



ART IN EMBASSIES EXHIBITION | UNITED STATES EMBASSY BEIJING

**JOSEPH A. CORCORAN**

**Reaching (detail), 2012**

伸展向上, 2012年

*Neon, glass, and fiber tube, 90 x 70 x 30 in. (228,6 x 177,8 x 76,2 cm)*

*Courtesy of the artist, Baltimore, Maryland*

ART IN EMBASSIES EXHIBITION  
*United States Embassy Beijing*

# ART IN EMBASSIES



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

<https://art.state.gov>

# 美国大使馆艺术展览项目



ART IN  
EMBASSIES

美国国务院的“使馆里的艺术”办公室成立于1963年，它通过文化扩展使命、创建临时和永久性展览、艺术家项目以及刊物，在我国的公共外交中发挥着至关重要的作用。十年前，现代艺术博物馆首次构想了这一全球视觉艺术项目。在20世纪60年代早期，约翰·肯尼迪总统将其正式化，并任命了该项目的第一任主任。现在，AIE在超过200多个场所，为美国驻全球各地使馆办公处、领馆和大使官邸的代表性空间策划临时和永久性展览，从美国和东道国选择和定制当代艺术作品。这些展览让国际观众初步认识美国及东道国的艺术和文化的品质、范围和多样性，让AIE比其他任何美国基金会或艺术组织在更多的国家为人所知。

AIE的展览让外国公民（其中许多人可能永远不会前往美国）亲自体验我们艺术遗产及价值观的深度和广度，堪称“为没有机会观赏美国艺术的人们留下的足迹。”

# WELCOME

The art on display in our Residence in Beijing is both beautiful and significant. The exhibition represents artists from across the United States who use a variety of media and characterize the diverse creativity of the American people. From the expert technique seen in Washingtonian Dale Chihuly's glass sculpture and the meticulous prints by Iowan Amy N. Worthen to the extensive research behind New Yorker Valentina DuBasky's giant canvases, the exhibition shows great skill and complexity. Also featured are Cindy Pease Roe, Tomás Lasansky, Joseph Corcoran, Roberta Williams, and Barbara Webster whose work reflect the possibilities of bold colors, brilliant brush strokes, inventive shapes, and contrasting textures. We are proud to share these works of art with the people of China.

Mrs. Branstad and I would like to thank the team from the Art in Embassies program for sharing its expertise during the selection process. And we are truly grateful to the lenders, who understand the importance of sharing American art abroad; because of their generosity, we have a meaningful collection that enlivens the space and makes the Residence feel like home.

**Ambassador Terry Branstad**

Beijing, China  
February 2019

# 欢迎

在我们的北京大使馆邸展出的艺术品既美丽又有意义。这些展品代表着美国各地的艺术家，他们运用各种各样的介质，展现了美国人丰富多样的创造力。我们从华盛顿人 Dale Chihuly 的玻璃雕塑及艾欧瓦人 Amy N. Worthen 的精致版画中看到了专家级的技艺，从纽约人 Valentina DuBasky 的巨型画布中看到了背后所做的广泛研究，这些展品体现了极高的技艺和复杂性。同时展出的还有 Cindy Pease Roe, Tomás Lasansky, Joseph Corcoran, Roberta Williams 和 Barbara Webster 的作品，它们体现了多种可能性，包括大胆的色彩、明亮的笔触、创造性的形状和对比鲜明的纹理。我们很自豪能与中国人民分享这些艺术作品。

布兰斯塔德夫人和我要感谢“使馆里的艺术”项目团队在这些艺术品的甄选过程中分享了他们的专业知识。我们尤其要感谢这些艺术品的出借方，他们了解在国外分享美国艺术的重要性。正是因为他们的慷慨，我们才有了这样一个有意义的收藏，这些收藏让我们的空间充满活力，让我们的住所有家一样的感觉。

**泰里·布兰斯塔德大使**

中国北京  
2019年2月

# DALE CHIHULY

(born 1941)

The glass work of Dale Chihuly has its roots in abstract expressionism. Following the lead of abstract expressionists who used ceramics, wood, and metal sculpture as a medium of expression, Chihuly experimented with creating sculptural forms in glass. Born in Tacoma, Washington, Chihuly studied at the University of Wisconsin (Madison) and the Rhode Island School of Design (Providence). He received a Fulbright Fellowship in 1968 and was the first American glassblower to work on the island of Murano, Italy. In 1971 he established the Pilchuck Glass School in Seattle, Washington, to help train the next generation of glass artists. Chihuly's work exhibits influences from his boyhood memories of nature, including the sea and his mother's garden. The sculptural quality of his works, and his playful use of bright colors and original forms, has made him one of the most celebrated glass artisans in the United States.

# DALE CHIHULY

(生于1941年)

Dale Chihuly 的玻璃作品有抽象表现主义的根基。在使用陶瓷、木头和金属雕塑作为表现媒介的抽象表现主义艺术家的带领下，Dale Chihuly 尝用玻璃创作雕塑作品。Dale Chihuly 出生在华盛顿州塔科马，曾就读于威斯康辛大学（麦迪森）和罗德岛设计学院普罗维登斯，1968年拿到富布莱特奖学金，是在意大利穆拉诺（Murano）岛创作的第一个美国吹塑艺术家。1971年，他在华盛顿州西雅图建立了皮扎克玻璃学院（Pilchuck Glass School），帮助培养下一代玻璃艺术家。Dale Chihuly 的作品受到孩童时代的大自然记忆的影响，包括大海和他母亲的花园。他的作品的质量、对明亮色彩的诙谐运用和原创形式让他成为了美国最著名的玻璃艺术家之一。

**Gold Fiddleheads, 1989**

金蕨芽，1989年

*Glass, 13 x 16 x 9 in. (33 x 40,6 x 22,9 cm)*  
*Collection of Art in Embassies, Washington,*  
*D.C.; Gift of Irvin J. Borowsky*

[www.chihuly.com](http://www.chihuly.com)



# JOSEPH A. CORCORAN

(born 1976)

“My work is about things that are alive from an atomic to a macro level. I am interested in the patterns in the natural world and where those patterns go awry and become chaotic. My goal is to have the sculpture be interacting within itself, its surroundings, and with the viewer to become part of the experience of a specific place.”

Joseph A. Corcoran is a graduate of the U.S. Naval Academy and studied at the Rhode Island School of Design (Providence). In 2004, he started blowing glass and was soon exhibiting throughout the Washington, D.C., area. Since then he has exhibited his work nationally including solo and selected group shows. He also has been commissioned to do many outdoor and indoor pieces for both public and private collections. Corcoran lives and works in Baltimore, Maryland, where he runs his private glass studio.

# JOSEPH A. CORCORAN

(生于1976年)

“我的工作是关于从原子层面乃至宏观层面活生生的事物。我对自然界中的模式以及这些模式在何处出错变乱很感兴趣。我的目标是让雕塑在自身内部、在周围环境中相互作用，并与观众互动，成为某一特定场所的体验的一部分。”

Joseph A. Corcoran 毕业于美国海军学院，并曾在罗德岛设计学院（普罗维登斯）学习。2004年，他开始吹塑玻璃，其作品很快在整个华盛顿DC地区展出。从那时起，他以个展和精选群展的形式在全美展出自己的作品。他还受托为公共和私人收藏制作了许多户外和室内作品。Corcoran在马里兰州巴尔的摩生活和工作，并在当地经营自己的私人玻璃工作室。

[www.josephacorcoran.com](http://www.josephacorcoran.com)





**Reaching, 2012**  
伸展向上, 2012年

*Neon, glass, and fiber tube*  
90 x 70 x 30 in.  
(228,6 x 177,8 x 76,2 cm)  
*Courtesy of the artist,*  
*Baltimore, Maryland*

# VALENTINA DUBASKY

(born 1951)

“The large- and medium-sized paintings of totemic horses, bison, stags, and birds have been inspired by my travels along the Silk Routes in China, India, Central and Southeast Asia where I researched Buddhist cave paintings and ancient art to prepare for my own ‘modern-day, cave-wall paintings.’ Painted with oil paint on canvas, or mixed-media on plaster, the abstracted images are juxtaposed with petroglyphs and symbols. In the large-scale paintings of the birds of the Silk Routes, images appear and fade within layers of ‘strata-like’ paint that suggest different states of ‘being-there.’ Referring to a variety of habitats, the paintings suggest a natural ecosystem in which all life is interdependent.

In the paintings of horses, bison, and stags, I explore the correspondences between ancient art and the contemporary imagination. The image is balanced on the edge of abstraction and can be read as animal, landscape, still life, or abstraction. The subconscious and imaginative processes express a spontaneous visual vocabulary, enhanced by a dialogue with the concerns of contemporary art.”

# VALENTINA DUBASKY

(生于1951年)

“马、野牛、雄鹿和鸟类图腾的大中型油画受到了我在中国、印度、中亚和东南亚的丝绸之路旅行的启发，我在途中研究佛教洞穴壁画和古代艺术，为我自己的‘现代洞穴壁画’做准备。”这些抽象画用油漆在布面上或用混合介质在石膏上画出，与壁画和符号一起形成对照。在大型油画作品《丝绸之路上的鸟类》中，图像在‘层次分明’的油漆层中若隐若现，显示出不同状态的‘栩栩如生’。油画作品包括各种栖息地，表明在一个自然生态系统中所有生命都相互依存。

在这些描绘马、野牛和雄鹿的作品中，我探索的是古代艺术与当代想象之间的对应关系。图像徘徊在抽象边缘，可以理解成动物、风景、静物或抽象事物。这种潜意识且富有想象力的过程表达的是一种自发的视觉词汇，通过与当代艺术关切的对话而得以增强。”



Herons, Warblers and Reed Grass, 2017  
鹭、莺和芦苇草，2017年

*Oil on canvas, 50 x 66 in. (127 x 167,6 cm). Courtesy of the artist, New York, New York*



**Riverbirds, Fossils, and Reeds, 2005**  
河鸟、化石和芦苇，2005年

*Oil on canvas*

*75 x 66 in. (190,5 x 167,6 cm)*

*Courtesy of the artist, New York, New York*



**Yellow Crane and Moon, 2017**  
**黄鹤和月亮, 2017年**

*Oil on canvas*

*72 x 60 in. (182,9 x 152,4 cm)*

*Courtesy of the artist, New York, New York*



## TOMÁS LASANSKY (born 1957)

Tomás Lasansky is the youngest member in a family of well-known Midwest artisans. Mauricio Lasansky, his father, was influential and included on lists of the most important printmakers of the twentieth century. “My father’s an artist. My brother’s an artist. My sister’s an artist,” he said. “Basically, I always knew what I wanted to do.” Through his painting, Lasansky explores iconography. His enthusiasm for American history and the significant figures of the nation’s past, such as President Abraham Lincoln, Sitting Bull, Einstein, and others, are staples of his work.

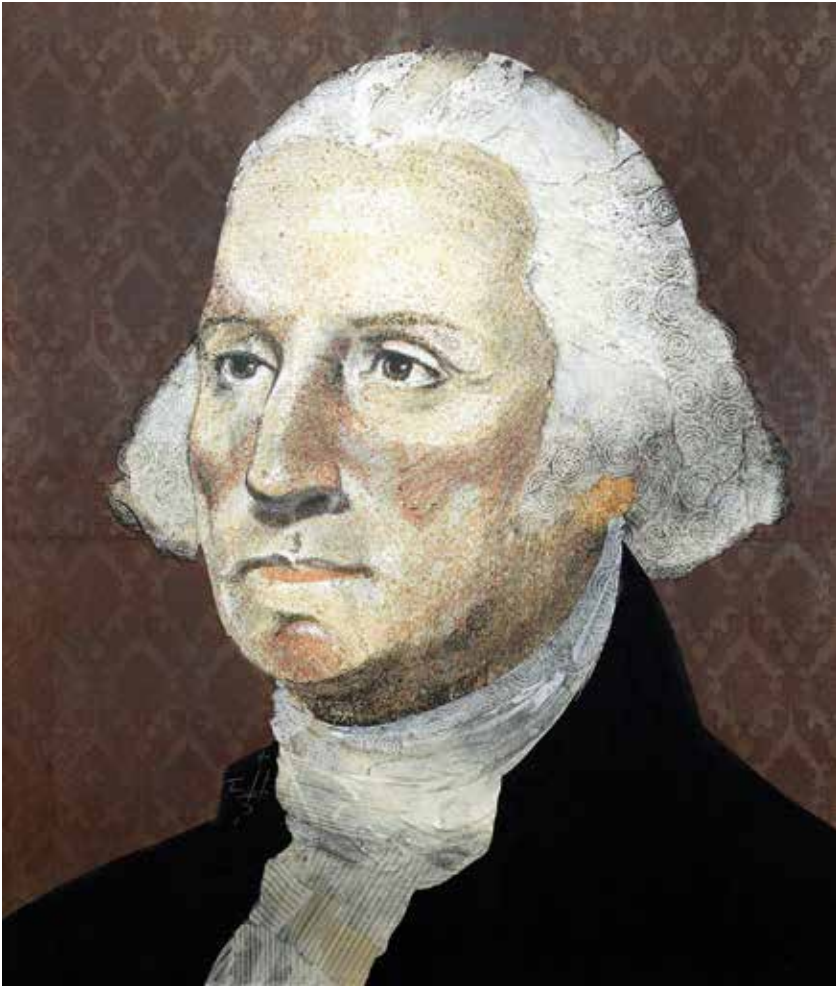
“I’ve been truly inspired by our greatest leaders, artists, and thinkers. However, I’ll never be able to forgo the use of live models completely. The model is the muse that breathes new life into my work,” he said. For the last eight years Lasansky subject matter has focused on Native Americans of the southwestern United States. A well-trained draftsman, completed drawings, paintings, and prints cover the walls of his gallery and studio in Iowa City, where he lives and works.

## TOMÁS LASANSKY (生于1957年)

Tomás Lasansky 是一个著名中西部工匠世家中最年轻的成员。他的父亲Mauricio Lasansky 很有影响力，曾登上20世纪最重要的版画家名录。“我的父亲是艺术家。我的哥哥是艺术家。我的姐姐是艺术家。”他说，“基本上可以说我一直知道我想要做什么。”Lasansky通过他的画作探索图像志。他对于美国历史以及这个国家过去出现的显赫人物如亚伯拉罕·林肯总统、印第安勇士坐牛、爱因斯坦等等的创作热情是他的作品中重要的主题。

“我的确受到我们伟大的领导者、艺术家和思想家的鼓舞。但是我永远没法完全放弃使用真人模特。模特是将新生注入我的作品的缪斯。”他说。在过去8年间，Lasansky的创作主题关注的是美国西南的原住民。作为一位训练有素的绘图员，他已经完成的绘图、绘画和版画挂满他在艾欧瓦市 (Iowa City) 的画廊和工作室的墙壁。他在艾欧瓦市生活和工作。

[www.LasanskyStudio.com](http://www.LasanskyStudio.com)



**George Washington, 2017**  
乔治·华盛顿, 2017年

*Acrylic on linen*  
48 x 55 in. (121,9 x 139,7 cm)  
*Courtesy of Ann and Mike Richards*  
*Private Collection*

## CINDY PEASE ROE (born 1959)

Cindy Pease Roe's paintings and sculptures are inspired by her deep, immovable kinship with the sea. A lifetime of living both on and next to the water has given her the gift to express its serenity, its history, its function, and its vulnerability. She works in a variety of media to capture the depth of her subject. Roe deftly paints historic and often endangered working waterfronts. She mixes encaustic wax and organic matter in her land and seascapes. Most recently, she has garnered the interest of art lovers and environmentalists alike by collecting plastic flotsam she finds along the shoreline and transforming it into thought-provoking and visually exciting sculpture.

## CINDY PEASE ROE (生于1959年)

Cindy Pease Roe 的绘画和雕塑灵感来自于她与海洋深刻而牢固的亲缘关系。在水上和水边生活的经历赋予她天赋来表达水的宁静、历史、功能和脆弱。她通过各种媒介来捕捉她的主题的深度。Roe巧妙地描巧妙地描绘历史性且往往是濒危的滨水区。她在土地和海景作品中混合了蜡和有机物质。最近，她收集了沿海岸线发现的塑料漂浮物，并将其转化为发人深省且富于视觉效果的雕塑，进而吸引了艺术爱好者和环保主义者的关注。

**Heaven and Earth: Transcendence, 2004**  
天与地：超越，2004年

*Encaustic, soil, and gold on a wooden panel*  
62 ½ x 37 ¼ in. (158,8 x 94,6 cm)  
*Courtesy of the artist, Greenport, New York*

[www.cindypeaseroe.com](http://www.cindypeaseroe.com)





# BARBARA WEBSTER

(born 1945)

“My quilts are historical documents. They can contain photographs, historical documents, and even paintings. In addition to being a pictorial historical record of a time and place, they also contain metaphorical symbolism. The symbolic layers combined with the photographs create a powerful visual document that also happens to be art. Because the art is presented in the non-threatening guise of the warm and familiar quilt, people are able to readily respond to it.

I try to use traditional quilt blocks when I can to honor the heritage of my community and the tradition of quilting. But I love taking this wonderful tradition and applying twenty-first-century technology to it, thereby bringing the tradition into modern times.

I believe that artists have an important role to play in society. As a rule, artists are visionaries and have the ability to see things differently, to envision possibilities that can shift perceptions and sometimes even solve problems.”

# BARBARA WEBSTER

(生于1945年)

“我的拼布是历史记录。它们可以包含照片、历史记录乃至绘画。除了作为对时间和地点的生动历史记录外，它们还含有隐喻的象征意义。与照片相结合的象征层创造一个强有力的视觉文件，这也恰好是艺术。因为这种艺术是以温暖和熟悉的拼布这种不具威胁性的形式呈现出来的，所以人们能够很容易地回应它。

我试图尽量使用传统拼布布块，以尊重我的社区的传承以及拼布的传统。但我喜欢将二十一世纪的技术应用于这一美妙的传统，从而将这种传统带入现代。

我相信艺术家在社会中扮演着重要的角色。一般来说，艺术家是有远见的人，有能力以不同的方式看待事物，并设想可以改变观念、有时甚至可以解决问题的多种可能性。”



**Rhododendron in the Snow  
(remade), 2017**

雪中的杜鹃花（重造），2017年

*Fiber*

*63 x 58 in. (160 x 147,3 cm)*

*Courtesy of the artist,*

*New Market, Tennessee*

## ROBERTA WILLIAMS (born 1960)

Roberta Williams received her Bachelor of Arts degree in art from the University of Iowa (Iowa City). After several years as a graphic designer, she turned towards painting. The exposure gained from a painting/mural class in Italy, owning a decorative painting business, and training with a master landscape pastel artist, has helped shaped Williams's art. Her extensive experience and skill level allow her to produce a variety of subject matter and painting styles in various media, including fresco-like religious paintings, realistic Iowa landscapes in pastel, playful watercolor batiks, and many classic decorative finishes.

## ROBERTA WILLIAMS (生于1960年)

Roberta Williams 在艾欧瓦大学（艾欧瓦市）获得了艺术学学士学位。担任平面设计师数年后，她转向了绘画。从上意大利的绘画/壁画课，到经营一家装饰画企业，到师从一位景观粉彩绘画大师，这些经历帮助塑造了Williams的艺术。丰富的经验和技能使她能够在各种媒介中创作各种主题和绘画风格，包括类似湿壁画的宗教绘画、艾欧瓦风景写实粉彩画、俏皮的水彩蜡染，以及许多经典的装饰性饰面。

[www.summerwindgallery.com](http://www.summerwindgallery.com)



**Happy Tree on Harvest Preserve Farm, 2012**  
丰收存储农场的快乐之树，2012年

*Pastel*

*15 ½ x 11 ½ in. (39,3 x 29,2 cm)*

*Courtesy of the artist, Spirit Lake, Iowa*

## AMY N. WORTHEN (born 1946)

For almost fifty years, Amy N. Worthen has dedicated herself to the art of printmaking, as both a maker and curator. Her engravings, often architectural in content, combine humor, history, and a dedication to expressing the full effect of the printmaking medium. All of her compositions are rendered in fine line detail using an intaglio engraving burin, a technique she learned as a graduate student at the University of Iowa (Iowa City), studying under Mauricio Lasansky and others.

Worthen's prints often reflect her two homes, Iowa and Venice, Italy. Her series of seventeen prints accurately and whimsically depicting the ornate interior of the Iowa State Capitol Building has become emblematic of her art inspired by Iowa. In Venice, she examined the many small and intimate passageways or *sotoportego* that connect the city which was published in a limited edition book. Both series are illustrative of her affection for her two homes, along with her exemplary skill in depicting architectural space and perspective. Internationally known, she exhibits around the world, her prints are in many public and private museum collections.

## AMY N. WORTHEN (生于1946年)

近五十年来，Amy N. Worthen一直致力于版画艺术，既是制作人又是策展人。她的版画通常具有建筑内容，结合了幽默、历史和致力于表达版画媒介的全部效果。所有的作品都在凹版雕刻刀刻出的细致线条中呈现出来。她在艾欧瓦大学（艾欧瓦市）做研究生时在Mauricio Lasansky和其他人的指导下学习的这种技艺。

Worthen的版画常常反映了她的两个家，艾欧瓦和意大利威尼斯。她的17幅画作系列精确而充满想象地描绘了艾欧瓦州议会大厦华丽的内饰，象征着她的艺术风格受到艾欧瓦的启迪。在威尼斯，她研究了连接这个城市的许多小而幽密的小路（或称*sotoportego*），后在限量版书中出版。这两个系列都说明了她对两个家的热爱，并展示了她在描绘建筑空间和视角方面的典范性技巧。她享有国际声誉，她的版画在世界各地展出，被列入许多公共和私人博物馆的收藏中。

<http://amyworthen.com>



**Grand Stairway with Four Skeletons, 1978**  
大楼梯上的四具骷髅, 1978年

*Engraving*

25 7/8 x 22 7/8 in. (65,7 x 58 cm)

*Courtesy of the artist and Olson-Larsen Galleries,  
West Des Moines, Iowa*





**State Capitol, 1977**  
州议会大厦, 1977年

*Etching, 20 7/8 x 25 7/8 in. (53 x 65,7 cm). Courtesy of the artist and Olson-Larsen Galleries, West Des Moines, Iowa*



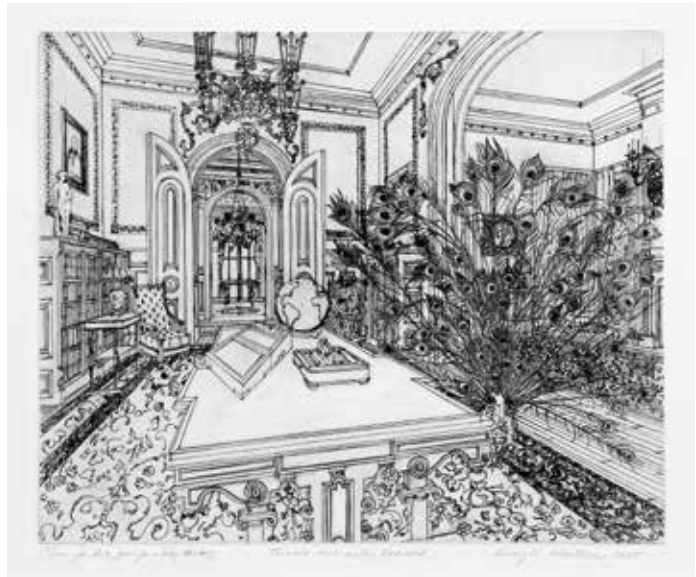


▲  
**Terrace Hill with Bengal Tiger and Raccoons, 1979**  
 梯田山上的孟加拉虎和浣熊, 1979年

*Engraving*  
 25 1/8 x 22 3/8 in. (63,8 x 56,8 cm)  
 Courtesy of the artist and Olson-Larsen Galleries,  
 West Des Moines, Iowa

**Terrace Hill with Peacock, 2008**  
 梯田山上的孔雀, 2008年

*Engraving*  
 22 3/8 x 25 1/8 in. (56,8 x 63,8 cm)  
 Courtesy of the artist and Olson-Larsen  
 Galleries, West Des Moines, Iowa



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