



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

G. Russell Case

Nevada Farm, 2002

Oil on canvas, 36 x 48 in.

Courtesy of the Springville Museum of Art, Springville, Utah

G·羅素·凱斯

內華達農場，2002

油彩、畫布 91.4 x 121.9公分

猶他州史普林維爾美術館提供

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/>

美國大使館藝術展覽專案



美國國務院美國大使館藝術展覽專案室成立於1963年，一直以來以文化推廣為己任，推出了許多常設展和特展，以及藝術家活動和出版品，為美國推動公共外交的有力助手。美國現代藝術博物館在1950年代首先提出此一全球性視覺藝術計畫的構想；到了1960年代初，由美國總統甘迺迪正式成立本計畫，並任命專案的首位主任。目前，美國大使館藝術展覽計畫為美國在世界各地總計200多處的使館、領事館、和大使官邸管理常設展和特展，並負責從美國和使館駐在國挑選或

委託藝術創作。這些展覽讓駐在國民眾得以認識雙邊藝術和文化的博大精深，並為美國大使館藝術展覽專案計畫在世界各國建立據點，比任何美國基金會或藝術機構的觸角更為廣泛。

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

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

WELCOME

Brenda and I are pleased to welcome you to our home and introduce to you our exhibition of thirteen original works of art, most of which are by artists from our home state of Utah. The theme of the exhibition is "Western Roots," a reflection of our deep connections to Utah that go back to the mid-19th century when our pioneer ancestors first immigrated to Utah. Indeed, some of the works date from the 1800s and are by some of Utah's most prominent artists of that time.

Our parents and grandparents grew up in rural surroundings much like those portrayed in G. Russell Case's *Nevada Farm*, LeConte Stewart's *Moffett Home in Eden, Utah* and John B. Fairbanks' *A Summer Harvest in Utah County*. The pioneer experience is depicted in the portraits of Mary Ann Walsh Bridge by Lorus Bishop Pratt, the farmer by Marie Hull and the bust of Bill Keddington by Avard Fairbanks – who happens to be the son of John B. Fairbanks. Southern Utah's rugged natural beauty is vividly captured in David Meikle's *Rio Mesa* and Linda Jo Curley Christensen's *Rabbit Brush in Pine Valley, Utah*. Nancy Vorm's abstract *Strata* reminds one of the colors of the Utah desert sandstone. Brian Kershishnik's painting *A Prayer of Finding* reflects the strong religious tradition that defines much of Utah history.

As we seek to strengthen the people-to-people ties between the United States and Taiwan, we believe these depictions of Utah landscapes and people can be a powerful message of our shared human experience and values. In viewing these beautiful works of art together, we hope you will gain a better understanding of the environment and history of this part of America that we call home.

We would like to express our sincere gratitude to the Springville Museum of Art and especially its Director, Dr. Rita Wright, for graciously lending us the majority of the pieces in our exhibition. We would also like to thank Sarah Tanguy of the State Department's Art in Embassies program for her assistance in arranging loans of additional pieces of the collection, and Danielle Giampietro for expertly organizing the installation of the exhibition.

William Brent Christensen

Director of the American Institute in Taiwan

*Taipei
September 2019*

歡迎

布蘭達和我誠摯歡迎各位來到美國在台協會處長官邸，很高興能向各位介紹我們在官邸藝展中展出的十三項原創藝術作品，多數作品是由我們家鄉猶他州的藝術家所創作。本次藝展主題為《西部根源》，反映出我們對猶他州深厚的情感，這份情感可追溯至十九世紀中期，當時我們的祖先是第一批移民到猶他州的先驅。事實上，藝展中部份作品即是由十九世紀猶他州最知名的藝術家所作。

我們的父母和祖父母從小在農場長大，成長環境就如同G·羅素·凱斯所繪製的《內華達農場》、勒孔特·史都華的《金秋十月訪友，猶他州伊甸》，以及約翰·B·費爾班克斯的《夏季豐收，猶他郡》。如果您想一窺當年移民先驅的樣貌，可以欣賞洛斯·畢夏普·普瑞特的《先驅瑪麗安沃爾什肖像畫》、瑪麗·阿特金森·赫爾的《密西西比農夫》，以及阿瓦德·丁尼生·費爾班克斯的《老比爾凱丁頓》，阿瓦德同時也是約翰·B·費爾班克斯的兒子。戴夫·米克勒的《梅薩谷地》和琳達·喬溫·凱莉·克里斯坦森的《松谷山區一枝黃，猶他州》生動地捕捉了猶他州崎嶇嶙峋的自然美景。南希·沃姆的《岩層》讓人

聯想到猶他州沙漠砂岩的典型色彩。布萊恩·克希斯尼克的《禱告尋求》反映了猶他州歷史濃厚的宗教傳統。詹姆斯·泰勒·哈伍德、布魯斯·丹尼爾·布雷納德，以及卡洛斯·約翰·安德森的西部風景畫和主題畫讓藝展的主題更臻完善。

當我們致力於增進美台人民之間的關係時，我們相信這些描繪猶他州風景及人物的藝術作品，能深刻體現我們共同的經驗及價值。在一起欣賞美麗的藝術作品的同時，我們希望各位能進一步了解我們的家鄉——猶他州的環境及歷史。

我們衷心感謝猶他州史普林維爾美術館及館長麗塔·萊特博士，慷慨出借本次藝術展覽中大部分的作品。我們也非常感謝美國國務院大使館藝術辦公室的莎拉·譚吉女士，協助安排其他作品的出借事宜，另外也特別感謝丹妮爾·紀安佩卓女士協助成功布展。

美國在台協會副英傑處長

2019年9月于台北



CARLOS JOHN ANDRESON (1904-1978)

Carlos John Andreson, of Midvale and Salt Lake City, was a painter, illustrator, and Works Progress Administration (WPA) artist. The WPA was an ambitious employment and infrastructure program created by President Roosevelt in 1935, during the bleakest years of the Great Depression. Born with the surname Anderson, he changed the spelling of his last name to distinguish himself early in his career. He studied at the University of Utah in Salt Lake City, the Art Students League of New York in New York City, and the École des Beaux-Arts and Académie Julian, both in Paris.

In the 1930s, Andreson received a commission to record early life in Utah in twenty-four sketches. These renderings are primarily of historical buildings and are all still owned by the State of Utah in their WPA Collection. The Metropolitan Museum of Art, the National Museum of American Art, the Utah State Fine Arts Collection, and the Springville Museum of Art have his work as part of their collection.

卡洛斯·約翰·安德森 (1904-1978)

卡洛斯·約翰·安德森來自美國猶他州鹽湖城米德瓦爾市，是一位畫家、插畫家，和公共事業振興署的藝術家。公共事業振興署是美國總統羅斯福於1935年大蕭條時期推出的振興就業及基礎建設計畫。安德森姓氏原拼法為Anderson，但在生涯早期為了凸顯自我將拼法改為Andreson。安德森畢業於鹽湖城猶他大學、紐約市紐約藝術學生聯盟學校，以及巴黎的法國美術學院和朱利安學院。

1930年代，安德森接受委託繪製24幅猶他州早期樣貌的素描作品。這組以歷史建物為主的畫作，目前收藏於猶他州「公共事業振興署典藏系列」中。安德森其他作品亦收藏於大都會藝術博物館、史密森尼美國藝術博物館、猶他州美術館，以及猶他州史普林維爾美術館。

Fist Fight over a Woman, ca. 1939. Oil on board, 17 ½ x 22 ⅞ in. Courtesy of the Springville Museum of Art, Springville, Utah
爭風吃醋，約1939年 油彩、畫板 44.5 x 56.2公分 猶他州史普林維爾美術館提供



Afternoon Shower, 2004

Oil on canvas, 60 x 50 ¼ in.

Courtesy of the Springville

Museum of Art, Springville, Utah

午後雷陣雨, 2004

油彩、畫布 152.4 x 127.6公分

猶他州史普林維爾美術館提供

BRUCE DANIEL BRAINARD (born 1962)

Landscape artist Bruce Daniel Brainard grew up in a small farming community in southeastern Idaho, near the Grand Tetons. He earned his Bachelor of Fine Arts degree with an emphasis in oil painting and his Master of Fine Arts degree from Brigham Young University in Utah. He has had many solo exhibitions and group exhibitions throughout the U.S.

Brainard believes in Pablo Picasso's mantra that, "The purpose of art is to express the great emotions." He says, "I have found the greatest emotions not necessarily to be the loud,

the sentimental, or even the profane, but rather the quiet, the authentic, and the sacred. I use the landscape to try and express these emotions."

Brainard creates landscapes metaphorically, using symbols and archetypes. His work has also been characterized as 'tonal impressionist,' and he is a major figure in the Utah School of tonalism with Ron Richmond, Michael Workman, and Steve Adams. Brainard and his family live in Provo, Utah.

布魯斯·丹尼爾·布雷納德 (1962年出生)

風景畫家布魯斯·丹尼爾·布雷納德成長於愛達荷州東南部、靠近大提頓國家公園的一個小農莊。他擁有猶他州楊百翰大學美術學士及碩士學位，專攻油畫。布雷納德在全美舉辦或參加多次巡迴個展及聯展。

作為畢卡索理念的信徒，布雷納德相信：「藝術的本質在於表達偉大的情感。我認為最偉大的情感未必是喧騰、善感，或是鄙俗，而是靜謐、真誠，以及莊嚴。藉由風景畫，我試著傳達這些情緒。」

布雷納德擅長使用符號和原型，以隱喻的方式呈現風景。他的作品也被形容為「色調印象畫派」，是猶他色調畫派的主要代表人物，與榮恩·里奇蒙、邁克爾·沃克曼，及史蒂夫·亞當斯齊名。布雷納德目前與家人定居猶他州普洛夫市。



G. RUSSELL CASE (born 1966)

Born in Brigham City, Utah, G. Russell Case always had an affinity for the arts. As a youth his father, also an artist, encouraged him in channeling his talent through watercolors and helped him gain recognition in local galleries. For over a decade, Case worked to perfect his talent. In his college years at Utah State University in Logan, he transitioned from working with watercolors to oil paints and continued his studies with the intent to become an art professor. He graduated in 1990 and dedicated himself full time to his artistic career.

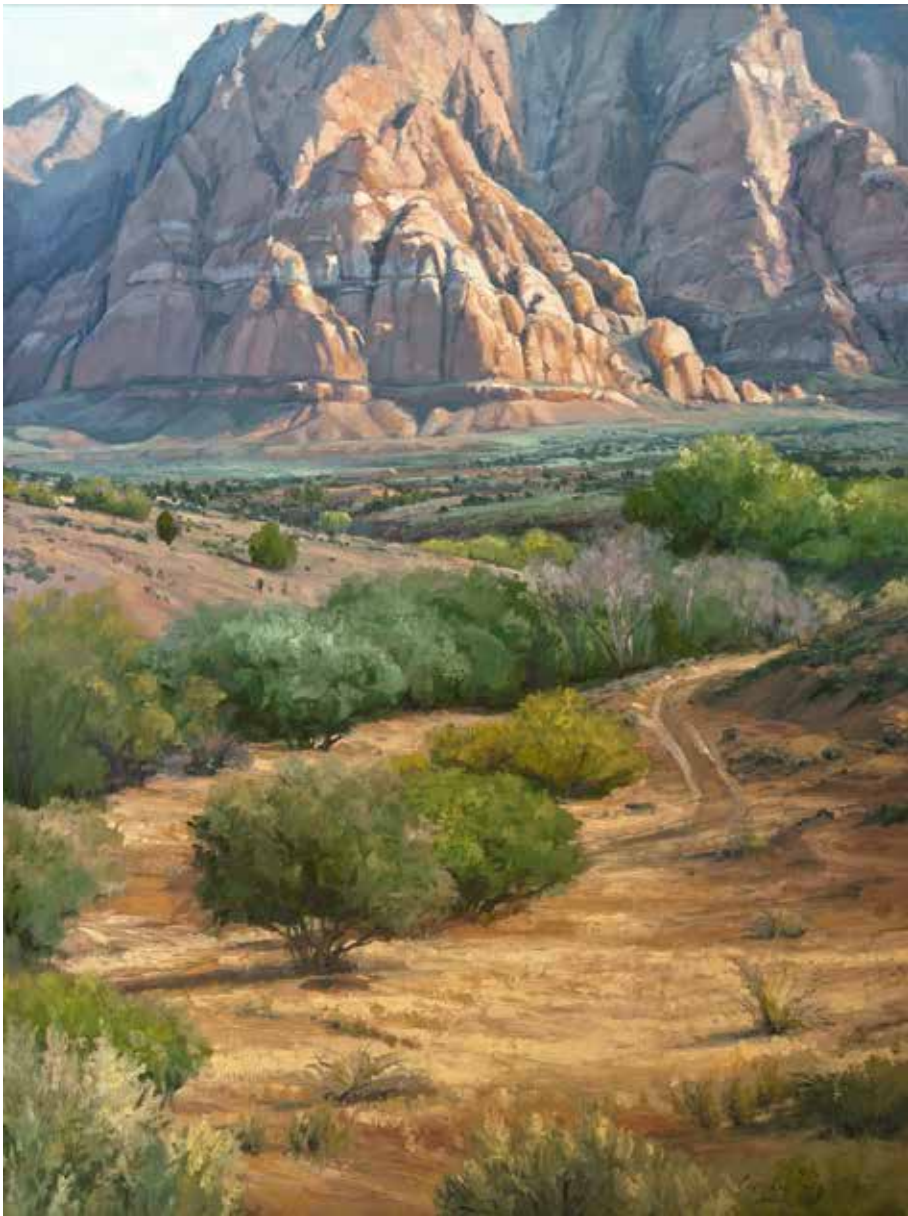
Case's sweeping, idealized versions of western landscapes are compositions that combine the beauty of the natural world with the rich imagination and originality of the artist's mind. While there is an unmistakable honesty present in his painted environments—stemming from his engagement with the land painted directly from nature—viewers may be reminded of the work by other great artists of the west, including the monumental scale of Maynard Dixon and the unfiltered color and light of Thomas Moran, yet his work is simple, pure, and fresh.

G · 羅素 · 凱斯 (1966年出生)

G · 羅素 · 凱斯出生於猶他州百翰市，從小對藝術充滿熱忱。他的藝術家父親，在凱斯年輕時就引導他以水彩發展繪畫天分，並幫助他尋求在地畫廊的肯定。接下來十年間凱斯持續精進繪畫技巧。在就讀羅根市猶他州立大學期間，從水彩轉攻油畫，並持續攻讀學位以期成為美術教授。凱斯於1990年畢業後，即全心專職藝術創作。

凱斯將自然世界之美融入個人豐富想像力和原創性，打造出廣袤無垠的西部風景畫。凱斯直接取景大自然並賦予寫實的描繪。觀者在觀賞其作品時，可能會聯想到其他知名西部風景畫畫家的風格，例如梅納德·迪克森畫作中的磅礴魅力，以及托馬斯·莫蘭傾瀉的光影色調變化；即便如此，凱斯的作品自有其質樸澄澈的美感。

Nevada Farm, 2002. Oil on canvas, 36 x 48 in. Courtesy of the Springville Museum of Art, Springville, Utah
內華達農場，2002 油彩、畫布 91.4 x 121.9公分 猶他州史普林維爾美術館提供



**Rabbit Brush in the Pine Valley
Mountains, Utah, 2006**

Oil on board, 48 x 36 in.

Courtesy of the Springville Museum of Art,
Springville, Utah

松谷山區一枝黃，猶他州，2006

油彩、畫板 121.9 x 91.4 公分
猶他州史普林維爾美術館提供

LINDA JO WINN CURLEY CHRISTENSEN (born 1956)

Born in Boise, Idaho, Linda Jo Winn Curley Christensen is an accomplished plein-air painter. She moved with her family to Utah at the age of ten and studied under Paul Forester whom she credits as a major artistic influence. Other influential instructors were Floyd Breinholt, Osral Allred, Harrison Groutage, Jim Norton, and Ken Baxter.

Drawing first and foremost from human emotion, Christensen's artistic process is deeply intuitive, subtle, and spontaneous. Her gestural figurative paintings result from her carefully transmitting the weight and evasiveness of her subject's private realm.

Christensen invites viewers to observe the figure in intimate personal surrounds, thus drawing viewers to contemplate the subject's inner, mental life. Immersed in the ingrained motions of mundane activities, the subject is free to turn inwards, losing one's self in a stream-of-consciousness. For the artist, this internal roaming is what brings us closer to ourselves: "There is something magical in seeing the humanness in others. What I see is that people come back to themselves; a check in. I think they are coming back to their own source, their soul, their gift."

琳達·喬溫·凱莉·克里斯坦森 (1956年出生)

琳達·喬溫·凱莉·克里斯坦森生於愛達荷州波夕市，是一位卓有成就的外光派畫家。她十歲時與家人搬到猶他州，師承保羅·佛瑞斯特。其他的師承影響包括弗洛伊德·布林霍爾特、奧斯洛·阿瑞德、哈里森·葛洛塔吉、吉姆·諾頓，及肯恩·巴克斯特。

源自人的內心情感出發，克里斯坦森的創作過程相當直觀、細微和即時性。她的具象繪畫風格源自於對題材物件

似重若輕的細膩詮釋。克里斯坦森邀請觀者貼身觀察繪畫物件，讓觀者得以沉思該物件的內心世界，沉浸在世俗活動的動靜中，同時自由地轉向內在並沐浴在意識流裡。對藝術家來說，這種內在的遨遊讓我們更貼近自我。「看到他人的人性有種奇妙的感受，我發現人們隨後逐漸回到自我，進行反思，重拾自己的內在、靈魂以及天賦。」



JOHN B. FAIRBANKS (1855-1940)

John B. Fairbanks was born in Payson, Utah. When he was eighteen, Fairbanks began spending a great deal of time at the studio of John Hafen, a well-known artist who had moved to Payson. Initially, he watched the artist, until one day, Hafen asked him to paint a picture and was impressed by the results. Hafen, thereafter, became Fairbanks' mentor and friend and remained so for the rest of his life.

Fairbanks worked for several years as a tonal impressionist, often in conjunction with Hafen, painting landscapes of Utah and drawing portraits of such notable state figures as George Q. Cannon and Heber J. Grant. After years of study at the Académie Julian in France, he returned to Utah to direct the painting of the murals in the Salt Lake Latter Day Saints temple.

約翰·B·費爾班克斯 (1855-1940)

約翰·B·費爾班克斯生於猶他州佩森市。費爾班克斯從十八歲開始，便在剛搬到佩森市的著名畫家約翰·哈芬的工作室學習。一開始，費爾班克斯只是在旁觀察，直到有一天，哈芬要他畫一幅畫，結果這幅畫讓哈芬非常驚豔。自此之後，哈芬便成為費爾班克斯一輩子的良師益友。

費爾班克斯經常與哈芬並列為「色調印象派畫家」，擅長描繪猶他州的地景，也為國家知名人士畫肖像畫，例如喬治·奎爾·卡儂和赫柏·杰迪·格蘭特。在法國朱利安學院攻讀多年後，他回到猶他州主持鹽湖城後期聖徒教會的壁畫繪製。

A Summer Harvest, Utah County, 1895. Oil on canvas, 15 x 21 in. Courtesy of the Springville Museum of Art, Springville, Utah
夏季豐收，猶他郡，1895 油彩、畫布 38.1 x 53.3公分 猶他州史普林維爾美術館提供



Old Bill Keddington, 1912

Bronze, 22 x 7 ¼ x 8 ¼ in.

Courtesy of the Springville Museum of Art, Springville, Utah

老比爾凱頓，1912

銅雕 55.9 x 18.4 x 21 公分

猶他州史普林維爾美術館提供

AVARD TENNYSON FAIRBANKS (1897-1987)

Avard Tennyson Fairbanks was born in Provo, Utah. His initial instruction in art came from his father, John B. Fairbanks, who was an art teacher at Brigham Young Academy and also from his brother, J. Leo, who was a painter. A gifted sculptor, Fairbanks's first sculpture, *A Rabbit in Clay*, which he did at the age of twelve, won first prize at the 1909 Utah State Fair.

In 1925 Fairbanks earned his Bachelor of Fine Arts degree from Yale University, New Haven, Connecticut, and was awarded a Guggenheim Fellowship to study art in Rome and Florence the following year. He sculpted *Mother and Child* during that period. He became a member of the faculty at the University of

Michigan's Institute of Fine Arts in Ann Arbor in 1929 and while there, earned a Master of Fine Arts degree and later a Ph.D. in anatomical science. In 1914, he became the youngest artist to be admitted to the French Salon: he was seventeen.

Fairbanks always researched his intended subjects to find background information that allowed him to include accurate details. For example, Fairbanks studied historical details of Abraham Lincoln's life as well as the president's life mask in order to portray him accurately. He also designed the iconic Ram symbol for Dodge Motor Company.

阿瓦德·丁尼生·費爾班克斯 (1897-1987)

阿瓦德·丁尼生·費爾班克斯生於猶他州普洛伏市。他的藝術啟蒙老師正是他在楊百翰學院擔任美術老師的父親，約翰·B·費爾班克斯，以及他的畫家哥哥J·李奧。費爾班克斯是一名才華洋溢的雕刻家，他的第一個雕塑作品《兔子泥塑》於1909年在猶他州博覽會上獲得冠軍，當時他年僅12歲。

費爾班克斯於1925年取得康乃狄克州紐哈芬耶魯大學美術學士學位，並獲得古根漢獎學金於隔年前往羅馬和佛羅倫斯攻讀美術。他的名作《母與子》即為這個時期的作

品。1929年，費爾班克斯於密西根大學安娜堡分校美術學院任教，同時取得美術碩士學位和解剖學博士學位。1914年，他以年僅17歲入選「法國沙龍學會」，成為學會最年輕的藝術家。

費爾班克斯創作前會就題材作深入的背景研究，讓他得以在創作時精準呈現各式細節。例如，在雕刻林肯總統塑像前，他會詳考林肯的傳記史料及觀察其臉孔翻模，以求精準重現林肯的面貌。他也為美國道奇汽車公司設計標誌性的公羊商標。



Apricots, c. 1885

Oil on canvas, 14 x 8 in.

Courtesy of the Springville Museum
of Art, Springville, Utah

杏桃累累，約1885年

油彩、畫布 35.6 x 20.3公分
猶他州史普林維爾美術館提供

JAMES TAYLOR HARWOOD (1860-1940)

James Taylor Harwood was born in Lehi, Utah, into an arts-oriented family. As a youth he sketched and later studied art with Utah artists George M. Ottinger and Danquart A. Weggeland. In 1888, at their urging, Harwood became one of the first Utah-born artists to study art in Paris, France, and was the first Utahan to participate in the prestigious Paris Salon in 1892. In 1904, having returned to the United States, he taught art in the local Salt Lake City high schools and to paint in his studio.

From 1907 to 1910, Harwood's work changed from tightly controlled academic realism paintings similar to the seventeenth-century Dutch baroque and became more oriented toward tonalism and impressionism. In 1923, he became the head of the art department at the University of Utah in Salt Lake City. Harwood retired from the University of Utah in 1931 to have more time to paint and spend with his family. Over the next nine years, Harwood's art became recognized for its pointillist style. As an artist, he is known for charming genre paintings in addition to prints and watercolors.

詹姆斯·泰勒·哈伍德 (1860-1940)

詹姆斯·泰勒·哈伍德生於猶他州李海市的藝術世家。哈伍德小時候就喜歡素描，後來向猶他州藝術家喬治·M·歐廷葛和丹奎特·A·威格蘭學習。1888年，在老師的敦促下，哈伍德成為在法國巴黎攻讀美術的第一批猶他本地藝術家之一，並在1892年成為第一位參加顯赫的巴黎沙龍藝展的猶他居民。1904年回到美國後，他在鹽湖城當地高中擔任美術老師，並擁有一間工作室。

從1907年到1910年，哈伍德從類似17世紀荷蘭巴洛克畫派的嚴謹寫實主義學派，轉向色調畫和印象畫派。1923年，哈伍德擔任鹽湖城猶他大學美術學院院長，於1931年自猶他大學退休，把更多時間留給創作和家人。接下來九年，哈伍德的創作以點彩畫風格為人稱道。作為一名藝術家，哈伍德除了版畫及水彩，也以描繪庶民生活的日常風俗畫聞名。



The Mississippi Farmer, ca. 1940

Oil on canvas, 30 x 25 ¼ in.

Courtesy of the Springville Museum of Art, Springville, Utah

密西西比農夫，約1940年

油彩、畫布 76.2 x 64.1公分

猶他州史普林維爾美術館提供

MARIE ATKINSON HULL (1890-1980)

Born in Summit, Marie Atkinson Hull was one of Mississippi's most beloved and prolific artists and teachers, exhibiting in shows and garnering accolades, prizes, and awards across the country.

In the 1920s, Hull's stylistic personality emerged. The gestation protracted because her artistic education (at prestigious institutions such as the Pennsylvania Academy of the Fine Arts, the Colorado Springs Fine Arts Center, and the Art Students League in New York) had been episodic—interrupted by other personal and professional pursuits—and multivalent, influenced by the contradictory forces of traditional academic training and the avant-garde strategies of European modernism.

A handful of small, but highly accomplished floral still lifes and landscapes, executed in the vibrant divisionist technique of neo-impressionism, survived from this period.

During the depressed 1930s, Hull turned to painting the black and white tenant farmers and sharecroppers of the rural South and regarded these paintings immensely in her work, remarking: "They were, I think, among the finest things I've ever done, but I was doing them for quality, not for sentimental appeal." By the 1940s and 1950s, her interest shifted towards abstract design, and Hull experimented with various mediums, including casein. Her work was often nonobjective—rendered in Hull's trademark bold color and lush brushwork.

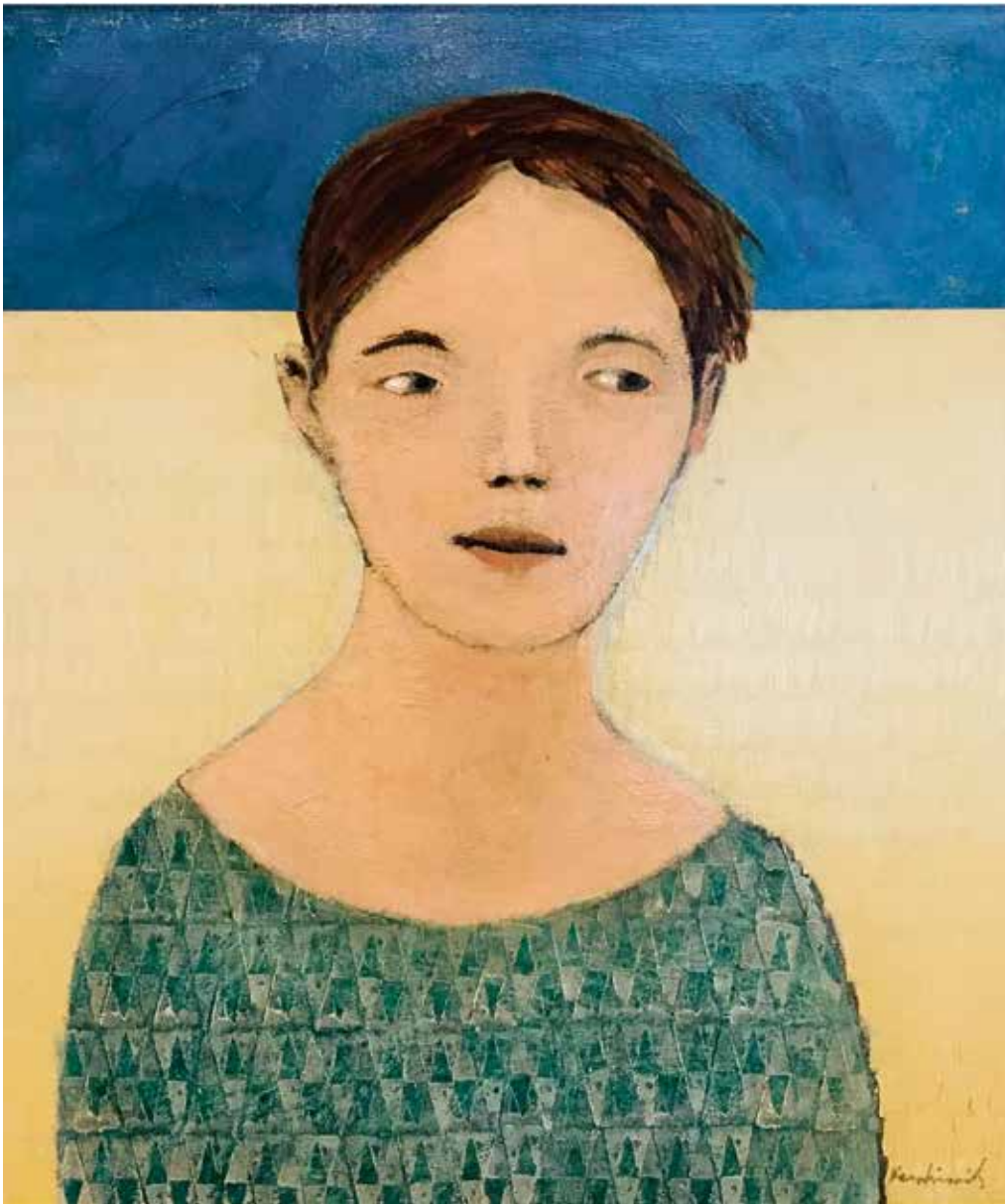
瑪麗·阿特金森·赫爾 (1890-1980)

瑪麗·阿特金森·赫爾生於密西西比的薩米特郡，是密西西比最受歡迎和多產的畫家和老師之一，不僅四處參展，也在全美獲獎無數、好評不斷。

赫爾的個人創作風格自1920年代才開始展現。其風格之所以醞釀許久，緣於她為了追求個人和專業發展，斷續在賓州美術學院、科羅拉多斯普林斯美術中心，和紐約藝術學生聯盟求學；在這些知名機構進修期間，又受到傳統學院訓練和歐洲現代主義前衛思維對立美學觀點的影響。這個時期留下的幾幅小而精美的花卉靜物畫和風景畫，即

充分展現當代新印象主義點彩畫派充滿活力的風格。

在1930年代的經濟大蕭條時期，赫爾將創作重心逐漸轉向描繪南方農莊黑人及白人佃農的畫像，她表示：「這些佃農畫像是我的得意之作，我的創作目的不是訴諸濫情，而是展現質感。」到1940至1950年代，她的興趣轉向抽象設計，並運用多元媒材進行試驗，包括酪蛋白。赫爾的作品多為非寫實風格，大膽色調及華麗筆觸正是她的典型畫風。



A Prayer of Finding, 2011

Oil on masonite, 24 x 20 in.
Courtesy of the artist and David
Ericson Fine Art, Salt Lake City,
Utah

禱告尋求，2011

油彩、纖維板 61 x 50.8公分
由畫家本人及猶他州鹽湖城大衛
埃里克森美術館提供

BRIAN KERSHISNIK (born 1962)

Brian Kershishnik's paintings are deeply personal narratives about the human condition. He states, "Through art we can come to feel and understand and love more completely—we become more human... I firmly believe that when a painting succeeds, I have not created it, but rather participated in it. I paint because I love, and because I love to paint. The better I become at both, the more readily accessed and identified is this grace, and the better will be my contribution."

The youngest of a family of sons, Kershishnik divided his childhood between his dad's overseas assignments as a petro-

leum geologist and summers spent with cousins in Rock Springs, Wyoming. Though he drew often to entertain himself, it was at the University of Utah (Salt Lake City) that his interests shifted after taking classes in architecture and ceramics.

Kershishnik studied ceramics at Brigham Young University (Provo) and then architecture at the University of Utah, though painting was the focus of his professional career. Among his influences for his dream-like paintings, he cites Marc Chagall, Edgar Degas, Giotto, Paul Klee, and Amedeo Modigliani, and the artists that worked in the Lascaux caves.

布萊恩·克希斯尼克 (1962年出生)

布萊恩·克希斯尼克的畫作傳達他對人類處境的深沉思索。他表示：「透過藝術，我們能更全面地感受、理解和愛人—我們變得更有人性…我堅信當畫作成功完成時，並不是我所創造，而是我參與其中的成果。我畫因為我愛，也因為我熱愛繪畫。當我愈能掌握這兩項技能，愈多人能接近並領受這項恩典，我的貢獻也愈大。」

克希斯尼克是兄長眾多家族中的老么。他的童年一半是跟隨石油地質專家的父親定居海外，夏天則與堂兄弟在懷

俄明石泉城度過。雖然他兒時經常作畫自娛，但直到在鹽湖城猶他大學研修建築和陶藝，他的興趣才逐漸轉向。

克希斯尼克曾在猶他州普洛伏市楊百翰大學修習陶藝，接著到猶他大學攻讀建築，但是繪畫一直是他藝術生涯的重心。深受馬克·夏卡爾、艾德加·竇加、喬托、保羅·克利、亞美迪歐·莫迪里安尼，以及拉斯科洞壁畫藝術家的影響，克希斯尼克的繪畫作品呈現夢境般的風格。



DAVID MEIKLE (born 1969)

Although David Meikle studied graphic design and illustration at the University of Utah (Salt Lake City), earning a Bachelor of Fine Arts degree and a Master of Fine Arts degree, he is a 'painter-handler.' His stylized compositions of western landscapes are reminiscent of the works by Maynard Dixon for their rich pigmentation and design. He is primarily interested in understanding form as it affected by light and atmosphere.

Meikle states in the *Utah Art, Utah Artists: 150 Year Survey*, "I am particularly interested in the vastness of the space here and the massive scale of the mountains and sky. Utah has wonderful

light and I love to see the interaction... with the colors and moods of the atmosphere. I feel most satisfied as an artist when I am portraying something [with which] I feel a connection."

Born, raised, and now living in Salt Lake City, Meikle's work has been included in salons and publications and won prizes across Utah. Meikle created the images for the "Welcome to Utah" billboards found at all major entry points to the state. His paintings are included in the permanent collections of the Springville Museum of Art and Salt Lake County, as well as many private and corporate collections.

戴夫·米克勒 (1969年出生)

雖然戴夫·米克勒在鹽湖城猶他大學攻讀平面設計和插畫，並獲得美術學士及碩士學位，但他身兼創作與佈展人的雙重身分。米克勒的西部風景畫色彩飽滿、設計感十足，讓人聯想起梅納德·迪克森的作品。他特別感興趣於觀察光線與大氣對於形態的影響。

米克勒在「猶他藝術、猶他藝術家：150年研究」中表示：「我對空間的廣袤，以及山脈天空的遼闊特別感興趣。猶他的光影變化豐富，我很喜歡觀察光線與大氣色調

之間的微妙變化。能夠與繪畫物體之間產生連結，是作為藝術家的我最心滿意足的事。」

米克勒在鹽湖城出生長大，目前也定居此地。他的作品獲得眾多沙龍和出版品典藏，也在猶他州獲獎無數。米克勒為猶他州許多主要入口設計了「歡迎來到猶他州」的大型看板。他的繪畫作品由史普林維爾美術館、鹽湖郡，及許多私人機構和企業永久收藏。

Rio Mesa, 2011. Oil on board, 9 x 12 in. Courtesy of the artist, Salt Lake City, Utah
梅薩谷地，2011年 油彩、畫板22.9 x 30.5公分 由畫家本人提供，美國猶他州鹽湖城



Pioneer Portrait of

Mary Ann Walsh Bridge, 1880s

Oil on canvas, 25 x 20 in.

Courtesy of the Springville Museum of Art,
Springville, Utah

先驅瑪麗安沃爾什肖像畫，1880年代

油彩、畫布 63.5 x 50.8公分

猶他州史普林維爾美術館提供

LORUS BISHOP PRATT (1855-1923)

Lorus Bishop Pratt was the son of Orson Pratt, an early member of The Church of Jesus Christ of Latter-day Saints (LDS) who became one of its leading theologians. He studied art at the University of Deseret in Salt Lake City, Utah, with Dan Weggeland and George M. Ottinger. On their encouragement, Pratt traveled to New York and Philadelphia for further study. A Philadelphia exposition of American and European Art ignited his desire to travel to Europe and study.

After initial trips to Europe, he joined John Hafen, J.B. Fairbanks, and Edwin Evans in Paris, studying art at the Académie Julian learning the French style and technique of tonal naturalism that would later enrich their mural work. Pratt, unlike his contemporaries, painted mostly rural scenes, often including figures and farm animals. His work reflected his academic training under Albert-Gabriel Rigolot, a landscape artist who worked in the tradition of Gustave Corot. His depictions of workers of the soil known as his harvest genre continued to be Pratt's most significant subject matter into the twentieth century.

洛斯·畢夏普·普瑞特 (1855-1923)

洛斯·畢夏普·普瑞特是歐森·普瑞特的兒子，歐森·普瑞特是後期聖徒教會的早期成員，也是教會神學家領袖之一。洛斯·畢夏普·普瑞特在鹽湖城猶他大學修習藝術學位，師承丹奎特·威格蘭和喬治·M·歐廷葛。在兩位老師的鼓勵之下，普瑞特到紐約和費城繼續攻讀。當時在費城的一場美國及歐洲藝術的展覽激起他遠赴歐洲求學的熱忱。

初到歐洲時，他與約翰·哈芬、約翰·B·費爾班克斯，及埃德溫·艾文斯在巴黎朱利安學院學習法國藝術風格及色調自然主義的技巧，他將在法國所學延用至壁畫的繪製上。與他的同期畫家不同的是，普瑞特主要描繪鄉村景色，並經常將人物及農場動物放入畫作中。他的作品呈現了他師承亞伯特-加布里爾·里戈洛的學術訓練，他的老師深受風景畫家古斯塔夫·柯羅的影響。普瑞特在他知名的豐收系列中，經常描繪田野裡的農夫，而農夫也一直是他創作後期的重要主題。



October at the Moffet Home, Eden, Utah, 1931. Oil on board, 24 x 29 $\frac{3}{4}$ in. Courtesy of the Springville Museum of Art, Springville, Utah
金秋十月訪友，猶他州伊甸，1931年 油彩、畫板 61 x 75.6公分 猶他州史普林維爾美術館提供

LECONTE STEWART (1891-1990)

Born in Glenwood, Utah, LeConte Stewart created images of his home state and the West. His depiction of farms, deserts, and urban landscapes captured a region and an era. Influenced by John Carlson, Maynard Dixon, and Edward Hopper, Stewart is considered a valued and an important voice in this period of American art. Stewart spent much of his early life in the shadows of the iconic natural splendors of southern Utah. But it was small-town life in Davis County and the surrounding farms and urban landscapes that captured his imagination. Though he studied with a number of important American artists, such as Edwin Evans, John F. Carlson, and Walter Goltz, he internalized the technique and philosophy of John Carlson. He later passed this on to his students while he was chair of the art department at the University of Utah (Salt Lake City).

Stewart's paintings of 1930s emphasized single structures, up-close views of stark, 'unbeautiful' and seemingly empty homes, along with mechanized forms, sometimes viewed from oblique angles, and devoid of human participation. His response to the American scene or regionalist movement of the 1930s — an aesthetic dominated both by a concern for the recognition of American's heartland as providing the most indigenous source for cultural recognition, combined with the social realist reaction to the emptiness and desolation of the economic depression. Stewart's contributions to art of the West spanned seventy-five years and resulted in the creation of thousands of artworks.

勒孔特·史都華 (1891-1990)

勒孔特·史都華生於猶他州格倫伍德市，他擅長描繪家鄉及西部的風景。他對於農場、沙漠及都市景觀的刻畫，捕捉了該地域甚至是整個時代的記憶。深受約翰·卡爾森、梅納德·迪克森，及愛德華·霍普的影響，史都華被視為該時期美國藝術的重要人物。史都華早期經常描繪南部猶他州知名的自然景觀，但真正激發他的創作想像力的，則是戴維斯郡的小鎮生活，以及附近的農場和都市景觀。雖然他與埃德溫·艾文斯、約翰·F·卡爾森及沃爾特·戈爾茨等許多美國重要藝術家一同學習，但他特別將

約翰·卡爾森的技巧和哲學內化成自己的養分；後來他在猶他大學美術學院擔任院長時也將這些技巧傳授給學生。

史都華於1930年代的繪畫聚焦於畸零建物、廢棄的空屋結合冰冷的機械線條，畫作中人煙稀少，且不時採取傾斜角度來構圖。他的畫作反映出1930年代的美國景觀及區域藝術運動，當時的區域藝術運動將美國中心地帶視為最本土的文化認同來源；另一方面也呈現了經濟大蕭條荒蕪蒼涼的社會現實景象。史都華繪製了數千幅的藝術作品，他對西部藝術的貢獻橫跨了75個年頭。



Strata, 2017

Encaustic and mixed media on panel, 24 x 18 x 2 in.
Courtesy of the artist, Salt Lake City, Utah

岩層，2017年

蠟彩、複合媒材、木板 61 x 45.7 x 5.1公分
由畫家本人提供，猶他州鹽湖城

NANCY VORM (1952)

“My art creates a visual history by manipulating different materials through the act of layering, obscuring, and exposing the surface. I discover and rediscover intriguing imperfections that emerge from the process itself, whether I paint on a conventional canvas or explore other media. My work arises out of a rudimentary curiosity and impulse. There is no specific narrative. I simply respond to the visual changes that occur through the relationship of the varied elements and colors that I use in my work.

The focus of my work is based on observing the imperfections found in nature and my surroundings. Embracing this beauty of imperfection is the underlying influence of my work,” says Nancy Vorm.

Vorm, an Indiana native, was originally a weaver before relocating to Utah and returning to school where she received her bachelor’s degree in painting and drawing from the University of Utah (Salt Lake City). Vorm’s past weaving explorations still inform her ongoing artistic development today. Her work is a continual exploration of layers and textures working with various media and techniques. Vorm’s exploration of surface and materials also led her to discover an affinity for encaustic—painting with melted beeswax, which has opened up new channels of expression.

南希·沃姆 (1952年出生)

南希·沃姆：「透過堆疊、隱沒或暴露出各種材質的肌理畫面，我創造了我的視覺歷史。在創作過程中，無論運用傳統的帆布，還是其他的媒材，在這樣的創作過程中，我一再地發現非常引人入勝的瑕疵。粗陋的好奇心和直覺指引了我的創作，我的作品沒有特定的論述，我只是利用不同元素和色彩交織間所產生的視覺變化來做揮灑。」

「我的創作源自於我所觀察到大自然和周遭環境中的不完美。擁抱瑕疵的美正是我藝術創作的靈感泉源。」

南希·沃姆出生於印第安納州，在搬到猶他州之前，她曾是位織布工。搬到猶他州之後，她在猶他大學拿到繪畫的學士學位。沃姆過去織布的經驗持續啟發她的藝術創作迄今；她擅長運用各種媒材及技巧，來探索不同層次和質地的表現方式。她對表層和材質的研究讓她發掘了對蠟彩畫的熱愛，透過融化的蜂蠟創作，也為她開啟了全新的表現手法。

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