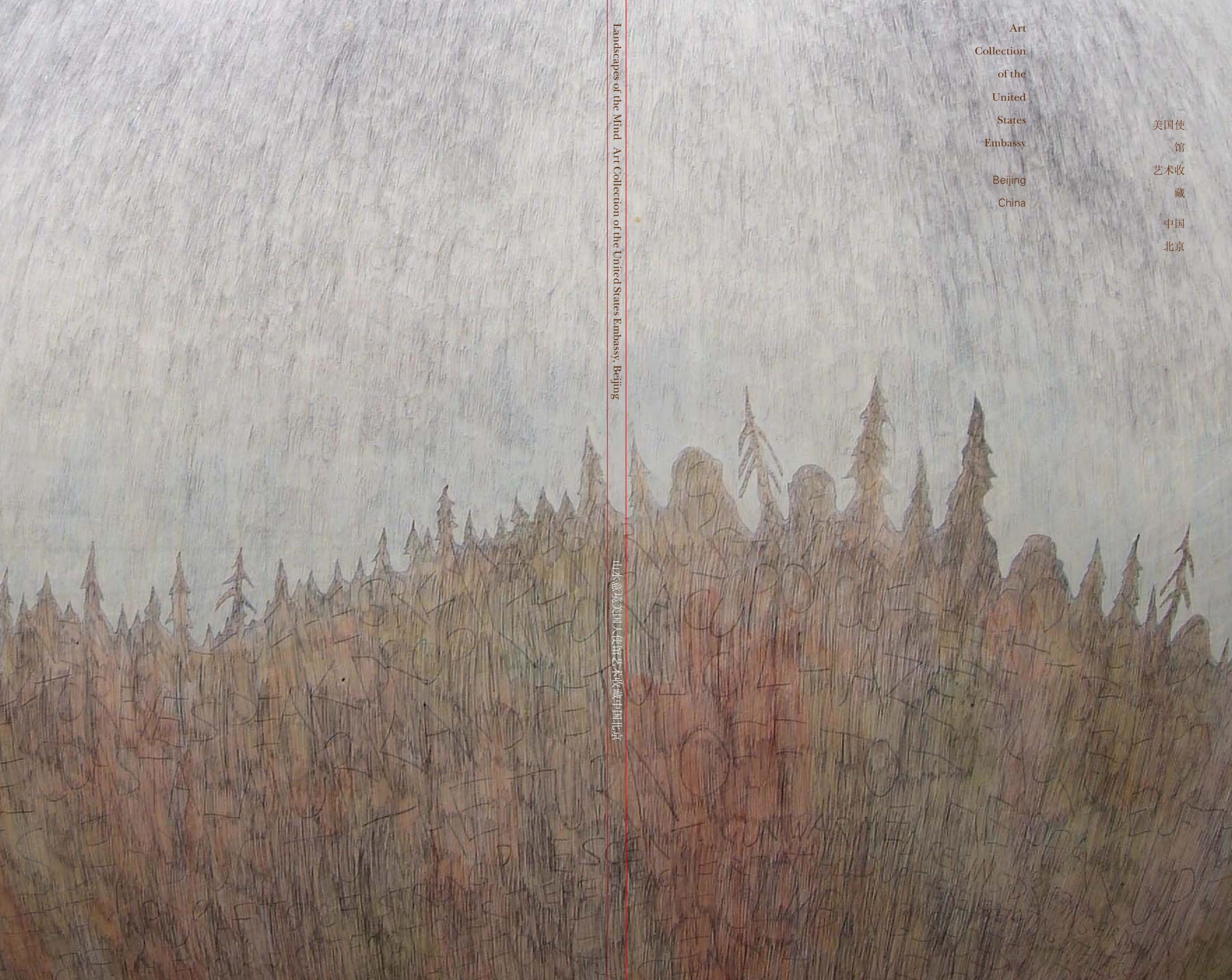

Landscapes of the Mind Art Collection of the United States Embassy, Beijing

山水意境美国大使馆艺术收藏中国北京

Art
Collection
of the
United
States
Embassy

Beijing
China

美国使
馆
艺术收
藏
中国
北京

Virginia Shore, Curator
Rebecca Clark, Registrar
Claire D'Alba, Assistant Curator

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大使馆艺术项目/新馆 小组
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Art Collection of the United States Embassy

Beijing, China

美国使馆艺术收藏

中国北京

Heaven and earth and I live together; all things and I are one.

Chuang Tsu 2.6

天地与我并生，而万物与我为一

庄子 2.6

Philosophically considered, the universe is composed of Nature and the Soul. Strictly speaking, therefore, all that is separate from us, all which Philosophy distinguishes as the not me, that is, both nature and art, all other men and my own body, must be ranked under this name, Nature.

Ralph Waldo Emerson

从哲学的角度考虑，宇宙是由自然和灵魂组成的。因此，严格地说，与我们分隔的一切，所有那些由哲学区分出来 的“非我”，即自然与艺术，以及其他所有人的和我自己的身体，都应当放在自然的名义之下。

爱默生

Landscapes of the Mind

Art Collection of the United States Embassy, Beijing

山水意境

美国大使馆艺术收藏

中国北京

For over a millennium man has sought to escape his quotidian world by communing with nature. With nature as muse, Chinese landscape painting emerged among the flourishing arts and literature of the Tang, Sung, and Ming Dynasties. Creating 'landscapes of the mind,' or 'spiritual landscapes,' the Chinese landscape painters imbued their personal visions with a higher experience only attained in nature. Exceeding the realism of nature, they permeated atmosphere and emotion into their media. With nature as subject matter and the Buddhist and Taoist concept of nature as the basis for man's inner harmony, the Chinese landscape painters generated a body of work that would inspire the artists, poets, and writers of the centuries, nations, and cultures to come.

Celebrating the legacy of this 'landscape of the mind' and the power of nature to enlighten, the permanent collection of the new United States Embassy, Beijing, brings together 28 artists from across the United States and China: all of whom rely on nature as source in pondering universality. Through stylistic, literary, metaphorical, and philosophical allusions, the artists align in contemplation of the history of nature in Chinese cultural history. An assemblage of diverse media—painting, sculpture, mixed media, drawings, works on paper, installation, and photography—the collection aims not only to remind the viewer of nature's transformative potential, but also to underscore the beauty of this shared pursuit that has connected American and Chinese cultures.

With globalization and shared ideas, there is a more equitable exchange and relationship between East and West exists. Hotlines, the Internet, overnight flights, cell phones, and cultural exchanges connect us. As of March 2008, China and the United States are two of the world's top three art markets. The new contemporary art of China and the United States approaches, modifies, and revitalizes existing long-standing traditions. Like so many of their predecessors, the American artists in this collection look to China's philosophy, calligraphy, ceramics, ornamentation, architecture, religion and culture. In the last few decades, beginning with the Cultural Revolution, China has similarly been stimulated by the art in the West. A contentious past argues for a provocative future. Times have changed. Nature has changed. As environmental issues abound and awareness heightens, nature continues to serve as fodder and muse, just as it did in ancient China.

Espousing syncretic styles, these artists all forge a more expansive approach with nature as their point of departure. Pondering universality, Classical Asian and Western forms, and conceptual modes of painting often produce hybrids that are often, in the nature of alloys, stronger and even more beautiful than their individual parts. Both the represenational and the abstract works featured embody the emotions triggered by landscapes. Transcending time, place, culture, and philosophy, each of these artists successfully achieves communion with nature. This collection highlights the fusion of West indeed meeting the East in extraordinary and breathtaking ways.

Virginia Shore,
Curator

上千年来，人类一直试图通过回归自然以摆脱尘世的羁绊。从大自然中获取灵感的中国山水画在唐、宋明三朝和其他艺术与文学一起脱颖而出。通过创造“意境山水”或是“山水意境”，中国山水画家把只有从自然中能获得的更高精神境界，渗透到他们创作的视觉艺术里，超越自然主义写实，使用营造氛围与情感的手法，以自然为对象，籍佛、道的自然观寻求内心的和谐，中国山水画家创作的大量作品将继续启发激励未来世纪、国度以及文化中的艺术家、诗人和作家。为庆贺“意境山水”的传统，彰显大自然启迪之力，美国驻北京大使馆新馆的永久艺术收藏集合了美国与中国各地28位艺术家的作品：他们都不约而同地把大自然作为表现共性的源泉，通过风格、叙述、隐喻或哲学的借用参照，共同表达出中国人文传统中那种对自然历史的关注和思考。这些藏品集结了多种媒体－绘画、雕塑、综合媒介、素描、纸工、装置、摄影－－它们不仅提醒观众注意大自然移情养性的潜力，同时显示出对大自然的这种共同追求正是联结美、中文化的纽带。全球化与理念的共享，将东西方的交流和关系变得更加平等。热线电话、互联网、隔夜往返航班、手机，还有文化交流把我们联结在一起。到2008年3月为止，中国和美国已经占据世界三大艺术品市场之中的两个。中国和美国的当代艺术都在接近和改造悠久的传统，并为其注入新的活力。和他们的前辈一样，在此展出作品的美国艺术家们都从中国哲学、书法、陶艺、装饰、建筑、宗教和文化中汲取灵感。同样的，文化大革命后的几十年来，中国也受到西方艺术的影响。一个充满争议的过去带出具有刺激性的未来。时代变了,大自然变了。然而，在环境问题频生、环保意识高涨的今天，大自然依旧象在中国古代那样，仍然为艺术创作提供源泉与灵感。

风格上融会贯通，这些艺术家以大自然为出发点，采取了比前人更为大胆的尝试。对共性、亚洲传统、西方形式和绘画体裁经过推敲和探讨而杂交的成果，比单枝独叶的品种要更茁壮和美好。无论是具象还是抽象作品，这些展品都因景生情、融情入景，跨越时间、地域、文化与哲学的界限而达到与自然融为一体的境界。这个收藏向人们展示，东西方的确在以无与伦比、令人赞叹的方式融汇交流。

Virginia Shore,
馆长

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Liquid Light 1983–2003 is a single-volume monograph assembled from the personal work of Fabien Baron. Spanning twenty years and two continents, the collection draws from over 2,000 photographs taken on the coasts of Eastern America, Western Europe, and the Mediterranean. The book chronicles Baron's transformation of concrete, geographical sites into abstract tableaux. Utilizing long exposure for each image, Baron reveals the most essential aspect of his subject matter: light. The Fabien Baron collection for Elson & company is inspired by this collection in which Baron's photographs are translated by the hand of Tibetan weavers in Katmandu, Nepal. Since the Fourth Century B.C., these nomadic people have used Himalayan wools to make their rugs. While each image varies infinitely in detail—weather, hour, and light change, as do lenses and film stock—they all maintain a fundamental composition: water and sky bisected by horizon. Subtle gradations in color and tone offset the repetitive form, creating abstract vistas where sea and sky are one in the same. These images are deceptively still: chromatic abstractions gleaned from a sea and sky that are never stationary and never entirely empty.

Fabien Baron was born and raised in France. He has served as creative director for renowned international publications such as *Italian Vogue*, *Interview*, *Harper's Bazaar*, and *French Vogue*. Baron is the recipient of numerous design and art direction awards, including a special award for influence in art direction from the Council of Fashion Designers of America.

《液态光1983–2003》是一本法宾个人作品的单本专集，其中收集了作者在美东、西欧以及地中海拍摄的2000多张照片，时间跨度20年，遍及两大洲。该集记录了法宾将具象地理景观向抽象平面造型转变的创作过程。借助对每一个景象的长时曝光，法宾揭示了他的题材中最基本的元素：光线。此件依尔森和公司收藏的法宾作品，灵感来自该专集，尼泊尔加德满都的西藏织造者用手把法宾的照片演绎了出来。自公元前4世纪以来，这些游牧者便用喜玛拉雅羊毛编制地毯。尽管每个图象的细节都各不相同——比如气候、时间与光线，就像镜头与胶卷作品一样——所有的图象却都保留了一个基本构图：水与天空被地平线一分为二。色彩与色调的细微变化打破了形式上的重复，创造了水天一色的抽象景观。这些图象制造出静物的错觉：那色彩纷呈的抽象图案却是来自从未静止也从未完全真空的海洋与天空。

法宾. 巴伦在法国出生并长大。他曾经担任一些国际知名刊物的创意总监，如意大利及法国版时尚杂志、*Interview*, 、*Harper's Bazaar* a等。他曾荣获许多设计及艺术指导奖项，其中包括美国时尚设计理事会颁发的艺术指导影响力特别奖。

Fabien Baron

法宾. 巴伦

1959; Paris, France
Lives and works in New York

1959; 法国巴黎
现在纽约居住、工作

Xu Bing
徐冰

1955; Chongqing, China
Lives and works in
New York, New York

1955; 中国重庆
现在纽约市居住、工作

Expatriate Chinese artist Xu Bing created *Monkeys Grasping for the Moon*, a suspended sculpture originally designed for the Sackler Gallery, Washington, DC as part of *Word Play: Contemporary Art by Xu Bing*, a solo exhibition of his work in October, 2001. The piece was presented by the family of Madame Chiang Kaishek (Chiang Soong Mayling 1898–2003) in commemoration of her historic visits to the Joint Session of Congress in 1943 and her memorable return to the U.S. Capitol in 1995. The first edition of the work remains on permanent display at the Sackler Gallery for permanent view.

The work is comprised of 21 laminated wood pieces, functioning as linked vertebrates, each of which form the word "monkey" in one of a dozen different languages. It is based on a Chinese folk tale in which a group of monkeys attempt to capture the moon. Linking arms and tails, they form a chain reaching down from the branch of a tree to the moon's shimmering reflection on the surface of a pool lying beneath them, only to discover the things we work hardest to achieve may prove to be nothing but an illusion.

Xu Bing was raised in Beijing and earned his Master of Fine Arts from the Central Academy of Fine Art in Beijing in 1987. Working in a range of media, Xu creates installations that question the idea of communicating meaning through language, demonstrating how both meaning and written words can be easily manipulated.

移居国外的华人艺术家徐冰的悬吊式雕塑《猴子捞月》，原为2001年10月华盛顿撒克勒艺术博物馆（Sackler Gallery）举办的《文字游戏：徐冰当代艺术展》而设计。本件展品由蒋介石夫人（蒋宋美龄1898–2003）的家人赠送，藉以纪念蒋夫人在1943年对国会两院联会历史性的到访及1995年重访美国国会山的难忘经历。该作品的首版是撒克勒艺术博物馆永久收藏和展出品。

本作品由21件漆木组件串连构成。每块木件其实是不同语言的"猴子"一词。作品来自一个中国寓言，说的是一群猴子想得到月亮的故事。猴子们手尾相接连成一串，从树枝上挂下来，想够到树下水潭中月亮的倒影，却发现竭尽全力想得到的东西，很可能仅仅是一个幻象。

徐冰生长于北京，1987年在北京中央美术学院获得美术硕士学位。徐的作品利用多种媒体装置，质疑借助语言可以交流的观点，显示文字与义涵可被随意摆布。徐冰曾经在德国柏林的für Ostasiatische Kunst博物馆、威尔士卡尔迪夫国家美术博物馆、中国上海的上海美术馆举办个人作品展，并在加拿大安大略伦敦博物馆与顾雄举办过合展。徐冰获得过1999年的麦克阿瑟基金会"天才"奖以及2004年英国威尔士首届Artes Mundi国际当代艺术奖。

Hai Bo
海波

1962; Changchun, Jilin Province, China
Lives and works in Beijing, China

1962; 中国吉林省长春
现在中国北京居住、工作

Hai Bo's recent work focuses on figures isolated within expansive, disappearing Northern Chinese landscapes. He has increased the scale and amplified the color in iconic images of bicyclists, farmers, and vernacular Chinese architecture. The subjects of Hai Bo's elegiac images live at the edge of extinction; they are men with one foot in the past, amidst uncontrolled cultural and economic change.

Using the body as a solitary marker, Hai Bo creates serene landscapes that examine sentimentality without falling predictably into that territory. While the images may appear traditionally romantic, they take on new meaning in a Chinese political context that favors the group over the individual and ignores the passage of time and personal history.

Hai Bo notes that his images aim to capture the "confused, lonely, and helpless feeling" of a people caught up in a whirlwind of change, yet the work also describes a historic wager between modernization and the loss of a traditional way of life. Ultimately, these images of "far-flung, desolate northern scenes" perform a subversive act within Chinese culture—they document the past, or as Hai Bo says, they "witness the period of my own history."

Hai Bo's panoramic landscapes seem to document the past with a glow as the protagonist of the work heads in the same direction. *The Northern No. 11* is both atmospheric and reminiscent of a man and place in straddling the past. Bo studied at the Central Institute of Fine Arts, Department of Printmaking and Fine Art Institute of Jilin, both in China.

海波近期作品的焦点是孤身出现于广袤无垠的中国北方旷野上的人物。他增加放大了作品中骑车人、农民以及民间建筑图象的比例和色调。海波挽歌式图象中的人与物存在于灭绝的边缘；他们一只脚仍留在过去，正处在无序的文化与经济变化之中。

利用身体作为孤独的标记，海波创作的静谧景象在探究感性深度的同时又避开了多愁善感的窠臼。尽管图象看上去似乎带有传统的浪漫，却在中国重集体轻个人、无视时间流逝与个人历史的这种政治语境下被赋予了新的意涵。

海波说，他的图象旨在捕捉被困在变革旋风中的人们的那种"迷茫、孤独而又无助的感觉"；作品同时也描述了在现代化与遗失传统生活方式之间的历史性赌博。最终，这些"无边无际、天地洪荒的北地景象"在中国文化中上演了颠覆性的一幕——它们记录了过去，或如海波所说，"目睹了我自己的那段历史"。

海波的广角风景似乎是记录了过去的一抹亮色，景中人也正向同一个方向走去。"北方第11号"在虚实之间展示了正在踏出过去的某个人与某个地方。

Emily Cheng

1953; New York, New York
Lives and works in
New York, New York

1953；年生，纽约
现在纽约市居住、工作

My painting is a way to discover the world and make physical certain ideas and questions. I look around the world and see, amid chaos, its rich and complicated history. Its architecture and museums are full of visual artifacts that leave clues to other civilizations and philosophies. A drape, cloud design, or flower from as recent as the Eighteenth Century, or as distant as 1000 BC, are all testimonies to man's drive to create order and leave articulated forms of meaning. I am struck by the clarity with which the drive of life continues to communicate. When I look at these artifacts, some speak to me, forming a connection. They inspire me to explore what they mean, as well as why and how they can continue to elicit a response in our time. I take these images, usually fragments, and orchestrate them in a way to express different internal states. To find this form and give it a vivid presence, it must be transformed or morphed, making its origin remote, imbedded in the layers of the painting or drawing.

Fall/LeafSwirl is one of the Four Seasons. The fall tree is made up of red leaves from Chinese, European, and American botanical drawings, embroideries, and decorative motifs. The center is an early Renaissance cloud form, radiating out containing an infinite bright center. The leaves are swirling in the wind amidst the calm center. Emily Cheng

Cheng received her Bachelor of Fine Arts from the Rhode Island School of Design, Providence, Rhode Island, and studied drawing and sculpture at the New York Studio School, New York, New York.

我的作品是用来发现世界以及将一些思想与问题物质化的途径。环顾世界，我看到了混乱中存在着丰富而复杂的历史。其他文明与哲学所留下的雪泥鸿爪在各地的建筑和博物馆里随处可见。从一个窗帘、云朵图案到近至18世纪或远至公元前1000年的花朵，都是对人类力图创造秩序和留传清晰思想的见证。我被这种清晰所打动，生命的动力不断清晰地交流着。看到这些文物，我能与其中一些心领神会，发生联系。它们启发我去探究它们的意义以及它们为什么、又是如何在当今的时代里仍然能引起人们的感应。我会利用这些通常是零星的图象把它们拼凑组织起来去表达不同的内心状态。要找到这种形式并让它鲜活地呈现，就必须转化或异化它们，使其原始面貌变得模糊，把它们嵌入层层的油彩与线条之下。

我是基于感染力来选择素材的。感染力越夸张，表达力便越纯净。这些画作就如一个由形状组成的地图，它构成一个统一的世界，中心可以是一个焦点，也可以是一个世界。我把自己的作品看作是重新排列元素的样式。

《秋/叶的漩涡》是《四季》之一。这棵秋之树由红叶组成，它们来自中国、欧洲和美国的植物图、刺绣以及装饰图形。它的中心是一个文艺复兴早期、向外辐射的云形，有着一个无限明亮的核心。在平静的中心，树叶在风中旋转。Emily Cheng

成瑞娴把东方象征主义的成分与欧洲和美洲植物图、刺绣以及装饰图形结合起来，藉以表达她个人的自然观。成瑞娴于罗德岛州普罗维丹斯的罗德岛设计学校获得美术学士学位，曾在纽约的New York Studio School学习绘画和雕塑。

Anne Chu

1959; New York, New York
Lives and works in
New York, New York

1959; 年生，纽约
现在纽约市居住、工作

Anne Chu mines the history of figuration across cultures and eras to create sculptures that can evoke storytelling, and mythology. Her wide-ranging sources are employed more for their capacity to trigger the imagination than for their specific references. However, these free-standing "landscapes" make clear reference to Bhutanese prayer banners. The portable mountains, drawn in wild clashing colors and patterns, fluctuate between celebratory banners and a long view to the top of a distant mountain. Chu's richly colored resin bases of *Four Mountain Views* convey the weight of a mountain, while the brilliantly colored fabric attached to a metal corps form the mountain peak.

Anne Chu graduated from Philadelphia College of Art and received her Master of Fine Arts from Columbia University. She has had solo exhibitions at the Donald Young Gallery in Chicago, Illinois; the Indianapolis Museum of Art, Indianapolis, Indiana; Cleveland Contemporary Arts Center, Cleveland, Ohio; and the Dallas Museum of Art, Dallas, Texas.

安妮在跨文化、跨时代的图象历史中挖掘并创作能够叙述神话与故事的雕塑。她选用多种不同的原材料，选材时她着重的是素材启动想象力的能力，而非素材本身的参照意义。然而，这些随意直立的“风景”明显借用了不丹人祈祷用的幡旗。那些用奔放而刺激的色彩与图案构成的可移动的山峰，在欢庆的旗帜与遥远的山巅之间起伏。

从熟悉的元素到激进的新意，安妮这个生动而多彩的16–18英尺的竖式景观显然是参照了东南亚的祭祀经幡。这个《 四山景观》色彩艳丽的树脂基部表示山的重量，而那些附在金属棒上绚丽的布料则构成了山的峰巅。安妮毕业于费城艺术学院，在哥伦比亚大学获得艺术硕士学位。她曾经在芝加哥的Donald Young 画廊、印第安那州的印第安那波利艺术博物馆、俄亥俄州克利夫兰现代艺术中心以及德克萨斯州达拉斯艺术博物馆举办过个人作品展。

Elisabeth Condon

1959; Los Angeles, California
Lives and works in
New York, New York

1959；加利福尼亚州洛杉矶
现在纽约居住、工作

I paint landscape with gestures and pours inspired by mechanical and human movements. The speed of jet takeoff, the kitsch aesthetics of the 1960s and 1970s, traditional Chinese scrolls, and Dr. Seuss inspire my invented spaces. A frequent traveler, I identify with ancient Chinese poet-scholars who wandered the landscape. Similar to scrolls where microscopic figures traverse vast terrains, I experience landscape as both internal and external space that merges past and present time.

My interest in Chinese painting began when I began commuting between New York and Florida in 2003. The power with which Florida's landscape conjured 1960s Los Angeles led to my portrayal of landscape as a multi-layered space defined by memory as much as visibility. Hiking the Great Wall in 2005 showed me how traditional ancient scrolls document a terrain from ascent to descent, encompassing simultaneous moments in time and space. The undulating spaces and various marks in Huang Gongwang's *Dwelling on the Fu'Ch'un Mountains* catalyze my own approach to landscape. In the 2004 painting *Fu'Ch'Un Mountains of Florida*, spilled paint and Pop-inspired flowers adorn my version of the scroll, collapsing Yuan Dynasty and Dr. Seuss. The 2006 watercolor *Imperial Fort* fills empty space with pattern and color to construct a dense, nocturnal feeling. *Twisting Fireball Tree* upholds the airiness in Chinese composition and was also influenced by Indian miniatures, for which artists prepare by painting microscopic circles with a tiny brush coordinate eye, hard and touch. Elisabeth Condon

Fusing East and West, Elisabeth Condon sites traditional Chinese scrolls of the Yuan Dynasty within Dr. Suess' fantastical sense of space. Condon earned a Bachelor of Fine Arts from Otis Art Institute of Parsons School of Design and a Master of Fine Arts from School of the Art Institute of Chicago.

机械与人体运动启发了我画山水时的姿势和泼洒动作。飞机起飞时的速度、20世纪60或70年代工艺品的美感、传统中国画轴以及苏斯博士(Dr. Seuss)，都能走进我的创造空间。作为一个经常旅行的人，我与在山水中漂泊的中国古代诗人学者认同，如同画卷中那些渺小的人穿行于旷野之中，山水于我就是融合了过去与现在的内心与外部世界。

我对中国画的兴趣始于2003年在纽约和佛罗里达之间频繁的往返途中。佛罗里达与60年代洛杉矶的景色似曾相识，这种交叠的震撼导致我把风景画表现为既是记忆印象又是视觉观察的多层次空间。2005年攀登长城时我体会到传统画是如何顺着地势从上而下地记述在同一时空内所发生的活动的。在黄公望的画作《富春山居图》中那连绵起伏的空间和画面错落有致的印章催发了我自己的风景笔法。在2004年创作的《佛罗里达的富春山》中，我以泼洒的颜料及源自普普艺术的花朵点缀画卷，将元朝和苏斯博士压缩在同一画面内。在2006年 的水彩画《帝国的堡垒》中，空白的地方填满了图案与色彩，以营造夜深沉的氛围。《扭曲的火球树》既保持了中国传统画构图中的空灵，也受到了印度微型画的影响——微型画艺术家使用细小的毛笔，通过眼、手、感应的协调，勾勒出极细的圆圈。
Elisabeth Condon

通过把中国元朝的传统画卷放入苏斯博士奇异的空间概念中，伊利沙白. 康登确实做到了中西结合。伊利沙白在纽约的Otis Art Institute of Parsons艺术设计学院取得美术学士学位，在芝加哥艺术学院获得美术硕士学位。自2003年来，她任职于南弗罗里达大学，教授油画和素描。她曾于2004, 2005, 2007年到亚洲旅行，研究中国画技巧。她最近获得了2007–08年度Pollock Krasner基金会奖金以及2008年佛罗里达州个人艺术家奖金。

Russell Crotty

1956; San Rafael, California
Lives and works in
Malibu, California

1956; 加利福尼亚州圣拉菲尔
现在加州的梅里布居住、工作

The three globes made for the American Embassy in Beijing reflect a large body of work I have developed over the past ten years. Formerly, the globes were astronomically based, but have now developed into singular episodic fragments of my observations of the natural and manmade world. They are a collection of seemingly small, yet momentous moments: wandering the mountains, climbing rocks and trees, a detour down the back roads of bucolic California ranch lands, or viewing the silhouette of a mustard plant backlit by a smoggy twilight with Venus hanging high in the sky. These experiences fill my mind with images and words surrounding an ever growing concern for the uncertain future of the natural world. How does the artist grapple with the reality of this denigration, yet hang on to the poetry of the moment? Is it nostalgia that drives the work—or an urgent desire to capture the landscape before it is gone?

My process of drawing begins with direct and intimate contact with the subject matter. After studying the nuances of the landscape and making on-site field notes in personal sketchbooks, the resulting observations are then translated into drawings, both on globes and in large books, introducing three-dimensional sculptural elements into the work. The globes are fabricated in fiberglass then covered with archival paper by paper conservators. I draw directly onto them with a special archival ball-point pen over a wash of watercolor.

The globes seem to have universal appeal across borders and cultures. Their grand presence creates a circular space in which one feels they can look into another world—an invitation to take a journey into the American landscape.

Russell Crotty

这三个球体是为美国驻北京大使馆创作的，代表了过去10年来我所完成的为数可观的作品。过去，球体是天文概念，但现在它们已发展为我对自然与人为世界观察的连贯章节。其中收集了看似微不足道却寓意深长的瞬间：山间漫步、攀岩上树、信步走到加州牧场的羊肠小道、在高悬着启明星的苍穹下凝视烟霞镶边的芥末树剪影……这些体验使我的脑海充满了影像和文字，为前途未卜的大自然担忧。一个艺术家如何在直面现实的丑陋的同时又能捕捉瞬间而来的诗意？创作的动力源自怀旧还是在景色消失前将它捕捉？

我的创作过程始于与题材直接而亲密的接触。我首先研究景物的细微之处并当场在速写本上做记录，再把观察结果转绘在球体和大本子上，为作品注入三维雕塑的成份。球体用玻璃纤维制成，再贴上回收的档案纸。我用专门书写档案的圆珠笔在涂了一层水彩的球体上直接作画。有些球体上还带有混合了慷慨的陈词和散文的段落，它们都直接书写在画好的风景上。

在球体表面上绘画扩大了正统绘画的界限。球体似乎具有超越国界与文化的普遍诉求。它们庞大的形态创造出一个循环的空间，使人感到自己可以探视另一个世界——这就是美利坚的山水向人们发出的请帖。Russell Crotty

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Brad Davis

1942; Duluth, Minnesota
Lives and works in
New York, New York

1942；明尼苏达州杜鲁瑟
现在纽约居住、工作

This work was conceived after a trip to the Big Island of Hawaii in 1990. It was there that I visited a place called the "City of Refuge," a narrow peninsula of lava-flow extending into the Pacific and surrounded by pounding and treacherous surf. It was considered a very sacred place and abode of the king. There had been a tradition that any criminal or person that broke a taboo would be absolved if they could safely swim to this dangerous place. In addition to its remarkable beauty and palpable spiritual power, it had an unusual formation of lava that trapped small irregularly shaped pools of perfectly still water which reflected the sky as in a mirror. It created a spatial disorientation and serenity that buffered the turbulent water further away. The "City of Refuge" overwhelmed me as a tremendously inspiring visual motif and a landscape I found highly symbolic of the quest for spiritual fulfillment that resonates through much of traditional Chinese landscape painting.

Lava and Bougainvillea Triptych #2 is part of a series of paintings that evolved from this visit; all had an altarpiece triptych format as reference to their spiritual themes—a central panel with a symbolic plant, such as palm, lily, pine, and bougainvillea, with two attendant panels of landscape motifs. They were painted in a loose watercolor style greatly inspired by the nineteenth-early twentieth century Shanghai School of painting, especially Wu Changshou, Zhao Zhiqian and Xu Gu, but pushed to a rougher, less stylized contemporary American feeling. In retrospect they seem much more evocative of the place than the mode of depiction, yet they retain a distinct hybrid of Chinese and American painting that I was striving toward.

Brad Davis

这件作品酝酿于我1990年在夏威夷大岛的一次旅行。在那里我参观了一个叫做“庇护之城”的地方。那是一个由流向太平洋的熔岩形成的狭长的半岛，被变幻莫测的惊涛骇浪所包围。这里曾经是一个非常神圣的地方，也是昔日国王的居所。过去有一个传统，如果一个犯了罪或触犯了禁忌的人能够安全游到这个危险的地方，他就会得到赦免。这里除了旖旎的风光和流溢的灵气外，还有独特的熔岩构造形成的水洼，形状各异，大小不一。水洼恒静的水面象镜子一样反照着天空。这种景象造成空间感的迷失和超脱的安详，隔绝了远处汹涌滂湃的水域。公园一般的环境里生长着苍老的棕榈和中国盆景般、盘根错节的九重葛树丛。与恶劣的气候条件形成鲜明对比的是，这些树上都绽放着姿态挺拔、姹紫嫣红的花朵。“庇护之城”带来的视觉冲击巨大而无法抗拒，也激发了我的创作主题。我觉得这片景致所体现的意境，与许多传统中国山水画所追求的境界遥相呼应。

“熔岩与花枝三联（之二）”是我1991至1992年所作的十件系列作品中的倒数第二件。这个由我的夏威夷之行而孕育的系列作品都是圣坛般的三联式，藉此表达它们的精神主题——中间一联画的是棵象征性植物，比如棕榈、百合、松树或九重葛，侧联分别画的是景观。这些作品采用松散的水彩形式，深受19世纪、20世纪初上海画派（海派），尤其是吴昌硕、赵之谦和虚谷三人的风格的启发，但具有更为粗犷而不求刻意工整的现代美国感觉。回头来看这些作品，它们更多的是表达这个地方所触发的情绪而非它的景致，但同时又保留了我试图创造的一种明显的中国画与美国画的混合。Brad Davis

Lynn Davis

1944; Minneapolis, Minnesota
Lives and works in
Hudson, New York

1944；明尼苏达州明尼阿波利
现在纽约哈德逊居住、工作

After exploring the world in search of the greatest universal sites, both man-made and natural, Lynn Davis completed the monumental cycle she began in 1986 with an homage to the time-old civilization of China. Her China series captures the many faces of an eminently complex culture: the transcendental grace of Buddhism, the power and strength of a great empire, the fragile delicacy of the landscapes, and an esthetic of flamboyance. The photographer's explorations took her from the edges of the Gobi Desert to the Southern section of the Yangtze River. Guided by the missionary figure of Xuanzang, who made the pilgrimage from China to India in the Seventh Century to carry back the original teachings of Buddha, Davis traveled along the Chinese portion of the Northern Silk Road. Pursuing her travels to the ancient capitals of the Empire, she sought out the relics of the Tang and Sung dynasties and of China's classic age. The sense of abstraction, a hallmark of the artist's style, informs her vision both of Imperial splendors and of religious monuments, bringing out the bold modernism of their lines as well as evoking the presence of transcendence.

The art and culture of China led to remarkable stylistic innovations in Davis's work. Primarily, the printing of toned negative images. The warm density of these gold-toned photographs recalls the precious productions of early photography. A more direct inspiration is the Chinese tradition of ink-rubbings, a process in which stone reliefs were copied by inking a sheet of paper tamped onto the stone. The "negative" image thus obtained had a strikingly photographic quality.

经过在世界各地探索、寻找世界上人为和天然的最宏伟的景色，琳. 戴维斯以她对古老中华文明的景仰完成了她始于1986年的一个重要循环。她的中国系列捕捉了一个底蕴深厚复杂的文化中的许多形象：菩萨超俗的优雅、皇朝的权势、脆弱而精致的山水，以及浮华的美感。摄影家的探索带着她从戈壁沙漠的边缘到长江以南。循在公元7世纪从中国到印度取经的唐玄藏之路，她沿着中国境内的北丝绸之路旅行，在中国佛教与回教艺术精神文化盛行的地区得以见到许多宗教艺术珍品。在皇朝的古都游历，琳寻觅着唐、宋皇朝和中国其他经典时期的遗迹。抽象的感觉表现是琳. 戴维斯的创作风格特征， 她将帝国的辉煌和宗教的永恒用视觉显示, 在强调线条的现代感和突出超越时空的同时, 给被大漠风沙掠过或是失落在野外而依然耸立的遗迹染上一种挽歌式的色调。

中国艺术与文化对琳本系列作品的影响极大，使她的风格焕然一新，诸如用着色的底片洗出的照片。这些金黄色调的照片中浓郁的暖调让人回忆起珍贵的早期摄影作品。更直接的启发则来自中国传统的拓片，即把涂了墨汁的纸，覆在石碑上复制的过程。如此得到的“底片”图象具有很强的照片质感。

Qin Feng

华人

1961; Xinjiang, China
Lives and works
in Beijng, China

1961；中国新疆
现在中国北京居住、工作

Recently I focus more on conceptual developments and medium and material experimentations, while becoming less interested in thinking only in terms of local cultures and ethnic issues. The talk of cultural mission and traditional colors can become empty rhetoric depleted of meaning. I devote instead more attention and energy to studying and creating the intersections and relations among personal language, different mediums, and the larger environment, thus integrating the internal with the external and the visual, while interpreting various themes with familiar materials and signs. A sound, a special smell, a line of light, a breeze, and the wind dust from the eternal past, all bring with them elements from long disappeared ancient civilizations or from other cultures. Their existence in my dreams and spirit is a continuation of the past. To think in terms of the source of ancient civilizations reflects my current state of being.

I use my own language and signs to describe and represent this civilization landscape that has disappeared or is disappearing. With different media (e.g., video, installation, ink on paper, and oil), I express and explore this theme. Reassembling and realigning various languages and signs, I hope to construct a personal language and a new cultural landscape. Qin Feng

Qin Feng applies coffee, tea, ink, and pigment to paper and canvas to create an abstracted, obscured, and nonsensical fictional language of fluid, calligraphy-inspired paintings. Emulating music and dance simultaneously, characters appear to float above and below the surface of the sea. Feng masterfully blurs the distinction between painting and calligraphy, spontaneity and control, ability and accident.

Qin Feng Graduated from the Shandong Art Institute, Shandong, China in 1985.

近年来我更着重于概念的发展以及媒体材料的实验，而对单纯考虑本土文化与民族问题的兴趣逐渐减弱。谈论文化使命或传统用色可能会成为无意义的空谈。于是，我把注意力与精力更多地投入到研究与创造在个人语言、不同的媒介以及大环境之间建立交叉点和联系上去，把内部世界与外部世界和视觉整合在一起，同时用熟悉的素材与符号来演绎不同的议题。一个声音、一个特别的气味、一道光线、一阵微风，还有从永恒的过去吹来的风尘，都会带来早已消逝了的远古文明或其他文化的元素。它们在我的梦境与精神中的存在就是过去的延续。用源于古老文明的词汇思考反映了我目前的状态。

我用我自己的语言和符号来描述和表现业已消失或正在消失的文明景观。我用不同的媒介（比如录像、装置、墨和纸，以及油彩）来表达和探索这一主题。通过重新组合、排列不同的语言和符号，我希望构建一套新的个人语言和一个新的文化景观。华人

秦风用咖啡、茶、墨水以及颜料在纸和画布上，创作流动的、受到书法启迪的一种抽象、隐晦而无意义的虚构语言图画。同步仿照音乐和舞蹈，图中的字形都如同在海面上下漂浮。他技巧娴熟地模糊了绘画与书法、即兴与控制、能力与偶然之间的差别。

秦风1985年毕业于中国山东艺术学院。

April Gornik

1953; Cleveland, Ohio
Lives and works in
New York, New York

1953；俄亥俄州克利夫兰
现在纽约居住、工作

China Light came about as a result of a visit to China in 2004. I had painted a large oil painting in 1996 called *Gui-Lin Imagined*. The image was based on a photo I saw online that depicted a kind of landscape I had never before seen; and once I had, I could not stop thinking about it. Its surreal quality and the light it seemed to contain were something I wanted to contemplate and paint. After I did the painting, I was of course hoping that some day I would see the place that held such fascination for me.

The place that *China Light* loosely depicts is actually in Yangshuo, an area south of Gui-Lin. It was indeed as strange and compelling to be there as I'd hoped, and I immediately began making paintings based on that area when I returned. My work often uses photographs from which to make sketches, but is always redrawn, manipulated to better project the complexity, mystery and questions that I hope will compel the viewer to engage in it. April Gornik

The yi, or the suggested idea, of Chinese landscape painting is exemplified in April Gornik's *China Light*. Upon first glance, the viewer is immediately transported to Yangshou where the mountains, atmosphere, and body of water elicit a journey to a mystical and spiritual place. Gornik's landscape is harmonious, reflective, and imaginary—an artist truly communing with nature.

Gornik earned her Bachelor of Fine Arts from 1976 from Nova Scotia College of Art and Design, Canada.

《中国光》是我2004年到中国旅行后的作品。1996年我曾经创作过一幅题为《想象桂林》的大幅油画。油画的图象源于我在网上见到的一张照片，它展示了我从来没有见过的一种景色。看到这景色之后，我便无法不再去想它。它那超现实的特征和光线包含着某些促使我思考、创作的东西。完成了画作之后，我当然希望有一天能够亲眼看到这个令我神往的地方。

《中国光》描绘的地方其实是阳朔，位于桂林之南。这个地方的确如我想象的那样奇异、引人入胜。回来以后我立即根据它来创作。我通常是参照照片来打样，然后重新构图，力图把我希望观众从画中领略到的复杂性、神秘感以及吸引他们的关注点很好地表现出来。April Gornik

中国山水的“意”，或者叫做概念或寓意，在艾波儿的画作《中国光》中得到了充分的体现。第一眼看去，观众便立即被带到阳朔的山水和氛围中去，开始进入一段神秘意念之旅。艾波儿的风景画和谐并引人遐思，她是个真正与自然融合的艺术家。

艾波儿.戈尼克于1976年在加拿大的Nova Scotia 艺术与设计学院获得美术学士学位。

Cai Guo-Qiang

蔡国强

1957; Quanzhou City, Fujian Province, China
Lives and works in New York, New York

1957; 中国，福建省，泉州市
现在纽约居住、工作

By exploding gunpowder on paper, the artist employed energetic and explosive actions that express the style of traditional Chinese Literati paintings. The motifs of eagle and pine tree were chosen for their symbolic value in both China and America. The drawing emphasizes the portrayal of spirit and the mood of the figures.
Cai Guo-Qiang

Born in 1957 in Quanzhou City, Fujian Province, China, Cai Guo-Qiang trained in stage design at the Shanghai Drama Institute from 1981 to 1985. Accomplishing himself across a variety of media, Cai initially began working with gunpowder to foster spontaneity and confront the suppression that he felt from controlled artistic traditions at the time. His explosion projects, both wildly poetic and ambitious at their core, aim to establish an exchange between viewers and the larger universe around them. His approach draws on a wide variety of symbols, narratives, traditions and materials such as Feng Shui, Chinese medicine, dragons, roller coasters, computers, vending machines and gunpowder. Having achieved international prominence, Cai's work is shown widely around the world.

通过在纸上烧火药，艺术家使用有能量和爆破力的行为来表现传统中国文人画的形式。选择松树和鹰的主题，同时带进了中国和美国的象征。该作品强调型体的精神和气质。蔡国强

1957年出生在中国福建省的泉州市，蔡国强从1981年到1985年间在上海戏剧学院接受了舞台美术设计的训练。对多种艺术表现方法有所研究之后，蔡国强最初是借用火药来表现当时他感到的一种对传统绘画的控制的反应和对抗。他的爆炸作品，从本质上是非常诗意和雄心勃勃的，目标给观看者和他们周围更大的环境之间建立一种交流。他的表现方式广泛借用意向、叙述、传统、到象风水、中医、龙、飞天车、电脑、零售机、火药这些对象。蔡国强的作品在全世界展出。享有极高的国际声誉。

Hong Hao

洪浩

1965; Beijing, China
Lives and works
in Beijing, China

1965；中国北京
现在中国北京居住、工作

The work is part of my on-going photo artwork project *My Things*. While working on this project, I discovered I was relying on a method of photography that is counter to traditional photographic taking techniques and photo aesthetics.

My photography without a camera involves using the scanning machine rather than the camera to make "photography". While scanning all of my objects and things I had at home, I realized that the sense of touching the objects while scanning was something that could not be realized using traditional photography methods. At the same time, I realized that the scanner allowed me to replicate my things and create a nearly flawless record of my belongings exactly as they are, with far greater accuracy than the camera would ever allow. Sometimes I would scan my daily belongings one at a time, at other times I would scan groups of objects. The "subjects" of my work, always being the most ordinary everyday belongings I accumulated at home. While scanning and storing the visual data on my computer, I reorganized and reedited to produce my finished artwork; with the aim of simply approximating the proportionality and size differences of the original items. Hong Hao

Packed with images of the artist's personal bric-a-brac, like postcards of water, sky, spokes, cabbages, Hong Hao's still life series, both abstract and familiar, completely fill the black plane. Hong Hao graduated from the Central Academy of Fine Art in Beijing, China. He has had solo exhibitions at Chambers Fine Art in New York, New York; Recontres d'Arles in Arles, France; Art Beatus Gallery, Vancouver, Canada; the Prague National Art Museum in Prague, Czechoslovakia; and the Millennium Monument in Beijing, China.

这件作品是我正在进行中的摄影艺术项目《我的物件》的一部分。在创作的过程中，我发现自己所依赖的摄影手段背离了传统的摄影技术与图象审美。

我这种无相机摄影是借用扫描机而非照相机来“摄影”的。在家扫描自己的东西时我意识到，扫描过程中触摸物体的感觉是无法通过传统的摄影技术来获得的。同时我也发现，扫描机允许我以近乎完美无暇的方式如实地复制属于我的物件，而这种精确是照相机永远做不到的。有时候我将物件一件一件地扫描，有时候我一组一组地扫描。我作品中的“对象”永远是我在家中所积聚的最普通的日常物品。在我扫描和往电脑里储存这些视觉资料的同时，我重新组织和编辑它们，创作出我的成品，目的仅仅是为了调整原始物件在比例与尺寸上的差别。洪浩

充斥在洪浩既抽象又写真的静物系列里的是艺术家个人零碎物件；象那些有水、天空、辐条、包心菜的明信片，完全填满了黑色的背景。洪浩毕业于中国北京的中央美术学院。他曾经在纽约Chambers美术馆、法国阿尔勒Recontres d'Arles、加拿大温哥华Art Beatus画廊、捷克斯拉伐克布拉格国家艺术博物馆以及中国北京的世纪坛举办过个人作品展。

Yun-Fei Ji

季云飞

1963; Beijing, China
Lives and works in
New York, New York

1963; 中国北京
现在纽约居住、工作

In Beijing, in 1981, Yun-Fei Ji heard rumors of the Chinese government's plan to construct the controversial Three Gorges Dam in Hubei Province. While the damn would yield vast amounts of electricity, the rising waters could displace up to four million people as well as destroy historical and religious artifacts. A legendary site for its natural beauty, the Three Gorges district has been recorded by generations of landscape painters. Yun-Fei Ji's recent work addresses the effects of the dam by subtly combining references to such contemporary and historical issues with aspects of traditional Chinese landscape painting.

Yun-Fei Ji's *Last Days Before the Flood* uses traditional Chinese painting techniques to address a range of issues. At first glance, the artist's work recalls atmospheric landscapes, using large, scroll-like works on paper. However, the idea of the work is intrinsic; the veiled and the metaphorical have strong political resonance in China, where reading between the lines is its own form of art.

Yun-Fei Ji earned his Bachelor of Fine Arts from the Central Academy of Fine Arts, Beijing, People's Republic of China in 1989 and his Master of Fine Arts from the University of Arkansas in 1982, where he received a Fulbright scholarship. The artist has had solo exhibitions at the Frieze Art Fair with Zeno X Gallery, London, England; the James Cohen Gallery, New York, New York; SAFN Museum, Reykjavik, Iceland; and the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania; among others.

1981年在北京，季云飞听到传言说中国政府计划在湖北省修建有争议的三峡大坝。尽管这个大坝能够生产大功倍的电力，上升的水平面却会造成近四百万的移民并摧毁历史和宗教名胜古迹。三峡地区以造化神奇的天然景观闻名于世，为历代山水画家所临摹。这幅近期作品用传统中国山水画的形式，巧妙地折射这些当代与历史问题，籍此表现大坝所造成的影响。

季云飞的《洪水到来之前的日子》运用传统的中国绘画技巧来处理各种议题。初看上去，这巨幅卷轴般的作品让人联想起写景的山水画。然而，这幅作品的意涵是内敛的，隐藏不露的寓义和暗喻的意象与中国的政治有着强烈的呼应因为在中国，解读藏在字里行间的深意本身就是一种艺术。

季云飞于1982年在中华人民共和国北京的中央美术学院获得美术学士学位，1989年在美国阿肯色州大学取得美术硕士学位并获得富布莱特奖学金于。季云飞曾经在英国伦敦由Zeno X 画廊举办的Frieze艺术节、纽约的James Cohen画廊、冰岛Reykjavik的SAFN博物馆以及宾西法尼亚州费城的宾夕法尼亚大学等地举办过个人作品展。

Wang Jin

王晋

1962; Datong, Liaoning Province, China
Lives and works in Beijing, China

1962; 生于中国大同
现在中国北京居住、工作

In regard to my work, *This Landscape is Best*, 2002, today's young people are easily susceptible to the lure of beautiful consumerist advertising. These are the images that dominate their visual landscape, and inevitably, their sense of aesthetics.

We are surrounded today by the results of man-made construction in the name of so-called development. For this generation, "landscape" no longer means something from nature. "Nature" and "landscape" are subordinated to man-made spaces full of urban development and consumerism. In today's environment it is difficult to refute the supremacy of our man-made surroundings.

In 2002, when I organized this performance in Wan Shou Mountain at the Summer Palace, I invited 50 university students from a neighboring school of agriculture to participate. I chose 50 as a good number to represent visually a cross section of their generation. Wang Jin

Transforming Chinese culture through personal experiences, Wang Jin's *This Landscape is Best* documents an outdoor performance with the 'scholar rock' adding to the landscape a supplemental row of human heads which repeat the lines of the rock formation.

Wang Jin was born in 1962 in Datong, China. He studied traditional figurative painting at the Zhejiang Academy of Fine Arts, graduating in 1987. In 1999 his work was included in the Venice Biennale and has since been exhibited at the International Center of Photography, New York, New York; the Asia Society, New York, New York; the San Francisco Museum of Modern Art, San Francisco, California; and the Millennium Art Museum, Beijing, China.

关于我的作品《风景这边独好 2002》，如今的年轻人很容易被漂亮的商业广告所迷惑。那些图象充斥着他们的视觉，也无可避免地主宰了他们的审美观。

今天我们被那些以所谓发展的名义而造就的人工建筑所包围。对于这代人来说，“风景”已不再来自大自然。“自然”与“风景”已让位于那些充满了城市发展与商业化的人造空间。今天，我们已很难抵御四周霸道的人造环境。

2002年，当我在颐和园的万寿山组织这次表演时，我从附近的农业大学邀请了五十名学生来参与。我选择了五十这个吉祥数字，从视觉上来代表他们这一代人。王瑾

通过个人经验来转变中国文化，《风景这边独好》记载了一个以“寿山石”为背景的室外演出。这个演出把一排人头添加到已有的景致中，以此重复岩石的轮廓曲线。

王瑾1962年出生于中国大同。他曾在浙江美术学院学习传统人物画，于1987年毕业。1999年，王瑾的作品被收藏到Venice Biennale，从那以后他的作品曾在纽约国际摄影中心、纽约亚洲协会、加利福尼亚州旧金山现代艺术博物馆以及中国北京的世纪坛展出。

Naomie Kremer

1953; Tel Aviv, Israel
Lives and works in
Oakland, California

1953; 以色列特拉维夫
现在加利福尼亚
州奥克兰居住、工作

I started painting *Shift Key* in 1999, in Woodside, California, during my residency at the Djerassi Foundation, and completed it in my studio in Oakland, California.

An Asian sensibility is present in much of my work, both in terms of color choice and approach to the organization of space. My paintings tend to have many focal points, as in a Chinese scroll, referencing the simultaneity of events that occur in the world. I enjoy rhythmic and chromatic counterpoint and dissonance. I use both primary colors and soft harmonies to conjure a world where opposites can co-exist, whether visual, intellectual or experiential. Many of the marks are calligraphic and allude to real and invented languages, alphabets and letterforms.

I find color relationships endlessly surprising and powerful, both in the psychological associations they evoke and their visceral impact. My intention is to enable the experience of viewing to unfold over time, by attracting the viewer with beauty, and continuing to engage through complexity. Naomie Kremer

Working with contemporary materials and techniques, Naomie Kremer composed *Shift Key* with thousands of layers of digital color and brushstroke shapes. She described the ultimate effect of the work as leaves shaking in the breeze, shimmering light playing on leaves, and people and traffic simultaneously moving, creating a flurry of color, movement, and shapes.

Kremer earned a Master of Fine Arts in painting and drawing from the California College of the Arts, Oakland, California; a Master of Arts in Art History from Sussex University; Brighton, England; and a Bachelor of Arts from the University of Rochester, Rochester, New York.

Kremer's work is in many public collections including the Fine Arts Museums of San Francisco; Hewlett Packard Corporation, Roseville, California; Mulia Hotel, Jakarta, Indonesia; the University of California, Berkeley Art Museum, Berkeley, California; and the Washington Convention Center Art Collection, Washington, DC.

1999年我在加利福尼亚州乌得塞德Djerassi基金会时开始创作“转调”，后来在我奥克兰的画室中完成了这件作品。

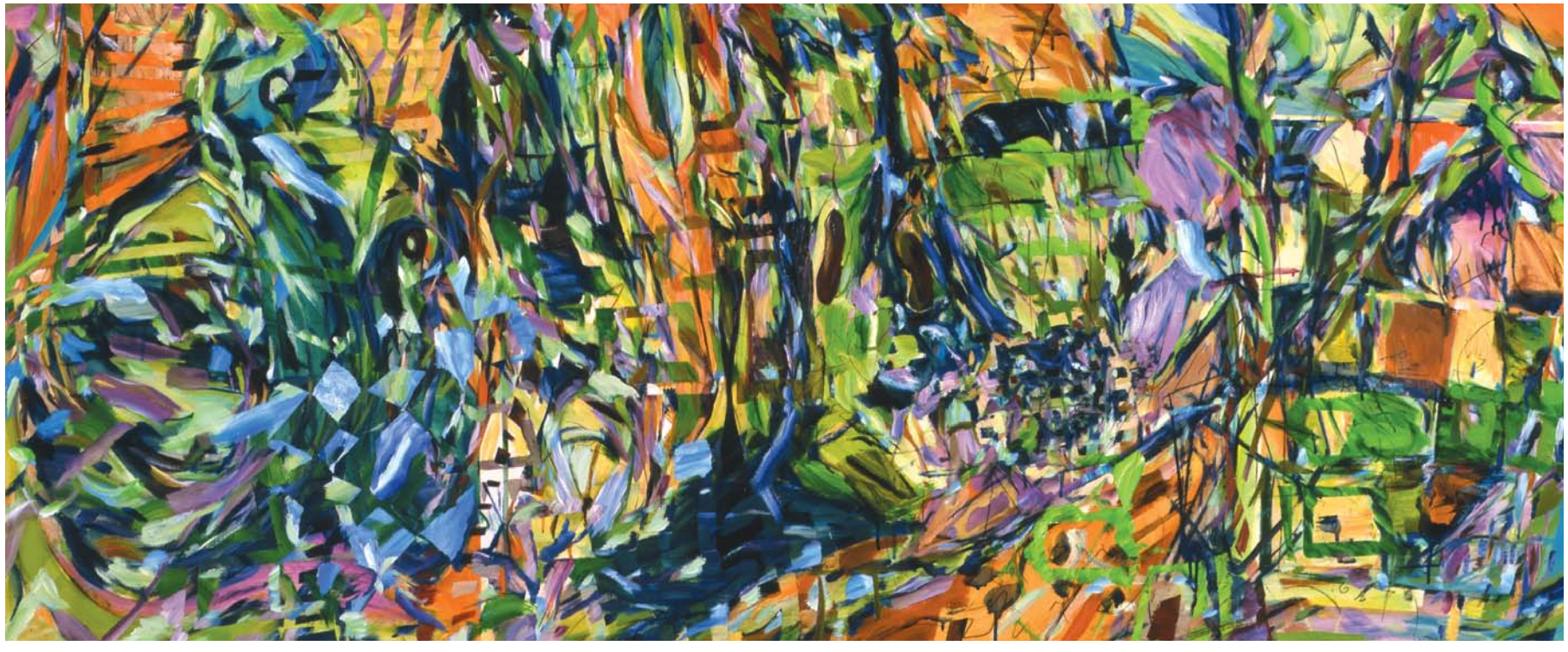
在我大部分作品中，无论是用色还是空间布局都具有一种亚洲格调。如同中国卷轴画一样，我的作品往往有多个焦点，反映世界上很多同时发生的事件。

我喜欢节奏与色调上的对立与不协调。我借用原色与柔和的色调来构建一个即使是对立面也可以共存的世界，无论这种对立是视觉、思想还是经验上的。很多笔触都象书法一样，暗含着实际存在和臆造的语言、字母及字体。

我发现颜色之间的关系无比强烈又充满惊奇，无论从它所触发的心理联想或生理反应都是这样。我试图通过美感来吸引观众，使得赏画的经验持续下去，不断地被它的复杂性所吸引。Naomie Kremer

借助当代材料与技术，内奥米用上千层的数码颜色与笔触创作了“转调”。她是如此描述作品的最终效果的：树叶在微风中颤抖，柔和的光线在树叶上嬉戏，人与车流同时运动着，创造出流光溢彩的的色调、动感与形状。

内奥米于加利福尼亚州奥克兰的加州艺术学院获得油画与素描专业美术硕士学位；于英国布来顿的苏瑟克斯大学获得艺术史硕士学位；并于纽约罗切斯特大学获得美术学士学位。她的作品被许多向公众开放的机构收藏，其中包括旧金山艺术博物馆、加利福尼亚州洛斯维尔的惠普公司、印度尼西亚雅加达Mulia饭店、加州大学伯克利分校艺术博物馆以及哥伦比亚特区的的华盛顿会议中心艺术收藏。



Jeff Koons

1955; York, Pennsylvania
Lives and works in
New York, New York

1955; 宾西法尼亚州约克城
现在纽约居住、工作

Art to me is a humanitarian act and I believe that there is a responsibility that art should somehow be able to affect mankind, to make the world a better place. Jeff Koons

Jeff Koons' monumental sculpture *Tulips*, from his *Celebration* series, symbolizes good luck in Chinese. Botanical history tells that tulips originated thousands of years ago in a corridor stretching along the 40 degree latitude between Northern China and Southern Europe. Blown up to fantastical proportion and weighing over seven tons, the stainless steel flowers, seemingly in need of water, rise out of the Embassy's lotus pond.

Since his emergence in the 1980s, Jeff Koons has fused the concerns and methods of Pop, Conceptual, and appropriation art with craft-making and popular culture to create his own unique iconography.

Koons studied at the Maryland Institute College of Art in Baltimore and the School of the Art Institute of Chicago. His work has been exhibited internationally and is in numerous public collections, including the Museum of Modern Art, the Whitney Museum of American Art, the Guggenheim Museum, The National Gallery of Art, the Hirshhorn Museum and Sculpture Garden, and the Tokyo Metropolitan Museum, Tokyo, Japan.

艺术对于我来说是一种人道行为，我认为艺术有责任以某种方式去影响人类，把世界变得更美好。
捷夫. Jeff Koons

捷夫的巨型雕塑《郁金香》来自“喜庆”系列，中文为好运之意。植物史显示，几千年前郁金香起源于位于北纬40度、一条从中国北方延伸到欧洲南部的地理走廊上。这些被极度放大的、重达7吨、似乎渴求水份的不锈钢花朵，现已在大使馆的荷花池中亭亭玉立。

自1980年代出道以来，捷夫就把普普艺术、观念艺术、以及借用艺术中将手工艺及大众文化结合的手法兼收并蓄，创造出自己独特的主题形象。捷夫曾在在美国巴尔地摩的马里兰研究院艺术学院和芝加哥艺术学院学习。作品曾经在世界各地展出，并被众多对外开放的机构收藏，包括纽约现代艺术博物馆、惠特尼美国艺术博物馆、古根海姆博物馆、美国国家美术馆、华盛顿Hirshhorn博物馆及雕塑园、以及日本东京大都会博物馆。

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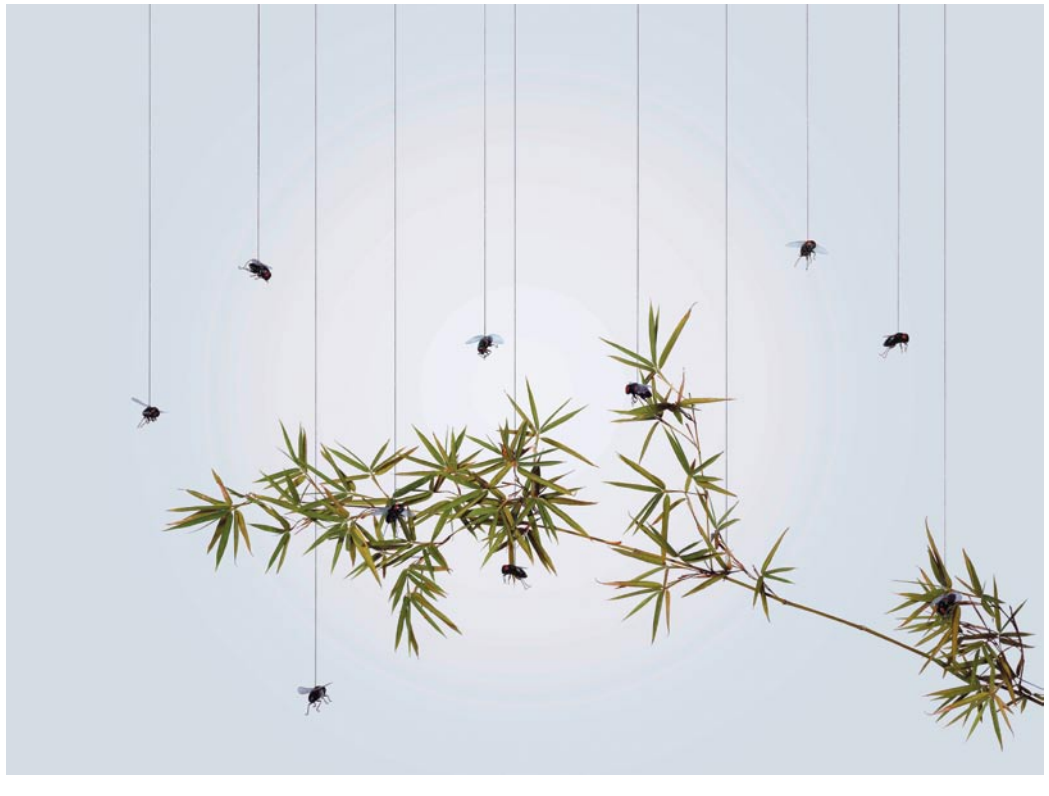

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Hong Lei

洪磊

1960; Changzhou, Jiangsu Providence, China
Lives and works Changzhou, Jiangsu Province, China

1960；中国江苏省常州市
在中国江苏省常州居住、工作

In 2005 and 2006, photographic installation, *Speak Memory* is the continuation of the Pneumatic installation exhibited at the Pompidou Centre in 2003, but also the imitation of a Song Dynasty round fan series from 1998. So, it was shot with a 4 x 5 SINAR camera in order to enable a clearer and purer picture, to distinguish between the past round fans series and digital works. Here the pureness is a more important language, therefore the white color is the background. White means empty, because emptiness carries the most strength. *Speak Memory* is a scene of Zen meditation. This group of works is a continuation, and I plan to shoot a series of animals following. Hong Lei

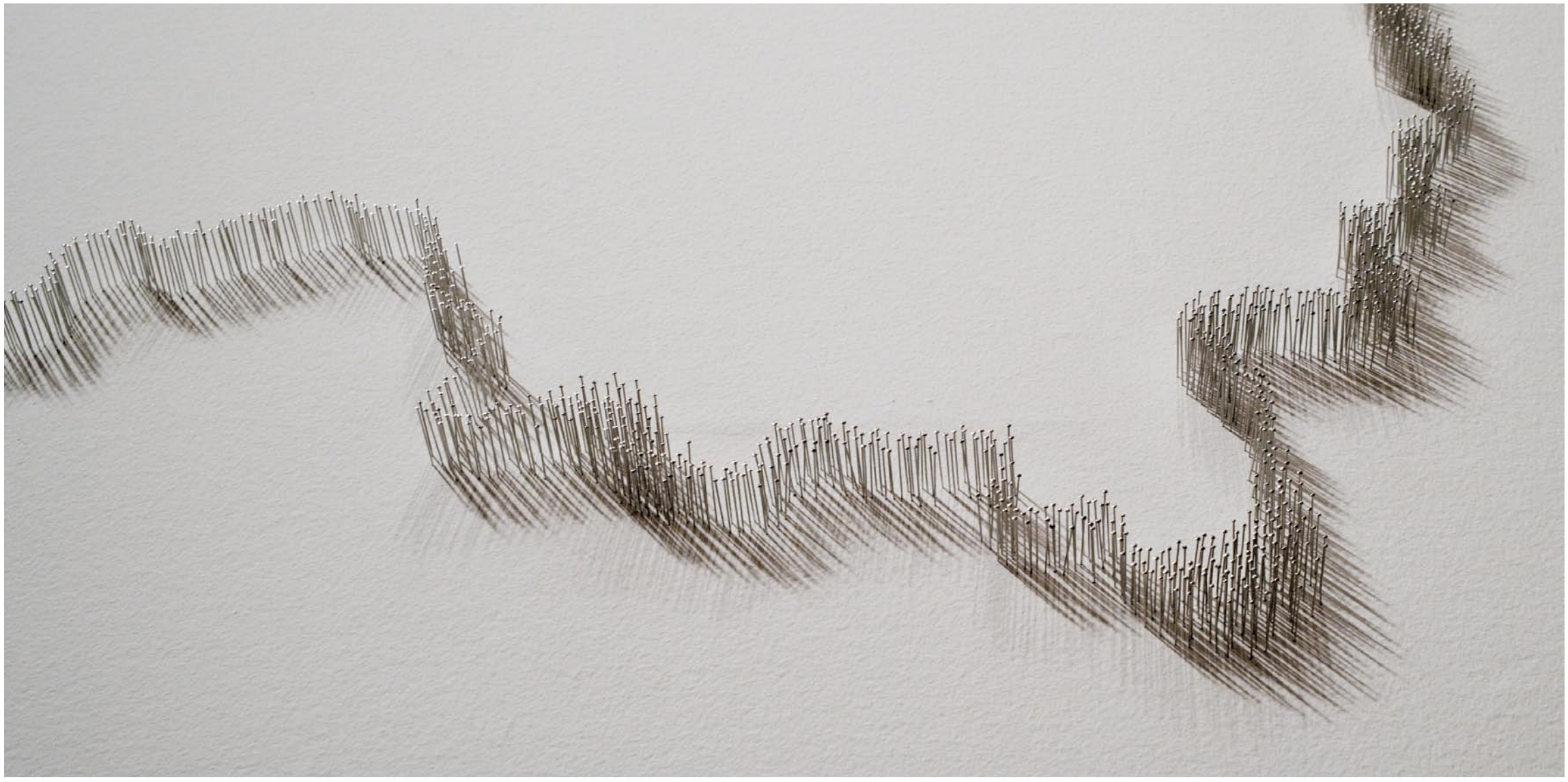
Combining Chinese motifs with a Western aesthetic, Hong Lei's still life photograph suite, *Speak, Memory* suspends dragonflies, butterflies, snakes, pine branches, and orange blossoms against a stark white background. The suite is simultaneously satirical and magical with inspiration found in Song Dynasty genre.

Hong Lei graduated from Nanjing Academy of Arts and went on to study Engraving at the Central Academy of Fine Arts. His work has been exhibited in numerous museums and galleries including Chambers Fine Art, New York, New York; the Guangdong Museum Of Art, China; Arizona State University Art Museum, Tempe, Arizona; National Museum of Contemporary Art, Seoul, Korea; and The International Center of Photography and Asia Society, New York, New York, among others.

2005到2006年间，摄影装置《说、忆》是我2003年在蓬皮杜中心展出的作品的延续，但它也参照了1998年的宋代团扇系列。所以，为了使作品有更清晰和纯净的图象，我使用一个4乘5的SINAR照相机拍摄，以区别于过去的团扇和数码作品。在这里，纯净是一个更重要的语言，因此用白纸做背景。白色意味着空无一物，而空又是最能体现力量的。《说，忆》是禅宗入定的景象。这组作品是一个续集，后面我还计划拍一组动物系列。洪磊

结合了中国的主题和西方的美学，洪磊的静物摄影系列《说，忆》用纯白的背景来衬托悬挂着的蜻蜓、蝴蝶、蛇、松枝和橘花。这个系列受到了宋代院体画的启发，既具嘲讽意味又见奇思妙想。

洪磊毕业于南京艺术学院，随后到中央美术学院学习雕刻。洪磊的作品曾经在许多博物馆和画廊展出，其中包括纽约的Chambers美术馆、中国广东美术馆、亚里桑那州立大学艺术博物馆、韩国首尔国家当代艺术博物馆、纽约国际摄影中心以及纽约亚洲协会。



I have spent much time staring out at the landscape from an airplane, looking at the natural landscape.

My interest in landscape has led to works influenced and inspired by natural topographies and geologic phenomena. I find inspiration in rock formations, ice floes, water patterns, solar eclipses, and aerial and satellite views of the earth.

It is a distinctly twenty-first century notion of landscape that I have incorporated into my work.

Photographic images, which can freeze and capture naturally occurring phenomena, aerial photographs, satellite images, and microscopic and stop-camera images have given us, in this century, a new way of seeing our world. And it is this technologically-based method of analyzing or looking at the landscape that has been a significant influence on my work, both in the studio sculptures as well as the larger outdoor artworks.

Our view of the landscape and our relationship to it has been changed significantly by our ability to view the planet from these new vantage points.

My desire to research and locate information about the earth led me to contact the U.S Geological Survey headquarters in Denver, Colorado; find satellite images of the earth from NASA; and learn about ocean depths and data from NOAA, the National Oceanic and Atmospheric Administration. These images have given me a new way of looking at the earth. Maya Lin

Lin's installation of 30,000 pins renders the Yangtze River topographically, emphasizing the linearity and horizontal flow of the river. Using twenty-first century geologic satellite technology and aerial perspectives, Lin conveys water patterns with subtle environmental messages patterns, ultimately seeing the world in a new way.

Maya Lin's work has been exhibited all over the country and internationally at such venues as the Wexner Center for the Arts, Columbus, Ohio; the American Academy in Rome, Italy; the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina; and the Henry Art Gallery at the University of Washington, Seattle. Her architectural works include the Vietnam Veteran's Memorial, Washington, DC; the Civil Rights Memorial, Montgomery, Alabama; and the Museum for African Art, New York, New York.

Maya Lin

1959; Athens, Ohio
Lives and works in New York, New York

1959；俄亥俄州雅典市
现在纽约居住、工作

我在飞机上用很多时间俯瞰外面的自然风景。

对山水的兴趣使我创作了深受自然地形和地理现象影响的作品。我从岩石的形态、浮冰、水纹、日蚀以及从空中和卫星上看到的地球获得灵感。

我在作品中融入了鲜明的21世纪的自然景观概念。能够凝固和捕捉自然现象的摄影图象，空中摄影、卫星图象、微观与高速相机在这个世纪给了我们一个观察世界的全新视角。这种基于技术手段来分析与观察自然景观的方法极大地影响了我的创作，其中既包括室内的雕塑，也包括室外大型艺术作品。

从新的制高点审视这个星球的能力极大地改变了我们对自然景观的看法以及我们与它的关系。

我对研究和获取地球信息的渴求曾让我与位于科罗拉多州丹佛市的美国地质调查机构联系，透过美国航空航天局找到卫星图象，并向美国国家海洋和大气局取得海洋深度和有关的数据。这些图象给了我一个全新的观察地球的方式。Maya Lin

林璎这件作品用3万根针来再现长江的地貌，强调长江的线条感与平面流向。利用21世纪地质卫星技术和空间视角，林以微妙的环境信息模式表现了水流的规律，最终以一个完全不同的方式来看世界。

林璎的作品曾经在全美和国际上展出，其中包括俄亥俄州哥伦布市的Wexner艺术中心、意大利罗马的美国学院、北卡罗来那州Winston-Salem的东南当代艺术中心、以及西雅图的华盛顿大学亨利艺术画廊等地。林的建筑设计作品包括华盛顿的越战纪念墙、阿拉巴马州蒙哥马利市的民权纪念碑以及位于纽约的非洲艺术博物馆。

Sylvia Plimack Mangold

1938; Queens, New York
Lives and works in
Washingtonville, New York

1938; 纽约市皇后区
现在纽约华盛顿维尔生活、

The subject of my recent work is two trees—the Pin Oak and the Maple. The Pin Oak work requires me to be outdoors in the summer and winter because it is located in a field. I see the Maple from my studio window, so I work painting it from inside and looking outside. These are the conditions or circumstances of the work. There are qualities which are important for me to achieve—and I can do this by familiarity and the knowledge I get looking at these forms day after day.

In the Pin Oak paintings I am mostly looking up—to see the very upper part of the tree. I look at the trunk and the branches and the furthermost twigs and the ways they connect and change as you move to the view of the crown of the tree. The trunk is simplest—the limps grow in ways to create the form and the outermost twigs are quirky. These variations and the unity and the way they come together engage me year after year. In the winter the forms are clear. In the summer the foliage creates a dramatic view of the crown of the tree as it reaches overhead like a canopy. Sylvia Plimack Mangold

Sylvia Mangold's most recent works depict abstract representations of trees and the rural landscape of her property in Washingtonville, New York. Similar to her earlier work, her approach to portraying the trees insists on visualizing the real world elements that transcend subject matter. Recording quiet, understated moments, Plimack Mangold creates her visual examinations of Maple and Pin Oak trees in recurring circumstances (tree, view, and season). To enable the closest conditions of observation, the paintings are often made over consecutive summers or winters and are set aside for the three seasons that occur between.

Mangold earned a Bachelor of Fine Arts from Yale University in 1961. Her work was first exhibited at Vassar College Art Gallery in 1968 and has since been the subject of over thirty solo exhibitions including three museum surveys.

我近期的作品是两种树—橡树和枫树。橡树作品要求我夏季和冬季到户外去，因为那些树生长在野外。我画室的窗外就能看到枫树，所以我从室内向外看就可以作画。我的作品便是在这样的条件或环境下完成的。有些重要的特质是我的作品所要具备的；我可以通过对这些形态日复一日的观察，以致心有成竹来达到这个目的。

在橡树作品中我大多是向上看—望到树的最高处。我观察树干、树枝以及最远处的末梢，观察它们是如何连接，又是如何随着你的视线移向树冠而发生变化的。树干是最简单的，枝干的生长形成了树的形状，而最远处的末梢则难以捉摸。这些变化、统一以及它们成为一个整体的方式年复一年地吸引着我。冬季里树的形状变得清晰。夏季里树的枝叶伸展向上，形成了一个引人入胜的如华盖般的树冠。Sylvia Plimack Mangold

西尔维亚最新的作品以抽象的手法表现她位于纽约华盛顿维尔家中的树和郊外风光。和她早期的作品相同，她对树的处理仍然是籍真实世界的视觉元素转化物质主题。作为对默默无闻的时刻的记录，西尔维亚将自己对枫树和橡树的审视展现在重复的情境里（树、景观、季节）。为了保证尽可能相似的观察条件，画作通常要经过连续几个夏季或冬季才完成，而在另外三个季节里那些未完成的作品便会被搁置一旁。西尔维亚于1961年在耶鲁大学获得美术学士学位。她的作品最早于1968年在瓦萨尔学院(Vassar College)的艺术画廊展出。从那以后她举办过三十多次个人作品展，包括三次博物馆纵览。

DoDo Jin Ming

金旻

1955; Beijing, China
Lives and works in
New York, New York

1955; 中国北京
在纽约居住、工作

Within you there is a fire
Within the fire
An expanse of water

Dodo Jin Ming

Free Element is the title Chinese-born artist DoDo Jin Ming has given her black and white seascapes made between 2001 and 2003. The title speaks more of the emotional and spiritual side of nature, rather than the specifics of place or time. These turbulent and poetic images transport the viewer to a precipice about to be submerged under a cascade of water; a precipice that often puts the photographer at great personal risk.

Jin Ming has been described as possessing the dare-devil spirit of nineteenth century field photographers without fear of approaching overly familiar subjects such as her most recent seascapes.

DoDo Jin Ming's work has been shown at the Art Institute of Chicago, Chicago; Illinois; the Lawrence Miller Gallery, New York, New York; the Columbus Museum of Art, Columbus, Ohio; and the St. Louis Museum of Art, St. Louis, Missouri, as well as in galleries in Europe and Asia.

Jin Ming began her career in visual art later in her life; she originally trained as a classical violinist and performed with the Hong Kong Philharmonic Orchestra. Her career changed course in 1988 after visiting an exhibition of Joseph Beuys' drawings when she abandoned her musical career to pursue visual art.

你身内燃着火 / 火里面大水滔天金旻

“自由元素”是生于中国的艺术家金旻赋予她摄于2001至2003年间的黑白海景照片的标题。这个标题更多地反映了大自然感性与精神的一面，而不是它特定的时空。摄影师冒着莫大的生命危险拍摄，用这些波涛汹涌、诗一般的图象把观众带到了即将被巨浪吞没的礁石上。金旻被认为极具19世纪实地摄影家的无畏精神，敢于接近诸如她近期拍摄的海景那样的熟悉对象。

金旻的作品曾经在伊利诺州芝加哥市的芝加哥美术馆、纽约州的Lawrence Miller画廊、俄亥俄州哥伦布市的哥伦布美术博物馆、密苏里州的圣路易斯美术博物馆以及欧洲和亚洲的许多画廊展出。金旻的美术家生涯开始较晚。她本来是一个古典音乐小提琴手，曾经在香港交响乐团演出。1988年，她改变了职业的方向，在参观了Joseph Beuys' 的画展以后，金旻放弃了音乐艺术生涯，转而追求视觉艺术。

Laura Owens

1970; Euclid, Ohio
Lives and works in
Los Angeles, California

1970; 俄亥厄州
在加州落杉机居住和工作

I have been interested in Chinese landscape painting for many years, but also depictions of landscape in art through all different cultures. This painting emerged from that interest and a current motif in my work where two things come together to be one and lend itself to abstraction. I have done this with diptychs, monkeys, and the figure. Here, in this landscape, the trees are merging across land and water to make a formal abstraction that has no particular narrative or hierarchy. Laura Owens

Layers of pastel colored trees, embrace the viewer in Laura Owens', *Untitled* commission, which was inspired by numerous visual sources. The canvas appears layered with an openness that heightens the effect of three-dimensional shapes upon a flat surface. Owens' abstracted gestures, both thin and thick, paint a colorful landscape of unidentifiable places. Chinese landscapes, American folk art, textiles, and Matisse all come to light.

Laura Owens received a Bachelor of Fine Arts from the Rhode Island School of Design and a Master of Fine Arts from the California Institute of the Arts in Valencia. Her paintings are in the collections of the Museum of Modern Art, New York; the Museum of Contemporary Art, Chicago, Illinois; the Whitney Museum of American Art, New York, New York; the Guggenheim Museum, New York; the Metropolitan Museum of Art, New York, New York; the Museum of Contemporary Art, Los Angeles; the Los Angeles County Museum, California; the San Francisco Museum of Modern Art , California; and the Carnegie Museum of Art, Pittsburgh, Pennsylvania.

我多年来一直对中国山水画感兴趣,也对不同文化中的风景画表现形式感兴趣。这兴趣和我对两种东西组合而产生新的抽象题材的研究，导致这幅画的产生。我使用过折迭式双联画,猴子,和具象的方式。在这里，在这山水里， 树跨越大地和水流，产生出一种没有叙述次序的抽象表现。Laura Owens

罗拉的无题用树的色彩层次来接待读者，受不同的原因感染，画面看似空旷却从平面堆出了三维空间。她的抽象动态有轻有重，描绘出一个无名地方的山水色彩。中国山水画，美国民间工艺，纺织品和马提斯统统走到了一起。

罗拉欧文斯从美国罗得岛设计学院获得过一个艺术学士学位 ，加州瓦伦西亚艺术学院获得艺术硕士学位。收藏她的作品的美术馆有纽约现代艺术，芝加哥现代艺术馆，美国惠尼博物馆，纽约大都会博物馆，纽约高更翰博物馆，落杉机现代艺术博物馆，落杉机县博物馆，三番市现代艺术馆，和匹兹堡康奈基艺术博物馆。

Janis Provisor

1946; Brooklyn, New York
Lives and works in
New York, New York

1946; 纽约布鲁克林
在纽约居住、工作

The green stem rising out of the 'pond' of water at the top of the painting could be the stem of a plant, tree, or cellular structure. My work, while about nature and landscape is not a landscape painting. I've long been involved with close-ups of nature, a rock representing the mountain, the reference of landscape as still life … a sense of place rather than a place. There is no 'scene' here, but rather a relationship between spirit and nature … and the forms are rooted in forms suggested from the natural world. It's about the ephemeral and transitory evocation of nature rather than a depiction of a specific landscape.

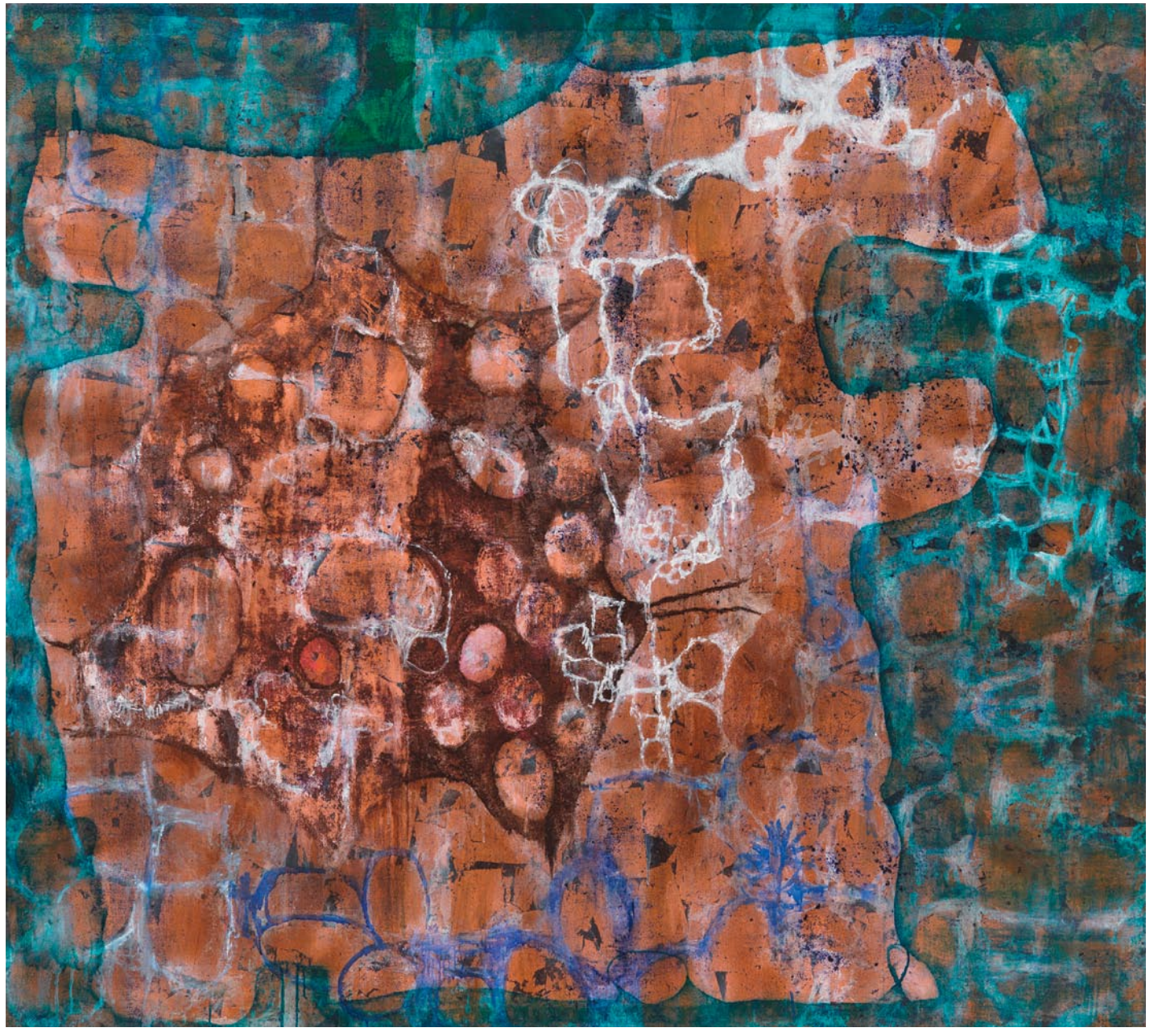
The rock formations are made of tracery with the large slab like form derived from the image of a Tai Hu rock found in Chinese Gardens and literati style paintings. My study of Chinese Literati painting was both an influence and the backbone of my work for many years, and certainly *Green Stem* comes out of that period of my life. Janis Provisor

Janis Provisor lived in Hong Kong for six years. She was inspired by the Colorado landscape of her past and detail images of Chinese Literati paintings from the Seventeenth Century, specifically, Bada Shanren as her point of departure. Janis Provisor's work is represented in the collections of the Albright-Knox Art Museum, Buffalo; the Ludwig Museum, Germany; and the National Gallery of Art, Washington DC, among other museums. She has been the recipient of several National Endowment for the Arts fellowships and has been on the faculty of the San Francisco Art Institute, the School of Visual Arts in New York, and the University of Texas in Austin.

作品中那从“水塘”中上升的绿茎可以是一棵植物、一棵树或是一个细胞结构的分支。尽管我的作品是关于自然和风景，它却并非风景画。很久以来我就与大自然有近距离的接触；一块岩石可以代表一座山，山水可以代表静物写生……它是所在的感觉而不是那个所在。在这里没有“景色”，有的只是精神与大自然的关系，而其形式则植根于自然世界的提示。它只是大自然的短暂再现，而不是对一个具体风景的描绘。

如同中国庭园或文人书画中的太湖石那样，岩石般的形状由一个巨大的板块和交错的线条组成。我对中国文人书画的研究多年来对我产生影响，并成为我作品的支柱。这幅“绿茎”当然就是成长于我生命的那一段时光。Janis Provisor

坚尼丝在香港居住过六年。受到曾经住过的科罗拉多地区风景影响和受中国17世纪文人书画中精细图象的启发，她特别以八大山人作为自己的出发点。坚尼丝. 普鲁多维谢尔的作品被诸如纽约水牛城的Albright-Knox艺术博物馆、德国的Ludwig博物馆、以及华盛顿的国家美术馆等机构收藏。她曾经多次接受过国家艺术基金会的奖金，还曾经在旧金山的艺术学院、纽约的美术学院以及德克萨斯大学奥斯汀分校任教。



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Robert Rauschenberg

1925–2008;
Port Arthur, Texas

1925–2008;
德克萨斯州Port Arthur市

Robert Rauschenberg's *Seven Characters* Series is the result of the 1982 collaboration between the artist, the Gemini G.E.L. artists' workshop, and the publisher at one of the world's oldest paper mills, the manufacturer of China's treasured Xuan paper in the city of Jingxian in China's Anhui province. With a formal invitation from the China Artists' Association, Rauschenberg worked with calligraphers, papermakers, blockcutters, and scroll-makers to complete 491 unique collages in seven basic formats entitled *Seven Characters*. Each format is defined by a shallow paper pulp relief representing one of seven Chinese calligraphic characters: Truth, Individual, Change, Trunk, Howl, Red Heart, and Light. Rauschenberg selected each character for both meaning and objective form. Though each collage differs, all combine images from popular Chinese charts and posters, fragments of richly colored and embroidered silk bridal bedspreads, and various printed fabrics. Referencing the flatness and collage of Chinese painting, the emphasis is a balance between meaning and design. The symbolic and the visual are inherent in the Chinese ideogram, thus providing a philosophical thrust in keeping with both the artist's aesthetic and the Chinese aesthetic, thereby creating a new twist.

Rauschenberg's first retrospective was at the Jewish Museum in New York (1963). Major exhibitions include those organized by the Whitechapel Gallery, London, UK (1964); Walker Art Center, Minneapolis, Minnesota (1965); National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. (1976); Staatliche Kunsthalle, Berlin, Germany (1980); Musée national d'arte moderne, Centre Georges Pompidou, Paris (1981); Contemporary Art Museum, Houston (1984); and the Whitney Museum of American Art, New York (1990).

罗伯特. 劳森贝格尔的“七字系列”得于他1982年在中国安徽省泾县一个世界上最古老的、出产中国珍贵的宣纸的纸作坊里, 与Gemini G.E.L.艺术家工作室和出版机构的一次合作。受到中国美术家协会的正式邀请，他与书法家、造纸工、篆刻家、裱画工合作，以七种格式完成了491幅拼贴画，定名为“七字”。每一种格式都用纸浆制成的空心浮雕来表现七个中国字中的一个，包括真、个人、变、干、号、红心和光。罗伯特根据意义和形状来选择每个字。尽管每幅拼贴画各不相同，所有的作品却都结合了流行的中国图式与招贴画、色彩鲜艳的刺绣被面、以及各种印花布。参照中国画的平面与拼贴，作品强调了意义与构图之间的平衡。作品的象征意义与视觉效果都承继了中国的表意方式，在保持艺术家个人的美感与中国式美感的同时呈现出哲学的冲击力，从而创造了一个新的艺术手法。

首次罗伯特. 劳森贝格尔回顾展于1963年在纽约的犹太博物馆举行。他的主要展出包括了英国伦敦的Whitechapel画廊（1964年）、明尼苏达州明尼阿波利市的Walker美术中心（1965年）、华盛顿史密森国家艺术收藏（1976年）、德国柏林的Staatliche Kunsthalle（1980年）、巴黎蓬皮杜中心的国家现代艺术博物馆（1981年）、休斯顿当代艺术博物馆（1984年）以及纽约Whitney美国艺术博物馆（1990年）。

Arlene Shechet

1951; New York, New York
Lives and works in
New York,New York

1951; 纽约州纽约市
在纽约居住、工作

Made of porcelain, a material with a rich history in China, *Building/Beijing* is a multi-part installation embracing the language of Tang and Ming (Hongwu) ceramics and the Buddhist architectural reliquary known as the stupa. Each porcelain form is fabricated using several techniques: mold making, casting, painting, and constructing. The molds are painted with glaze before casting. That which is cast is therefore both surface and form. Reflecting the cyclical nature of life, the molds are painted dark and then repeatedly cast until the pieces emerge as white. At this point the painting cycle begins anew. The full range of finished pieces exist as form, but also as a record of the process of their making. The title, *Building/Beijing*, refers to the process of constructing, building each porcelain in the studio and to the stupa as a sacred building.
Arlene Shechet

Working with porcelain Arlene Shechet, transforms the material into historical references to Chinese ceramics and stupa architecture. Shechet's *Building/Beijing* includes over 30 separate elements, each simultaneously an object of beauty and a reference to utilitarian and religious forms.

Shechet has had solo exhibitions at the Shoshana Wayne Gallery, Santa Monica, California; the Henry Art Gallery, Faye G. Allen Center for the Visual Arts, University of Washington, Seattle, Washington; and Galerie Rene Blouin, Montreal, Canada. She has received numerous awards including the John Simon Guggenheim Memorial Foundation Visual Artist Fellowship; the New York Foundation for the Arts, Artist Fellowship Grant; and the National Endowment for the Arts, Artist Fellowship Grant. Her work is in various public and private collections including the Brooklyn Museum of Art and The Whitney Museum of American Art.

以在在中国有很悠久的历史的材料－瓷制成的“建筑/北京”，是一个结合了唐朝与明朝（洪武年间）的陶瓷以及佛教中舍利塔建筑的装置作品。作品中的每一部分瓷器都是用几种方法制成：造模具、脱坯、着色，还有组装。在脱坯前模具上就涂了釉彩。这样一来便同时完成了作品的表层与形状。为了反映生命的轮回特征，模具被涂上深颜色，然后反复地脱坯，直到成品成为白色。此时模具的着色又重新开始。全套成品既反映了它们的形态也记录了它们的制作过程。“建筑”这个标题既代表在工作室里制作每件瓷器的过程，也反映了这个作为一个神圣建筑的佛塔。Arlene Shechet

通过制作瓷器，阿琳. 谢克特把原料转化成中国陶瓷与佛教建筑的历史代表。Shechet的“建筑/北京”共有30多个元件，每一个都同时代表了一个美丽的物件和一个具有实用与宗教意义的形态。

阿琳. 谢克特曾经在加利福尼亚圣莫尼卡的Shoshana Wayne画廊、Hanry艺术画廊、Faye G. Allen视觉艺术中心、西雅图的华盛顿大学以及加拿大蒙特利尔市的Rene Blouin画廊举办过个人作品展。她获得过众多奖项，包括John Simon Guggenheim纪念基金的视觉艺术家奖金、纽约艺术基金会的艺术家奖金以及国家艺术基金会的艺术家奖金。阿琳. 谢克特的作品被很多公共机构和个人收藏，其中包括布鲁克林艺术博物馆和Whitney美国艺术博物馆。

Betty Woodman

1930; Norwalk, Connecticut
Lives and works in
New York, New York

1930; 康涅狄格州诺伍克市
在纽约居住、工作

Chinese Pleasure draws upon three distinct moments in the history of Chinese art, ranging from Sichuan bronzes to popular culture. The work is composed of a painted canvas backdrop, ceramic elements mounted to the canvas, and four red lacquered wooden shelves, each holding a ceramic vase. The right side of the composition is inspired by the delicacy and refinement of ceramic and bronze money trees from the Second Century AD. The left side of the piece is a series of references to eighth century Tang Dynasty ceramics, realized as actual vases mounted on shelves and images of vases. The floral images, which make up the third element of the composition, are my reinterpretation of early twentieth century graphic art used on package labels for firecrackers.
Betty Woodman

Betty Woodman's *Chinese Pleasure* is a twenty-four foot commission. With fragmented Neolithic vessels, money trees, wood, earthenware vessels, and painted rosettes, Woodman has integrated integrates numerous styles, references, dynasties, media, and pop culture into her abstracted nature-infused installation. Refusing to abide by any attempt to categorize her work, she manages to absorb countless historical and cultural references. Throughout her career she has sought to redefine the boundaries between sculpture and painting, utilizing clay as a medium for its rich cultural, physical, and symbolic lineages. In 2006 the Metropolitan Museum of Art in New York, New York, featured a comprehensive retrospective of her work. Her work has been shown and collected by many major institutions throughout the world.

“中国乐趣”表现了中国美术史中从四川青铜器到流行文化之间三个特别的时刻。作品用上了色的帆布为背景，把陶件安放在帆布上，再装上四个红漆木架，每个架子上各承载着一个瓷瓶。作品的右侧受到细腻精致的瓷器和公元二世纪的铜钱树的启发。作品的左侧是一系列代表公元八世纪唐朝的瓷器，通过把瓷器实物安放在架子和瓷器图象之上来完成。那些花饰图案组成本作品的第三个元素，是我对公元20世纪初用于鞭炮包装上的图案的重新诠释。Betty Woodman

贝蒂. 沃尔曼的“中国乐趣”是一个24英尺高的作品。用新石器时代的容器碎片、摇钱树、木料、陶器和描绘的花饰，她这个抽象而自然的作品中整合了多种风格、参照、朝代、媒体、以及流行文化。沃尔曼拒绝给自己作品归类，然而她却能够吸收无数的历史与文化参照。在其艺术生涯中，她一直在利用胶泥这种富含着文化性、物性以及象征性传承的媒体努力地重新定义雕塑与绘画之间的界限。2006年在纽约的大都会艺术博物馆曾举办了一次内容广泛的贝蒂. 沃尔曼作品回顾展。她的作品曾经被世界上众多的主要艺术机构展览和收藏。

夜市炒

Qiu Zhijie

邱志杰

1969; Zhangzhou, Fujian Province, China
Lives and works in Beijing, China

1969; 中国福建省漳州市
在中国北京居住、工作

I firmly believe that photography is foremost an anthropological tool; a piece of equipment for fieldwork. Its morality and immorality are based on its ability to create a true record, because only a true record can help historians research an era, detectives crack cases, the paparazzi catch a glimpse of stars naked, the forgotten of the world get their share of attention. So I think that darkroom manipulation corrupts photography, as it opposes the nature of photography by trying to fill it with art.

As a victorious competitor, photography stole from painting its traditional function. Making this claim is like poking the anthill of art history with a stick. Modern art was forced along by photography, but by the realism of photography rather than its artistic nature. So when I use photography to create an artwork, I never think about how to shoot a photograph artistically, but rather how to use pictures artistically. That is to say, I am more mindful of what photographs can be used for, why one takes a photo, and not how a photograph is composed. These are perhaps very peripheral questions as far as photography itself is concerned.

Photographs are used to prove the existence of realities, but at the same time, their objectivity can be used to manufacture a reality. If one first arranges an absurd theatrical scene, photographs can be used as proof of such craziness. For example, in most situations, especially where 'common people' are concerned, photographs are used not to record reality, but to beautify reality. In front of the lens, people change into their best clothing, assume their best posture, and leave a formal impression. At this point, photography becomes a filtration and manicuring of coarse reality, a revision of control over one's body. Beautiful images can be used to turn identities, fashions, and ideologies into icons. Qiu Zhijie

In *Forever Night*, Qiu Zhijie refers to the Chinese scholars' rocks, also known as scholar stones or viewing stones. Small shaped or naturally-occurring, the rocks have been appreciated by Chinese scholars from the Song Dynasty onwards, and quite frequently found in traditional Chinese gardens. Coalescing 'earth' and 'air' through projections of mandarin symbols in light onto a group of scholar rocks, Zhijie plays with the viewer's sense of reality.

Qiu Zhijie graduated from the Printmaking department, China Academy of Art, Hangzhou, China. His work has been exhibited at Chambers Fine Art, New York, New York; China Institute Gallery, New York, New York; the Mingyuan Art Center, Shanghai, China; CCC Art Space, Hangzhou, China; the, Open Museum of Photography, Tel Hai, Israel; and the Taipei Museum of Contemporary Art, Taiwan, to name a few.

我坚信摄影首先是一个用于实地考察的人类学工具。一个摄影作品是否合乎道德有赖于它创造真实记录的能力，因为只有真实的记录才能够帮助历史学家们研究一个时代、帮助侦探们破解案件、帮助小报记者抓拍明星裸体的一刻, 或是帮助被遗忘的世界得到他们应有的注意。所以我认为暗室处理会破坏摄影，因为艺术处理与摄影的本质是相互对立的。

作为一个成功的竞争者，摄影窃取了绘画的传统功能。我这个断言如同用棍子去捅艺术史的马蜂窝。现代艺术被迫追随摄影艺术，但是这种追随是因为摄影的写实性而不是它的艺术特质。所以当我用摄影来创作时我从来不考虑该如何使摄影艺术化，而是考虑如何艺术化地使用摄影作品。也就是说，我更多地考虑如何使用照片、一个人为什么要拍照片，而不是考虑一张照片该如何构图。关于摄影那恐怕是些非常次要的问题。照片被用来证明现实的存在，但同时由于照片的客观性它也可以被用来制造现实。假如一个人事先安排好一个荒谬的布景，照片就可以被用来证明这种荒谬的存在。比如说，在大多数情况下，特别是涉及到“普通人”时，照片并没有被用来记录现实而是被用来美化现实。在镜头前人们会换上他们最好的衣服，摆出最好的姿态，留下一个正式的影像。此时此刻，摄影会过滤和修剪粗糙的现实，成为对一个人身体控制的修正。 美好的图象可以被用来把身份、时尚和理念转变成偶像。 邱志杰

在“夜未央”中，邱志杰拍摄了中国文人岩，也叫做文人石或观赏石。从宋代以来，这些被穿凿过的或自然产生的石头就被中国文人所欣赏，经常可以在传统的中式庭园中找到它们。藉着向一组文人石投射的中文符号融合了“大地”与“天空”，邱志杰把玩着观众的现实感。邱志杰毕业于中国杭州中国美术学院版画系。他的作品曾经在纽约Chambers Fine Art、纽约中国学院画廊、中国上海明园艺术中心、中国杭州CCC艺术空间、以色列公共摄影博物馆以及台湾台北当代艺术博物馆等地展出。

Huang Zhiyang

黄致阳

1965; Taipei, Taiwan
Lives and works in Beijing, China

1965；台湾，台北市
现在中国北京居住、工作

Nonstop, night and day, Beijing is a unique place imbued with motionless tension and tension-filled motion. At the same time, Beijing is also alive with energy and activity, all underlied with the awesome strength of human power, hovering always on the brink of disturbance or crisis.

All of us, resident in Beijing, local or expatriate, early arrival or latecomer, are joined together by his sense of perpetual motion and swirling activity. This constant non-stop intermingling of new comers and residents, can only serve to increase the tension and rhythm of this city.

ZOON—Beijing Creature is no more than one man's attempt to observe and to respond to this continuous whir of urban energy and activity that is unique to Beijing. In this series, I attempt to create new hybrids of living creatures as they co-exist within the same space, resulting in strange and new combinations. Here the macro and the monumental are no longer the opposite of the micro and the miniscule, nor is the inferior meant to be any different from the superior. All are mixed and living together under one roof without discrimination or rejection of any one group by another. Huang Zhiyang

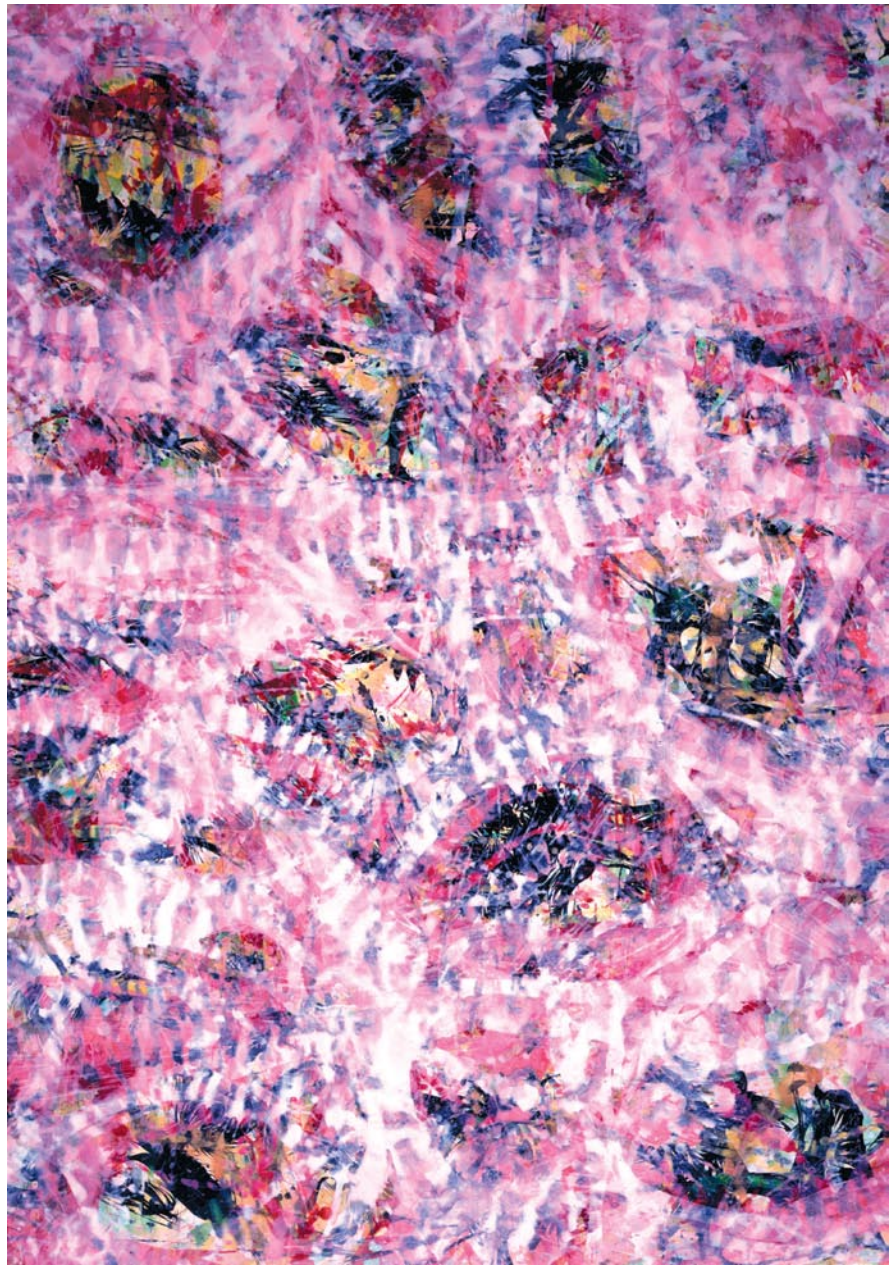
漫无休止、夜以继日，北京是一个弥漫着静止的张力和张力的动态的独特城市。与此同时，令人敬畏的人力让充满了能量和行动的北京更具有活力，盘桓在骚乱和危机的边缘。我们所有的人，北京的居民，本地的或是外来的，先来的或是后到的，都在北京那无休止的动态与令人目眩的活动中结成一体。这种接连不断的新移民与原住民的混合只会增加这座城市的紧张与节奏。“动物——北京动物”仅仅是一个人观察和回应这个北京特有的、不间断的城市能量与活动漩涡的努力。在这个系列中，我试图创造新的、改良后的生物；这些生物在同一个空间共存，造成了奇怪的新的结合体。在这里，巨大和不朽不再是卑微的对立面；下等的与上等的也不再有任何区别。一切都混合在一起、在同一个屋檐下生活，不会再有人歧视或拒绝任何群体了。黄志阳

Huang Zhiyang's *Zoon #11 Dreamscapes* is a new body of work in which the artist uses pigment and ink to create a parallel world on paper. Zhiyang refers to the constant propulsion, distraction, and change in the Beijing landscape, which creates a sense of chaos. The work conveys simultaneously the sensation of release amidst order underlying pandemonium.

黄志阳的“动物 第11号梦境”是一组新作。作者用颜料和墨汁创作了与纸上世界并行的作品。黄志阳记述了北京风景中持续不断的驱动力、分散力和变化以及由此而产生的混乱。作品同时传达了在喧嚣之下的秩序和释放的感觉。

Huang Zhiyang's work has been exhibited in galleries and museums all over the world, including Pekin Fine Arts, Beijing, China; Taipei Couture Center, Taipei, Taiwan; Museum of Contemporary Art, Shanghai, China; Tacheles Art Center, Berlin, Germany. His work appears in various public and private collections including the Taipei Fine Arts Museum, the Taiwan Museum of Art, the Kaohsiung Museum of Fine Arts, and the UBS Bank Art Collection.

黄志阳的作品曾经在世界上许多画廊和博物馆展出，其中包括中国北京的Pekin Fine Arts、台湾台北时装设计中心、中国上海当代艺术博物馆、德国柏林Tacheles艺术中心。他的作品被许多公共机构与私人收藏，包括台湾台北艺术博物馆、高雄艺术博物馆以及UBS银行艺术收藏。



Object Descriptions
对象说明

1 Fabien Baron
Liquid Light, 2007
Elson company
hand-knotted
Tibetan wool carpet
216 x 240 in.
(548.6 x 609.6 cm)
Image courtesy
of Elson&company

2 Xu Bing
Monkeys Grasp for the Moon,
2001 and 2003
Lacquer on
Baltic birch wood
1020 x 30 x 1 in.
(2591.1 x 78 x 4.1 cm)

3 Hai Bo
The Northern No. 11
(Nameless Plain), 2005
Digital print
20 1/8 x 120 3/4 in.
(51.1 x 306.7 cm)
Image courtesy of
Max Protecht Gallery

4 Emily Cheng
Fall/LeafSwirl, 2008
Oil on canvas
85 x 78 in. (215.9 x 198.1 cm)

5 Anne Chu
Four Mountain Views, No. 2,
2007
Embroidered fabric and
cast urethane
12–16 feet; each of three
Image courtesy of the artist
and Donald Young Gallery

6 Elisabeth Condon
Fu Chun Mountain, 2004–5
Oil on linen
24 x 48 in. (61.0 x 121.9 cm)

7 Russell Crotty
Sands of Time, 2004
Pencil, paper, mixed media
on Lucite sphere
48 in. (121.9 cm) diameter
Image courtesy of
Shoshana Wayne Gallery

1 Fabien Baron
液体灯光，2007年
埃尔森公司的手结西藏
羊毛地毯

2 徐冰
猴子捞月，2001及2003
漆与波罗地海桦木
1020 x 30 ¾ x 1 ½ 英寸.
(2591.1 x 78 x 4.1厘米)

3 海波
北方第11号（无名平原）
2005年
数码照片
20 1/8 x 120 3/4 英寸
(51.1 x 306.7厘米)
图象来源：Max Protecht
画廊

4 Emily Cheng
秋/叶的漩涡，2008年
油画
85 x 78英寸
(215.9 x 198.1厘米)

5 Anne Chu
四山景观，二号，2007年
绣花布和注塑树脂
每件12–16英尺
展品来源：
创作者与芝加哥
Donald Young画廊

6 Elisabeth Condon
富春山，2004–2005年
油彩与亚麻布
24 x 48英寸
(61.0 x 121.9厘米)

7 Russell Crotty
自然风景，2007年
铅笔、纸、透明合成树脂球
上的混合媒体
36英寸(91.4厘米)直径
图象来源：
Shoshana Wayne画廊

8 Russell Crotty
Looking for Baade's Window,
2004
Pencil, paper,
mixed media on
Lucite sphere
36 in. (91.4 cm) diameter
Image courtesy of
Shoshana Wayne Gallery

9 Russell Crotty
Western Skies, 2000
Pencil, paper, mixed media
on Lucite sphere
72 in. (182.9 cm) diameter
Image courtesy of
Shoshana Wayne Gallery

10 Brad Davis
Lava and Bougainvillea
Triptych II, 1992
Acrylic on canvas
78 x 72 in. (198.1 x 182.9 cm)

11 Lynn Davis
Great Wild Goose Pagoda
(Tang Dynasty), Xi'an,
China, 2001
Gold toned gelatin
silver print
40 x 40 in. (101.6 x 101.6 cm)
Image courtesy of
Edwynn Houk Gallery

12 Qin Feng
West Wind East Water, 2006
Oil on canvas
56 x 79 in. (142.2 x 200.7 cm)
Image courtesy of
Nicholas Robinson Gallery

13 April Gornik
China Light, 2004
Oil on linen
25 x 28 in. (63.5 x 71.1 cm)

14 Cai Guo-Qiang
Eagle Landing on
Pine Brach, 2007
Gunpowder on paper
mounted on 5 panel screen
90 9/16 x 151 9/16 in.
(230 x 385 cm)

8 Russell Crotty
地球仪，2007年
铅笔、纸、透明合成树脂球
上的混合媒体
48英寸(121.9厘米)直径
图象来源：
Shoshana Wayne画廊

9 Russell Crotty
天体球，2007 年
铅笔、纸、透明合成树脂球
上的混合媒体
72英寸(182.9厘米)直径
图象来源：
Shoshana Wayne画廊

10 Brad Davis
熔岩与花枝三联（之二），
1992年
丙烯与画布
78 x 72英寸
(198.1 x 182.9厘米)

11 Lynn Davis
大雁塔（唐朝），
中国西安，2001年
金黄色调银胶板硬照
40 x 40英寸
(101.6 x 101.6厘米)
图象来源：Edwynn Houk画廊

12 华人
西风东水，2006年
油画
56 x 79英寸
(142.2 x 200.7厘米)
图象来源：
Nicholas Robinson画廊

13 April Gornik
中国之光，2004年
亚麻布油画
25 x 28英寸(63.5 x 71.1厘米)

14 蔡国强，
雄鹰降落在松树
枝上，2007年
5组丝网纸上的火药画
90 9/16 x 151 9/16英寸
(230 x 385厘米)

15 Hong Hao
My Things: About Circles No. 2, 2006
Digital scanner photograph
47 1/4 x 77 15/16 in.
(120 x 198 cm)
Image courtesy of Pekin Fine Arts

16 Yun-Fei Ji
Last Days Before the Flood, 2006
Mineral pigments and ink on mulberry paper
75 1/2 x 70 in.
(191.8 x 177.8 cm)
Image courtesy of the James Cohen Gallery

17 Wang Jin
This Landscape is Best, 2002
Photograph
53 1/8 x 50 13/16 in.
(135 x 129 cm)
Image courtesy of Pekin Fine Arts

18 Naomie Kremer
Shift Key, 1999
Oil on canvas
28 x 68 in. (71.1 x 172.7 cm)

19 Jeff Koons
Tulips, 1995–2004
High chromium stainless steel with transparent color coating
80 x 180 x 205 in.
(203.2 x 457.2 x 520.7 cm)

20 Hong Lei
Speak, Memory…, 2005
Color photographs, edition of 10
37 1/8 x 47 1/8 in.
(94.3 x 119.7 cm)
Images courtesy of Chambers Fine Art

21 Hong Lei
Speak, Memory…, 2005
Color photographs, edition of 10
37 1/8 x 47 1/8 in.
(94.3 x 119.7 cm)
Images courtesy of Chambers Fine Art

15 洪浩
我的物件：
关于圆圈2号，2006年
数码扫描照片
47 1/4 x 77 15/16 英寸
(120 x 198厘米)
图片来源：Pekin Fine Arts

16 季云飞
洪水到来之前的日子，2006年
石粉颜料、墨、宣纸
75 1/2 x 70 in. 英寸
(191.8 x 177.8厘米)
图象来源：James Cohen画廊

17 王晋
风景这边独好，2002年
摄影
53 1/8 x 50 13/16 英寸
(135 x 129厘米)
图片来源：Pekin Fine Arts

18 Naomie Kremer
转调，1999年
油画
28 x 68 英寸
(71.1 x 172.7 厘米)

19 Jeff Koons
郁金香，1995–2004年
高铬不锈钢、透明涂料
80 x 180 x 205英寸
(203.2 x 457.2 x 520.7厘米)

20 洪磊
说、忆…，2005年
彩色摄影，第10版
37 1/8 x 47 1/8 in. 英寸
(94.3 x 119.7厘米)
图片来源：
Chambers Fine Art

21 洪磊
说、忆…，2005年
彩色摄影，第10版
37 1/8 x 47 1/8 in. 英寸
(94.3 x 119.7厘米)
图片来源：
Chambers Fine Art

22 Hong Lei
Speak, Memory…, 2005
Color photographs, edition of 10
37 1/8 x 47 1/8 in.
(94.3 x 119.7 cm)
Images courtesy of Chambers Fine Art

23 Hong Lei
Speak, Memory…, 2005
Color photographs, edition of 10
37 1/8 x 47 1/8 in.
(94.3 x 119.7 cm)
Images courtesy of Chambers Fine Art

24 Hong Lei
Speak, Memory…, 2005
Color photographs, edition of 10
37 1/8 x 47 1/8 in.
(94.3 x 119.7 cm)
Images courtesy of Chambers Fine Art

25 Hong Lei
Speak, Memory…, 2005
Color photographs, edition of 10
37 1/8 x 47 1/8 in.
(94.3 x 119.7 cm)
Images courtesy of Chambers Fine Art

26 Maya Lin
Pin River-Yangtze, 2007
Straight pins
54 x 198 in.
(137.2 x 502.9 cm)
Image by Colleen Chartier, courtesy of the Henry Art Gallery

22 洪磊
说、忆…，2005年
彩色摄影，第10版
37 1/8 x 47 1/8 in. 英寸
(94.3 x 119.7厘米)
图片来源：
Chambers Fine Art

23 洪磊
说、忆…，2005年
彩色摄影，第10版
37 1/8 x 47 1/8 in. 英寸
(94.3 x 119.7厘米)
图片来源：
Chambers Fine Art

24 洪磊
说、忆…，2005年
彩色摄影，第10版
37 1/8 x 47 1/8 in. 英寸
(94.3 x 119.7厘米)
图片来源：
Chambers Fine Art

25 洪磊
说、忆…，2005年
彩色摄影，第10版
37 1/8 x 47 1/8 in. 英寸
(94.3 x 119.7厘米)
图片来源：
Chambers Fine Art

26 Maya Lin
针河——长江，2007年
直针
54 x 198英寸
(137.2 x 502.9厘米)
图片来源：
Henry Art Gallery

27 Sylvia Plimack Mangold
小树，1992年
涂料印刷
22 x 17英寸(55.9 x 43.2厘米)
图象来源：
Riverhouse Editions

27 Sylvia Plimack Mangold
Small Tree, 1992
Monoprint
22 x 17 in. (55.9 x 43.2 cm)
Image courtesy of
Riverhouse Editions

28 Sylvia Plimack Mangold
Small Tree, 1992
Monoprint
22 x 17 in. (55.9 x 43.2 cm)
Image courtesy of
Riverhouse Editions

29 DoDo Jin Ming
Free Element, Plate II, 2001
C-print
30 x 40 in. (76.2 x 101.6 cm)
Image courtesy of
the Lawrence Miller Gallery

30 Laura Owens
Untitled, 2006–2007
Acrylic and oil on canvas
120 x 144 in.
(304.8 x 365.8 cm)
Image courtesy of the artist/
Gavin Brown's enterprise,
New York

31 Janis Provisor
Green Stem, 1993
Oil and metal leaf on canvas
62 x 68 in. (157.5 x 172.7cm)

32 Robert Rauschenberg
Individual,
Seven Characters series, 1982
Unique fabric and paper
collages, made at the Xuan
paper mill, Jingxian,
Anhui province,
People's Republic of China
41 x 31 in. (104.1 x 78.7 cm)
Image courtesy of
Gemini G.E.L

28 Sylvia Plimack Mangold
小树，1992年
涂料印刷
22 x 17英寸(55.9 x 43.2厘米)
图象来源：
Riverhouse Editions

29 金旻
自由元素；第二幅，2001年
照片
30 x 40英寸
(76.2 x 101.6厘米)
图片来源：
Lawrence Miller画廊

30 Laura Owens
无题，2006–2007年
布面丙稀
120 x 144英寸
(304.8 x 365.8 厘米)
画家和纽约 Gavin Brown
企业提供

31 Janis Provisor
绿茎，1993年
布面油彩和金属叶片
62 x 68英寸
(157.5 x 172.7厘米)

32 Robert Rauschenberg
个人，七字系列，1982年
独特的布料与纸张的拼贴画
作于中华人民共和国安徽省
县宣纸厂
41 x 31英寸
(104.1 x 78.7 厘米)
图象来源：Gemini G.E.L

33 罗伯特.劳森贝格尔
Robert Rauschenberg
变，七字系列，1982年
独特的布料与纸张的拼贴画；
作于中华人民共和国安徽省
县宣纸厂
41 x 31英寸
(104.1 x 78.7 厘米)
图象来源：Gemini G.E.L

33 Robert Rauschenberg
Change,
Seven Characters series, 1982
Unique fabric and paper
collages, made at the Xuan
paper mill, Jingxian,
Anhui province,
People's Republic of China
41 x 31 in. (104.1 x 78.7 cm)
Image courtesy of
Gemini G.E.L

34 Arlene Shechet
Building/Beijing,
2002–2006
Porcelain
96 in. (243.8 cm) linear

35 Arlene Shechet
Building/Beijing,
2002–2006
Porcelain
96 in. (243.8 cm) linear

36 Betty Woodman
Chinese Pleasure, 2007
Canvas, terra sigillata,
glazed earthenware, epoxy
resin, lacquer, paint,
and wood
276 x 144 x 12 in.
(731.5 x 365.8 x 30.5 cm)

37 Qiu Zhijie
Forever Night, edition 4/5,
2005
C-print
39 3/8 x 39 3/8 in.
(100 x 100 cm)
Image courtesy of
Chambers Fine Art

38 Huang Zhiyang
Zoon #11, 2008
Ink painting on silk
118 x 97 x 10 in.
(246.4 x 299.7 x 25.4 cm)
Image courtesy
of Pekin Fine Art

34 Arlene Shechet
建筑/北京；2002–2006年
瓷器
96英寸(243.8厘米) 直线距离

35 Arlene Shechet
建筑/北京；2002–2006年
瓷器
96英寸(243.8厘米) 直线距离

36 Betty Woodman
中国乐趣，2007年
帆布、红土陶器、
彩釉陶器、环氧树脂、漆、
料以及木料
276 x 144 x 12英寸
(731.5 x 365.8 x 30.5厘米)

37 邱志杰
夜未央，第4/5版，2005年
C-印刷品
39 3/8 x 39 3/8 英寸
(100 x 100厘米)

38 黄致阳
第11号 发育完全的个体，
2008年
真丝上的水墨画
97 x 118 x 10英寸
(246.4 x 299.7 x 25.4厘米)
北京艺门藏品

Not pictured

Louise Bourgeois
Two Figures, 1947–49
Painted bronze
Gift of the artist to the Foundation for Art and Preservation in Embassies, with additional support from Sheila Johnson Robbins

Elisabeth Condon
Imperial Fort , 2006
Watercolor and ink
22 x 30 in. (55.9 x 76.2 cm)

Elisabeth Condon
Twisting Fireball Tree, 2006
Watercolor and gouache
22 x 30 in. (55.9 x 76.2 cm)

Alex Katz
Marigold, 2004
Screenprint
24 x 58 in. (61 x 147.3 cm)
Courtesy of the Foundation for Art and Preservation in Embassies

Ellsworth Kelly
Leaves, 1997
Transfer lithograph
36 ½ x 29 ½ in.
(92.7 x 74.9 cm)
Courtesy of the Foundation for Art and Preservation in Embassies

Jacob Lawrence
Supermarket Flora, 1997
Screenprint
35 x 36 ¾ in.
(88.9 x 93.3 cm)
Courtesy of the Foundation for Art and Preservation in Embassies

未提供的图片

Louise Bourgeois
(1911年；法国巴黎)
无题，1947年至1949年
上彩青铜器
艺术家赠给使馆艺术和文物基金会的礼物，感谢Sheila Johnson Robbins的额外协助

Sylvia Plimack Mangold
小树，1992年
涂料印刷
22 x 17英寸(55.9 x 43.2厘米)
图象来源：
Riverhouse Editions伊利沙

Elisabeth Condon
皇堡，2006年
水彩和油墨画
22 × 30英寸
(55.9 x 76.2厘米)

Elisabeth Condon
扭火球树，2006年
水彩和水粉画
22 × 30英寸
(55.9 x 76.2厘米)

Alex Katz
万寿菊，2004年
丝网印刷
24 x 58英寸（61 x 147.3厘米）
使馆艺术和文物基金会藏品

Ellsworth Kelly
树叶，1997年
石版画
36 ½ x 29 ½ in. 英寸
(92.7 x 74.9厘米)
使馆艺术和文物基金会藏品

Jacob Lawrence
超市植物，1997年
丝网印刷
35 x 36 ¾ 英寸
(88.9 x 93.3厘米)
使馆艺术和文物基金会藏品

Roy Lichtenstein
组成三，1995年
丝网印刷
50 ¼ x 34 ⅞英寸
(127.6 x 88.6厘米)
使馆艺术和文物基金会藏品

Roy Lichtenstein
Composition III, 1995
50 ¼ x 34 ⅞ in.
(127.6 x 88.6cm)
Screenprint
Courtesy of the Foundation for Art and Preservation in Embassies

Elizabeth Murray
Deep Blue C, 2001
Lithograph and screenprint
28 x 34 in. (71.1 x 86.4cm)
Courtesy of the Foundation for Art and Preservation in Embassies

Sylvia Plimack Mangold
Small Tree, 1992
Monoprint
22 x 17 in. (55.9 x 43.2cm)

Robert Rauschenberg
Red Heart,
Seven Characters series, 1982
Unique fabric and paper collages, made at the Xuan paper mill, Jingxian, Anhui province, People's Republic of China
41 x 31 in. (104.1 x 78.7 cm)

Susan Rothenberg
High Desert, 2006
Woodcut, lithograph, screenprint
35 ½ x 24 in. (90.2 x 61cm)
Courtesy of the Foundation for Art and Preservation in Embassies

Edward Ruscha
Column with Speed Lines, 2003
Lithograph and screenprint
35 ½ x 24 in. (90.2 x 61 cm)
Courtesy of the Foundation for Art and Preservation in Embassies

Elizabeth Murray
深蓝色C, 2001年
版画和丝网印刷品
28 × 34英寸
(71.1 x 86.4厘米)

Robert Rauschenberg
丹心，7字符系列，1982年
独特的织物和纸张拼贴，
中国制造
41 x 31英寸
(104.1 x78.7厘米)

Susan Rothenberg
荒漠，2006年
版画，石版画，丝网印刷品
35 ½ × 24英寸
(90.2 x 61厘米)
使馆艺术和文物基金会藏品

Edward Ruscha
柱状体与高速线，2003年
石版画和丝网印刷品
35 ½ × 24英寸
(90.2 x 61厘米)
使馆艺术和文物基金会藏品

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