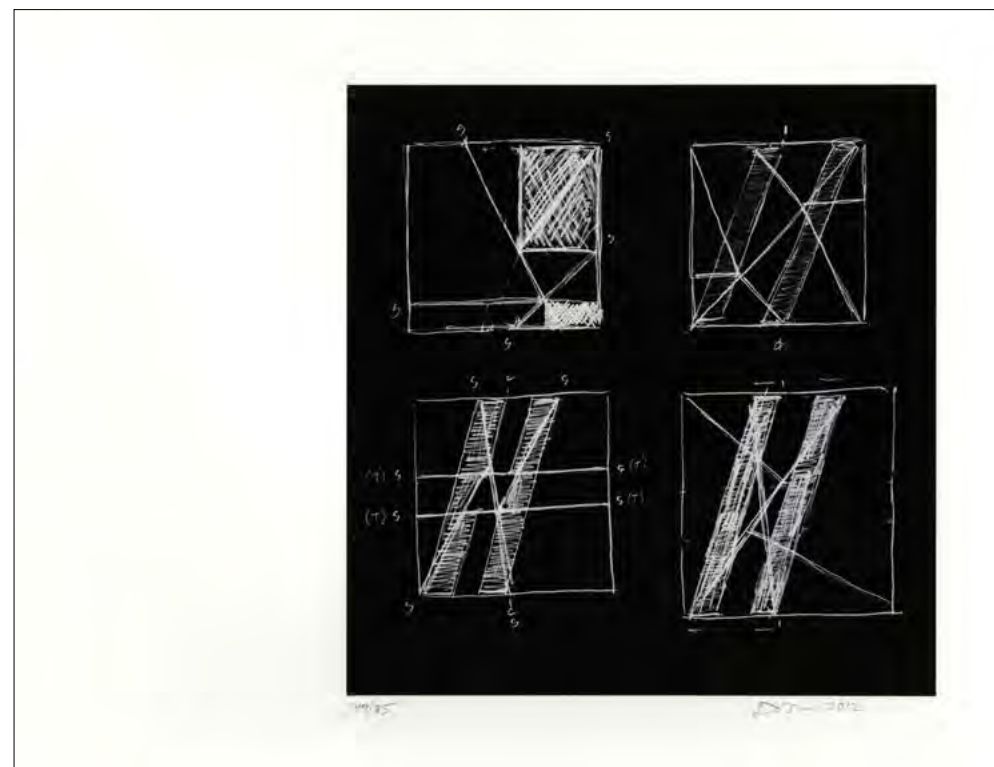
—
Courtesy of the artist and Hemphill Fine Arts

—
由作者和汉姆费尔艺术画廊提供



David Mackenzie considers himself a painter—he largely works in acrylic on medium- to small-scale works—but his background in ceramics informs his practice. His contribution to the American Abstract Artists 75th Anniversary Print Portfolio is composed of thumbnail sketches for paintings. The designs show the scale and dimensions of the picture plane, its composition, and how line and color interact. Mackenzie reversed the drawings (similar to the printmaking process), so the white marks fall against a black background. His work belongs to public collections across California, including the Oakland Museum of California, San Francisco Museum of Modern Art, and Mills Collection Art Museum at Mills College in Oakland.

大卫·麦肯齐认为自己是一名画家（他通常用丙烯酸颜料来创作中小型作品），但是他的陶瓷研究背景对他的创作影响至深。《美国抽象艺术家75周年印刷作品集》所收入的他的作品包括一些绘画缩略图。这些设计图显示了画面的比例和尺寸、作品的构成以及线条和颜色之间的相互作用。麦肯齐将画作反转（类似于版画复制），让白色线条在黑色背景中凸显。他的作品被加州各地多家公共艺术馆收藏，包括加州奥克兰博物馆、旧金山现代艺术博物馆和奥克兰米尔斯学院的米尔斯艺术收藏博物馆。



Untitled, 2012
Archival inkjet print
14.25 in. x 17.25 (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

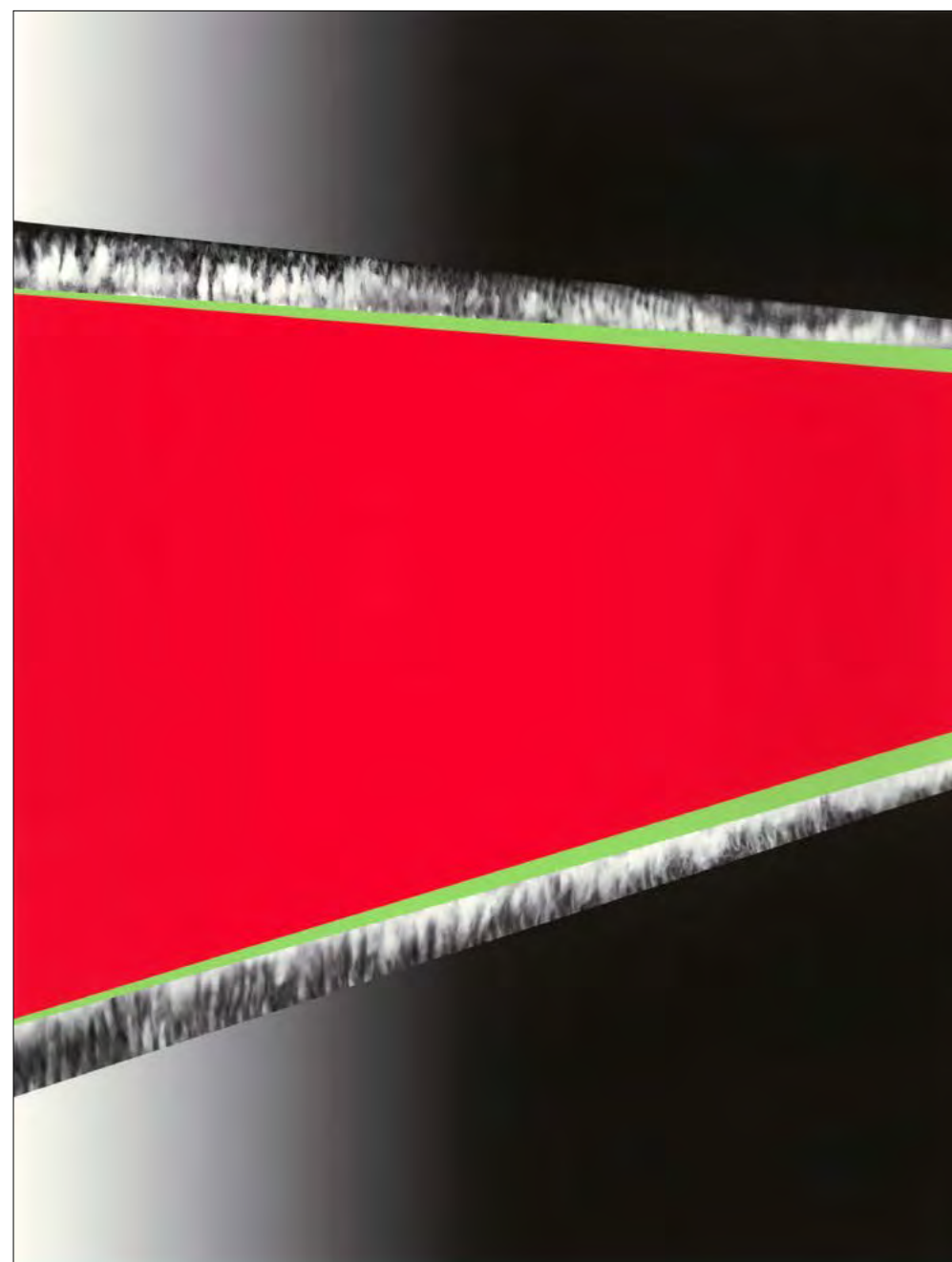
—
《无题》，2012年
馆藏彩色打印
14.25 x 17.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品集》

Influenced by the teachings of Lao Tzu, Katinka Mann's practice embraces opposites as oneness. In her work, minimalist paintings are flat, but light and color offer depth; aluminum forms are hand-cut, but appear manufactured. With these paradoxes, she challenges the viewer to question his/her notion of perception, to rethink the process of attaining awareness through the senses.

Mann has adopted the trapezoid as her mandala, a geometric symbol representing the universe in Hinduism and Buddhism. By focusing on a single shape, she explores the figure's depth and infinite variation. Mann works as a sculptor and painter in a variety of media—paper, shaped canvas, wood, aluminum, cutouts, photography; she has spent decades uncovering new combinations of geometry, color, and depth perception, concentrating on the relationship between two and three dimensions.

卡婷卡·曼恩深受老子学说影响，将对立统一原则融入创作之中。极简主义呈现的是朴实无华，但光线和色彩给她的作品带来深度；手工切割的铝质结构呈现出的却是工业机器产品一样的感觉。她用这些悖论来挑战观赏者，令其对自己的感知概念产生质疑，进而对通过感官获取意识的过程进行反思。

曼恩将梯形作为她的曼陀罗，这是印度教和佛教中代表宇宙的一种几何符号。通过专注于一个单一形状，她探索了这一图像的深度和无限变化。曼恩是一位利用多种媒体进行创作的雕塑家兼画家，包括画纸、成形画布、木头、铝、剪纸画和摄影；她花费了数十年的时间研究几何、颜色和深度感知的新组合，重点研究二维和三维之间的关系。



Untitled, 2012
Archival inkjet print
17.25 x 14.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

《无题》，2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品集》



In her *Transitory Spaces* series, photographer Leah Oates captures natural and man-made locations as they morph through time. Using multiple exposures on a single negative, Oates expresses a place through environmental shifts and human impacts. Unlike so many still photographs, which fix a single moment, Oates's work concentrates on the ephemeral. *Transitory Spaces* includes a suite of photographs of Beijing—a capital rich with history and teeming with change. In representing the city, she addresses growth and decay: cultural, architectural, and environmental. The resulting photographs, which recount an episodic tale in a single work, recall the continuous narratives of Chinese handscrolls.

Oates earned her Bachelor of Fine Arts degree at the Rhode Island School of Design in Providence and her Master of Fine Arts degree at the School of the Art Institute of Chicago, Illinois. She was a Fulbright Fellow at the Edinburgh College of Art in Scotland, where she also earned a post doctorate diploma. She has received additional fellowships and residencies through the NY Arts China Residency in Beijing, Ragdale in Lake Forest, Illinois, and the Taipei Artist Village, among others. Critical discussion of her work

在《转瞬即逝的空间》系列作品中，摄影师利亚·奥茨捕捉到一些随着时间推移而发生变化的自然和人造场景。奥茨对同一底片进行多重曝光，通过环境的变化和人类活动来展现同一个场景。与其它大量对某一瞬间进行定影的静态照片不同，奥茨的作品更侧重于表达瞬息的变化。《转瞬即逝的空间》系列作品中包含一套北京的照片，北京是一座历史悠久和日新月异的首府城市。在展示这座城市时，她注重表达这座城市的文化、建筑和环境的兴衰。如此拍摄的照片，通过一件作品讲述一个松散的故事，与中国横幅手卷画中的连续性故事有异曲同工之妙。

奥茨在普罗维登斯的罗德岛设计学院获得艺术学士学位，后在伊利诺伊州的芝加哥艺术学院获得艺术硕士学位。她曾在苏格兰爱丁堡艺术学院做富布赖特学者，并在那里获得博士学位。她还通过北京纽约艺术基金会驻留艺术家项目、伊利诺伊州森林湖拉格代尔基金会和台北国际艺术村等组织获得了更多的奖学金和驻留艺术家资格。她的作品受到广

has been published widely and her work is included in many museum and library collections in the United States and United Kingdom, including the Tate, Victoria and Albert Museum, and British Library (in London) and the National Museum of Women in the Arts in Washington, D.C., among others.

泛的批判性鉴赏，并被美国和英国的多家博物馆和图书馆收藏，其中包括泰特美术馆、维多利亚和阿尔伯特博物馆、伦敦的不列颠图书馆和华盛顿特区的国家妇女艺术博物馆，等等。

Beijing, China 4, 2009

Digital C-print from a negative

17 x 64 in. (43.2 x 162.6 cm)

Courtesy of the artist and Susan Eley Fine Art, New York, New York

《中国北京 4》，2009年

数码C印刷底片

17 x 64英寸 (43.2 x 162.6厘米)

由作者和纽约市苏珊·埃利美术馆提供

John Phillips is famously quoted as saying that his paintings look like if Barnett Newman had owned a lava lamp. If this doesn't sound like how most artists describe their work—that is to say, casually invoking a celebrated Color Field painter in the same breath as passé novelty lighting—that's because it's not. Phillips's sense of humor and his deep understanding of the history of abstract art are defining features of his oeuvre. In his whimsical compositions, he infuses minimalism with pop; in his witty artwork titles, he often draws on his passion for music, referencing lyrics from his vast record collection.

Phillips's paintings often look effortless—offering balanced shapes on a flat plane, toying with the figure-ground relationship with eye-catching results. But in fact his compositions are carefully planned, first on-screen at a computer workstation where he maps out the geometry of each canvas and then executed in oil, his hand bringing a certain lyricism to the cool, polished surface.

约翰·菲利普斯被人广为引用的一句话是：我的画看上去就像巴尼特·纽曼（Barnett Newman）曾有一盏熔岩灯。如果这听起来不太像是大多数艺术家在描述自己的作品的话（也就是说，随便将一位著名的色域绘画画家与已过时的新奇照明相提并论），那是因为事实并非如此。菲利普斯的幽默感和对抽象艺术历史的深刻理解界定了他作品的鲜明特点。他的作品天马行空，将极简主义融入波普艺术；他经常借助于自己对音乐的热情，从他大量收集的唱片歌词中为其作品提炼出风趣诙谐的标题。

菲利普斯的画看上去经常是得来全不费工夫：在一个平面上呈现平衡的形状；随意处理图形背景关系获得引人注目的效果。但事实上，他的构图都是经过精心设计的。首先他会在计算机工作站的屏幕上绘制出每块画布的几何形状，然后用油墨赋予冰冷光滑的画布以抒情特性。



Jill, 2012
Archival inkjet print
14.25 × 17.25 in. (36.2 × 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《吉尔》，2012年
馆藏彩色打印
14.25 x 17.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品集》

Untitled, a 2012 print by Edward Shalala, is in fact several steps (and several decades) removed from the original act of art-making. Part of a series created in 1977, Shalala worked outdoors in Martha's Vineyard, Massachusetts—an island south of Cape Cod. He placed raw canvas thread in the landscape—randomly by hand, or with the help of a kite and the wind—and photographed the short-lived results. Shalala used different weights of string and the work itself was ephemeral. This archival inkjet print was subsequently made from the 35mm gelatin silver print, thirty-five years later. In other series, Shalala used this same technique to create impermanent thread paintings in Central Park, Prospect Park, Governors Island, and other green spaces of New York. His practice reacts to the concept of “end game” painting, a notion that has evolved throughout modern and postmodern abstract art.

实际上，爱德华·沙拉拉在2012年创作的《无题》实际上与最初的艺术创作相去甚远（相差几十年）。作为1977年创作的一个系列中的一部分，沙拉拉当时在位于科德角以南一个小岛上的马萨诸塞州玛莎葡萄园进行户外创作。他随意地或借助于风筝和微风将粗帆布线放置在风景画中，然后将这些转瞬即逝的作品拍摄下来。沙拉拉使用了不同重量的线，作品本身是短暂的。这一馆藏彩色打印作品是在35年后使用35毫米明胶银印刷品制成的。在其它的系列作品中，沙拉拉使用了相同的技术在中央公园、展望公园、总督岛和纽约的其它绿色空间中创作了一些非永久性的线画。他的作品反应了“终局”绘画的概念，这一概念在现代和后现代抽象艺术中得到了长足发展。



Jill, 2012
Archival inkjet print
14.25 × 17.25 in. (36.2 × 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《无题》，2012年
馆藏彩色打印
14.25 x 17.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

Lee Somers was born in Durango, a small city in Colorado surrounded by the forested wilderness of the San Juan Mountains to the north and ancient Native American sites to the south. Perhaps it comes as no surprise, then, that he is fascinated by the intersection of natural history and cultural history. His studies took him to the Alfred University School of Art and Design in rural southwestern New York, where he earned both his Bachelor of Fine Arts degree and Master of Fine Arts degree. The town's local shale and beds of clay made a natural home for Albert's historic terra cotta works. For several years following, Somers lived and worked in Beijing, China, where he served as visiting professor at the Central Academy of Fine Arts. He is currently assistant professor of art and instructor of three-dimensional studies at the University of Montevallo in central Alabama.

As a ceramicist—a sculptor and forger of clay—Somers's medium is founded in geography. His practice focuses on the study of place: the cities we build, the ruins left behind, surrounding natural landscapes, and the layers and processes of geology underpinning everything. He is also influenced by Chinese landscape painting, the earliest examples of which took three-dimensional form. Somers's artistic process is experimental. Working in three dimensions, he creates assemblages from various components. He samples, collects, and catalogues his ceramics and mixed media before composing by trial and error. The resultant collages offer multiple points of entry and departure—a mosaic of color, texture, and natural and cultural references.

李·萨默斯出生于科罗拉多州的一个小城市杜兰戈，小城的北面是圣胡安山脉森林茂密的荒野，南面是古老的美国原住民遗址。因此，他痴迷于自然历史和文化历史的融合也就不足为奇了。他凭借自己的研究进入纽约西南郊区的阿尔弗雷德大学艺术与设计学院，并获得了艺术学士学位和艺术硕士学位。当地的页岩和粘土层为阿尔伯特(Albert)制作历史著名的陶瓦作品提供了天然基础。在后来的几年里，李·萨默斯到中国北京生活和工作，担任中央美术学院的客座教授。他目前是阿拉巴马州中部蒙特瓦洛大学艺术系副教授兼三维研究讲师。

作为陶艺师(既是雕刻师又是陶土工匠)，李·萨默斯的工具是建立在地理基础上。他的作品侧重于对地点的研究：即我们所建造的城市、遗留下的废墟、周围的自然景观以及支撑一切的地质层和过程。他还深受中国山水画的影响，因为中国风景画是最早的三维作品。李·萨默斯的艺术创作过程是实验性的。他以三维从事创作，将各个组件组合成集合艺术。通过反复试验组合之后，他对陶瓷和混合介质进行采样、收集和分类。由此产生的拼贴画提供了多个出入口，是色彩、纹理以及自然和文化素材的镶嵌图案。



Scape II, 2011
Ceramic and wood
45 x 32 x 6 in. (114.3 x 81.3 x 15.2 cm)
Images by Alan Wiener Courtesy Greenwich House Pottery
—
《景观 II》，2011年
陶瓷和木头
45 x 32 x 6英寸 (114.3 x 81.3 x 15.2厘米)
由艾伦·威纳 (Alan Wiener) 拍摄，格林威治陶艺馆提供

Scape, 2012
Ceramic
44 x 26 x 4 in. (111.8 x 66 x 10 cm)
Images by Alan Wiener Courtesy Greenwich House Pottery
—
《景观》，2012年
陶瓷
44 x 26 x 4英寸 (111.8 x 66 x 10厘米)
由艾伦·威纳 (Alan Wiener) 拍摄，格林威治陶艺馆提供



Robert Storr has an unparalleled career: senior curator at the Museum of Modern Art in New York; contributing editor at *Art in America*; Stavros Niarchos Foundation Dean at the Yale University School of Art. But in addition to his prominent career as a curator, critic, and educator, he is also a practicing artist and member of American Abstract Artists. Storr started out as a painter more than forty years ago, he explained, “and I’ve never stopped; I’ve never become an ex-painter.” And more than that, he says, “Making art has made me a better curator.”

罗伯特·斯托尔的职业生涯可以说是无与伦比：他曾经担任纽约现代艺术博物馆的资深策展人、《美国艺术》杂志特约编辑以及耶鲁大学艺术学院斯塔罗斯·尼阿科斯基金会主任。但是，除了作为策展人、评论家和教育家的杰出职业生涯之外，他还是一名实践艺术家和美国抽象艺术家协会会员。斯托尔在四十多年以前开始成为一名画家。他解释说：“我从来没有停下过脚步；我从始至终都是一位画家。”他还说道：“艺术创作使我成为一个更好的策展人。”



Untitled, 2012
Archival inkjet print
17.25 x 14.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《无题》，2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

Two pieces of string, a handful of pebbles, five plastic blue pushpins, and paper. In Sarah Sze's hands, these commonplace objects—mass-produced, easily discarded, and just as easily replaced—transform into a towering sculpture seven feet tall. Sze's elaborate, tangled installations appear to defy gravity. By hand, she builds a crystalline web of found objects that together stretch from ceiling to floor. *Ripe Fruit Falling* is three-dimensional, but delicate, exploring the relationships between objects, between process and experimentation, between art and architecture.

Sze was born in Boston, the daughter of a Shanghai-born architect and an Anglo-Celtic teacher. She earned her Bachelor of Arts degree at Yale University in New Haven, Connecticut, and her Master of Fine Arts degree at the School of Visual Arts in New York City, New York, where she currently lives and works. In addition to her practice, she is a professor of visual arts at Columbia University in New York City, New York.

In 2013, Sze won a MacArthur Fellowship, and in 2013 she represented the United States at the Venice Biennale. Her work is held in public collections across the world, including the Museum of Modern Art in New York; Los Angeles Museum of Contemporary Art; Museum of Contemporary Art in Chicago; National Gallery of Canada in Ottawa; 21st Century Museum of Contemporary Art in Kanazawa, Japan; National Gallery of Victoria, Australia; and the Cartier Foundation in Paris.

两根绳子，些许鹅卵石，五个蓝色塑料图钉和一张纸。在莎拉·施的手中，这些易于大量生产并很容易被丢弃和更换的平凡物品变成了高达7英尺的雕塑。莎拉·施精心设计的这个错综复杂的作品似乎在挑战地心引力。她用随处可见的物品搭建了一个落地式水晶网，这些物体从天花板一直延伸到地板。《熟透坠落的果实》是一件精美的三维作品，探索物体之间、过程与实验之间以及艺术与建筑之间的关系。

莎拉·施出生于波士顿，父亲是一位上海出生的建筑师，母亲是一名凯尔特裔教师。她在康涅狄格州纽黑文的耶鲁大学获得文学学士学位，后于纽约市视觉艺术学院获得艺术硕士学位，她目前在纽约生活和工作。除了从事艺术创作之外，她还是纽约哥伦比亚大学的视觉艺术系教授。

莎拉·施于2013年荣获麦克阿瑟奖，并在同年代表美国参加了威尼斯艺术双年展。她的作品为世界各地的公共艺术馆收藏，包括纽约现代艺术博物馆、洛杉矶当代艺术博物馆、芝加哥当代艺术博物馆、渥太华加拿大国家美术馆、日本金泽21世纪当代艺术博物馆、澳大利亚维多利亚国家美术馆以及巴黎卡地亚基金会。



Ripe Fruit Falling, 2012

Stone, string, and ink on archival paper
84.5 x 18 x 1 in. (214.63 x 45.72 x 2.54 cm)
Edition of 18

—
《熟透坠落的果实》，2012年

石头，绳子，和版画纸墨
84.5 x 18 x 1英寸 (214.63 x 45.72 x 2.54厘米)
第18版

"I throw all of my obsessions and loves into the work, and I try not to be too embarrassed about any of it."

Fred Tomaselli creates lush, captivating visions: mosaics delicately arranged from mind-altering pills and plants; satirical paintings reimagining the front page of the *New York Times*; surreal scenes collaged from unorthodox materials. His work is mischievous, but dense with art-historical references. In his hybrid compositions, one can see the influence of tapestries and quilts mixed with baroque drama, luxurious Islamic painting, and the jeweled tones of the medieval age. In *After Migrant Fruit Thugs*, Tomaselli's mesmerizing style meets his avid interest in birdwatching. A pair of magnificent birds perch on a tree whose leaves and berries glow. Using a fantastic mix of textiles—wool, silk, and metallic thread—it was constructed by master weavers from north of Shanghai, using Chinese textile and embroidery techniques. Expertly composed and rich in detail, it plays with perception and inspires rapture.

Tomaselli was born in Santa Monica and studied at California State University in Fullerton. He has enjoyed solo exhibitions at the Orange County Museum of Art in Newport Beach, Modern Art Museum of Fort Worth, University of Michigan Museum of Art in Ann Arbor, Aspen Art Museum in Colorado, White Cube in London, and the Brooklyn Museum, among others.

“我对工作的痴迷和喜爱到了无以复加的地步，并且尽量避免让我为此感到尴尬。”

弗雷德·托马塞利创作的视觉形象郁郁葱葱，引人入胜：用改变心智的药丸和植物精心排列成的镶嵌图案；用讽刺画重现《纽约时报》头版；用非传统材料拼贴成超现实场景。他的作品风格俏皮，但充满了艺术史气息。在他的混合作品中，人们可以看到各种影响痕迹：混杂着巴洛克戏剧的挂毯和绸被，奢华的伊斯兰教绘画，以及中世纪的珠宝色调。在《仿偷果实的候鸟》中，弗雷德·托马塞利将令人痴迷的艺术风格与他对观鸟的狂热兴趣融为一体。一对美丽的鸟儿栖息在一棵树上，叶子和浆果闪闪发光。它是由上海北部的织布大师使用中国纺织品和刺绣技术制成的，将羊毛、丝绸和金属丝巧妙地结合在一起。这幅作品构图精巧，细节丰富，玩转感知，撩人心弦。

托马塞利出生于圣莫尼卡，就读于加州州立大学富勒顿分校。他曾在加州纽波特海滩橙县艺术博物馆、沃斯堡现代艺术博物馆、密歇根大学安娜堡分校艺术博物馆、科罗拉多州阿斯彭艺术博物馆、伦敦白立方画廊和布鲁克林博物馆等地举办过个人展览。



After Migrant Fruit Thugs, 2008

Wool background, silk birds with metallic thread
96 x 64 in. (243.8 x 162.6 cm)

《仿偷果实的候鸟》，2008年

毛织物背景，候鸟使用金属线
96 x 64英寸 (243.8 x 162.6厘米)



Driven by the desire to find her ultimate landscape, Polly Townsend's work is inspired by some of the most remote corners of the earth: the Tian Shan "Mountains of Heaven" in Central Asia; Bolivia's altiplano, where the Andes widen; the Tibetan Plateau; and the Badlands of South Dakota to name a few. She pursues the inaccessible landscapes, their peaks and plateaus becoming her subject matter.

In her travels, Townsend wanders off the beaten path for long periods of time, her route unplanned, and her timetable unscheduled, often alone. She photographs her course, drawing and sketching in oils. The complex, colored sedimentary layering; the visual tension between the vertical and horizontal axis; the extreme rock exposure; and the extended pristine beauty of the landscape serve as the foundation. Back in her London studio, she completes her landscapes—processing her memories in a new space and time. Perspective and exploration feature largely in both her process and finished paintings.

Townsend has exhibited her work widely across the United Kingdom and the United States in public and private collections. She is the recipient of several painting and drawing awards, and she has served as artist-in-residence in Death Valley and the Badlands (for the National Parks Service) and Arkleside Studios in the Yorkshire Dales.

波莉·汤森德渴望寻找极致景观，她的作品灵感均来源于地球上一些最遥远的角落：如中亚的“天山”，玻利维亚高原（位于绵延不绝的安第斯山脉），青藏高原，以及南达科塔州的美国荒地国家公园等。她追寻那些人迹罕至的地貌，山峰和高原是她作品的主题。

波莉·汤森德经常独自一人长期前往一些人迹罕至的地方，没有具体的路线，也没有确切的时间表。她在旅途中拍摄，并用油彩进行绘图和素描。复杂的彩色沉积层；垂直和水平轴之间的视觉张力；极度裸露的岩石以及广阔的原始美景，这些都是她创作的基础。回到伦敦的工作室后，她会完成这些风景画：在一个新的时空中根据记忆进行创作。景观和探险是她的创作过程和完成绘画作品的主要特征。

波莉·汤森德的作品曾在英国和美国多家公共和私人艺术馆展出。她获得了多项绘画艺术奖，并曾在死亡谷国家公园和美国荒地国家公园（为国家公园服务）以及约克郡谷地的阿尔克莱斯德工作室担任常驻艺术家。



Sirens, 2007
Oil on linen
120 x 72 in. (304.8 x 182.9 cm)
—
《塞壬》，2008年
亚麻布油画
120 x 72英寸 (304.8 x 182.9厘米)

Heide Trepanier's artistic practice seeks to create order from chaos. In her paintings, she enacts a unique 'drip' approach—pouring and splattering acrylic enamel paint freely across the canvas. After the paint has dried, Trepanier outlines the irregular streaks with ink. The result is energetic, colorful, and sometimes wild.

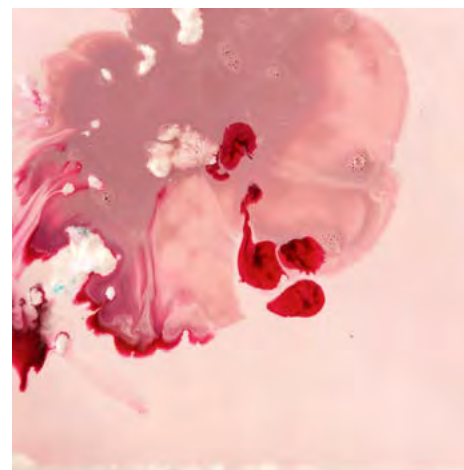
Trepanier's process of allowing pigments to interact independently of the artist's brush has found a new expression in her printmaking. She drips alcohol-based ink into milk (cow, goat, human, etc.), sparking a chemical reaction and spurring the ink to spontaneously meander. She photographs the interaction and a single image becomes the work of art. Once printed, the raw image (and all others) are destroyed. Each archival print is thus unique, unable to be recreated—a moment of chaos singly captured.

Trepanier studied natural sciences before switching to fine arts. She earned her Bachelor of Fine Arts degree from the School of the Art Institute of Chicago, Illinois, and her Master of Fine Arts degree from Virginia Commonwealth University in Richmond, where she is now an adjunct professor in the art and art history department. She has received awards, fellowships, and commissions from the Pollock Krasner Foundation, Virginia Museum of Fine Arts, City of Richmond Public Art Commission, and American Academy of Arts and Letters. Her work has been featured in numerous solo and group exhibitions and is included in public and corporate collections including the Virginia Museum of Fine Arts in Richmond and the Speed Museum in Louisville, Kentucky.

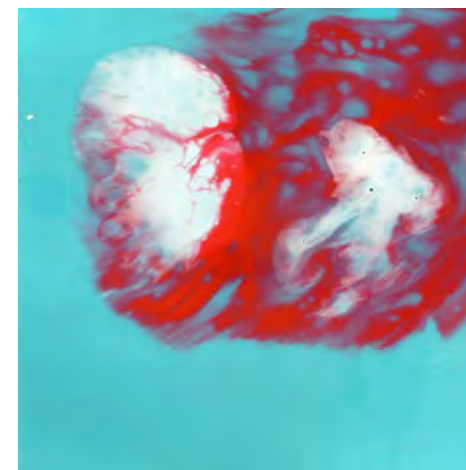
海蒂·特雷帕尼的艺术创作旨在从混乱中创造秩序。她在绘画中采用了一种独特的“滴色”法，即在画布上随意倾泻和泼洒丙烯酸瓷漆颜料。等颜料干了之后，再用墨水勾勒出不规则的条纹。其结果是作品充满活力，色彩丰富，有时甚至带着一份狂野。

海蒂·特雷帕尼让各种颜料在不受画家画笔干扰的情况下独立地交互作用，从而为版画创作找到了一种全新的表达方式。她将含有酒精的墨水滴入奶中（牛奶、羊奶和人奶等），引起化学反应，从而促使墨水自发地蜿蜒流动。她将这一交互作用过程拍摄下来，这副照片就成为了一件艺术品。打印之后，原始图像（以及所有其他图像）均被销毁。因此，每一幅存档冲印的照片都是独一无二且无法重拍的，因为这个一次性拍摄所得到的只是一个混乱的瞬间。

海蒂·特雷帕尼最早攻读自然科学，后改学美术。她在伊利诺伊州的芝加哥艺术学院获艺术学士学位，在里士满的弗吉尼亚联邦大学获得了艺术硕士学位，目前她在校担任艺术和艺术历史系的副教授。她曾获得波洛克克拉斯纳基金会、弗吉尼亚美术馆、里士满市公共艺术委员会以及美国艺术暨文学学会颁发的奖项、研究金和奖金。她的作品曾在多个个体和团体展览中展出，并被公共和企业机构收藏，包括里士满的弗吉尼亚美术馆和肯塔基州路易斯维尔的斯比德艺术博物馆。



Of Milk IV, 2015
—
《关于牛奶 IV》，2015年



Of the Sea VIII, 2015
—
《关于大海 VIII》，2015年



Of the Sea IV, 2015
—
《关于大海 IV》，2015年



Of Milk III, 2015
—
《关于牛奶 III》，2015年

—
Each: Archival light jet print
Each: 32 × 32 in. (81.3 × 81.3 cm)

—
馆藏丽捷打印
每幅: 32 x 32英寸 (81.3 x 81.3厘米)

In her contribution to the American Abstract Artists 75th Anniversary Print Portfolio, Clover Vail pulled from a series of drawings rendered in graphite on Arches paper. Her process is first to create a drawing, then to fill in the areas between the lines. It is, in other works, a negative reversal—appropriately, very akin to printmaking. In these works of small dimensions, Vail imbues intimacy. Slowly building her pictures with brushstrokes or marks, the limited size of the plane is dense with introspection.

Vail studied with Tony Smith and Paul Feeley at Bennington College in Vermont, later earning her master's degree from Hunter College, City University of New York. Her first exhibitions in New York were at the AIR Gallery, a radical space created in the 1970s by a group of women artists. She has since exhibited her work across the United States as well as in Germany and Italy.

克洛弗·韦尔在《美国抽象艺术家75周年印刷作品展》中收入的作品是一个在亚契纸上创作的石墨绘画系列。她的创作过程是首先画出一幅草图，然后在线与线之间填色。在其它作品中，这是一种反转画法，可以说与版画非常类似。克洛弗·韦尔赋予这些小幅作品以亲切感。慢慢地用笔刷或颜料描绘画面，有限的画面中充满了内心自省。

克洛弗·韦尔起初在佛蒙特州的贝宁顿学院师从托尼·史密斯 (Tony Smith) 和保罗·费利 (Paul Feeley)，后来在纽约市立大学亨特学院获得硕士学位。她在纽约的第一个展览是在AIR画廊举行的，这是由一群女性艺术家在1970年代创建的一个持激进立场的画廊空间。此后，她在美国、德国和意大利展出了自己的作品。



Untitled, 2012
Archival inkjet print
17.25 × 14.25 in. (36.2 × 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《无题》，2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

For over thirty years, in a landscape more Caribbean than North American, Vera Vasek has found inspiration. She explores the Florida Keys' rural backcountry and its intertidal zones—that liminal space between low and high tide. In her series of *Tidal Reliefs*, Vasek documents these ephemeral moments, the highest and lowest point when the tide leaves a mark. With the clock ticking, so to speak, Vasek lays down plaster against the sandy beach, ensuring that she can transport the relief once the mold hardens. Working against (and with) the weather, the setting sun, and the ebb and flow of the tide, Vasek's sculptures are formed, one of a kind: asymmetrical, textured, irregular, patterned, never to be repeated or recreated.

January 10, 2012 is part of a new series of works based on Vasek's *Tidal Reliefs*. A "Movement Drawing," it is created by the movements of her body without the use of a paintbrush. The work was created as a print for the American Abstract Artists 75th Anniversary Print Portfolio.

在过去的三十多年里，维拉·华茨克在一个更像加勒比海而非北美洲的风景中找到了她的创作灵感。她探索了佛罗里达礁岛的偏远乡村和它的潮间带，即潮汐在低潮和退潮之间的地带。在她的《潮汐浮雕》系列中，维拉·华茨克记录了这些短暂的瞬间，即在潮汐的最高点和最低点留下的痕迹。也就是说，维拉·华茨克将石膏铺在沙滩上，然后分秒必争，确保模具一旦变硬后就将浮雕移走。利用天气、落日和潮起潮落，维拉·华茨克打造了她独一无二的雕塑：不对称，有纹理，不规则，永远也不会被他人重复或重新创作。

《2012年1月10日》是维拉·华茨克基于《潮汐浮雕》系列所创作的一个新系列中的一部分。作为一幅“动作绘制图”，它是在不使用画笔的情况下通过她身体的动作创造出来的。该作品是专为《美国抽象艺术家75周年印刷作品展》而创作的。

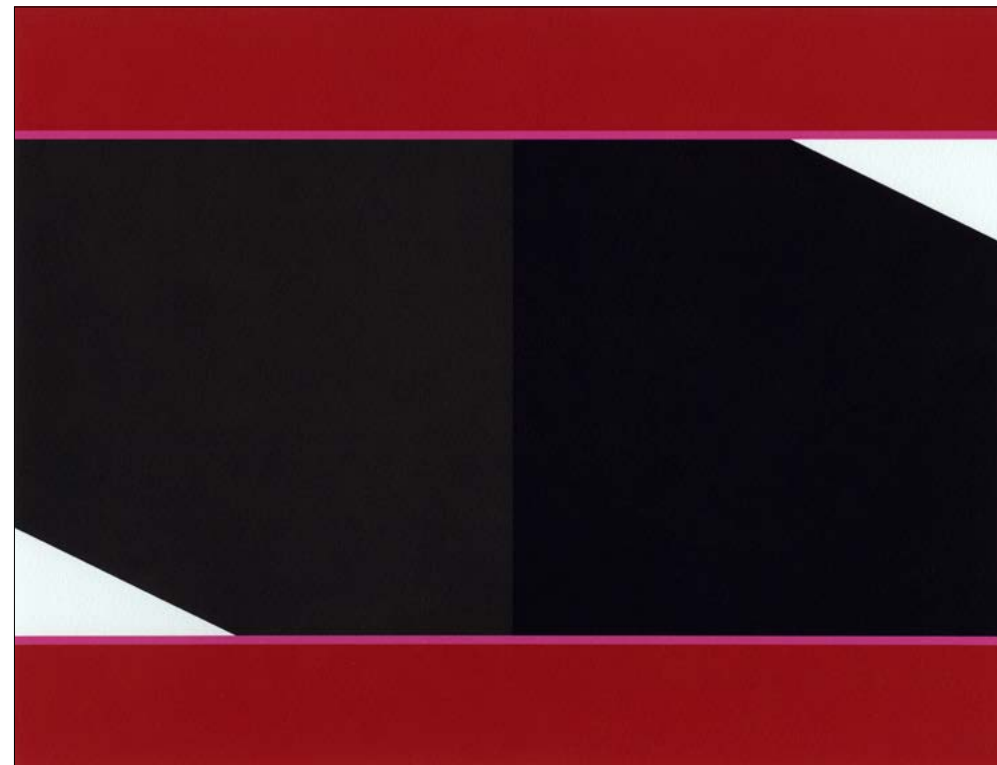


January 10, 2012, 2012
Archival inkjet print
17.25 x 14.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《2012年1月10日》，2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

Don Voisine's work is, in many ways, architectural. He designs space—its edges, its margins, its points of entry or exit, its empty spaces, its crowded corners. In the 1980s, he created artworks based on rooms and floor plans with which he had a personal connection: a Tribeca building where he worked as a carpenter, a room in Portland, Maine, where he passed a painful kidney stone. Over time, he ran out of significant blueprints, but his oeuvre remained geometric and architectural, albeit firmly two-dimensional. Operating within circumscribed, formalist principles, Voisine uses oil paint with little intervention, mixing his color himself, allowing the paint to dry normally for matte areas and applying thin layers to create a smooth surface. His methods are straightforward and the results are concise and arresting, with moments of release (an unexpected color, or brushwork evincing the artist's hand).

唐·瓦西尼的作品从许多方面来讲都是建筑性的。他对空间进行设计，包括边线、边缘、出入点、空白和拥挤的角落。在1980年代，他根据与自己有关联的房间和楼层平面图进行艺术创作。譬如，纽约市翠贝卡区的一幢大楼，他曾在那里做过木匠；缅因州波特兰市的一个房间，他曾在那里忍痛自行排出了一块肾结石。随着时间的推移，他的创作基础不再是与自己相关的空间，但其作品仍然是几何和建筑风格，只是始终如一的二维设计。遵循既定的形式主义原则进行创作，唐·瓦西尼对油彩的使用不做过多的干预，他自己混合颜料，使油漆在亚光区域正常干燥，并涂上薄层形成光滑的表面。他的方法直截了当，作品简洁诱人，且有许多亮点（意想不到的颜色或显示画家手部的画法）。



Over Under, 2012
Archival inkjet print
14.25 in. x 17.25 (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《正负》，2012年
馆藏彩色打印
14.25 x 17.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》

Stephen Westfall describes himself as a “poppish, post-minimalist geometric painter.” Indeed he is also a critic (contributing editor to *Art in America*) and professor (Rutgers University and Bard College). Westfall’s practice continues the legacy of hard-edge painting, geometric abstraction, and minimalism. His paintings engage with color (wherein one area sharply meets another), geometry (forming skewed or disjointed grids), and surface (appearing perfectly flat, even as they constitute a wall). His paintings speak to the work of John McLaughlin, Piet Mondrian, and Agnes Martin—influenced by Henri Matisse, but finding a wholly different form of expression.

斯蒂芬·韦斯特称自己是一位“波普式的后极简主义几何画家”。其实他还是一位评论家（《美国艺术》杂志的特约编辑）和教授（罗格斯大学和巴德学院）。斯蒂芬·韦斯特的创作手法延续了硬边绘画、几何抽象和极简主义的传统。他的作品涉及色彩（一个区域与另一个区域强烈碰撞）、几何形状（形成倾斜或不连续的网格）和表面（看起来近乎完美地平坦，即使在它们构成一堵墙时也是如此）。他的画作与约翰·麦克劳林（John McLaughlin）、皮特·蒙德里安（Piet Mondrian）和艾格尼丝·马丁（Agnes Martin）的作品类似，虽受亨利·马蒂斯（Henri Matisse）的影响，但却找到了一种完全不同的表现形式。

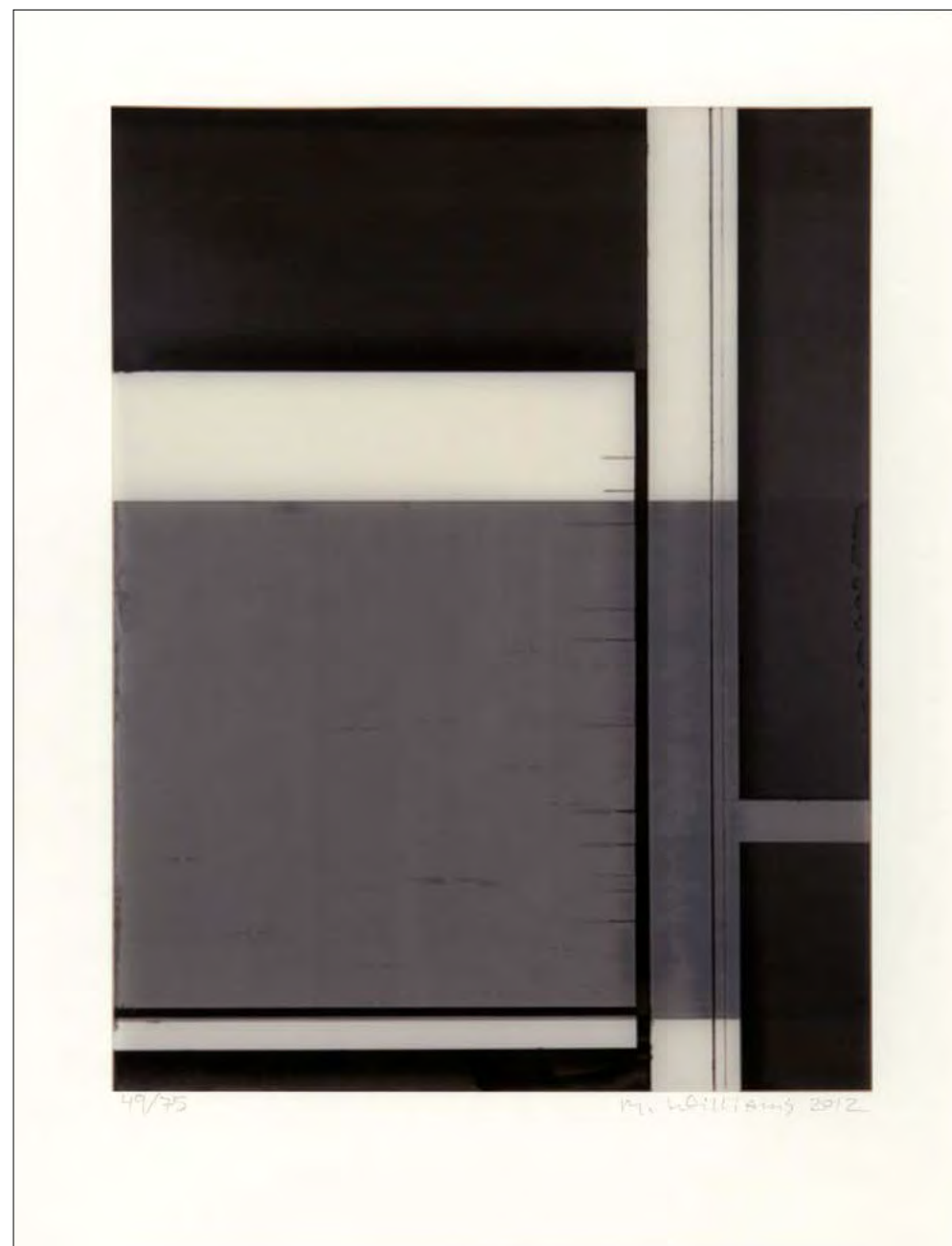


Rose Mirror, 2012
Archival inkjet print
14.25 x 17.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《玫瑰镜》，2012年
馆藏彩色打印
14.25 x 17.25英寸（36.2 x 43.8厘米）
《美国抽象艺术家75周年印刷作品展》

Mark Williams creates abstract art—asymmetrical compositions that present line, shape, and color in measured tempo. Although his art is nonrepresentational, Williams insists that his work is based on observation, drawn from the physical world rather than ideology. He uses photography as a tool for information-gathering and maintains an archive of study photographs—images of places and objects that interest him. His studio also contains numerous rolls of tape, varying in color, size, and material. He uses this tape to create intersecting lines across the picture plane, composing his grid design by addition and subtraction. With great effort and energy, Williams has experimented with tape and grid, both in his New York studio and during a 2007 residency at the Albers Foundation in New Haven County, Connecticut. Although his geometric compositions are reductive, Williams is focused on the physicality of the painting's surface—the gesture of applying paint, its imperfections and translucence.

马克·威廉姆斯的作品属于抽象艺术，以有条不紊的节奏来呈现线条、形状和颜色。尽管马克·威廉姆斯的作品属于非写实作品，但他坚持认为他的作品是基于观察而非来自意识形态。他将摄影作为一种收集信息的工具，并保存着研究照片的档案，这些照片中都是他感兴趣的一些地点或事物。他的工作室还保留了许多不同颜色、大小和材料的胶带卷。他用胶带在平面图上画出相交的线条，通过删减线条构成网格设计。在位于纽约的工作室和2007年作为驻留艺术家在康涅狄格州纽黑文的阿尔伯斯基金会工作期间，马克·威廉姆斯付出了极大的努力和精力，对胶带和网格创作进行试验。尽管马克·威廉姆斯的几何构图是还原性的，但他更注重画作表面的物理性，即涂抹颜料的动作，它的瑕疵和半透明性。



Untitled, 2012
Archival inkjet print
17.25 × 14.25 in. (36.2 × 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《无题》，2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品集》

April–May 2000, Shanghai No. 1 is part of a series of works by Chinese American artist Xiaoze Xie. In *Fragmentary Views* he paints photographs of newspapers piled together by librarians, grouped together here by date. In these folded stacks, we glimpse snippets from the front page: headlines, ledes, leading images, as well as sports results and obituaries. The paintings capture moments that have since been pulped—both local events and global tragedies, all butting up against each other. They are seemingly unrelated but have transpired during the same short period of time. Xie paints snippets from our 24-hour news cycle, casting light on these fragmented, incomplete moments, each with the potential to misrepresent. He thus blurs the line between photography and painting, between text and image, between history and memory.

Xie was born in a small town in the Guangdong Province. He earned his bachelor's degree in architecture from Tsinghua University in Beijing, China, followed by two Master of Fine Arts degrees from the Central Academy of Arts and Design in Beijing, China, and the University of North Texas in Denton. In addition to his painting practice, he is also the Paul L. & Phyllis Wattis Professor of Art at Stanford University, California. His work has been featured in solo exhibitions in North America, Europe, and Asia, most recently at the Denver Art Museum and Chambers Fine Art in New York. He is the recipient of several grants and commissions, notably from the Joan Mitchell Foundation, Brooklyn Historical Society, and Pollock Krasner Foundation. His work may be found in the public collections of museums and universities throughout the United States.

《2000年4-5月的上海, 1号》是美籍华裔艺术家谢晓泽的一个系列作品之一。在《残缺视图》(Fragmentary Views)中, 他描绘了图书馆员堆放的报纸的照片, 这些照片按日期分组在这里排列。在一叠叠的书籍中, 我们可以看到一些首页片段, 包括头条新闻、法律电子数据交换标准文件、流行图片以及体育比赛结果和讣告等。这些作品捕捉到了那些将这些地方事件和全球发生的悲剧堆叠在一起的时刻, 全都堆在一起。这些事件看起来毫无关联, 但在同一个短暂的时间内发生了。谢晓泽绘制了24小时新闻周期中的一些片段, 为我们展现了这些零散的、不完整的时刻, 而每一个时刻都可能被曲解。通过这种方式, 他模糊了摄影与绘画、文本与图片、历史与记忆之间的界限。

谢晓泽出生在广东省的一个小镇上。他在中国北京的清华大学获得建筑学学士学位, 后来分别在中国北京的中央美术学院和登顿的北德克萨斯大学获得艺术硕士学位。除了绘画创作工作之外, 他还是加利福尼亚州斯坦福大学的Paul L. & Phyllis Wattis艺术教授。他曾在北美洲、欧洲和亚洲的多个地区举办个人展览, 最近两次举办个人展览分别是在丹佛美术馆和纽约的前波画廊。他曾多次获得赠款和佣金, 其中著名的有琼·米切尔基金会、布鲁克林历史学会和波洛克克拉斯纳基金会。他的作品被美国各地的博物馆和大学的公共艺术馆收藏。



April–May 2000, Shanghai No. 1, 2013
Jacquard tapestry
52.75 x 75 in. (134 x 190.5 cm)
Courtesy of the artist and Magnolia Editions, Oakland, California

—
《2000年4-5月的上海, 1号》, 2013年
提花织锦
52.75 x 75英寸 (134 x 190.5厘米)
由艺术家和加州奥克兰市木兰印刷版提供



Shanchun Yan was born in Hangzhou in 1957. The capital of the Zhejiang Province in east China, Hangzhou is the southern terminus of the Grand Canal (which runs to Beijing) and has been one of China's most prosperous cities for centuries. It is perhaps best known for West Lake, a UNESCO World Heritage site recognized as an "idealized fusion between human and nature." Celebrated for its temples and gardens, West Lake has been the subject of Chinese painting and poetry since the eighth century. It is also the subject for Shanchun Yan's dual series of acrylic paintings and copper plate etchings (of which two sets of the latter are featured here).

A graduate of the Zhejiang Academy of Fine Arts (now the China Academy of Art) in 1982, Yan specialized in printmaking. He also trained in Chinese calligraphy and ink painting, and is well versed in Chinese poetry, which favors the careful observation of detail rather than straightforward narration. Although Yan's subject matter is traditional, his techniques are unconventional. In his *West Lake* etchings, Yan lets the acids flow freely into the copper plate—yielding unexpected results. He worked from memories of

严善罴于1957年出生于杭州。杭州是中国东部浙江省的省会城市，位于京杭大运河南端，几个世纪以来一直是中国最繁荣的几大城市之一。杭州最著名的可能就是西湖美景了，它被联合国教科文组织列入世界文化遗产，被誉为“人间天堂”。西湖以其庙宇和公园而闻名天下，自八世纪以来一直是许多中国绘画和诗歌的主题。西湖也是严善罴的丙烯画和铜板蚀刻的主题（这里展出了两组铜板蚀刻）。

严善罴于1982年毕业于浙江美术学院（现为中国美术学院），专门从事版画创作。他还学过中国书法和水墨画，并精通中国诗歌。中国诗歌更注重对细节的观察而非直接的叙述。尽管严善罴的创作题材是传统的，但其创作技巧却是常规的。在创作蚀刻版画《西湖》时，他让酸自由地流入铜板，从而产生了意想不到的效果。对西湖的回忆是他的创作灵感来源，因此他的完成作品是模糊的、朦胧的、梦幻的，抽象到令人凄楚。



West Lake, and the finished product is blurred, misty, dreamlike—abstract to the point of poignancy.

Yan's work has featured in solo exhibitions in New York, Beijing, Shanghai, and Hong Kong. His art has also been acquired by the Johnson Museum of Art at Cornell University in Ithaca and the Smith College Museum of Art in Northampton.

严善罴的作品曾在纽约、北京、上海和香港展出。他的艺术作品还被伊萨卡康奈尔大学的约翰逊艺术博物馆和北安普敦的史密斯学院艺术博物馆收购。

***West Lake-Chagang Mountain*, 2013**

Copper plate etching, set of four
Each: 5.25 x 7.75 in. (13 x 20 cm)
Courtesy of the artist and Chambers Fine Art, New York

《西湖·茶坊岭》，2013年

铜板蚀刻，一组四幅
每幅：5.25 x 7.75英寸（13 x 20厘米）
由画家本人和纽约前波画廊提供



West Lake-Ge Hill, 2013

Copper plate etching, set of four
Each: 5.25 x 7.75 in. (13 x 20 cm)
Courtesy of the artist and Chambers Fine Art, New York

—
《西湖·葛山》, 2013年

铜板蚀刻, 一组四幅
每幅: 5.25 x 7.75英寸 (13 x 20厘米)
由画家本人和纽约前波画廊提供

Nola Zirin work speak to the legacy of twentieth-century artist Wassily Kandinsky, and paintings in her oeuvre share his emphasis on geometry and spiritual expression. Zirin is known for her ability to represent risk and speed on a seemingly static picture plane. Her painterly abstractions possess a highly graphic quality that often veers into the realm of illusion and cosmic visions. Zirin builds imaginary worlds that are characterized by repeating patterns, minimal gestures, and serene surfaces. Her works are meant to be meditative objects, mediating the material world and the spiritual realm. She said of her process, "My paintings always refer to nature, but a higher nature often emerging as fragments..."

A lifelong New Yorker, Zirin received a bachelor's degree from New York University where she studied painting with Milton Resnick and George Ortman and printmaking with Robert Blackburn and Donn Horatio Steward. Her work has been shown in solo and group exhibitions in the United States, China, France, and Italy.

诺拉·齐林的作品深受20世纪画家瓦西里·康定斯基 (Wassily Kandinsky) 的影响。与康定斯基一样，她的作品重视对几何学和精神的表达。诺拉·齐林可以在看似静止的画面上呈现风险和速度，她的作品也因此而闻名。她的抽象绘画作品具有高度的画面感，经常转入幻觉和宇宙幻象的领域。诺拉·齐林所建立的想象世界以重复的图案、最小的动作和平静的表面为特点。她的作品引人产生冥想，沟通物质世界与精神领域。在谈及创作过程时，她说：“我的画通常指向大自然，但更高的自然却往往是以碎片的形式呈现……”

诺拉·齐林是土生土长的纽约人，她在纽约大学获学士学位。在那里，她师从米尔顿·雷斯尼克 (Milton Resnick) 和乔治·奥特曼 (George Ortman) 学习绘画，并师从罗伯特·布莱克伯恩 (Robert Blackburn) 和唐·霍雷肖·斯图尔德 (Donn Horatio Steward) 学习版画。她的作品曾在美国、中国、法国和意大利的个人和团体展览中展出。



Untitled, 2012
Archival inkjet print
17.25 x 14.25 in. (36.2 x 43.8 cm)
American Abstract Artists 75th Anniversary Print Portfolio

—
《无题》，2012年
馆藏彩色打印
17.25 x 14.25英寸 (36.2 x 43.8厘米)
《美国抽象艺术家75周年印刷作品展》



ACKNOWLEDGMENTS

Washington, D.C.

Virginia Shore – *Curator*

Braden Malnic – *Curatorial Assistant*

Lori Knee – *Interior Design*

Jonathan (Jamie) Arbolino – *Registrar*

Tabitha Brackens – *Managing Editor*

Tori See – *Editor*

A special thank you to Zac Willis and Lori Krause for installation; Magda Nakassis for writing and editing; Dottie Li and TransPacific Communications for translation; and ps:studios for publication design.

Printed by Global publishing Solutions (GPS), Manila, Philippines.

致谢

华盛顿特区

弗吉尼亚·朔尔-策展人

布兰顿·马尔尼克-策展助手

罗瑞·倪-室内设计

乔纳森(杰米)·阿波里诺-注册商

塔比莎·布莱克恩斯-主任编辑

托瑞·西-编辑

特别感谢扎克·威利斯和罗瑞·克劳斯的安装; 玛格达·拿卡希思的写作和编辑, 华莲公共关系公司TransPacific Communications 李铁君的翻译; 以及ps:studios的出版设计。

本书由菲律宾马尼拉的全局出版解决方案(GPS)印刷。

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 in the 1950s and a decade later President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates exhibitions for the representational spaces of all U.S. Ambassadors' residences and new embassies 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."

美国国务院使馆艺术办公室（英文缩写“AIE”）成立于1963年。该机构通过文化传播使命、举办临时和永久展览、安排艺术家表演和出版刊物，从而在美国的公共外交事业中发挥着至关重要的作用。现代艺术博物馆于1950年代首先提出了这一全球性视觉艺术项目的设想。十年后，肯尼迪总统正式批准了这一项目，并任命了该项目的第一任主任。AIE目前拥有200多处场地，为全球所有的美国大使官邸和新使馆内的再现空间开展策划展览，从美国和东道国挑选或委托当代艺术作品。这些展览向国际观众展示了两国艺术和文化的品质、范围和多样性，从而在奠定AIE在国外的影响方面超过了任何一家其它的美国基金会和艺术机构。

AIE的展览使外国公民（他们中的许多人可能一生都不会去美国旅行）可以亲身体验我们的艺术传承和价值观的深度和广度，使“那些没有机会欣赏美国艺术的人们也可以留下自己的足迹”。



