



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



Jill Lear

Figure 1: 29°42' 23.80"N 96°33' 05.10"W, Columbus Oak IV Triptych, 2016
Charcoal, acrylic, watercolor, decorative papers (washi, mulberry, lokta), washi tape on paper on wood panels, 41 ¼ × 69 in.
Courtesy of the artist, Hailey, Idaho

29° 42' 23.80"N 96° 33' 05.10"W 哥倫布橡樹 IV 三聯畫, 2016
炭筆、壓克力顏料、水彩、裝飾紙(和紙、桑皮紙、尼泊爾手工紙)、和紙膠帶、木板, 104.8 × 175.3 公分
藝術家本人提供, 黑利, 愛達荷州

ART IN EMBASSIES

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 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."

<https://art.state.gov/>

美國大使館藝術展覽專案

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

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

<https://art.state.gov/>

WELCOME

It took longer than I thought it would in selecting the artwork for the Residence. Not only did I want the art to create a welcoming environment for guests, but I also wanted it to reflect my personality and communicate a little about who I am.

There are certainly common themes that run through all the pieces – nature, time, and resiliency. This exhibition is also intentionally eclectic, reflecting the diversity you find in the United States. I chose some of the pieces simply because they are beautiful – for example, Carol Carter's *Koi* and *Banana Palms* fill the room with vibrant colors. Whereas for other pieces, I chose them not only because of their visual appeal, but because of the artist's stories. Jill Lear's watercolor *Tutti Frutti* struck close to home because it was inspired by the physical and emotional constraints all of us experienced during the COVID-19 pandemic. Her other piece, the large *Columbus Oak IV Triptych*, features trees and branches passing seamlessly between the screens, signifying the importance of community and social connection. And then there are some pieces in the exhibition that help us slow down and contemplate, whether it's Deborah

Rubin's reflective *Trees at Lake* or Ryan Reynolds's almost three-dimensional oil, wax, and chalk meditation *Oak*. But I'd also like to highlight Jon Kerpel's mixed-media recycled art, which are some of my favorite pieces. Not only are these a little whimsical, but in the case of the wise owl in *Back to the Future*, you'll see that it is turning its back on us, not particularly impressed with our current efforts to solve the climate crisis.

In appreciation of our close United States-Taiwan ties, I also included a work by Taipei-based artist Leigh Wen. I am from Tampa, Florida, and her depiction of Taiwan's *Northeast Shores* brought back vivid childhood memories of ocean landscapes.

I would like to thank Imtiaz Hafiz and Art in Embassies, the U.S. Department of State's global visual arts program, for their curatorial support in helping me implement my vision for this project. Without you, none of this would have been possible!

Director Sandra Oudkirk

*Taipei, Taiwan
August 2022*

歡迎

我為這次官邸藝展挑選展品的時間，遠比一開始想像的來得長。一部分的原因是，我希望這些藝術品能為訪客帶來賓至如歸的感受；同時我也希望它們能夠反映出我的個性，並讓大家再多認識我一點。

當然，有一些共通主題貫穿了展覽中的所有作品，那就是大自然、時間及韌性。這次展覽特意選擇了兼容並蓄的風格，以展現出在美國處處可見的多元樣貌。有幾件作品之所以被我選中，純粹是因為它們非常美麗，像卡蘿·卡特的《錦鯉》和《芭蕉葉》，就為整個空間增添活潑鮮明的色彩。然而也有其他作品受到我的青睞，不只是因為它們視覺上的美感，還因為藝術家背後的故事打動人心。吉兒·李爾的水彩畫《Tutti Frutti》就能觸動欣賞者心中隱隱傷感的部分，因為藝術家的創作靈感正是來自疫情期間，我們所有人都親身經歷到的身體與情緒上的限制。在她的另一件大型作品《哥倫布橡樹IV三聯畫》中，樹幹和枝桠不著痕跡地在畫布之間穿梭，凸顯了社群與社會連結的重要性。另外，展覽中還有一些作品提醒我們放慢腳步、沈澱思緒，像是戴博拉·魯賓引人深思的《湖畔林影》，及萊恩·雷諾以油彩、蠟和粉筆創造、近乎3D立體

冥想之境的《橡木》。同時，我也要特別提到強·科普使用複合媒材所創造的回收物藝術品，它們是我最喜歡的幾件作品之一。這些作品不僅有點調皮古怪，如果你去看《回到未來》這件作品中那隻象徵智慧的貓頭鷹，你會發現牠背對著我們，好像是對人類目前解決氣候危機的努力程度不是太滿意。

為了彰顯美台關係的緊密，我也特別收錄了駐點台北的藝術家鄭麗雲的一件作品。我來自佛羅里達州坦帕市，她所刻畫的台灣《東北角海岸》，勾起了我童年對於大海景象的生動記憶。

我要感謝策展人伊提亞·哈菲斯及「美國駐外使館藝展專案」這項國務院的全球視覺藝術計畫。謝謝他們在策展方面的大力支持，讓我能將計畫中的願景化為現實，呈現在大家眼前。沒有他們，就不會有這一次的展覽！

美國在台協會處長孫曉雅

2022年8月於台灣台北

CAROL CARTER (born 1955)

Carol Carter specialized in watercolor for the first ten years of her artistic career. Described by the artist as “seductive, powerful, and strangely disquieting,” her large-scale paintings incorporate vibrant and saturated colors that are “confrontational in their intensity.”¹ Her dazzling watercolors—like the palm leaves in *Banana Palms* and three fish in *Koi*—appear to light up within the surface of her works, as Carter “[directs] and [allows] the pigments to flow and settle into their brilliant final forms.”²

After graduating with a Master of Fine Arts degree from Washington University, St. Louis, Carter taught art and watercolor at universities and private seminars. Previously an artist-in-residence at Everglades National Park, Florida, Carter has received many accolades, including the Woman in the Arts Recognition Award by the Daughters of the American Revolution. Her work has been exhibited at the Florida Watercolor Society and the Booth Western Art Museum, Cartersville, Georgia.

卡蘿·卡特 (1955年生)

卡蘿·卡特藝術生涯的前十年專精於水彩畫。藝術家描述自己的作品「誘人、強烈、令人不安」，她的大型畫作運用活潑鮮明且飽和的色彩，展現出「迎面而來的強大張力」。她令人目眩神迷的水彩作品—例如《芭蕉葉》的葉片和《錦鯉》的三條魚，透過卡特嫻熟「掌握顏料的流動、渲染、終至沉澱而成最終的絢麗樣態，彷彿躍然紙上、熠熠生輝。」

在聖路易斯華盛頓大學取得藝術碩士學位後，卡特在大學和私人研討會上教授藝術和水彩畫。在此之前，卡特曾任佛羅里達州大沼澤地國家公園的常駐藝術家，並榮獲多項殊榮，包括美國革命女兒會授予的優秀女性藝術家獎。她的作品曾在佛羅里達水彩畫協會和喬治亞州卡特斯維爾的布斯西部藝術博物館展出。



*Figure 2: **Banana Palms**, 2012
Diptych; watercolor on paper, 36 x 48 in.
Courtesy of the artist, St. Louis, Missouri*

芭蕉葉，2012
雙聯畫、水彩、紙，91.4 × 121.9 公分
藝術家本人提供，聖路易斯，密蘇里州



*Figure 3: **Koi**, 2021
Watercolor on paper, 29 3/4 x 37 in.
Courtesy of the artist, St. Louis, Missouri*

錦鯉，2021
水彩、紙，75.6 × 94 公分
藝術家本人提供，聖路易斯，密蘇里州

JON KERPEL (born 1950)

Jon Kerpel's mixed-media assemblages pay homage to animals and their relationship to the environment. According to Kerpel, these creatures are the "essence of a natural world now going through one of the severest upheavals and transitions in modern history...no matter what nation, race, religion or culture, our survival depends on our environment and the creatures that inhabit our land, sea, and air." The two pieces here "represent two different thoughts that lead back to the same place." *Back to the Future* recycles the title of the 1985 science-fiction film and portrays an owl "turning its back on the state of our environment." *Angel of the Waters*, inspired by a famous fountain in New York, reflects on the significance of water—the most valuable yet mistreated resource on the planet.³

After graduating from the School of Visual Arts, New York, Kerpel attended a workshop at Arcosanti, a town in Arizona that applies the principles of "arcology," a combination of architecture and ecology that offers an alternative to urban sprawl.⁴ His artistic experience there led him to move permanently from New York to Arizona. Kerpel later settled in the San Francisco Bay area and concentrated on recycled objects, showcasing them in exhibitions themed around climate change and other environmental concerns. His assemblages have been displayed around California, namely the Peninsula Museum of Art, San Bruno; Gallery 555 at the Oakland Museum; and the Triton Museum of Art, Santa Clara.

約翰·科普 (1950年生)

約翰·科普的複合媒材組合創作，是向動物及其生態關係的禮敬。科普認為，動物是「自然界的本質性存在，而自然環境正經歷現代史上最劇烈的動盪和轉變…不分國家、種族、宗教和文化，人類的存續完全取決於自然環境，還有那些棲息於陸地、海洋和空中的生物。」這裡的兩件作品「代表兩種殊途同歸的想法。」《回到未來》名稱取自1985年上映的同名科幻片，呈現一隻貓頭鷹「轉身背對著我們的環境現狀」。《水之天使》靈感來自紐約的著名噴泉，反映出水—這項地球最珍貴卻最被糟蹋的資源—的重要性。

從紐約視覺藝術學院畢業後，科普參加了亞利桑那州雅高山鎮的一個工作坊，這個小鎮運用「建築生態學」的概念造鎮，將建築與生態結合，為都市擴張提供替代性解方。他在那裡的藝術經歷，讓他決定永久搬離紐約並移居亞利桑那州。之後科普定居舊金山灣區，專注於再生藝術創作，並在以關注氣候變遷和環境議題的展覽中展出。他的作品已在加州各地展出，如聖布魯諾的半島美術館、奧克蘭博物館的555畫廊和聖克拉拉的特里頓藝術博物館。



Figure 4: Angel of the Waters, 2021

Mixed media assemblage; cloisonné bowl, brass medallion, glass and plastic beads, wood, fabric, 73 × 25 1/2 × 3 1/2 in. Courtesy of the artist, Alameda, California

水之天使，2021

複合媒材重組、景泰藍瓷碗、銅質獎章、玻璃與塑膠珠、木頭、纖維，185.4 × 64.8 × 8.9 公分
藝術家本人提供，阿拉米達，加州



Figure 5: Back to the Future, 2013

Mixed media assemblage; brass owl figurine, brass basket, glass lampshade, beads, table top, 32 × 32 × 7 3/4 in. Courtesy of the artist, Alameda, California

回到未來，2013

複合媒材重組、銅質貓頭鷹、銅質籃子、玻璃燈罩、珠子、桌面，81.3 × 81.3 × 19.7公分
藝術家本人提供，阿拉米達，加州

JILL LEAR (born 1964)

Jill Lear's primary subjects are thriving urban trees that give back to the community, not only with their environmental benefits, but by "strengthening social connections."⁵ Part of her *Urban Sprawl: Trees in Cities* series, *Columbus Oak IV Triptych* features a magnificent tree with sprawling branches that reach out as if to embrace their environment.⁶ The washi, mulberry, and lokta decorative papers reflect light and movement, as well as positive forms and negative spaces. A depiction of birds in flight, *Tutti Frutti* is from a series inspired by the physical and emotional constraints experienced during the Covid-19 pandemic. The birds are cut from watercolor paper, lined with washi paper in different colors, and then combined to convey a sense of flight, movement, freedom and peace, Lear has said.⁷

Formally trained at the New York Studio School, Lear studied at the Southern Methodist University, Dallas, and the Chambre Syndicale de la Haute Couture, Paris. Her fellowships and residencies include the Drawing Center, New York, and the Vermont Studio Center, Johnson. Her work is part of the permanent collections of One World Trade Center, New York; the Wright University Art Museum, Dayton, Ohio; and the Philip Isles Collection, New York.

吉兒·李爾 (1964年生)

吉兒·李爾的創作主題是那些在都市中茁壯、進而回饋社區的樹木，這些樹木不只為環境帶來裨益，更進一步地「強化社會性連結」。她的《都市蔓延：城市中的樹木》系列之一的《哥倫布橡樹IV 三聯畫》，以一棵壯麗的樹為主角，向外伸展蔓開的枝桠彷彿要擁抱它周圍的環境。帶有裝飾性的和紙、桑皮紙和尼泊爾手紙折射出光線和動態，同時營造出正向形體感和負向空間感。《Tutti Frutti》描繪空中的飛鳥，這個作品系列的靈感來自新冠疫情流行期間所體驗到的身體和情感上的限制。李爾曾表示，鳥兒由水彩紙裁剪鏤空，襯以不同顏色的和紙，然後組合在一起，傳遞出一種飛行、運動、自由與和平的感覺。

李爾為紐約工作室學院科班出身，曾在達拉斯的南衛理公會大學和巴黎高級時裝公會學習。她曾經獲得包括紐約繪畫中心和約翰遜的佛蒙特藝術中心的藝術家駐地獎助。其作品被紐約世貿中心一號大樓、俄亥俄州代頓萊特大學藝術博物館、紐約菲利普收藏館所永久典藏。



Figure 6: Tutti Frutti, 2021
Cut watercolor paper with a mix of mulberry, lokta, and washi paper, 31 × 34 ¾ in.
Courtesy of the artist, Hailey, Idaho

Tutti Frutti, 2021
切割水彩紙、混合紙類 - 桑皮紙、尼泊爾手工紙與和紙，78.7 × 88.3 公分
藝術家本人提供，黑利，愛達荷州

[On the cover]

29°42' 23.80"N 96°33' 05.10"W,
Columbus Oak IV Triptych, 2016
Charcoal, acrylic, watercolor, decorative papers (washi, mulberry, lokta), washi tape on paper on wood panels, 41 ¼ × 69 in.
Courtesy of the artist, Hailey, Idaho

29°42' 23.80"N 96°33' 05.10"W 哥倫布橡樹 IV 三聯畫，2016
炭筆、壓克力顏料、水彩、裝飾紙（和紙、桑皮紙、尼泊爾手工紙）、和紙膠帶、木板，104.8 × 175.3 公分
藝術家本人提供，黑利，愛達荷州

RYAN REYNOLDS (born 1974)

Ryan Reynolds is primarily a landscape artist whose work evokes the elements of time and the presence of place. “The basis for my work is a direct connection to a sense of place. I return for months, to the same place, working on paintings and drawings,” he says.⁸ Painted over a summer season, *Oaks* was developed through an accumulation of observations. With thick layers of paint, Reynolds depicts the tactility of rough bark, leaves, and scrubby weeds, evoking the volume and weight of the ancient tree against the still water. A grid of red chalk lines visibly shows the artist’s process of translating three-dimensional perceptions to the flat painted surface.⁹

Reynolds earned a Bachelor of Arts degree from the University of California, Santa Cruz, and a Master of Fine Arts degree from the University of California, Berkeley. He currently teaches studio art at Santa Clara University, California. His work is in the collections of St. Mary’s College Museum of Art, Moraga, California, and the Bakersfield Museum of Art, California.¹⁰

萊恩·雷諾 (1974年生)

萊恩·雷諾主要是一位風景畫家，他的作品喚起對於時間和地方的存在感知。他說「對某個地方的聯繫感是我作品的基礎。我會回到同一個地方，待上好幾個月，持續作畫和素描。」《橡樹》這幅作品是雷諾透過累積的觀察，花了整個夏天完成的，他用厚厚的顏料描繪粗糙的樹皮、樹葉和灌木雜草的觸感，召喚出那依傍著靜水的古樹它的體積和重量。紅色的粉筆格線，清晰展示出藝術家如何將三維向度的感知轉譯為平面繪畫的過程。

雷諾在加州大學聖克魯茲分校獲得文學學士學位，在加州大學柏克萊分校取得美術碩士學位。他目前在加州聖克拉拉大學教授工作室藝術。其作品獲莫拉加的聖瑪麗學院藝術博物館典藏。



Figure 7: Oaks, 2011. Oil, wax, and chalk on panel, 24 × 48 in. Courtesy of the artist, San Jose, California

橡樹，2011。油彩、蠟、粉筆、畫板，61 × 121.9 公分。藝術家本人提供，聖荷西，加州

DEBORAH RUBIN (born 1948)

Known for her hyperrealist paintings of flora and fauna, boats, and street scenes, Deborah Rubin paints in watercolor, gouache, and oil. Full of light and careful detail, her large-scale photorealistic works focus on momentary experiences in nature. Rubin fills her canvases with “multitudinous patterns of leaves, flowers, twigs, and berries as they respond to the pristine light of dappled forest clearings.”¹¹

Rubin received a Bachelor of Fine Arts degree from the University of Illinois, Urbana-Champaign. A member of the New England Watercolor Society, National Association of Women Artists, and Watercolor USA Honor Society, she was an artist-in-residence at Acadia National Park, Maine, and resident for the Helene Wurlitzer Foundation of New Mexico. Her paintings have been exhibited at the Brattleboro Museum, Vermont; the National Academy of Design, New York; and the Springfield Museum of Fine Arts, Massachusetts.¹²

黛博拉·魯賓 (1948年生)

黛博拉·魯賓以她對動植物、船隻和街景的超寫實主義繪畫而聞名，作品包括水彩、膠彩和油畫。她的大型照相寫實主義作品有著飽滿的光線和用心的細節，專注於身處自然當下的頃刻體驗。魯賓在她的畫布上繪滿「層疊掩映的樹葉、花朵、枝枒和漿果的形影，那是它們對投影在斑駁林地上的原始光線的回應。」

魯賓擁有伊利諾大學厄巴納-香檳分校的藝術學士學位。她是新英格蘭水彩畫會、全國女性藝術家協會和美國水彩畫榮譽畫會的成員，也是緬因州阿卡迪亞國家公園、新墨西哥州海倫·沃利策基金會的常駐藝術家。她的作品曾在佛蒙特州的布拉特爾伯勒博物館、紐約國家設計學院、麻塞諸塞州的斯普林菲爾德美術博物館展出。



Figure 8: Trees at Lake, 2016
Varnished watercolor on
paper, mounted on board,
43 × 43 ½ in. Courtesy
of the artist, Amherst,
Massachusetts

湖畔林影，2016
上過漆的水彩、紙、固定於木
板，109.2 × 110.5公分
藝術家本人提供，阿默斯特，
麻塞諸塞州

LEIGH WEN (born 1959)

Leigh Wen utilizes color to increase the emotional range and lyricism of her works. Inspired by her childhood memories of weekend trips in Taiwan, *Northeast Shores* represents the light to dark blue hues from the ocean. Wen produces flowing, individual lines across the canvas using a stylus, creating depths and swells onto the painted surface. "Something of the self is lost in the resulting tangle and then regained, only to be lost again. Simplicity and harmony exist within the chaos of the world," Wen says.¹³

Wen earned a Bachelor of Fine Arts degree from Washington State University, Pullman, and a Master of Fine Arts degree from the State University of New York, Albany. She has served as a cultural ambassador during U.S. presidential administrations from Clinton to Biden, and she has been awarded the New York Foundation for the Arts fellowship and grants by the Pollock-Krasner Foundation. Her paintings are in the permanent collections of the Albany Institute of History & Art, New York, and One World Trade Center, New York.¹⁴

鄭麗雲 (1948年生)

鄭麗雲運用色彩來堆疊作品的情感幅度跟抒情成分。《東北角海岸》靈感來自她童年時在台灣週末出遊的記憶，表現出海洋由淺藍至深藍之間的豐富色調。鄭麗雲以筆刀在畫布上反覆刻劃出流動的獨立線條，在油彩塗層上創造出深度和起伏。鄭麗雲說：「某部分的自我在糾纏當中遺失而後復得，旋即再次失落。簡單與和諧就存在於世界的混亂中。」

鄭麗雲取得華盛頓州立大學藝術學士及紐約州立大學奧本尼分校美術碩士。她自柯林頓政府至拜登政府時期持續擔任國務院藝術大使，她曾獲得紐約藝術基金會獎助及傑克生帕洛克基金會獎助。其作品為紐約奧本尼歷史與藝術學院美術館與紐約世貿中心一號大樓永久典藏。

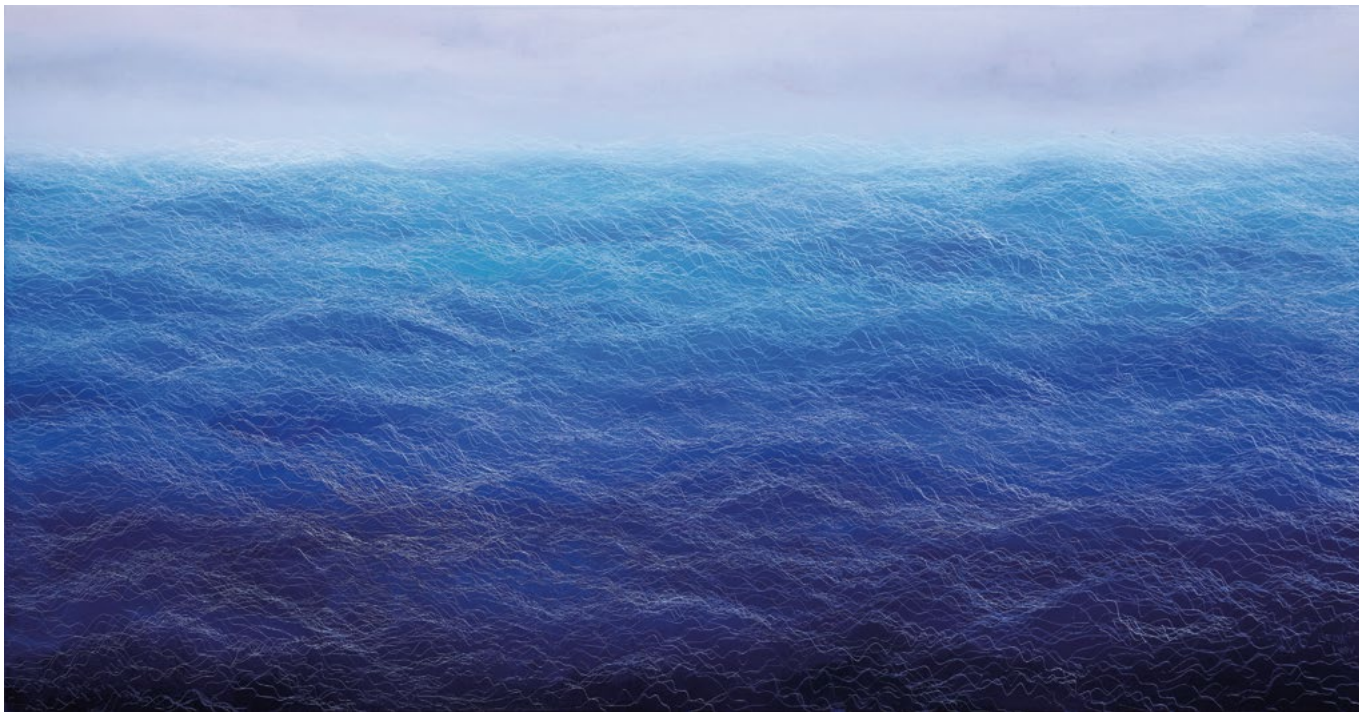


Figure 9: Northeast Shores, 2022. Oil on linen, 39 1/2 x 76 in. Courtesy of the artist, Taipei, Taiwan
東北角海岸，2022。油彩、亞麻畫布，100.3 x 193 公分。藝術家本人提供，台北，台灣

ENDNOTES

- ¹ Carol Carter, email to the author, October 1, 2021.
- ² "Carol Carter," Sirona Fine Art, accessed February 22, 2022, <http://www.sironafineart.com/sirona/artists/carol-carter/>.
- ³ Jon Kerpel, email to the author, October 4, 2021.
- ⁴ "Welcome to Arcosanti," Arcosanti, accessed February 23, 2022, <https://www.arcosanti.org/>.
- ⁵ Jill Lear, email to the author, September 23, 2021.
- ⁶ Jill Lear.
- ⁷ Jill Lear Works," Saatchi Art, accessed March 1, 2022, <https://www.saatchiart.com/art/Collage-Tutti-Frutti/708939/8282530/view>.
- ⁸ "Ryan M. Reynolds - Artist Statements," Artzone 461 Gallery, accessed March 1, 2022, artzone461.com/reynolds/ryan-s.html.
- ⁹ Ryan Reynolds, email to the author, August 16, 2021.
- ¹⁰ "CV," Ryan Reynolds, accessed October 28, 2021, <https://reynoldsryan.com/news.html>.
- ¹¹ Deborah Rubin, email to the author, August 13, 2021.
- ¹² Deborah Rubin.
- ¹³ Leigh Wen, email to the author, January 7, 2022.
- ¹⁴ Leigh Wen.

ACKNOWLEDGMENTS

Washington, D.C.

Imtiaz Hafiz, Curator
Morgan Fox, Curatorial Assistant
Danielle Fisk, Registrar
Tabitha Brackens, Managing Editor
Tori See, Editor
Megan Pannone, Editor
Amanda Brooks, Imaging Manager and Photographer

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Edward Lin, Shipping Supervisor
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Vienna

Nathalie Mayer, Graphic Design

Manila

Global Publishing Solutions, Printing

感謝名單

華盛頓

策展人 伊提亞·哈菲斯
策展助理 摩根·福斯
展品管理專員 丹妮爾·費斯克
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編輯 托莉·席伊
編輯 梅根·潘儂
圖像經理暨攝影 阿曼達·布魯克斯

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維也納

圖像設計 納塔莉·梅爾

馬尼拉

印製 美國國務院全球出版中心



Art in Embassies

U.S. DEPARTMENT *of* STATE

Published by Art in Embassies | U.S. Department of State, Washington, D.C. | August 2022

<https://art.state.gov/>