

ART Exhibition, American Institute in Taiwan, Taipei
官邸藝展，美國在台協會，台北



ART in Embassies



ART in Embassies (ART) is a unique blend of art, diplomacy, and culture. Regardless of the medium, style, or subject matter, art transcends barriers of language and provides the means for the program to promote dialogue through the international language of art that leads to mutual respect and understanding between diverse cultures.

Modestly conceived in 1963, ART has evolved into a sophisticated program that curates exhibitions, managing and exhibiting more than 3,500 original works of loaned art by U.S. citizens. The work is displayed in the public rooms of some 200 U.S. embassy residences and diplomatic missions worldwide. These exhibitions, with their diverse themes and content, represent one of the most important principles of our democracy: freedom of expression. The art is a great source of pride to U.S. ambassadors, assisting them in multi-functional outreach to the host country's educational, cultural, business, and diplomatic communities.

Works of art exhibited through the program encompass a variety of media and styles, ranging from eighteenth century colonial portraiture to contemporary multi-media installations. They are obtained through the generosity of lending sources that include U.S. museums, galleries, artists, institutions, corporations, and private collections. In viewing the exhibitions, the thousands of guests who visit U.S. embassy residences each year have the opportunity to learn about our nation – its history, customs, values, and aspirations – by experiencing firsthand the international lines of communication known to us all as art.

ART in Embassies is proud to lead this international effort to present the artistic accomplishments of the people of the United States.

美國大使館藝術展覽專案

美國大使館藝術展覽專案計劃 (ART in Embassies) 是藝術、外交與文化的獨特組合。不論使用材質、風格和創作主題有何不同，藝術總是跨越語文障礙，提供達成這個專案計劃使命的途徑，即透過藝術這一國際語言促進對話，使不同文化間相互尊重及了解。

此一活動自1963年有初步構想開始，逐漸演變成完整成熟的藝術展覽計劃，管理和展出3,500件美國人民創作並借予本計劃的作品。這些作品在美國駐世界各地約200處大使官邸與外交館處展出。這些展覽的主題及內容多元化，表現出最重要的民主原則之一：表達的自由。這些展品協助美國駐外大使，提供他們與駐在國進行教育、文化、商業及外交接觸的多功能管道，令他們十分引以為傲。

透過這個專案展出的藝術品涵蓋多種媒材與風格，從18世紀美國殖民時代的人物畫像，到當代的多媒體裝置藝術。取得的方式是由各個來源慷慨出借，包括美國的藝術館、畫廊、藝術家本人、機構、企業和私人收藏家。觀賞這些展覽，使每年造訪美國各大使官邸的眾多訪客，有難得的機會，透過藝術這個國際溝通管道，以親身體驗的方式來了解我們的國家，認識我們的歷史、風俗、價值觀與理想。

大使館藝展專案計劃以主導這項全球性活動，展現美國人民在藝術上的成就為榮。

Introduction

Ever since my youth in the 1960's, when I used to cross the Hudson River from New Jersey into New York City to see what the *avant garde* was up to, I've always been drawn to art that challenges and stimulates the viewer. I loved visiting galleries in Greenwich Village and going to the Museum of Modern Art on 53rd Street, where Picasso's *Guernica* used to hang. More conventional works were never for me. No matter how masterful, they offered me less room for my own imagination and did not surprise me each time I saw them again. Decades later, as Director of the American Institute in Taiwan, I've sought to bring that aesthetic preference into this exciting exhibition of twelve works. That wasn't my only goal, however. I also wanted to select works that embodied the artistic and cultural confluence of the innumerable person-to-person ties that link Taiwan and the United States. Fortunately, these two objectives were not difficult to satisfy. As it turns out, there are some great artists with strong connections to both Taiwan and the United States who aren't afraid to challenge convention.

Perhaps the most startling works in this exhibition are those of Daniel Lee. Lee grew up in Taiwan, and then moved to the United States as a young man. The four vibrantly-colored works on my walls from his *Night Lives* series (*Xiaoting*, *Yangyang*, *Chunni II*, and *Xiaoying*), all digital c-prints, stop you in your tracks and boldly proclaim that this is not your grandma's art exhibition. The figures in these portraits are recognizably women, somehow familiar in their poses and expressions, but their animal-like faces are disconcerting reminders that human beings remain a species of animal. *Drift*, an inkjet archival print, is equally arresting, but subtler in shading and depth. The composition of a woman whose large eyes remain directed at the viewer, while she floats on her back in water, surrounded by goldfish, prompts endless speculation.

The more abstract oil-on-canvas works of Leigh Wen are equally vibrant, even if less narrative in subject matter and perhaps less shocking on first impression. *Ponte Vecchio T-01* and *Equipoise-2*, are dream-like seascapes of movement and shifting color that convey an electric dynamism. They practically crackle with energy. *Passion of the Butterfly T-01* is, well, passionate in its portrayal of butterflies alive in an elemental red sea of fire. Wen, originally from Yingge, Taiwan's capital for the ceramic arts, also moved to the United States in her early adulthood. She now lives in New York City.

Just as provocative but in a somber manner, are *Kite Flying* and *Room for Only One II*, works largely in graphite and ink on gray paper by Fay Ku. These compositions of small children suggest to my mind the dark side of childhood and human nature. Ku was born in Taiwan and emigrated to the United States at an early age. She too lives in New York City.

The final artist in this exhibition is George Ho, who was born in Taiwan, studied in the United States at Harvard University and Parsons School of Design, and has since returned to Taipei. Ho's spritely *Flower Spirit* (acrylic, mirror, and a type of paper known as *Lutratur*), adds more color to round out the display of Fay Ku's works and Daniel Lee's *Drift*. Ho's twelve-panel *The Zodiac III* (acrylic on *Lutratur*), the first work that visitors to my residence see, welcomes my guests with a note of whimsy and with intriguing questions about the symbols and themes of each composition.

I'm delighted to have these works on my walls and even more delighted to have the opportunity to share them with my guests. I thank Curator Sarah Tanguy and the staff of the State Department's office of ART in Embassies for making this exhibition possible, and even more important, I thank the artists themselves for their unstinting generosity in lending these works, which embody the deep ties and strong connections between our societies and serve our common interest in continuing cultural exchange.

William A. Stanton

September 2010

美國在台協會處長引言

從一九六零年代我還是個小夥子時，我就時常渡過哈德遜河，從新澤西州到紐約市去看看最新的前衛藝術，而我總是被那些挑戰及刺激觀眾的藝術作品所吸引。我喜歡參觀格林威治村（Greenwich Village）的各家畫廊，也喜愛座落於第53街、曾經收藏有畢卡索《格爾尼卡》（Guernica）畫作的現代藝術博物館（Museum of Modern Art）。較為傳統的作品向來不對我的胃口；無論是多麼高超的作品，那些作品總無法給我足夠的想像空間，當我再次看到那些作品時也無法產生任何的驚奇感。幾十年後，身為美國在台協會的處長，我設法將自己的美學偏好，帶到這次令人期待的展覽之中，以十二件作品來呈現我的美學觀。然而，我的目標還不只於此；我想選的作品，還要能表現出台美之間不可勝數的民間關係，交織而成的藝術與文化匯流。幸運的是，這兩個目標並不難達成。一些同時擁有台灣與美國文化背景的偉大藝術家，都很勇於挑戰傳統。

也許，在這次展覽中最吸引人目光的會是李小鏡的作品。李小鏡在台灣長大，青年時期搬到美國。掛在我家牆上那四幅色彩鮮明的彩色數位影像輸出作品——《小婷》、《楊楊》、《春妮 II》及《小銀》，都是來自李小鏡的系列作品《夜生活》。這幾幅作品會讓你驚然止步，它們大膽地宣示著這可不是會掛在奶奶家牆上的那種藝術品。這些肖像人物很明顯都是女性，姿態和表情不知怎地都看起來很熟悉，但她們宛如動物般的臉孔令人不安，提醒著人類仍然是動物的一個物種。《漂流》，是透過噴墨數位輸出的作品，同樣引人注目，但是在明暗對比與深度方面較為含蓄。畫面的構圖是一名女子躺在四面環繞著金魚的水面上，她的大眼睛直視著觀者，激起無限的臆測。

其中比較抽象的是鄭麗雲的油畫作品，即便第一印象不那麼震撼，在主題上也較不具敘事性，但其作品同樣是充滿生氣的。《金橋 T-01》及《平衡-2》是有如夢境般的海景畫，充滿著動感，加上其多變的色彩，傳遞出一種電能，幾乎像要劈啪作響。《激情的蝴蝶 T-01》同樣充滿熱情，描繪的是在猛烈的火海中生存的蝴蝶。鄭麗雲出身台灣的陶瓷之鄉——鶯歌，青年時期搬到美國，現居紐約市。

以較為陰暗的方式挑釁觀眾的，是由顧詠惠以石墨及水彩在灰紙上創作的《放風箏》及《一山不容二虎 之二》。這些以孩童為主的構圖，讓我想起了童年時期及人性的黑暗面。顧詠惠於台灣出生，幼時即移民美國，現今也住在紐約市。

這次展覽所引介的最後一位藝術家是侯玉書。侯玉書在台灣出生，曾於美國哈佛大學及帕森斯設計學院進修，修業完畢後即已返回台北。侯玉書充滿神采的作品《花魂》（使用壓克力顏料、鏡子及一種名為「Lutradrur」的聚酯纖維布所創作），為顧詠惠畫作及李小鏡的《漂流》增添了色彩，讓整個陳設更為完滿。另外，由十二件作品組成的《十二星座之三》系列作品（壓克力顏料、聚酯纖維畫布），是進入舍下會看到的第一件作品，帶著一種奇想的調性迎接到來的賓客，且會讓觀者對於每一構圖的主題及象徵符號發出疑問。

我很高興能有這些作品在舍下展出，更高興有機會與我的客人分享這些作品。我要感謝美國國務院美國大使館藝術展覽專案辦公室的策展人莎拉·譚吉和其工作人員，讓這次的展覽得以順利完成。更重要的是，我要感謝這幾位藝術家，慷慨無私地出借這些作品，這些作品不但展現了台美兩個社會的深厚連結，也有利於彼此今後的文化交流。

美國在台協會處長司徒文
2010年9月

George Ho born 1968

“*The Zodiac III: Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, Pisces* was originally created for a group show on the theme of astrology. As an amateur astrologer, I have detailed knowledge of the characteristics of the 12 signs and of chart interpretation, so I opted to base the images on qualities of the four elements belonging to each sign, the house associations of the signs, and the ruling planet for that particular sign. Using Cancer as an example, I chose aquamarine and green for the background because Cancer is a water sign, and I used the imagery of the moon because it is the ruling planet of Cancer. Furthermore, Cancer is affiliated with the fourth house, the house of domestic matters and of motherhood, hence the little house placed on the moon. I am hoping that people with rudimentary knowledge of astrology, even those who are just a little beyond reading the daily horoscopes, will enjoy deciphering which image is which sign in this work.

Flower Spirit is part of a series that tells stories of personal acquaintances. In this case it is about Qian Yi, a Kunju-style Chinese opera singer whom I met when she performed the female lead in the 21-hour long, full length presentation of *The Peony Pavilion* in New York City. In this opera, Yi played a young woman who died of longing for her dream lover but then was brought back to life when this lover appears later in the story. Yi spent a great deal of time in the opera playing a ghost, and that gave me the idea of presenting her as a “Flower Spirit.” (I named the piece in Chinese first, and the more accurate translation for the title is “Flower Ghost,” but I found *Flower Spirit* reads better in English.) Yet this is not simply representing Yi in her role. I selected this particular moment because I feel it is telling of her personality, and I’ve reinforced my idea about her with poems/short prose that are written into the image. The intermingling of image and text also pays homage to traditional Asian art, which often incorporates poetry as seen in Chinese and Japanese landscape paintings.”

侯玉書 (1968年生)

「《十二星座之三：白羊座、金牛座、雙子座、巨蟹座、獅子座、處女座、天秤座、天蠍座、射手座、魔羯座、水瓶座、雙魚座》，這件作品原本是為了一個以占星學為主題的聯展所創作的。身為一個業餘占星家，我對十二個星座的特質及其圖解有深入的了解，因此我選擇以每個星座本身所具備的四種元素之特質、相關的宮位及掌管星來創作圖像。以巨蟹座為例，因為巨蟹是水象星座，我選擇了藍、綠色為背景，而我使用月亮的圖像是因為掌管巨蟹座的是月球。此外，巨蟹座在星座圖表上是屬掌管家庭及母性的第四宮，因此，我將一個小房子的圖像放置在月球上。我希望對占星術有一些基本認識的人，即使只是閱讀每日星座運勢的讀者，都能享受破解這件作品中每個圖像代表哪個星座的樂趣。」

《花魂》是我以朋友故事為題的系列作品中的一幅，而本作所講的朋友是一位崑曲演員錢熠，我是在她來紐約市演出，擔任總長二十一小時的全本《牡丹亭》女主角時認識她的。錢熠飾演的是一名年輕女子，因為極想見到出現在自己夢中的情人而香消玉殞，然而當她的「夢中」情人出現後，成功讓女子死而復生。在劇中，錢熠的角色多半是鬼魂的狀態，因此給了我以「花魂」來呈現她的靈感。（我一開始是以中文來取這件作品的名稱，比較精確的翻譯是「Flower Ghost」，但我覺得「Flower Spirit」比較像英文的說法）。不過，這件作品不僅止於表現錢熠在劇中的角色。我選擇了這個特別的時刻，因為我覺得能夠表現出她的性格，而且我透過寫入影像的詩詞及短文來強化我的想法。亞洲傳統藝術，正如我們在中國與日本山水畫中看到的，經常在畫作上題詩詞，而今次影像與文字的結合，正是對亞洲傳統藝術的致敬。」

George Ho 侯玉書

George Ho holds a Bachelor of Arts degree from Harvard University, Cambridge, Massachusetts (1990), and later pursued studies at the Parsons School of Design and the New York Studio School. He has had several exhibitions throughout Taiwan, including a solo show at the Museum of Contemporary Art, Taipei, as well as in Paris, France and New York City. Two major painting commissions were for the Taishin Bank Headquarters and the Sun Yat-sen Cancer Center, both in Taipei, and he has been the subject of several publications.

www.artisanofmyth.com

侯玉書於1990年在美國哈佛大學獲得藝術學士學位，之後也曾在帕森斯設計學院（the Parsons School of Design）和紐約工作室學院（New York Studio School）研習。他在台灣各地舉辦過多次展覽，包括在台北當代藝術館舉行的個展；他在巴黎、紐約市等地也舉行過展覽。他有兩件受委託的大型創作，委託者分別為台新銀行總行及和信治癌中心醫院，兩件作品皆是在台北。此外，也有一些出版品以他為題。

www.artisanofmyth.com

George Ho 侯玉書



The Zodiac III: Aries, Taurus, Gemini, 2009
十二星座之三：白羊座、金牛座、雙子座，2009

Each: 19 $\frac{1}{16}$ x 12 $\frac{3}{16}$ in. Acrylic on Lutradur. Courtesy of the artist, Taipei, Taiwan
皆為50 x 31 公分。壓克力顏料、聚酯纖維畫布。感謝藝術家本人提供，台灣台北

George Ho 侯玉書



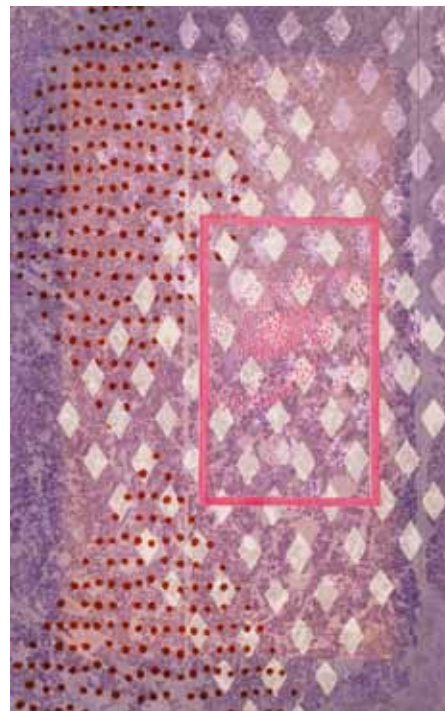
The Zodiac III: Cancer, Leo, Virgo, 2009
十二星座之三：巨蟹座、獅子座、處女座，2009

George Ho 侯玉書



The Zodiac III: Libra, Scorpio, Sagittarius, 2009
十二星座之三：天秤座、天蠍座、射手座，2009

George Ho 侯玉書



The Zodiac III: Capricorn, Aquarius, Pisces, 2009
十二星座之三：魔羯座、水瓶座、雙魚座，2009

George Ho 侯玉書

Flower Spirit, 2001. Acrylic on Luttradur/mirror, 30 x 24 in. Courtesy of the artist, Taipei, Taiwan
花魂，2001。壓克力顏料、聚酯纖維畫布、鏡子，76.2 x 61公分。感謝藝術家本人提供，台灣台北



Fay Ku born 1974

“The foundation of my work stems from my experiences growing up in two distinct cultures. As a child, both the Chinese culture – represented by my immigrant parents – and the American one outside the home were equally mystifying. To travel between these two cultures meant not only switching between two sets of social conventions or even two languages, but two distinct worldviews. As an adult, I expand my knowledge of the world by exploring different cultures and other fields of knowledge – in short, I learn different worldviews. What I try to do in my work is make these concepts visible.

My works on paper are figurative, narrative and psychological. I focus on issues of socialization and the more problematic aspects of human nature and relationships. My figures often emerge isolated against the white of the paper for I am interested in creating psychological versus illusory space. A cast of characters, most often girls and women, populate my narratives and engage in disquieting behavior. While I work with media associated with drawing – most commonly graphite, watercolor and ink – I do not call my work drawings. They are something in between painting and drawing. These works on paper are not direct projections of the mind but instead a gradual arrival, based both on intuition and trial and error. I work with paper because it suits my temperament: I like to work quickly and to allow a quick succession of ideas to flow through me. I do not sketch or create preparatory drawings beforehand, nor do I usually work from a model or photographs. I work to discover what I am thinking.”

顧詠惠 (1974年生)

「我創作的基礎源自於在兩種截然不同的文化中成長的經驗。孩提時代，由我雙親代表的中華文化與家門外的美國文化，同樣讓我感到迷惑。遊移在兩種文化之間，不僅意味著要在兩套社會習俗、甚至是兩種語言之間做轉換，還要面對兩種截然不同的世界觀。成年以後，我藉由探索不同文化及其他領域的知識，來拓展我對世界的認知——總之，我學習不同的世界觀。我的創作便是嘗試著把這些觀念視覺化。」

「我的紙上作品是具象的、敘事的、心理的。我關注社會化的議題，以及人性與人際關係中比較棘手的層面。我的人物圖像往往孤獨地浮現於白紙的背景之上，因為我對於創造心理與幻覺空間的關係很感興趣。我的敘事通常都是以女孩和婦女為主的群像所構成，她們經常做出令人不安的行為。雖然我使用的都是繪畫素材——最常見的有石墨、水彩、水墨，但我不會稱我的作品為繪畫；它們是介於油畫與繪畫之間的东西。這些紙上作品並不是直接投射出想法，而是一種靠直覺與不斷摸索、失敗的過程才逐漸到達的境地。我選擇使用紙張是因為適合我的性格：我喜歡迅速地工作，讓一連串的想法能快速流洩出來。我作畫時不打草稿或先畫素描，且我通常也不以模特兒或照片為作畫基礎；我是在工作中發掘我的想法。」

Fay Ku 顧詠惠

Born in Taipei, Taiwan, Fay Ku moved to the United States at age three. She graduated with a Bachelor of Arts degree from Bennington College, Vermont in 1996, and moved to New York City immediately afterwards, where in 2006, she earned a Master of Science degree and Master of Fine Arts degree from Pratt Institute. Since 2005 Fay Ku has exhibited internationally in both group and solo exhibitions throughout the United States, with solo museum exhibitions at the New Britain Museum of American Art in Connecticut, and The Contemporary Museum in Honolulu, Hawaii, among other institutions, as well as in Paris, France. Her artwork appeared in *The New York Times Magazine* in 2007, and she was the subject of a short Sundance Channel feature in 2008.

Her awards and grants include the Urban Artist Initiative grant in 2006 and a 2007 Louis Comfort Tiffany Foundation grant. She was a 2007 and 2009 recipient of the National Performance Network/Artist Network Project Grant and a 2009 NYFA fellow in drawing. Ku has participated in numerous artist residencies, most recently at the Contemporary Museum, Honolulu, Hawaii. When not traveling or at a residency, Ku lives and works in Brooklyn, New York.

www.fayku.com

顧詠惠出生於台灣台北，三歲時移居美國。1996年，她自佛蒙特州本寧頓學院（Bennington College）畢業，取得藝術學士學位，隨後即遷居紐約，並在紐約的普瑞特學院（Pratt Institute）取得理學碩士及美術碩士。自2005年起，顧詠惠便開始在國際上參加聯展及個展，她在康乃迪格州新不列顛美國藝術博物館（the New Britain Museum of American Art）及夏威夷檀香山當代美術館等地舉行過個展；另外也曾在法國巴黎參展。她的作品曾於2007年刊載於《紐約時報雜誌》上，2008年日舞頻道（Sundance Channel）也為她製作過短篇特輯。

顧詠惠所獲得的獎項與贊助包括了2006都市藝術家行動計畫（the Urban Artist Initiative）獎金、2007路易斯·康福·蒂凡尼基金會（Louis Comfort Tiffany）獎金和2007、2009年「國家表演網絡/藝術家網絡計畫獎金（the National Performance Network/Artist Network Project Grant）」，以及2009年紐約電影學院（NYFA）的繪畫研究員資格。她曾參與過許多藝術家駐館計畫，最近一次是在夏威夷檀香山的當代美術館。除了旅行或駐館創作的時間以外，顧詠惠都在紐約布魯克林區生活與工作。

www.fayku.com

Kite Flying, 2005. Graphite, watercolor, and ink on gray paper, 38 x 50 in. Courtesy of the artist, New York, New York
放風箏，2005。石墨、水彩、水墨灰紙，96.5 x 127 公分。感謝藝術家本人提供，美國紐約





Fay Ku 顧詠惠

Room for Only One II, 2005. Graphite, ink, and watercolor on paper, 38 x 50 in. Courtesy of the artist, New York, New York
一山不容二虎 之二，2005。石墨、水彩、紙，96.5 x 127 公分。感謝藝術家本人提供，美國紐約

Daniel Lee born 1945

Starting from stark portraits photographed with a high-resolution digital camera, Daniel Lee submits his pictorial subjects to digital manipulation, provoking their unsettling metamorphosis into animal-like forms. Commenting on the 2006 series *Nightlife*, which includes *Xiaoting* and *Yangyang*, and the *Jungle* series, Lee explains: “The setting sun often awakens a new landscape of wild life activity, one that is carefully watched by the eyes of predator, scavenger and prey... the two series are a contemporary portrayal of the intrinsic animal interactions between people in today’s urban environment.” The 2008 *Dreams* project “was inspired by a young Taiwanese curator Sansan Huang, who shared with me her ideas and ten short stories about dreams that were written by the Japanese author Natsume Souseki in 1908...The production of this series gave me a chance to be uninhibited and unstructured in a manner that I never really had with other projects, which at times seemed similar to the freedom found in the state of sleep.”

Known as Lee Xiaojing in Chinese, Daniel Lee was born in Chunking, China, and raised in Taiwan. After earning his Bachelor of Fine Arts degree from Culture University in 1968, he moved to the United States. In 1972 he received his Master of Fine Arts degree from the Philadelphia College of Art, Pennsylvania, and worked as an art director in New York City until the late 1970s, at which point he changed to photography as a career. Within one and a half decades, his work has gone through different stages from fashion to people and still life collage. Since 1993, computer technology has allowed him to combine his various drawing, photographic and fine art skills in one medium.

李小鏡 (1945年生)

李小鏡一開始是以高解析度的數位相機拍攝鮮明的人物肖像，再對他這些宛如肖像畫的素材進行數位操作，造成令人不安的變形，讓這些人物都變成宛若動物的形體。李小鏡在談到2006年的系列作品《夜生活》（*Nightlife*，包含了《小婷》、《楊楊》等作）及《叢林》（*Jungle*）時，他這麼說道：「夕陽往往喚醒了野生動物活動的新景觀，一個被捕食者、清道夫和獵物仔細觀看的世界...這兩個系列描寫的是當代都市環境中人類的內在動物性相互作用的一種現象。2008年《夢境》（*Dreams*）系列作品的創作靈感，是從一位台灣的年輕策展人黃珊珊那裡得來的，她跟我分享了她的想法，以及日本文學家夏目漱石在1908年所寫的《夢十夜》...這一系列的創作給了我一個機會，以無所拘束及沒有組織的方式去創作，有時甚至近乎只有在睡眠狀態中才能找到的一種自由。」

李小鏡出生於中國重慶，在台灣長大。1968年自中國文化大學（當時仍為中國文化學院）取得美術學士學位後便赴美進修。他於1972年取得賓州費城藝術學院（the Philadelphia College of Art）美術碩士學位，並開始在紐約市擔任美術指導直到七零年代末期，並從那時起改以攝影為業。在十五年的時間裡，他的作品歷經了以時尚、人物到靜物拼貼為主等各種不同的階段。1993年以後，電腦科技的興起讓他得以將其繪畫、攝影與美術的專長，整合為一種創作媒材。

Daniel Lee 李小鏡

Lee's work has been shown internationally in solo exhibitions in New York City, Taipei, Tokyo, Lisbon, and Toulouse. His *108 Windows* and *Origin* video installation were presented at the 2003 Biennale of Venice. His photographs are included in public and private collections, including the Brooklyn Museum of Art, New York; the Shanghai Art Museum, the National Museum of Art, Taipei Fine Art Museum, and Kaohsiung Museum of Fine Arts, Taiwan; and a number of venues in Europe. Lee lives in New York City with his wife and two sons.

www.daniellee.com

李小鏡的作品已在國際上多次展出，他曾先後在紐約市、台北、東京、里斯本和圖盧茲舉辦過個展。他的錄像作品《108眾生像》（108 Windows）及《源》（Origin）在2003威尼斯雙年展中展出過。他的攝影作品也被許多公私立機構收藏，其中包括：美國紐約的布魯克林美術館、上海美術館、國立台灣美術館、台北市立美術館、高雄市立美術館及一些歐洲場館。李小鏡與妻子及兩個兒子現居紐約市。

www.daniellee.com

Daniel Lee 李小鏡



Drift, 2008. Archival print, 37 ¹³/₁₆ x 49 ⁵/₈ in. Courtesy of the artist, New York, New York
漂流，2008。數位影像輸出，96 x 126 公分。感謝藝術家本人提供，美國紐約

Daniel Lee 李小鏡



Xiaoying 小銀 · 2007



Chunni II 春妮 II · 2007

Each: Archival print, 40 ¹⁵/₁₆ x 29 ¹/₈ in. Courtesy of the artist, New York, New York

Daniel Lee 李小鏡



Xiaoting 小婷，2006



Yangyang 楊楊，2006

皆為 數位影像輸出，104 x 74 公分。感謝藝術家本人提供，美國紐約

Leigh Wen born 1959

“My works express my personal and cultural histories. Having grown up on the island of Taiwan, I have a deep affinity for the elemental power of water and the forces of nature. Being an Asian American, I feel the ebb and flow of competing cultures. The ancient philosophies of my homeland, which teach self-discipline and selflessness, collide and mingle with Western notions of ego, alienation, and desire.

My working method is a process of subtraction from darkness to light. I carve into the paint with a stylus to bring forth the individual lines that are the central motif of my work. These lines flow across the canvas in rhythms and frequencies that create depths and swells on the painted surface. Something of the self is lost in the resulting tangle, and then regained, only to be lost again. Simplicity and harmony exist within the chaos of the world.

Color is used to expand the works emotional range; my palette is drawn not from appearances but from the lyric and psychic necessities of my art. The uniformity of line, from edge to edge and painting to painting, implies a suppression of the artist's hand in favor of an objectivity learned from nature. In spite of this, the work remains deeply autobiographical.”

Leigh Wen was born in Taipei, Taiwan. She holds a Bachelor of Arts degree (1981) from the National College of Art in Taipei, and a Bachelor of Fine Arts degree (1984) from Washington State University. She also holds a Master of Arts degree (1985) and a Master of Fine Arts degree (1994) from the University at Albany, State University of New York.

Wen has been exhibiting nationally and internationally since 1980, including several venues through the ART in Embassies Program. Among her grants and awards are Outstanding Merit in the Young Artists in Asia Now competition in Hong Kong (1980);

鄭麗雲 (1959年生)

「我的作品反映出我的個人及文化背景。在台灣這個島嶼長大，我深受水的強大力量與大自然的力量所吸引。身為一名亞裔美國人，我感受到的是文化衝突的消長。我祖國的哲學思想崇尚的是自律與無私，卻和西方觀念中的自我、疏離與慾望相互衝突與混合。」

「我的創作技法是從陰暗到光明的一種減法過程，以畫刀刻劃出一道道的線條是我作品中的中心圖形。這些線條以一定的節奏與頻率在畫布上流動，在畫的表面產生不同的深度與隆起。某種自我在這種糾結的結果中遺失、恢復，結果也僅是再度遺失。簡單與和諧就存在於世界的混亂之中。」

「色彩是用來擴展作品的情感範圍；我並非以外觀來調配我的顏色，而是從我藝術的抒情與心靈需求來決定。畫緣兩邊和畫作之間線條的一致性，暗示著藝術家壓抑本身的主觀影響，以表現從自然界中學到的一種客觀性；即便如此，作品仍具有深刻的自傳色彩。」

鄭麗雲，生於台灣台北。1981年她取得國立藝專藝術學士學位，並在1984年獲華盛頓州立大學美術學士。鄭麗雲並擁有紐約州立大學藝術碩士（1985）與美術碩士（1994）。

鄭麗雲自1980年起即在國內外參加許多展覽，其中包括了透過美國國務院的美國大使館藝術展覽專案到幾個不同地方展出。在她所獲得的贊助與獎項中，較具代表性的有：1980年由香港藝術中心頒發的傑出年輕藝術家獎、1997和2000年的紐約藝術基金會的榮譽聯盟獎章、1997年由紐約州議會所頒發的1997年度藝術家獎、2001年義大利佛羅倫斯雙年展Lorenzo Il Magnifico獎

Leigh Wen 鄭麗雲

the New York Foundation for the Arts Fellowship (1997 and 2000); the Artist Award of 1997 by the New York State Assembly; the Lorenzo Il Magnifico Award in the Florence Biennale; and a Pollock-Krasner Foundation award (1999). She is also a fellow of the Helena Rubinstein Foundation.

In 2002 Wen completed her art residency in Centre D'Art I Natura De Farrera, Catalunya, Spain. Her works are included in many private and public collections and have been featured in many major magazines, including *New American Paintings*, *ARTNews*, *Art in America*, *Vogue*, *Harper's Bazaar*, *Chinese Art News*, *Dialogue*, and *ARCH*.

www.leighwen.com

以及1999年波拉克-克拉斯納基金會榮譽獎章。她也是海倫納·盧賓斯基基金會的榮譽獎章得主。

2002年，鄭麗雲在西班牙加泰隆尼亞的D'Art I Natura De Farrera藝術中心完成她的藝術駐地計畫。她的作品得到許多公私立單位的收藏，且曾刊載於許多重要雜誌，包括：《新美國繪畫》（*New American Paintings*）、《藝術新聞》（*ART News*）、《美國藝術》（*Art in America*）、《Vogue》時尚雜誌、《Harper's Bazaar》哈潑時尚雜誌、《CANS藝術新聞》、《Dialogue》建築雜誌和《ARCH雅砌》雜誌。

www.leighwen.com



Leigh Wen 鄭麗雲

Ponte Vecchio T-01, 2010. Oil on canvas, 36 x 60 in. Courtesy of the artist and Mingshan Art Collection Co., Ltd., Taipei, Taiwan
金橋 T-01，2010。油彩、畫布，91.4 x 152.4 公分。感謝藝術家本人及名山藝術提供，美國紐約/台灣台北

Leigh Wen 鄭麗雲

Equipoise-2, 2010. Oil on canvas, 36 x 72 in. Courtesy of the artist and Mingshan Art Collection Co., Ltd., Taipei, Taiwan
平衡-2，2010。油彩、畫布，91.4 x 182.9 公分。感謝藝術家本人及名山藝術提供，美國紐約/台灣台北

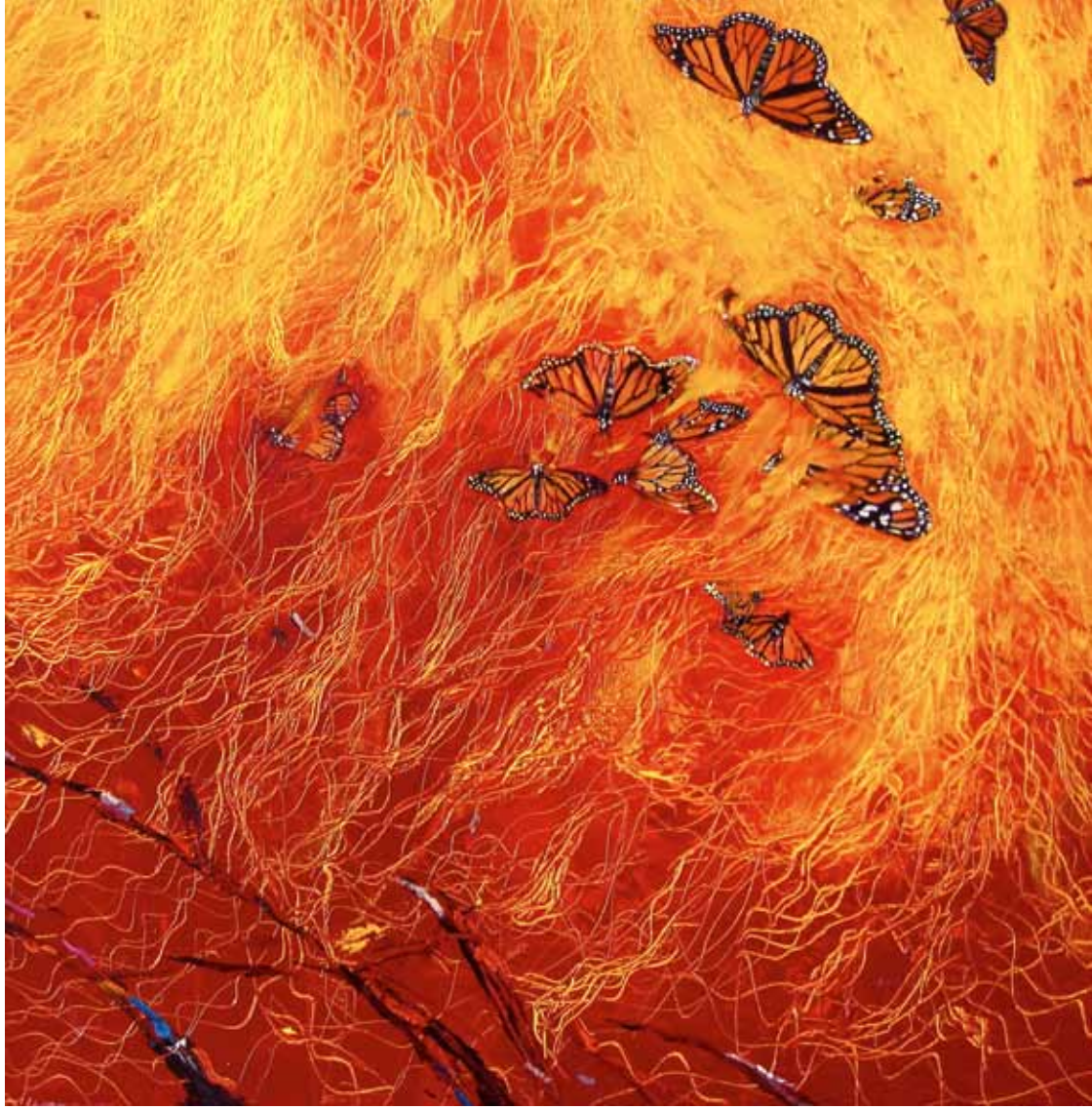


Leigh Wen 鄭麗雲

Passion of the Butterfly T-01, 2010. Oil on canvas, 24 x 24 in.

Courtesy of the artist and Mingshan Art Collection Co., Ltd., Taipei, Taiwan

激情的蝴蝶 T-01，2010。油彩、畫布，61 x 61 公分。感謝藝術家本人及名山藝術提供，美國紐約/台灣台北



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