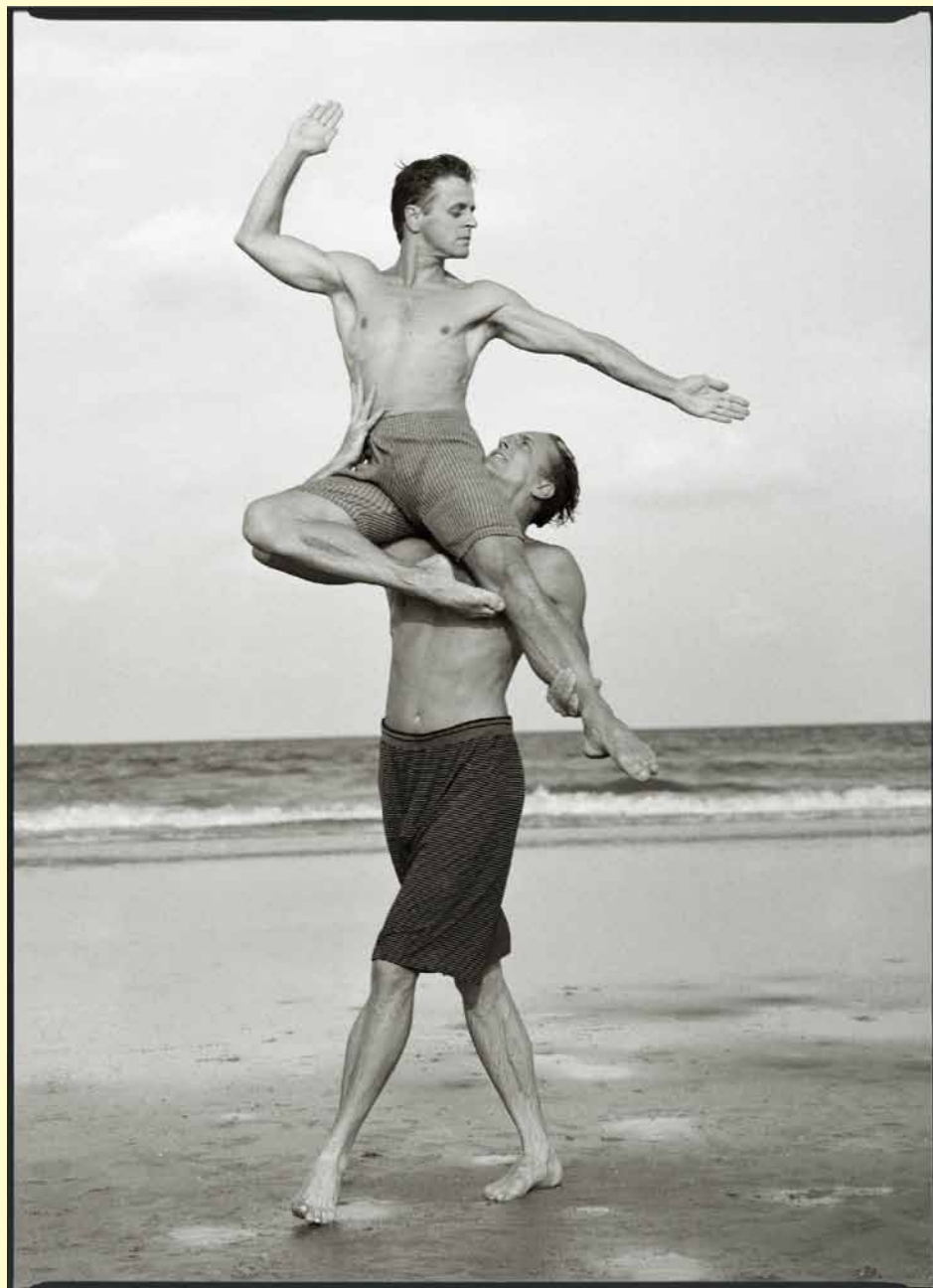


新交流

2012年夏季/秋季

Summer/Fall 2012



安妮·莱博维茨，米凯亚·巴瑞辛尼科夫和Rob Besserer，佐治亚州坎伯兰岛，1990年
(照片© 安妮·莱博维茨，来自安妮·莱博维茨的一个摄影师的生活1990 - 2005)

Annie Leibovitz. Mikhail Baryshnikov and Rob Besserer, Cumberland Island, Georgia, 1990
(Photograph © Annie Leibovitz from *Annie Leibovitz A Photographer's Life 1990 - 2005*)

美国视觉艺术在中国
The American Visual Arts in China



美国驻北京大使馆内部，装饰着从“大使馆内的艺术”项目获得的艺术作品。（美国驻北京大使馆友情提供）。左边墙上：林璎，针河——长江，2007；背景中心：Anne Chu，四山景观，2007第2号；右边墙上：劳拉·欧文斯，无题，2006-2007。
Interior of the U.S. Embassy in Beijing with artworks obtained through the Arts in Embassies program. (Photo courtesy of U.S. Embassy Beijing). On left wall: Maya Lin, *Pin River- Yangtze*, 2007; Background center: Anne Chu, *Four Mountain views, No. 2*, 2007; On right wall: Laura Owens, *Untitled*, 2006-2007.



美国视觉艺术在中国
The American Visual Arts in China

《新交流》是以文字和图片反映当前美国思想与生活中受到关注的问题的季刊。文中所表达的是作者的意见，并不一定反映美国政府观点和政策。

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来自编辑的一封信

“基于我各种和广泛的游历合作经验，我深信，通过艺术进行的一对一接触蕴含着强大的、和平的力量……”

1984年罗伯特·劳森贝格尔在联合国的讲话^①

当我告诉我先生，我正在编辑一期以美国艺术在中国为主题的《新交流》杂志时，他回想起他在1985年的经历，当时他还是大学生，在北京学习汉语。在那之前他曾在美国参观过中国的汉唐古墓文物展，那也是中国在境外举办的首批重要的中国艺术展。而在北京，他又赶上了美国波普艺术家罗伯特·劳森贝格尔（Robert Rauschenberg）在中国美术馆举办的同样别开生面的首展。

他回忆道：“对于那些在美国参观中国艺术展的美国观众——包括我自己在内——和那些我在罗伯特·劳森贝格尔展览上看到的中国观众来说，他们有一个共同之处，那就是，随着分割彼此的障碍被拆除，一种被压抑的对另一国的强烈兴趣终于得到满足。二十六六年后的今天，空间距离和语言也许是仅存的重大障碍，而我们两个社会对彼此的强烈兴趣，特别是频繁的艺术关注，可以说依然如故。”

的确，劳森贝格尔1985年的展览产生了巨大而持久的影响。他的装置作品和现成物品艺术（用常见物品创作的艺术品）影响了中国众多的当代知名艺术家和艺术运动。“那是一个改变格局的决定性时刻，它改变了中国现代艺术的方向。”^②

作者张朝晖这样描述当时的氛围：“展厅内挤满了人，全新的艺术形式令人们耳目一新，虽然他们当时还并不十分理解。它激发了中国青年艺术家向他学习的热情，进而成为新生先锋艺术运动的催化剂。转眼之间，不少中国艺术家开始创作“现成物作品”和“装置作品”，数以百计的先锋艺术团体和实验性艺术展览问世。”^③

与此相应，劳森贝格尔在中国的游历、同当地文化的接触和合作也激发了他自身的艺术创作（参见下页对其《七字系列》的讨论）。



1985年11月18日，美国艺术家罗伯特·劳森贝格在北京手持中国文化部副部长周巍峙（右）送给他的一幅字。（美联社照片 Neal Ulevich）
American Artist Robert Rauschenberg holds a citation given to him by Chinese Vice Minister of Culture Zhou-Weizhi, right, in Beijing on November 18, 1985. (AP Photo/Neal Ulevich)

上述这一切说明了视觉语言的世界性，也说明艺术作品在与无论任何文化背景的观赏者直接接触时所产生的巨大力量。而令人兴奋的是，这种接触有可能使两个社会之间的相互兴趣转化为相互理解。

正因为如此，本刊非常高兴地向读者通报未来几个月将在中国举办的三个美国艺术展：传奇摄影师安妮·莱博维茨（Annie Leibovitz）回顾展；来自全美各种不同社区和偏远社区的拼图被展；以及安迪·沃霍尔（Andy Warhol）的波普艺术展。我们还将介绍四位与中国联系紧密的美国艺术家的作品。最后，我们重点介绍通过“使馆艺术品”（Art in Embassies）项目来到中国的许多艺术品中的部分作品。毋庸置疑，人们会从这些特殊的美国艺术作品中看到中国的影响。

劳森贝格尔1985年展览迸发的火花仍在以其产生的能量继续推动着双向发展。

夏若文
《新交流》编辑

^① ROCI East: 劳森贝格尔在中国的邂逅 - 作者 Hiroko Ikegami

^② 《中国艺术评说》(Artspeak China) - 劳森贝格尔, 2010年2月11日

^③ 《艺术与生活(劳申伯格传)》, 上海, 上海人民美术出版社, 2005年



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。

美国国务院“使馆艺术品”

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宣纸厂 41x31 英寸 (104.1x78.7 厘米) 图象来源: Gemini G.E.L. (由美国国务院“使馆艺术品”友情提供)

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. (Courtesy of Art in Embassies, U.S. Department of State)

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宣纸厂 41x31 英寸 (104.1x78.7 厘米) 图象来源: Gemini G.E.L. (由美国国务院“使馆艺术品”友情提供)

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. (Courtesy of Art in Embassies, U.S. Department of State)



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, block-cutters, 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.

Art in Embassies, U.S. Department of State

Letter from the Editor

"I feel strongly in my beliefs, based on my varied and widely traveled collaborations, that a one-to-one contact through art contains potent and peaceful powers..." ①

Robert Rauschenberg at his speech at the United Nations in 1984

When I told my husband I was working on a *Xin Jiao Liu* issue on American art in China, he was reminded of his experience in 1985 while he was a college student studying Chinese in Beijing. He had previously attended exhibitions in the U.S. of China's Han and Tang dynasty tomb artifacts, the first major exhibitions of Chinese art to tour outside China. In Beijing, he encountered a similar first-of-its-kind exhibition of works by American Pop Artist Robert Rauschenberg at the National Art Museum.

He recalls: "What was common to both the Americans, including myself, who visited the Chinese art exhibitions in the U.S. and to the Chinese I saw viewing the Rauschenberg exhibition, was a pent-up fascination with the other which could finally be satisfied now that the barriers separating the two were coming down. Twenty-six years later, physical space and language are perhaps the sole significant barriers remaining, but the mutual fascination between our two societies and the frequent focus of that fascination on art, in particular, arguably remain just as strong."

In fact, Rauschenberg's 1985 exhibition created a huge and lasting impact. His installation works and ready-made art (artworks created with commonplace objects) influenced many of China's famous contemporary artists and art movements. "The moment was a decisive game-changer for the direction of modern Chinese art." ②

Author Zhang Zhaohui describes the atmosphere: "The exhibition halls were crowded with people who felt refreshed by a totally new form of art that they did not quite yet understand. It served to excite young Chinese artists' enthusiasm to learn from him, and the show proved a stimulant to the nascent avant-garde movement. Overnight, a number of Chinese artists began producing 'ready-mades' and installations, and hundreds of avant-garde art groups and experimental art exhibitions appeared." ③

In turn, Rauschenberg's travels through China and engagement and collaboration with the local culture energized his own art

(see previous page for a discussion of his *Seven Characters Series*).

These accounts demonstrate the universality of a visual language, and the potency of a work of art when in direct contact with its viewer, regardless of his or her cultural background. It is inspiring to think that this type of contact may turn mutual interest between two societies into mutual understanding.

It is exciting then to include in these pages news about three exhibitions of American art which will tour China in the coming months: a retrospective of the legendary photographer Annie Leibovitz, quilts from diverse and remote communities across America, and the Pop Art of Andy Warhol. The works of four American artists with strong connections to China are also presented and finally, we highlight some of the many artworks brought to China by the Art in Embassies program. Unmistakable in these particular American works is China's influence.

The electric charge sparked by Rauschenberg's 1985 exhibition continues in both directions.

Rowena Saura
Xin Jiao Liu Editor

夏若文在北京大使官邸，身边是一幅艾尼瓦尔于2011年创作的“无语的风云（*Wind Without Rain*）”，画布油画，作者以及中国北京的“北京艺门”友情提供。（照片由北京美国大使馆友情提供）

Rowena Saura at the Ambassador's Residence in Beijing with painting: Aniwar, *Wind Without Rain*, 2011, oil on canvas, Courtesy of the artist and Pèkin Fine Arts, Beijing, China. (Photo courtesy of U.S. Embassy in Beijing)



① ROCI East: Rauschenberg's Encounters in China by Hiroko Ikegami

② Artspeak China – Rauschenberg, February 11, 2010

③ Artspeak China – Rauschenberg, February 11, 2010



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艺术展览

Exhibitions

世界最知名摄影师之一的作品即将在中国展出

安妮·莱博维茨：一名摄影师的生活，1990-2005 年

An Exhibition of Works by One of the Most Celebrated Photographers in the World Comes to China

Annie Leibovitz: A Photographer's Life, 1990-2005



安妮·莱博维茨 (Annie Leibovitz), 苏珊·桑塔格 (Susan Sontag), 巴黎大 古斯丁堤岸 (Quai des Grands Augustins, Paris), 2002 年 (摄影: © Annie Leibovitz, 选自安妮·莱博维茨, 一名摄影师的生活 (A Photographer's Life), 1990-2005 年)

Annie Leibovitz, Susan Sontag, Quai des Grands Augustins, Paris, 2002 (Photograph © Annie Leibovitz, From Annie Leibovitz A Photographer's Life 1990 – 2005)

预定 2013 年初春在北京。确切日期请参见美国大使馆网站: <http://embassyusa.cn>

Coming early Spring 2013 to Beijing. Please see U.S. Embassy's website for exact dates <http://embassyusa.cn>.

去年，安妮·莱博维茨广受欢迎的《一名摄影师的生活》摄影展按每日参观人数计，已成为全球排名前 20 位的展会。该摄影展于 2006 年在纽约 (New York) 布鲁克林博物馆 (Brooklyn Museum) 开幕，随后在美国、欧洲、澳大利亚和俄罗斯各地博物馆巡回展出，参观人数创下前所未有的记录。

安妮·莱博维茨以拍摄名人肖像著称，拍摄对象包括电影

和戏剧演员、作家、音乐家、运动员，以及政治和工商界人物。出人意料的是，《一名摄影师的生活》摄影展还包括一些从未公开过的莱博维茨家人的私密照片。“这是我所做过的最贴近我本人的一件事，”莱博维茨说。“我并没有双重生活。我只有这一种生活。私人照片和摄影工作都是其中一部分”。摄影展共展出近 200 幅照片，包括莱博维茨孩子的出生，也包括她父亲和她的密友，作家苏珊·桑塔格的去世，还有前总统比尔·克林顿 (Bill Clinton) 和他

妻子，现任美国国务卿希拉里·罗德姆·克林顿 (Hillary Rodham Clinton)、伊丽莎白二世 (Queen Elizabeth II)、现任美国总统巴拉克·奥巴马 (Barack Obama) 及其妻子米歇尔 (Michelle)，以及米克·贾格尔 (Mick Jagger)、妮可·基德曼 (Nicole Kidman)、布拉德·皮特 (Brad Pitt)、米哈伊尔·巴列什尼科夫 (Mikhail Baryshnikov) 和许多其他知名人士的肖像。

1970年，莱博维茨在《滚石》(Rolling Stone) 杂志开始其职业生涯。当时她还是旧金山艺术学院 (San Francisco Art Institute) 的学生。仅三年后，她已成为《滚石》杂志的首席摄影师。1983年，她开始为《名利场》杂志工作，获得美国首屈一指的摇滚乐摄影师的地位。她在《名利场》和后来在《时尚》杂志工作期间拍摄了大量照片，扩充了她描述当代生活的作品。2005年，以往四十年40幅最佳杂志封面被汇集成册，她的作品排名前两位；排名第一的作品是约翰·列侬 (John Lennon) 与小野洋子 (Yoko Ono) 的裸体照，摄于1980年12月的一天，距列侬遇刺仅几个小时；排名第二的作品是演员黛米·摩尔 (Demi Moore) 的肖像，以身怀六甲的裸体形象出镜，刊登在1991年《名利场》杂志封面上。

尽管莱博维茨最近曾为知名品牌盖璞中国 (Gap China) 拍摄过宣传广告，但是《一名摄影师的生活》摄影展将第一次为中国观众提供欣赏她广泛的各类作品的机会。除了人物肖像和家庭私密照外，摄影展还包括20世纪90年代初萨拉热窝被围困期间拍摄的风景和新闻照片。



安妮·莱博维茨萨拉热窝 (Sarajevo)：刚被狙击手杀害的一名男孩留下的自行车到在一旁，1994年 (摄影：© Annie Leibovitz 选自安妮·莱博维茨，一名摄影师的生活，1990-2005年《名利场》Vanity Fair 杂志友情提供)

Annie Leibovitz, Sarajevo: Fallen bicycle of teenage boy just killed by a sniper, 1994 (Photograph © Annie Leibovitz, From Annie Leibovitz A Photographer's Life 1990 - 2005, Courtesy of Vanity Fair)

Last year, Annie Leibovitz's phenomenally popular *A Photographer's Life* was among the Top 20 exhibitions globally in terms of daily attendance. The show opened at the Brooklyn Museum in New York in 2006 and has been breaking attendance records ever since as it traveled to museums in the United States, Europe, Australia, and Russia.

Annie Leibovitz is well-known for her portraits of famous people—movie and theater actors, writers, musicians, athletes, and political and business figures. The surprise in *A Photographer's Life* is that the show also includes intimate pictures of Leibovitz's family. This is material that she had never shown before. "It's the closest thing to who I am that I've ever done," Leibovitz says. "I don't have two lives. This is one life, and the personal pictures and the assignment work are all part of it." There are nearly 200 pictures in the show. Photographs of the births of Leibovitz's children and the deaths of her father and her close friend, the writer



Annie Leibovitz by Nick Rogers

安妮·莱博维茨，尼克·罗杰斯摄

Susan Sontag, appear alongside portraits of then-President Bill Clinton and his wife, Hillary Rodham Clinton, now the United States Secretary of State; Queen Elizabeth II; current U.S. President Barack Obama and his wife, Michelle; Mick Jagger; Nicole Kidman; Brad Pitt; Mikhail Baryshnikov; and many other prominent figures.

Leibovitz began her career at *Rolling Stone* magazine in 1970. She was still a student at the San Francisco Art Institute, but only three years later she was the magazine's chief photographer. By 1983, when she began working for *Vanity Fair* magazine, she was established as America's foremost rock-music photographer. At *Vanity Fair*, and later at *Vogue*, she developed a large body of work that expanded her collective

portrait of contemporary life. In 2005, in a compilation of the forty top magazine covers of the past forty years, she held the top two spots. Number One was for her photograph of John Lennon and Yoko Ono nude, taken in December, 1980, a few hours before Lennon was assassinated. Number Two was the portrait of the actress Demi Moore, nude and pregnant, on the cover of *Vanity Fair* in 1991.

Leibovitz shot the high-profile Gap China advertising campaign recently, but the *Photographer's Life* exhibition will provide the first opportunity for a Chinese audience to see a broad range of her work. In addition to the portraits and family photographs, the show includes landscapes and photojournalism from the siege of Sarajevo in the early 1990s. □



安妮·莱博维茨，妮可·基德曼 (Nicole Kidman)，纽约 (New York)，2003 年 (摄影: Annie Leibovitz 选自安妮·莱博维茨，一名摄影师的生活，1990-2005 年《时尚》(Vogue) 杂志友情提供)

Annie Leibovitz, Nicole Kidman, New York, 2003 (Photograph © Annie Leibovitz, From Annie Leibovitz A Photographer's Life 1990 – 2005, Courtesy of Vogue)

化零为整： 21世纪美国的25位拼布制作者

The Sum of Many Parts: 25 Quiltmakers in 21st-Century America

东华大学纺织服饰博物馆

上海, 2012年9月2日/10月10日

云南民族博物馆

云南省昆明市, 2012年11月2日/12月2日

广西民族博物馆

广西省南宁市, 2012年12月28日/2013年2月28日

湖南省长沙市, 2013年3月/4月

大连现代博物馆

辽宁省大连市, 2013年5月/6月

确切展出日期请参阅美国大使馆网站: <http://embassyusa.cn>

摘自展览目录

作者: Marsha MacDowell 及 Mary Worrall

拼布在美国文化中占有独特的一席之地。没有任何其他艺术形式这么频繁地出现在民族文化里, 而大众文化和公开演说中, 拼布也经常被提及。“Patchwork”(拼接)这个术语在字面上是表达将五花八门的元素结合在一起的方式。和“熔炉”这个词一样, 它还经常被借用来形容美国。实际上, 巴拉克·奥巴马总统在他的就职演说上就使用“patchwork”(拼接)来描绘各种差异汇集在一个更强大的整体中的形象: “因为我们知道, 我们的‘拼接’遗产是一个优势, 而不是劣势。我们是一个融合了基督教徒、穆斯林、犹太人、印度教徒, 还有无信仰者的国家。我们来自于地球的每个角落, 由每种语言和文化汇聚而成; 内战和种族隔离已经让我们饱尝苦涩滋味, 而且让我们以更加强大而团结的姿态崛起, 这让我们不得不相信: 历史的仇恨在某个时候终将消逝; 部族的边界很快会消溶; 当世界日益缩小, 人类共有的人性品德将自动显现; 而美国必须扮演和平新时代引领者的角色。”¹ 奥巴马在演讲中提到拼布来提倡全球人性品德, 更为适当。拼布制作者作为个人或是群体成员通过自己的技能, 以各种方式巩固家庭和社团, 并建立起区域性和全球性的友谊和合作关系。

Shanghai, September 7 - October 10, 2012

Shanghai Museum of Textile and Costume
at Donghua University

Kunming, November 2 - December 2, 2012

Yunnan Nationalities Museum

Nanning, December 28, 2012 - February 28, 2013

Guangxi Museum of Nationalities

Changsha, March/April 2013

Dalian, May/June 2013

Dalian Modern Museum

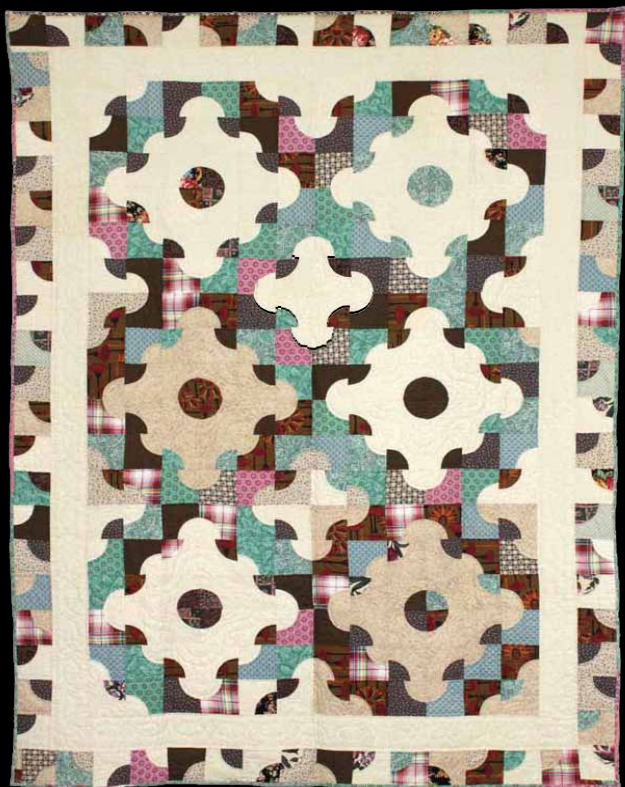
Beijing, July/August 2013

For current dates see: <http://embassyusa.cn>.

Excerpt from the catalogue

By Marsha MacDowell and Mary Worrall

QUILTS have a unique place in American culture. No other form of art is used as often to represent the nation's culture, and references to quilts are frequently found in popular culture and public discourse. The term “patchwork” metaphorically expresses the ways in which disparate elements are bound together to form a whole. Like the term “melting pot,” it is even frequently employed to describe the United States. In fact, in his inaugural speech, President Barack Obama used the word “patchwork” to invoke the image of differences brought together in a stronger whole: “For we know that our patchwork heritage is a strength, not a weakness. We are a nation of Christians and Muslims, Jews and Hindus—and nonbelievers. We are shaped by every language and culture, drawn from every end of this Earth; and because we have tasted the bitter swill of civil war and segregation, and emerged from that dark chapter stronger and more united, we cannot help but believe that the old hatreds shall someday pass; that the lines of tribe shall soon dissolve; that as the world grows smaller, our common humanity shall reveal itself; and that America must play its role in ushering in a new era of peace.” It is even more fitting that he mentioned patchwork in his statement calling for a global humanity; quiltmakers—as individuals or members of groups—have used their skills in myriad ways to strengthen families and communities and build friendships and partnerships both locally and globally.



Our Love Ring (Drunkard's Path)
 (我们爱的指环 - 醉汉之路),
 1995-96 拼布协会赠送布料
 61.5 × 84.5 英寸

Our Love Ring (Drunkard's Path),
 1995-96
 Gifted fabrics from her quilt guild
 61.5 × 84.5 inches

居住于乔治亚州学院公园

在 Gwen Procter Johnson 的家里，墙上挂的和堆叠起来的拼布，让人在听说她从事拼布制作已经超过 50 年时一点也不吃惊。Johnson 在 20 世纪 50 年代向一位邻居学会了拼布制作，现在每天至少有两个小时花在拼布上——通常与她的女儿或者一群其他的拼布制作者一起工作。她积极参与多个社区拼布协会，协会成员经常互相帮助完成项目。Johnson 的拼布遍布全国各地——在她子女孙辈乃至曾孙辈的家中。

Johnson 和她的先夫在恋爱了近二十年之后秘密结婚。当时，对她的拼布手艺倾慕已久的未婚夫在结婚前要她为自己做一幅特别的拼布。Johnson 以他们尚未成婚拒绝了他，但同意卖给他一幅拼布。她说：“最终丈夫、卖拼布的钱，还有拼布都归我了。”之后当 Johnson 宣布婚讯时，她的朋友们收集了布料作为结婚礼物送给她。她用这些布料做了本次参展的这幅拼布。Johnson 将这个特别的拼布作品命名为我们爱的指环，借以纪念自己的婚姻。

Gwen Procter Johnson



With quilts displayed on the walls and stacked in folded piles in her home, it is not surprising to learn that Gwen Procter Johnson has been quilting for more than fifty years. She learned to quilt from a neighbor in the 1950s, and now quilts for at least two hours a day, often with her daughter or a group of other quilters. Johnson is actively involved in a number of community quilting guilds whose members often help one another work on projects. Johnson's quilts can be found nationwide in the homes of her children, grandchildren, and great-grandchildren.

Johnson and her late husband were secretly married after a courtship of almost twenty years. A longtime admirer of her quilts, Johnson's husband-to-be asked her to make a special quilt for him prior to their marriage. She refused, since they were not yet married, but agreed to sell him a quilt. As Johnson said, "I ended up with a husband, the money, and the quilt." When Johnson later announced her marriage, her friends gathered fabric to present to her as a wedding gift. She used that fabric to create the quilt exhibited here. Johnson calls this special quilt *husband-to-be* to commemorate her marriage.



Carolyn Mazloomi

Sticks & Stones, I (棍与石和我), 2009
蜡染布和商业及手染棉布
35×63 英寸

Sticks & Stones, I, 2009
Batiks and commercial and hand-dyed cottons
35 × 63 inches

居住于俄亥俄州西切斯特

“我是自学成才的拼布人。在看到来自肯塔基的阿巴拉契亚式拼布实样后，我决定学习拼布。”身为航天工程师的 Carolyn Mazloomi 如此说。她在 20 世纪 70 年代早期见到了这些拼布作品，随后决心学习这门手艺。“我的早期拼布作品是传统的拼缝风格，”她说，“但是，我放弃了这种风格，因为我始终不能对好角度。作为一名工程师，这让我沮丧不已。因此，在这期间我开始制作‘艺术拼布’，因为它侧重于各种设计元素，而不是太注重精准的拼接。”此次展览是 Mazloomi 博士的作品第二次在中国展出。首次展出是在 1995 年，当时她负责一场拼布展，那场展览是在北京举行的联合国妇女大会的一个组成部分。她的作品曾在数十个美国展览展出，她还写过六本关于非裔美国传统和拼布的书。此外，她还是 Women of Color Quilters Network（有色人种拼布女性协会）的创始人。

棍与石和我选自 Mazloomi 博士一个包含十件拼布作品的系列，该系列的整体设计结合了环形布料。这幅作品利用机器拼接绗缝，使用商业棉布、蜡染花布和手染棉布。

“I am a self-taught quiltmaker who was inspired to learn to quilt after viewing Appalachian examples from Kentucky,” said aerospace engineer Carolyn Mazloomi. She saw those quilts in the early 1970s and promptly decided she had to learn the craft. “My early quilts were traditional patchwork styles,” she said. “However, I quit making them because I could never get the angles to match. As an engineer, I was frustrated to no end. So during this period I began making ‘art quilts,’ where the emphasis is on the design elements and not so much on precision piecing.”

This exhibition marks the second time Dr. Mazloomi’s work has been shown in China. The first was in 1995, when she curated a quilt exhibition as part of the United Nations World Conference on Women, held in Beijing. Her work has been featured in dozens of American exhibitions, and she is the author of six books that address African American heritage and quilting. She is also the founder of the Women of Color Quilters Network.

Sticks & Stones, I is one from Dr. Mazloomi’s series of ten quilts incorporating circles of fabric into the overall design. It is machine-pieced and quilted, using commercial cotton, batik prints, and hand-dyed cotton fabrics.



Flash of Spirit: African Design #2
(灵魂的闪光: 非洲图案 2 号), 2006 年 10 月
棉布
77.5 × 64.5 英寸

Flash of Spirit: African Design #2, 2006–10
Cotton
77.5 × 64.5 inches

Jereann King Johnson

居住于北卡罗莱纳州沃伦顿

Jereann King Johnson 从她母亲那里学习了基本缝纫和绗缝技法。她回想起有拼布伴随的成长历程：“我还是童年时人们就在使用拼布。我母亲提到她的拼被时说：‘它们可能不漂亮，但能保暖’。” Johnson 是一位自学成才的设计师，她的许多拼布作品都是自己设计的原创图样。她与人联合成立了两个关注拼布文化和历史意义的拼布群体，参与的拼布制作者为贫困人群制作了许多拼被。

“灵魂的闪光：非洲图案 2 号”是通过手工拼接和绗缝而成。Johnson 用法国结对作品进行装饰，这件拼布作品所用的材料是纯棉布料、辅棉和线。这是她根据非洲图案创作的拼布系列中四件之一。灵魂的闪光的灵感来源于刚果民主共和国色彩明快的几何图形传统布料。

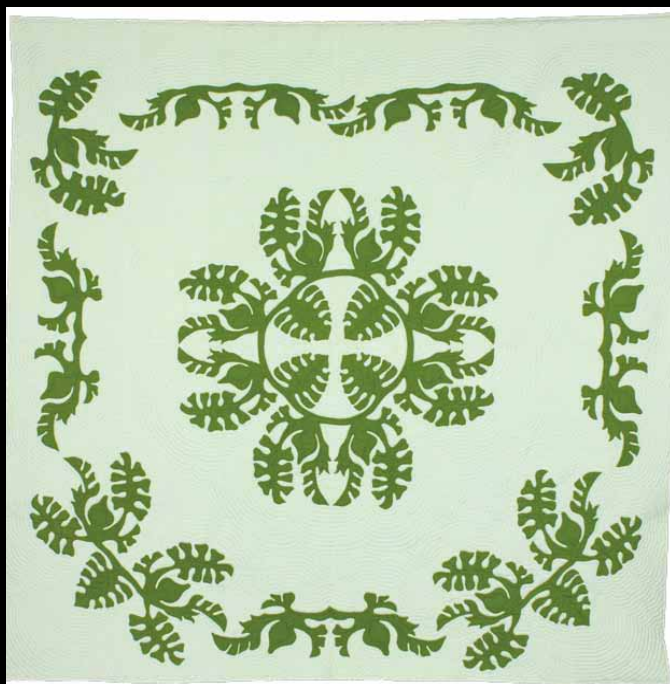
Jereann King Johnson learned basic sewing and quilting techniques from her mother. She reflects on growing up with quilts: “Quilts were used when I was a child. My mother said about her quilts, ‘They may not be pretty, but they will keep you warm.’” A self-taught designer, Johnson creates original patterns for many of her quilts. She has co-founded two quilting groups that address the cultural and historic significance of quilting. These quilters have made dozens of quilts to benefit those who are in need.

Flash of Spirit: African Design #2 was hand-pieced and hand-quilted. Johnson used French knots to embellish the quilt, which is made of one-hundred percent cotton fabric, batting, and thread. It is one in her series of four quilts based on African designs. *Flash of Spirit* was inspired by traditional bright, geometric Kuba cloth from the Democratic Republic of the Congo.

Patricia Lei Murray

(Ku'u Kanae I ka La'i o ka Malu - 宁静树荫下的疗伤叹息) ,
2006年10月
棉布
101.5 × 103.5 英寸

Ku'u Kanae I ka La'i o ka Malu (The Healing Sigh in the Peaceful Shade), 2006-10
Cotton
101.5 × 103.5 inches



居住于夏威夷州火奴鲁鲁

作家兼教师 Patricia Lei Murray 说自己学会拼布全得益于母亲——艺术大师 Gussie Bento 的启蒙。当 Murray 的五个孩子还小时，她经常带着针线活去参加体育活动或学校活动。如今孩子们已经长大并且各自成家，Murray 有更多时间投入拼布和相关的活动中。她的每件拼布作品都讲述一个关于她的家庭或社区传统的故事。作为一名广受欢迎的演讲者，Murray 经常展示或展出她的获奖作品。她撰写了 *Hawai'ian Quilt Inspirations: A Journal of Life*（夏威夷人的拼布灵感：生活日志）一书，还在草裙舞艺术和一些儿童书籍上发表过文章。在卡特里娜飓风过后，她积极协调联络，将 1000 床拼被捐赠给受风暴影响的人。

Murray 于 2006 年在夏威夷设计了 *Ku'u Kanae I ka La'i o ka Malu*，2008 年在巴黎将绿色布料贴缝在底布上，到她回到夏威夷后，才在 2009 到 2010 年绗缝完工。她采用了“反复”手工绗缝——重复的针脚线迹，每条线迹与第一条缝线保持相同的距离。拼布的图案为龟背竹，这是一种典型的夏威夷土生土长的植物，以其强大的力量、持久的耐力和优雅的外形而著称。Murray 将这件拼布献给了她的父亲，因为她认为父亲具备了这些品质。

Author and teacher Patricia Lei Murray credits her mentor, master artist Gussie Bento, for teaching her to quilt. When her five children were young, Murray often brought needlework with her to sports practices or school activities. Now that the kids are grown and have families of their own, Murray has more time to dedicate to quilting and related activities. Each of her quilts tells a story about her family or community heritage. A sought-after speaker, Murray often demonstrates and exhibits her award-winning work. She is the author of *Hawai'ian Quilt Inspirations: A Journal of Life*, several publications on the art of hula, and a series of children's books. After Hurricane Katrina, she coordinated the donation of 1,000 quilts to those impacted by the storm.

Murray designed *Ku'u Kanae I ka La'i o ka Malu* in Hawaii in 2006, appliquéd the green fabric to the background in Paris in 2008, and quilted and finished it from 2009 through 2010 back in Hawaii. She used “echo” hand quilting—repetitive lines of stitches a uniform distance away from the first line of quilting. The quilt pattern features the monstera, a tropical plant native to Hawaii. The plant is known for its strength, endurance, and grace. Murray dedicated this quilt to her father, whom she says embodies these qualities.



Patricia Renault Stuen

Star Quilt (星形拼布), 2005

棉布及聚苯乙烯辅棉

84 × 106 英寸

Star Quilt, 2005

Cotton and polyfiber fill

84 × 106 inches

居住于北达科他州瓦佩顿

Patricia Renault Stuen 是北美 Turtle Mountain (乌龟山) 原住民保护区欧吉布威族 (齐佩瓦族) 人, 在怀佩顿印第安学校教书。她在原住民前辈 Esther Horne 家里看到一幅星形拼布后受到启发, 开始学习拼布制作。Stuen 将 Horne 当做自己在拼布方面的老师和顾问, 并从此通过制作拼布为社区和教育机构募集资金。

据传, 星形拼布图样——例如本作品——是通过欧美传教士在 19 世纪初期传入大平原印第安人部落。星形拼布之所以得到当地人的认可, 是因为其设计反应了美国原住民关于太阳系的信仰。如今, 这些星型拼布在平原部落仍被用于多种用途。在比赛之前, 部落学校篮球队会举行星形拼布仪式, 将拼布铺在球场上向受到尊敬的运动员致敬; 大学生毕业时会收到星形拼布, 作为其学术成就的标志; 此外, 星形拼布在军队中还常用作赠送给老兵的礼物。Stuen 制作这一幅星形拼布时, 先从构想和选择拼布中间的布料开始。她的设计灵感来源于即美国原住民士兵 Okitchitag。

A member of the Turtle Mountain Band of Chippewa (Ojibwe), Patricia Renault Stuen teaches at the Wahpeton Indian School. She was inspired to learn quilting after she saw a star quilt in the home of a Native elder, Esther Horne. Horne served as Stuen's quilting teacher and mentor, and Stuen has since made many quilts to raise money for community and educational organizations.

It is believed that star quilt patterns, such as the one seen here, were introduced to Plains Indian tribes by European American missionaries in the 1800s. Native peoples embraced the star quilt in part because the design reflects Native American beliefs associated with the solar system. Today, Plains tribes continue to use these quilts in a number of ways. Before tournaments, tribal school basketball teams hold star-quilt ceremonies in which they spread quilts on the court to honor valued athletes. Graduates from college are given star quilts to mark their academic achievements, and star quilts are often presented as gifts to military veterans. Stuen began this star quilt by visualizing and selecting the fabric for the center of the quilt. Her design was inspired by the Okitchitag, Native American soldiers. □

安迪·沃霍尔: 15 分钟的永恒

Andy Warhol: 15 Minutes Eternal

亚洲五城市巡回回顾展

A Retrospective Exhibition Touring in 5 Cities in Asia

新加坡、香港、上海、北京、东京

详情见 [warhol.org: http://www.15minuteseternal.com](http://www.15minuteseternal.com)

Singapore, Hong Kong, Shanghai, Beijing, Tokyo

Read more at [warhol.org: http://www.15minuteseternal.com](http://www.15minuteseternal.com)



上: 安迪·沃霍尔, 《杰基》(Jackie), 1964 年, ©AWF

Above: Andy Warhol, Jackie, 1964, © AWF

下: 安迪·沃霍尔, 《金宝汤罐头系列一: 番茄》(Campbell's Soup | Tomato), 1968 年, ©AWF

Below: Andy Warhol, Campbell's Soup | Tomato, 1968, ©AWF

从 2012 年安迪·沃霍尔逝世 25 周年开始, 该项展览将以前所未有的规模为亚洲观众展示安迪·沃霍尔的作品。(新加坡、香港、上海、北京、东京)

安德鲁·沃霍尔拉(1928 年 8 月 6 日——1987 年 2 月 22 日), 人称“安迪·沃霍尔”, 是视觉艺术运动, 又称波普艺术(Pop Art)的领军人物。

作为一名接受过专业训练的商业插图画家, 沃霍尔对于声望、名人、艺术、时尚、广告与我们消费社会的相互关系情有独钟, 他在自己的作品中反复进行这方面的探索。

二十世纪 60 年代和 70 年代, 沃霍尔的声望达到顶峰, 他本人也已成为名人。当年他说的一段话经常被人们引用: “未来每一个人都有机会举世闻名 15 分钟”。

沃霍尔时常引起人们的争议, 始终是一个复杂和经常被误解的人物, 他以金宝汤罐头等物品以及从玛丽莲·梦露(Marilyn Monroe)到毛泽东等名人为对象创作的艺术作品, 几十年来已在公众的集体意识中烙下了印记。

展览将展出 300 余幅油画、照片、丝网印刷作品、绘画、3D 装置和雕塑, 包括一些代表性作品, 如《杰基》、《玛丽莲·梦露》、《毛》、《金宝汤罐头》、《银色的利兹》、《最后的晚餐》以及《沃霍尔自画像》。

安迪·沃霍尔博物馆(Andy Warhol Museum)提供这些艺术展品, 使沃霍尔的生活、工作和创作天赋得到前所未有的充分展示。

这项精彩非凡的展览再一次对这样一位艺术家表示敬意, 他用自己的生命和作品诠释了一种理念: 名誉易逝, 艺术永恒。

Starting in 2012—the 25th anniversary of Andy Warhol's death—the exhibition will bring the largest ever collection of Andy Warhol's work to Asia (Singapore, Hong Kong, Shanghai, Beijing, Tokyo).

Andrew Warhola (6 August 1928 - 22 February 1987), known as Andy Warhol, was a leading figure in the visual art movement known as Pop Art.

A commercial illustrator by training, Warhol was fascinated by the relationships between fame, celebrity, art, fashion, advertising and our consumer society which he explored repeatedly in his work.

At the height of his fame in the 1960s and 70s Warhol himself had become a celebrity and suggested in an often quoted remark that "In the future everybody will be world-famous for 15 minutes."

Often controversial, Warhol remains a complex and often misunderstood character whose art depicting objects such as Campbell's soup cans and celebrities from Marilyn Monroe to Mao Tse-Tung, has been imprinted into the public's collective consciousness for decades.

The exhibition will feature over 300 paintings, photographs, screen prints, drawings, 3-D installations and sculptures including iconic works such as *Jackie*, *Marilyn Monroe*, *Mao*, *Campbell's Soup*, *Silver Liz*, *The Last Supper*, and *Self-Portrait*.

Through this collection of art works from The Andy Warhol Museum, the life, work and creative genius of Warhol are illuminated as never before.

This remarkable exhibition celebrates anew an artist whose life and work define the concept that fame is fleeting, art is eternal. □





安迪·沃霍尔《自画像》，1964年，©AWF
Andy Warhol, *Self-Portrait*, 1964, ©AWF

安迪·沃霍尔与名人崇拜 帕特里克·麦培初（麦培初）

Andy Warhol and the Cult of Fame

By Patrick McGuire

这位已故艺术家对名望的痴迷明显地表现为他对名人主题的情有独钟，从杰奎琳·肯尼迪·奥纳西斯(Jackie O)到金宝汤公司的

罐装汤 (Campbell's Soup) 等等，沃霍尔为流行文化烙上了永久的印记，堪称永垂史册的人物。沃霍尔从 1964 年到 1986 年间创作的自画像大致记录了他备受赞誉的艺术风采，表现了作品人物的成名轨迹。沃霍尔作为第一代中欧移民，早在二十世纪 60 年代初便一头扎进消费主义和享乐主义的当代文化中潜心钻研，并取得突破性成就。1987 年 2 月 22 日，沃霍尔在接受一次手术后因心脏病发作去世，享年 58 岁。

沃霍尔于 1964 年创作的《自画像》(Self-Portrait) 以孤傲清高的名人面目出现。他领带松散，面无表情，玩世不恭的神态溢于言表。他戴的太阳镜出现反射的光影，但也在提醒观众，沃霍尔和他们有着天壤之别。他 1986 年创作的《自画像》则描绘了名望的另一种模式。沃霍尔不再是不可一世和与公众格格不入的名人，而成为一个难解之谜的主体，吸引人们探其究竟。沃霍尔的无身头像令人惊悚，表现了脱离凡俗的意境。画面没有阴影，人物表情木讷，不禁使观众相信这就是其人原貌。

这两幅自画像风格迥异，但都反映了沃霍尔自我意识中的名望具有的其他元素。这两部作品中的沃霍尔都超越了现实生活的框架。在他 1964 年创作的《自画像》中，人物仿佛受到禁锢，画面几乎容不下他。他头部向上斜翘，不知是表示轻蔑还是为了节省视觉空间。在 1986 年创作的《自画像》中，沃霍尔的下巴和头发都几乎突破画面的边缘。在上述两幅作品中，主题的表现毫无疑问取决于沃霍尔对形象的支配。在沃霍尔的世界中，名望和名利都是涉及个人和全天下德操的颇有争议的问题。沃霍尔的作品本身往往就已经令人赞叹不已，但举办他的作品回顾展有助于观众更好地认识这位已故艺术家错综复杂的人生轨迹。

Warhol's self-portraits from 1964 and 1986 roughly bookend his celebrated artistic presence and show the figure's ascendance to fame.

Born to first-generation Central-European immigrants, Warhol made his breakthrough in the early 60s, diving headlong into the contemporary culture of consumerism and hedonism. He died of a heart attack on February 22, 1987, at the age of 58, following surgery.

In *Self-Portrait*, 1964, Warhol plays the celebrity disconnected from the masses. His loosened tie and deadpan pose reinforce the message that he could not care less. His sunglasses catch the light but remind the viewer that Warhol and his audience are worlds apart.

Self-Portrait, 1986 portrays a different mode of fame. Warhol is no longer the untouchable celebrity at odds with the public but rather an object of fascination craving exploration. A disembodied head, Warhol has become an electrifying figure beyond the realm of the everyday. Without the shades, his blank expression is an invitation for the viewer to take him for what he is.

The two self-portraits contrast and yet they also share other dimensions of Warhol's self-conceived fame. In both works, Warhol is larger than life. He appears cramped in *Self-Portrait*, 1964 where the photo can barely contain him. Whether he is cocking his head out of defiance or economy of visual space is unclear. In *Self-Portrait*, 1986, Warhol's chin and hair breach the frame. In both, the subject is unmistakable in Warhol's dominance over the image. The world of Warhol is one in which fame and celebrity are contested matters of personal and global integrity. While Warhol's works are often striking on their own, a retrospective of his works will allow audiences to better appreciate the late artist's intricate trajectory. □



安迪·沃霍尔，《自画像》，1986年，©AWF
Andy Warhol, *Self-Portrait*, 1986, ©AWF



艺术家



Artists

美国艺术家莫子伟谈在中国工作的裨益

American Artist Jeffrey Morabito On the Value of Working in China



莫子伟在北京工作室 2011 年 (纳撒尼尔·麦克马洪)
Jeffrey Morabito in his Beijing studio, 2011. (Photo by Nathaniel McMahon)

以下访谈由美国驻华使馆实习生麦培初 (*Patrick McGuire*) 主持, 他目前在斯坦福大学 (*Stanford University*) 学习中文。

莫子伟 (*Jeffrey Morabito*) 原籍纽约, 现居住在北京。他在北京拥有一个工作室, 并在北京首都师范大学从事艺术教学。2011 年 10 月, 他在 798 艺术区举办了他的第一个个人画展《禁野》(*Into the Wild*)。读者可登录 www.jeffreymorabito.com 欣赏他的更多作品。

The following interview was conducted by Patrick McGuire, intern at the U.S. Embassy in Beijing, who is studying Mandarin Chinese at Stanford University.

Jeffrey Morabito originally hails from New York and currently lives in Beijing, where he has a studio and teaches art at Beijing Capital Normal University. He launched his first solo exhibition, Into the Wild, in October 2011, in the 798 Art Zone. See more of his works at www.jeffreymorabito.com.

为什么在中国做艺术家？

有两方面原因。一个，我要说，具体与中国本身有关；而另一个则与中国本身无关。我认为历来艺术家都是云游四方……之所以在外国比较好是因为这会给你看世界带来一种障碍，而所有艺术家都尽量要有一种障碍或曰好像过滤的东西。你有点像是个局外人，探视一个不同的世界。你越是游离其外，就越会有更好的机会去获得某种真相，这是所有艺术家都注重的，无论他们的手段是什么。

20世纪初在巴黎的所有美国艺术家就都是这样。现在在柏林有许多美国艺术家。这不过是艺术家们一直有的传统做法。所以，这是身在外国的一方面原因。

但具体到北京，它是一个非常国际化的城市。这里不仅有很多欧洲人，而且还有韩国艺术家、日本艺术家——这点很有意思，因为尽管听说过——在中国的亚洲人也许有时有点种族主义——但就艺术家们而言，我认为在艺术界里，那些种族主义情绪是不存在的。所以我觉得这是好迹象。

而且像我前面说的，在北京你能够见到那么多不同类型的中国艺术家。他们来自不同地方，非常不一样。这样一来，接触到的就不只是一种类型的中国艺术家。所以说，这里非常国际化和民族化。

我可以这样说，让有些西方人也许觉得成问题的是，中国人对艺术的欣赏眼光仍然含有某些传统成分。然而我倒很喜欢。西方的当代艺术已经有点超越了普通人对什么是艺术的理解，但中国人仍对历史有种依恋，我认为这是好事。我觉得一些西方艺术家有时候应该更意识到这点，尽管同时它会遭到人们的批评。所以这也是一种有取有舍。

去年底，您好像举办了一个画展，叫做《禁野》(Into the Wild)。您看到哪些反响？它是更多地作为一种个人经历上的收获呢，还是带来了其它机遇？

我会说绝对两者都有……一般说，中国艺术圈子里的许多中国人非常喜欢炒作。里面有许多投机的成分。但我认为，通过展览，我发现越来越多的中国人能够看透所有的炒作。特别是，我认为我的作品完全是我所理解的美术作品。亲身体验远比在电脑屏幕上要好。而当他们能够亲眼看到时……会促使他们的思路变得更开阔，我所共事过的很多人从此成熟起来。和我共事的人我觉得是真正相信我的作品，而并不只是为了赶快赚一把钱。

所以这次展览帮助您认识到，您的确与观看作品的人有一种个人的接触，而他们以前更会在艺术领域从事投机，是吗？

是的。中国人，他们未必总表达出来，但他们知道什么好，什么不好。这是由于他们与我们西方人或美国人处于不同类型的社会环境中。（我们）无拘束得多。如果我们看到我们喜欢的，我们就说喜欢。如果我们看到我们不喜欢的，我们就说不喜欢。我认为事实是，亚洲文化一般比美国文化更具趋同性，美国文化非常基于个人。而他们总是很不情愿表达与众不同的东西。但他们不说并不意味着他们不思考。

有没有任何具体的中国艺术家对您产生影响或让您作为艺术家特别感兴趣？

我可以肯定地说，我不知道。我当然有些朋友——我得说，与其说是直接影响了，不如说是更多地给我带来灵感。其实就这点而言，我已经很久没有受到一位艺术新人的影响了。我最终会说，我不知道。也许八、九年来我多多少少一直试着接受不同手法的影响，也许有点像某些电影制片人和音乐家那样，所以真的，这只是因为我觉得想（我要）挑战自己。所以，他们给我的绝对是灵感多于影响。

这种灵感如何表现出来？是在您的艺术作品里还是在其它地方？

嗯，我可以这样对你说——关于灵感部分：在北京在这里，他们真的非常努力……在纽约，如果我星期五晚上要待在工作室，那我会觉得好像错过了热闹时光——在北京并不是没有热闹。但在北京艺术家的确非常努力。我感到他们当中的许多人的确是艺术家。即使他们水平不高，但他们有一种值得尊敬的东西，因为他们有艺术职业道德，他们在中国生活了很长时间，将自己的憧憬通过自身体现出来。在纽约，在像威廉斯堡（Williamsburg）等一些地方，你见到的每个人都是艺术家，但是他们中的百分之五十是纹身艺术家。

对于我而言，努力工作的感觉很好……我的意思是，我真的不能说我所能想到的美国许多其他社区的每个艺术家都非常努力。虽然并不是说在北京每个艺术家都做得非常努力，但相对而言，要努力得多。

您认为是否有某种个人艺术、一种对实现自己憧憬的东西

的追求？

嗯，我不见得是在回避你的问题。我想这一点是很有意思的补充。我个人认识某些艺术家，并尊重他们的作品……我有一个艺术家朋友——我认为他的作品相当有创意，而且我想他并没有意识到自己的作品有多么独创。我真的觉得他有点天真。我在其他艺术家那里也发现这点，因为很多中国艺术品带有很强的模仿性，他们非常刻意地模仿许多西方艺术家。但有时从他们的模仿中，产生独创。我想毕加索说过，创意源自模仿，所以，即使本没有打算独树一帜，也会自然发生。有些人在他们的作品中（加上）自己的痕迹。这恰恰是你与生俱来的东西。无论他们多么认为自己是在模仿别人，但在他们的想象中他们变得非常有个性。

Why be an artist in China?

There are two parts to it. One, I would say, specifically [has] to do with China itself; and one [has] *not* to do with China itself. I think it's just historical [that] artists travel around the world The reason why it's good to be in a foreign country is because you kind of have a barrier in how you see the world, and all artists try to have a barrier or kind of a filter. You're a bit of an alien looking into a different world. The more disassociated you are with it, there's a better chance to get to a certain truth which is what all artists, no matter what their medium is, are concerned with.

This happened with all the American artists in Paris early in the [20th] century. There are a lot of American artists in Berlin now. This is just the tradition of what artists have always done. So that's one part of being in a different country.

But in particular to Beijing, it's a very international city. Not only do you have a lot of Europeans there, you have Korean artists, you have Japanese artists, - and it's interesting because despite what you hear about - maybe some racist temperaments at times of Asian people in China - for the artists, I think in the art world, those racist temperaments don't exist. So I find that kind of a good sign.

And like I said before, you get to meet so many different types of Chinese artists in Beijing. They're really different where they're from. So it's more than getting just one type of Chinese artist. So it's very international and national.

And I would say some Westerners might find it as a problem

that there are still elements of tradition in what Chinese people like to see in art. I actually like that, though. Contemporary art in the West has kind of gone beyond what art could be to a normal person, but there's still an attachment to history that Chinese people have and I think that's good. I think it's something that some Western artists should be more aware of sometimes. Although it is criticized by people at the same time, so it's a give and take.

Towards the end of last year, you had an exhibition called *Into the Wild*. What have you seen in response to your exhibition? Was it more personally rewarding as an experience or has it led to other opportunities?

I would say definitely both...generally speaking a lot of Chinese people in the Chinese art community, they're very hype-oriented. There's a lot of speculation involved. But I think through that exhibition I've found, and more and more, Chinese people are able to look beyond any hype. Especially, I think my work is very much what I would consider fine art. It's much better in person rather than just on a computer screen. And when they were able to see it in person...it helped open their minds more and a lot of people I've been working with ever since matured. The people I work with I feel actually really believe in my work rather than [are there] just to make a quick buck.

So this exhibition helped you realize that you did have this personal connection with an audience that was perhaps more prone to speculation in the art community?

Right. The Chinese, they may not necessarily always express themselves, but they know what is good and what is bad. It's just a different type of social condition that they're under rather than us as Westerners or as American. [We are] much more bold. If we see something we like, we say we like it. If we see something we dislike, we say we dislike it. I think just the fact that Asian culture, in general, is more conformist than American culture which is very individual-based - they're always very hesitant to say something that goes against the grain. But just because they don't say it doesn't mean they don't think it.

Are there any particular Chinese artists who influence you or who you were particularly interested in as an artist?

(continued on page 18)



左边：Line #2, 2009（莫子伟友情提供）右上：《野生动物》，2011年（纳撒尼尔·麦克马洪）
右下：Hyewha, 2009年（由莫子伟友情提供）

Left: Line #2, 2009 (Courtesy of Jeffrey Morabito) Top, right: Wild Animal, 2011 (Photo by Nathaniel McMahan) Bottom, right: Hyewha, 2009 (Courtesy of Jeffrey Morabito)

“在莫子伟的油画中，色彩缤纷的画布上布满跃动的模糊影像，体现着主体快速运动，难以在画面上定格。画作近乎印象派风格，通过光线，模糊的笔触使影像栩栩如生，而各种棕色、深红、暗蓝和黑色的组合使色调更为深沉。他的主题以人物为主，地铁车厢中或街头行走的人们——他用狂澜的笔划捕捉住那些永无静止的场景。然而也有描绘关于农夫或猪、动物等与家庭和乡村生活相关的静态画面，与他的城市场景形成鲜明对比。莫子伟作品中的主题似乎多聚焦亚洲、聚焦旋风般的人群以及令人眼花缭乱的节奏，而他的作品似乎正是以这种节奏在运动。”

www.jeffreymorabito.com/

“The oil paintings of Jeffrey Morabito are colorful canvases full of energetic blurs, the subjects moving too fast to be held down in paint. The paintings are almost impressionist, in the light, blurry brushstrokes used to bring the images to life, but use a darker color pallet full of browns, deep reds, dark blues and black. His subjects are primarily people, people on subway cars or moving down streets – areas full of constant movement that he captures in the frenzy of his brushstrokes. But there are also still life images of pheasants or pigs, animals associated with domesticity and rural life, a contrast to his urban scenes. The subjects of Jeffrey Morabito’s work seem most specific to Asia, to the whirlwind-like crowds of people, and the dizzying pace at which his work seems to move.”

www.jeffreymorabito.com/

(continued from page 16)

I would definitely say, I don't know. I definitely have some friends that -- I would say rather than directly influenced me, I would say they inspire me more so. Also with that said, it's been a very long time since I've been influenced by a new artist. I would say in the last, I don't know, maybe eight, nine years, I've kind of been trying to be influenced by different media in terms of maybe like certain film makers and musicians. So it's really, just because I kind of feel like [I want to] challenge myself. So what they give me is definitely more inspiration rather than influence.

How does this inspiration manifest? In your art work or elsewhere?

Well, I'll tell you this: in terms of the inspiration part of it, they really work hard here in Beijing... In New York if I were to spend a Friday night in the studio I'd kind of feel like I'm missing out on the party - not that it doesn't happen in Beijing either. But artists in Beijing work really hard. And a lot of them I feel are actually artists. Even if they're bad there's something respectful about it because they have the work ethic, they've spent a very long time in China, personalized their own vision. When in New York, some places like Williamsburg, every single

person you meet is an artist and 50 percent of them are tattoo artists.

For me, working hard feels good...I mean I really can't say that many other communities I can think of in America where every artist is working very hard. Not that every artist works very hard in Beijing, but just in comparison, definitely much more.

Do you think there is this aspect of sort of personal art, this drive to achieve one's own vision?

Well, this is not necessarily side-stepping your question. I think it's an interesting point to make up. Certain artists I personally know and respect their work... I have one artist friend - I think his work is pretty original and I don't think he realizes how original his work is. Really think he is kind of naïve a bit. I find this with other artists, because it's very derivative, a lot of Chinese art, where they copy a lot of Western artists very specifically. But sometimes out of their imitation, originality happens. I think Picasso said originality comes from imitation. So even though it's not the intent to be individual, it happens naturally. Some people [add] their own personal fingerprints in their work. It's just something you're born with. No matter how much they think they're imitating somebody, they become very individual in their vision. □



莫子伟在他的工作室，与美国北京美国大使馆的文化官员邝怡华讨论他的画。（照片由北京美国使馆—夏若文友情提供）

Artist Jeffrey Morabito in his studio discussing his drawings with Erika Kuenne, Assistant Cultural Affairs Officer at the U.S. Embassy in Beijing. (Photo by U.S. Embassy Beijing – Rowena Saura)

朴素典雅之感：胡佩霞的视觉语言

A Sense of Simple Elegance: Patty Hudak's Visual Language



胡佩霞在她的工作室，2012（照片由张晨光友情提供）

Patty Hudak in her studio, 2012. (Photo by Zhang Chen Guang)

胡佩霞（PATTY HUDAK）是一位在中国北京生活和工作的美国艺术家。十五岁时，她开始在康涅狄格州纽黑文市（New Haven, CT）的创意艺术工作坊（the Creative Arts Workshop）学习艺术。她在韦尔斯利学院（Wellesley College）完成大学学业，毕业后曾在多个艺术家聚集区生活过，包括纽约、香港、佛蒙特州和北京。基于这些经历，她感到中国北京生气勃勃的艺术家聚集地很有吸引力。她的工作室位于环铁艺术城，是一个中国艺术家聚集的新兴社区。这里的艺术家们不断激发和冲击着她的艺术理念。最近帕蒂的作品在北京、香港和迪拜展出。她在美国纽约、伯灵顿和佛蒙特等地举办过多场个人和集体作品展。

PATTY HUDAK is an American artist, living and working in Beijing, China. Her study of art began at the Creative Arts Workshop in New Haven, CT when she was 15 years old. Patty completed her degree at Wellesley College, and since graduating from college, has lived in a number of artist communities, including New York, Hong Kong, Vermont, and Beijing. Based on these experiences, she felt attracted to the artist community that is thriving now in Beijing, China. Her studio is located in the Huantie Art City, among an emerging community of Chinese and foreign artists who continue to inspire and challenge her own artistic vision. Patty's work has been most recently represented in Beijing, Hong Kong, and in Dubai. She has had numerous solo and group exhibitions in the U.S., including New York and Burlington, Vermont.



从左至右：胡佩霞，动量 3，石墨聚酯薄膜，45 x 30（照片由胡佩霞友情提供）；在工作室，2012（照片由张晨光友情提供）；胡佩霞。调情与争论，石墨聚酯薄膜，45 x 30 厘米

Left to right: Patty Hudak. *Momentum 3*, Graphite on mylar, 45 x 30 (Photo courtesy of Patty Hudak); In the studio, 2012. (Photo by Zhang Chen Guang); Patty Hudak. *Flirting and Arguing*, Graphite on mylar, 45 x 30 cm

作为一名艺术家，您希望自己的作品在观众中引起怎样的思考或留下什么印象？

我努力赋予自己的画作以生命的气息，给空间以存在感——正如当你播放一首喜爱的乐曲时，空间随之变化。你感到愉悦、放松、精力充沛，这些都取决于你所选择的乐曲。我的画作就如同一个个角色，进行心灵相通的对话。我尝试传达一种朴素典雅的感觉，尽可能多地将我所能表达的东西凝聚在非常有限的画面之中。

我注意到人们对于我的作品经常会有多种解读。我喜欢这样——这是与我的画作进行交流的一部分。我喜欢看到绘画作品成为观赏者思考的源泉。我的意思是，当你欣赏一幅画的时候，你会怎么做？这幅作品能否使你联想到一些关于你自己的事情？当你看着它欣赏时，你会想到些什么？

我希望艺术能够让欣赏它的人开始思考。提出这些开放式问题是够抽象的，但可提供足够的参考启发个人的思考。

绘画记录着我的手在画布上创作时每个瞬间，以及创作时我的思绪和决断。为什么这条线要画在这里，而不是那里？为什么这条线是直的，而不是弧形的？为什么整体形象由那样一些部分构成？这些决断会产生什么感受？

您认为人们对您的艺术的想法会因为是中国观众或美国观众而发生变化吗？

是，也不是。作为情绪的反应，这种反应对于个体的思考来说是很个人化的。作为人类，我们都拥有着相似的情感——我真的相信人与人之间相似的地方多于差异。我也看到美国观众和中国观众之间存在的诸多相似之处。

我所发现的美中两国观众的相似之处，在于他们对艺术和艺术家的尊重，他们几乎都认为艺术家仿佛是我们这个时代的神秘人物。我觉得我的作品在中国赢得了尊重，我也发现人们努力去领会我作品的含义，并能够以开放的态度对待关于作品的讨论。

因为视觉艺术是一种视觉语言，其含意能够跨越文化和语言的障碍。在中国传统绘画中，许多曲线产生了独立于其形态的表达，例如牡丹花的曲线或者衣服褶皱的画法。一直以来，我都在模仿中国水墨画中的这些曲线的画法，并把它们融入到我的作品中去。这些成为我与中国联系的一个部分，同时也有助于把我的艺术理念与中国观众联系起来。这是一种共鸣与解读。

关于中国观众与美国观众的差异，最大的问题在于作品的材料。现在中国当代艺术家与美国艺术家一样使用多种材料进行创作，但是目前规模的当代艺术在中国还是相对新的事物。中国观众正在迅速把握当代艺术的理念，但他们最常向我问起的问题却是，我画的是水墨画还是油画。最初人们曾对于在迈拉（Mylar）聚酯材料上作画感到好奇，但总的来说我觉得观众们对于这种形式的创作还是持开放态度的。



张晨光友情提供);胡佩霞正在绘画,2012(照片由张晨光友情提供);胡佩霞的作品在完成中,2012(照
 studio, 2012. (Photo by Zhang Chen Guang); Patty drawing, 2012. (Photo by Zhang Chen Guang); Patty's works in
 n(Photo courtesy of Patty Hudak)

中国和西方的收藏家都收藏我的画作。这对我来说是个好现象,说明我的艺术作品能够打动中西方两个观众群体。

中国是否对您的艺术有所帮助? 如果有, 是哪些帮助?

今天的中国具有实现可能的能量, 具有创造革新的能量, 对新旧事物兼容并蓄。令人兴奋的是这里的未来并不确定, 充满了各种可能。此时此刻, 中国具备收获的一切条件。这种充满可能性的感觉吸引了我, 为我的艺术和生命注入了力量。作为艺术家, 有自我怀疑的感觉是很正常的, 但在中国, 我感到我仿佛可以成为任何人。这是一个非常能激发灵感的时代和地方。

在这一点上, 中国元素以各种主题的形式融入我的作品, 如水墨画、装饰艺术, 甚至是手工面条的曲线。我的意象来自于成长和可能性——这种精神是我在中国这里每天都能够看得到的。

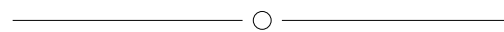
作为一名艺术家, 为什么您愿意留在中国?

我很愿意回答这个问题, 正如我所感受到的, 中国可以说是当今世界上拥有最佳艺术创作氛围的地方之一。

在北京, 比如说宋庄, 世界上没有其他地方会像这里一样。这里仿佛是一个住满艺术僧侣的大寺院。在这里, 有如此之多的艺术家一起并肩创作, 而且这里为刚从艺术院校毕业的年轻艺术家们提供合适的创作场所, 也为事业有成的艺术家提供带有工作室的美丽家园。各种艺术理念和技巧

在这种氛围下八方汇聚, 犹如创建了一个艺术思想库。

作为美国人, 有时我确实感到游离在中国艺术家的脉动之外, 但些许这种感觉可带给我一种独处的机会, 这种机会在我的家乡美国是很难找到的。在这里的艺术世界周围聚集的能量令人鼓舞!



As an artist, what questions or impressions do you want your artwork to provoke in your audience?

I strive to make my drawings have a living presence, to give the room a presence - like when you turn on a piece of your favorite music, the room changes. You are entertained, relaxed, energized, depending on which piece you choose. My drawings are like characters, mirroring dialogue, and I try to convey a sense of simple elegance, squeezing as much expression as I can into a very controlled drawing.

I have noticed that people often have multiple readings of my work. This part I love - it is part of engaging with my drawings.

I like how the drawings become a source of meaning for the person looking at it. I mean, what do you do when you look at a drawing? Can the drawing tell you something about yourself? What are the thoughts you have as you are looking at it?

I want the art to generate thoughts in the person who is viewing it. It is abstract enough to leave these questions open, but has enough reference to start generating personal thoughts.

The drawing marks all the moments in time where my hand was on the page, my thoughts and decisions at the time that I drew it. Why put this line here, not there? Why is this line straight, not curved? Why is the overall image made up of those kind of parts? What feelings do these decisions generate?

Do you think that the perception of your art changes based on having a Chinese or American audience?

Yes and no. As an emotional response, the response is personal to the individual contemplating. As people, we all have similar emotions - I really believe people are more alike than different. I also see a lot of similarities between Americans and Chinese.

The similar areas I find have to do with both American and Chinese artists having a respect for the arts, almost as though artists are the mystics of our time. I find that in China, my work is greeted with respect, and I have found that people make the effort to understand the meaning of my work and are open to dialogue around it.

Because the visual arts are a visual language, the meanings can cross cultural and language barriers. In traditional Chinese painting, many of the curved lines create an expression independent of their forms, such as the curved lines in peonies or in painting the drapery of clothing. I have been copying these curves from Chinese ink paintings and integrating them into my work. They become part of my connection to China, but also help to connect my vision to a Chinese audience. It's a kind of empathy and interpretation.

The biggest question that comes from a Chinese audience that differs from Americans is in the material. Chinese contemporary artists now work in as diverse materials as

American artists, but contemporary art at its current scale is relatively new in China. The Chinese audience is rapidly catching up to contemporary ideas in art, but the question that I am most often asked is if I make ink paintings or oil paintings. Drawing on Mylar seems curious, initially, although generally I have found that they are open-minded about it.

My drawings are being collected by both Chinese and Westerners. To me, this is a good sign that my artwork is reaching both audiences.

What, if anything, has China brought to your art?

China today has energy of possibility, of creative reinvention, a blend of the old and new. There is an excitement here about an uncertain future, one full of possibility. At this point in time, China has everything to gain. This feeling of possibility has caught me, energized my art and my life. It is natural as an artist to feel self-doubt, but in China, I feel as though I can become anyone. It's a very inspirational time and place.

At this point, Chinese elements are entering my work in the form of motifs from ink paintings, decorative art, and even the curves of handmade noodles. My imagery is based on growth and possibility - the spirit that I see everyday here in China.

Why be an artist in China?

This is a question that I love to answer, as I feel as though China is one of the best environments in the world to practice art today.

In Beijing, for example - in Songzhuang village - there is no other place in the world like this. It's like a great monastery filled with artist monks. So many artists working side by side, and the availability of suitable space for both young artists finishing art school and beautiful homes with studios for established artists. The mix of ideas and techniques in such environments creates a kind of think tank for art.

As an American, I do feel sometimes outside of the pulse of Chinese artists, but some of that feeling has given me the opportunity for a kind of solitude that would be difficult for me to find in my home country. The energy surrounding the art world here is inspiring! □

蓝色和绿色:对彼得·韦恩·刘易斯作品几点注释

斯泰西·达夫

Blue and Green: Some Notes on the Work of Peter Wayne Lewis

By Stacey Duff



彼得·韦恩·刘易斯。《Beijing Booster Griot》于2011年。丙烯亚麻布画，24'x30'（拍摄者：马修·伦敦）。
Peter Wayne Lewis. *Beijing Booster Griot*, 2011, Acrylic on Linen, 24' x 30' (Photo by Matthew London).

彼得·韦恩·刘易斯（Peter Wayne Lewis）是马萨诸塞州波士顿的马萨诸塞艺术与设计学院（Massachusetts College of Art and Design in Boston）绘画教授。他作为一位有牙买加血统的美国艺术家，与中国有着深厚关系。他受到被他称赞为北京“爆炸性”当代艺术景象的吸引，多年来一直活跃在798艺术区。他最近的展览之一在中国北京的马蒂亚斯·库珀画廊-斯图加特|北京举办，题为《源于地球中心的绘画-蓝色和绿色》（“Paintings from Middle Earth Blue & Green”）。 www.peterwaynelewis.com

Peter Wayne Lewis is Professor of Painting at Massachusetts College of Art and Design in Boston, Massachusetts. An American artist of Jamaican descent, he has a strong connection to China. Drawn to what he has praised as the “explosive” contemporary art scene in Beijing, he has been active in the 798 arts district for many years. One of his recent exhibitions, “Paintings from Middle Earth Blue & Green” was exhibited at the Matthias Küper Galleries Stuttgart/Beijing in Beijing, China. www.peterwaynelewis.com

彼得·韦恩·刘易斯的绘画富于一种永远从当下能量中产生的生命力，生机勃勃。他那色彩激荡的作品本身就是一种有形的、鲜活运动。他不描绘实物，也不采用传统的绘画结构，而是运用一种欣然自我的视觉语言，着力于探索宇宙的和谐之美，令观众由衷地对这种追求产生共鸣。

他的作品拓展了美国抽象艺术的传统。他对色域绘画理论的兴趣——对色彩的精神能量的坚信——使他与先驱马克·罗斯科（Mark Rothko）和巴尼特·纽曼（Barnett Newman）为伍。但与此同时，他作为一个出生在牙买加的美国艺术家的背景，他对散居各地的非洲人的敏锐感知和对爵士乐的酷爱，加之他对理论物理的神往，将他的创作被有力推入一种新的意境。彼得·韦恩·刘易斯出生于金斯敦（Kingston），现在波士顿艺术学院执教，并在纽约和北京两地的工作室施展艺术豪情。他是世界公民，是视觉领域的远征者。他的创作不是取材于艺术史书，而是发自内心的自我挖掘——他在广泛游历中塑成的富于冒险精神的自我。他目前在北京马蒂亚斯·库珀（Matthias Küper）画廊的展览为观众带来九幅画作，其中既有为展场特制的新作，也有以故乡牙买加的绿、黑两色为主体的一个动态创作系列中的作品。

特制作品包括绘画集、宗教雕塑及声响。淡蓝色的布面丙烯画给人同时带来对瓷器、巴伐利亚州旗和爵士兰调的联想。彼得·韦恩·刘易斯正在探索与他旅居北京的经历相应的一种蓝色。他的画使人想到人体，尤其是腹部器官，你的内心真会被打动。那些形状仿佛都在颤动，与他的爵士乐情节及对弦乐理论的兴趣一脉相承。那些闪烁的灯光——北京的常景——突出着当地的建筑格调，但也为一个深邃和史诗般的主题增添了温馨与亲切：洞察宇宙间生动的此时此刻的无限可能。这种体验——行之当下——的精神升华也由佛陀雕塑得到体现——伴随禅思的是最贴近艺术家内心的音乐：爵士乐。

本次展览中最后一个也是不可或缺的元素是观众。艺术家如果没有与观众的共鸣，便无法达到与“大我”（Greater Self）——与超灵（Over-Soul）的融合；他清楚，他的小我寓于后者之中。归根结底，这是一种呼应形式的艺术。艺术家呼唤，欣赏者回应。艺术家与欣赏者心有灵犀，共同奏出宇宙交响曲。这里的视觉和声既变幻莫测又同本同质，既同本同质又深源于小我。它证明，尽管在这有时变得近于纷乱迷离的地球上，我们仍生活在恩典之中。艺术让我们接近了我们曾经视而不见的宇宙之躯。



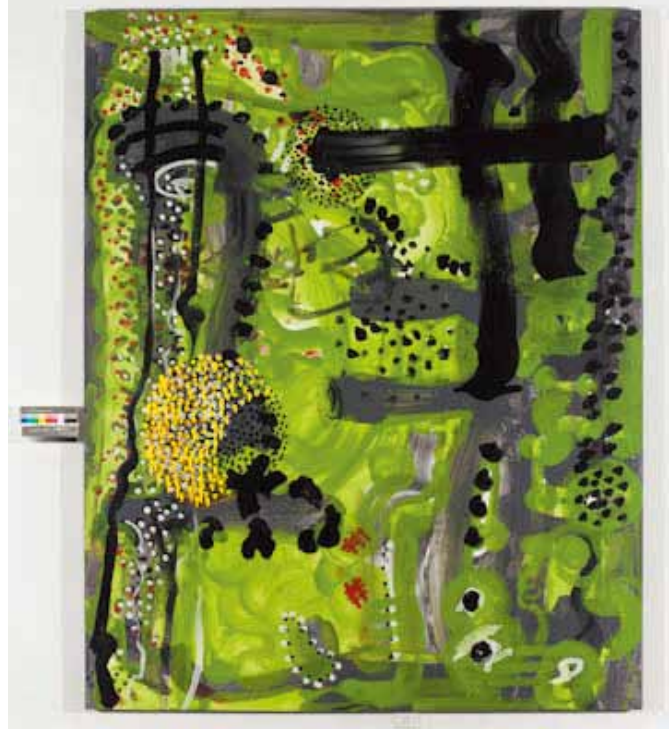
彼得·韦恩·刘易斯。《Buddha Plays Monk Installation》于2012年，丙烯亚麻布画，8'x16'（拍摄者：彼得·韦恩·刘易斯）
Peter Wayne Lewis. Buddha Plays Monk Installation, 2012, Acrylic on Linen, 8' x 16' (Photo by Peter Wayne Lewis)

Peter Wayne Lewis's paintings are perpetually born – born vibrating – out of the energy of the moment. Brimming with gestures of color, his work is a physical, present-tense activity. He doesn't capture objects. He doesn't structure conventional narratives. His paintings, rather, enact a visual language of the spontaneous self as it explores the harmonious grace of the universe. Viewers of his work become willing cohorts in that pursuit.

His work expands the tradition of American abstract art. His concerns with color field theory – his conviction in the spiritual energy of color – align him with precursors like Mark Rothko and Barnett Newman. Meanwhile, the artist's experience as a Jamaican-born American, his sensitivity to the African diaspora along with his voracious appetite for jazz and his intellectual interests in theoretical physics, have vigorously pushed his work into new territory. Born in Kingston, Peter Wayne Lewis teaches art in Boston and maintains an ambitious studio practice in both New York and Beijing. He is a citizen of the world and a visual expeditionary. But rather than dig for ideas in art history books, he digs for materials inside himself: an adventurous self born of his eclectic travels. His 2012 show at Matthias Küper in Beijing provided viewers the opportunity to see nine paintings from an ongoing series predominating in the green and black of his native Jamaica – as well as new site-specific installation.

The installation consists of a painting group, religious statuary and sound element. The paintings are executed in light blue acrylics on canvas that simultaneously evoke porcelain, the Bavarian flag and the blue note from jazz. Peter Wayne Lewis is exploring a kind of blue specific to the context of his experience here in Beijing. The paintings invoke the human body, especially abdominal organs. You also feel it in your gut. The shapes seem to vibrate, a characteristic that rings true to his connection to jazz and his interest in string theory. Blinking lights, common in Beijing, pay homage to local architectural motifs but also add a warm and personal touch to a profound and epic theme: penetrating the living moment of the universe in all its myriad possibilities. The spirituality of this experience – of acting in the now – is echoed by the Buddhist statuary whose meditations here sound out in the form of music closest to the artist's own heart, jazz.

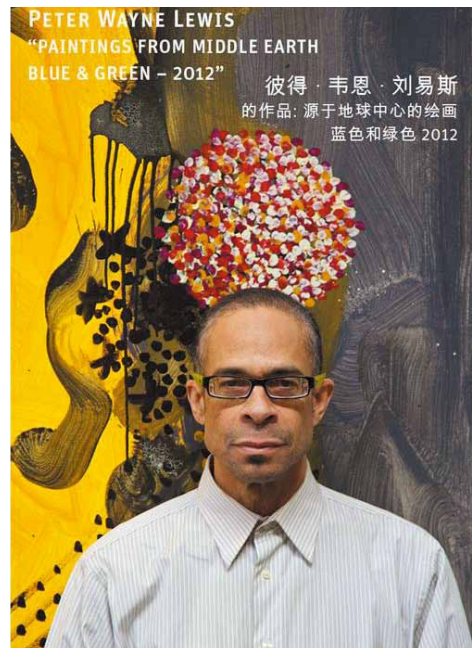
The final and indispensable element of this exhibition is the viewer. The artist cannot commune with the Greater Self – the Over-Soul that he knows his personal self is a part of – unless he harmonizes with the viewer. This is ultimately a call and



彼得·韦恩·刘易斯。《Suite in Grey #17》于2011年。丙烯亚麻布画，250厘米 x 200厘米（拍摄者：Nathaniel McMahon）。

Peter Wayne Lewis. Suite in Grey #17, 2011.
Acrylic on Linen 250 cm x 200 cm (Nathaniel McMahon)

response form of art. The artist calls. The viewer responds. The universal symphony arises out of the tacit understanding and the perceptive listening between artist and viewer. These visual harmonics are ultimately as unpredictable as they are universal, as universal as they are intimate and proof positive that even on a planet where change sometimes approaches chaos, we still live during a dispensation of grace. Art reconciles us to the universal body we didn't know we were seeing. □



诚邀来斯图加特 / 北京马蒂亚斯·库珀画廊欣赏“源于地球中心的绘画 – 蓝色和绿色 2012”。（由彼得·韦恩·刘易斯友情提供）

Invitation for “Paintings from Middle Earth Blue & Green – 2012” at the Matthias Küper Galleries Stuttgart/Beijing. (Courtesy of Peter Wayne Lewis)

读不尽的书，走不完的路

作者：内森·皮特森

Learning is as Limitless as the Roads We Travel

By Nathan Peterson

内森·皮特森是艾奥瓦大学（University of Iowa）艺术史与中文专业博士研究生。他来自内布拉斯加州伯特兰，已经在中国学习了近两年，并将在第三年作为天津大学客座讲师给科技和工程学学生讲授美式英语和文化课。他的博士论文专题是过去 30 年来中国作为国际艺术活动中心的崛起。

Nathan Peterson is a doctoral candidate in Art History and Chinese at the University of Iowa. Originally from Bertrand, Nebraska, he has studied nearly two years in China, and will spend a third year as a visiting instructor at Tianjin University where he teaches American English and culture to science and engineering students. His dissertation is on the reemergence of China as an international center of artistic activity during the last thirty years.



内森·皮特森，甘肃省敦煌的鸣沙山沙丘，2009。（内森·皮特森友情提供）

Nathan Peterson, Mingsha dunes, Dunhuang, Gansu province, 2009. (Courtesy of Nathan Peterson)

我有一次去敦煌旅游，骑骆驼穿越鸣沙山。小时候，父亲教过我骑马，而我总有一个梦，想像自己骑着骆驼走在丝绸之路上。听着数百年前旅行者听到的沙丘的“哭泣”声，我真切地感受到时光的流逝。

While traveling to Dunhuang, I rode a camel across the Mingsha dunes. My father taught me horseback riding as a child, and a dream of mine was to ride a camel as if I were traveling the Silk Road. I felt the passing of time as I heard the rustling of these dunes “crying” as travelers did centuries ago.

2009年2月，教授建议我在启程去中国之前到犹他州去考察一件著名的艺术作品《螺旋防波堤》（Spiral Jetty，1971年）。它是艺术家罗伯特·史密森（Robert Smithson）的杰作，我最初在读大学本科的时候接触过它。罗伯特·史密森在七十年代初用几百吨玄武岩和泥土设计建造了这个一直延展到犹他大盐湖（Great Salt Lake）内的螺旋防波堤。（可以说是“大地雕塑艺术”或“地景艺术”的代表作品）。它诞生之后，多数时间都浸没在水下，（但有时也会浮出水面。我几年以前在课本上看过关于它的介绍），而我去时竟赶上它重新露出水面并拍了照。但是，抵达螺旋防波堤需要在盐湖城以北的普罗蒙特里丘陵（Promontory Point）离开高速公路，然后开数英里的土路。（这件大地艺术品是遥远的）。然而，一看到从岸边突起的螺旋防波堤，我觉得自己仿佛来到了另一个世界。我（享受了这片美景几个小时以后），原打算在日落之前离开，但不料发现车胎被石头扎破了。车陷在泥泞中，手机也没有信号，我想这方圆多少里内都不会有人影。然而幸运的是，天黑前有两个滑雪者从新泽西州来看螺旋防波堤。在他们的帮助下，我换上了备用轮胎，跟着他们的越野车小心翼翼地开到了高速公路上。

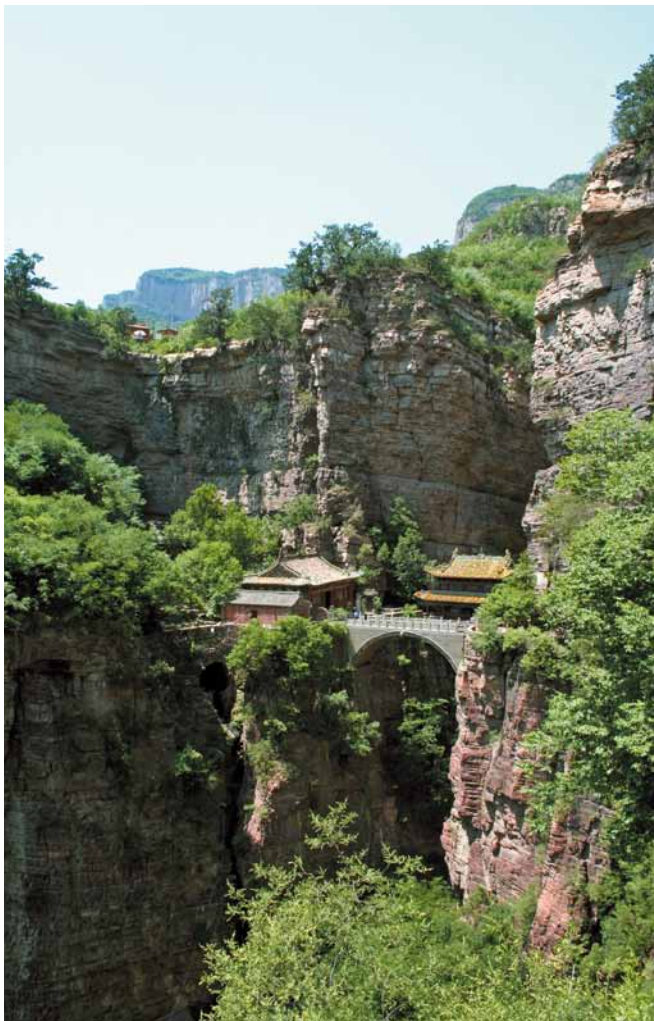


My professor suggested that I visit the Spiral Jetty before leaving for China in February 2009. I first studied this famous artwork by Robert Smithson as an undergraduate. During the early seventies, he moved several hundred tons of basalt rock and earth to design a spiral extending into the Great Salt Lake. This piece is submerged most of the time, and I took the chance to photograph it resurfaced. Reaching the Spiral Jetty requires driving several miles of dirt road forking off the highway to Promontory Point north

of Salt Lake City. I felt like I was in a different world once I found Smithson's work jutting out from the shore. I planned to leave before sunset, but a rock punctured my tire as I drove away. The car sank into the mud and my phone had no reception. I thought no one was around for miles. Luckily, two snowboarders from New Jersey came to see the Spiral Jetty just before dusk. With their help, I put on the spare and cautiously followed them to the highway.



内森·皮特森，罗伯特·史密森的螺旋防波堤，2009。（内森·皮特森友情提供）
Nathan Peterson, Robert Smithson's Spiral Jetty, 2009. (Courtesy of Nathan Peterson)



内森·皮特森，河北省石家庄苍岩山的悬空寺，2010。（内森·皮特森友情提供）

Nathan Peterson, *Suspended temple at Canyon shan, Shijiazhuang, Hebei province, 2010.* (Courtesy of Nathan Peterson)

2010年我有机会参观了距河北省石家庄市50公里的苍岩山。那个暑期，我的中国美术老师在讲述他年轻时候的云游经历时，讲到了这个地方。按照他的宝贵指点，我今年计划去西南方参观寺庙和其他文化遗址。

I continue traveling to out-of-the-way places in China. In 2010, I chanced upon one of the few suspended temples in China located at Cangyan Mountain 50 kilometers from the city of Shijiazhuang in Hebei province. My Chinese instructor teaching me that summer told me about this place through his stories of traveling the countryside as a young man. With his invaluable advice, I will make plans this year to find Buddhist sites in Southwest China.



内森·皮特森，河南省洛阳龙门石窟的宾阳教堂，2009。（内森·皮特森友情提供）

Nathan Peterson, *Binyang chapel, Longmen grottoes, Luoyang, Henan province, 2009.* (Courtesy of Nathan Peterson)

我研究的领域之一是佛教艺术在动荡的魏晋南北朝时期的兴盛。河南洛阳附近的龙门石窟宾阳洞是当时文化交流的代表。丝绸之路使商业、技术和哲理思想都得到蓬勃发展。商贸是国与国之间更广泛交流的内容之一，而相互交流让我们加深彼此了解，摆脱成见。

My research focuses on the proliferation of Buddhism in China during a turbulent period between the third and sixth centuries. Grottoes such as the Binyang chapel at Longmen near the city of Luoyang in Henan province represent the pursuit of cultural exchange. Commerce, technology, and intellectual thought all flourished because of the Silk Road. Trade is part of a larger dialogue between countries in which we question our preconceptions by furthering understanding about each other.



使馆艺术品



Art in Embassies

使馆艺术品

美国国务院的使馆艺术办公室（AIE）成立于1963年，它通过文化扩张使命，创建临时展览和永久收藏、艺术家和文化交流项目以及出版物，在我国公共外交中起着至关重要的作用。现代艺术博物馆在10年前首次设想了这个全球视觉艺术项目。20世纪60年代早期，约翰·F·肯尼迪总统将它正规化，任命了该项目的第一位主管。现在，AIE在200多个场馆，为全世界所有的美国大使官邸、附属机构、领事馆以及使馆居住区的代表性空间策划暂时或永久的展示，制作、选择来自美国以及东道国的当代艺术。这些展览使国际观众感受到两个国家的艺术和文化的品质、视野、以及多样性，与其他任何美国基金会或艺术组织相比，这些展览使AIE在更多国家中建立其存在。

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 exhibitions and permanent collections, artist and cultural exchange 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, annexes, consulates, and embassy residences worldwide, commissioning and selecting 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.

使馆艺术和保护基金会

使馆艺术和保护基金会是致力于在国外通过美国艺术来加强美国形象的最重要的非赢利组织。使馆艺术和保护基金会成立于1986年，作为一个公私合营、非党派的合伙制机构与美国国务院合作为世界各地的美国大使馆提供美术作品。使馆艺术和保护基金会的捐赠包括放置于140多个国家的200多个杰出的美国艺术家的作品。其总部位于华盛顿特区，至今使馆艺术和保护基金会已经筹得6千万美元以上的艺术品和资金的捐赠。

Foundation for Art & Preservation in Embassies

The Foundation for Art and Preservation in Embassies (FAPE) is the leading non-profit organization dedicated to enhancing the United States image abroad through American art. Founded as a public-private, non-partisan partnership in 1986, FAPE works with the U.S. Department of State to contribute fine art to U.S. embassies around the world. FAPE's donations include works by more than 200 preeminent American artists placed in over 140 countries. Headquartered in Washington D.C., FAPE has raised more than \$60 million in art and monetary contributions to date.

可以在美国驻北京大使馆东侧的领事大楼里见到在30至45页的艺术品。

The artworks on pages 30 to 45 can be seen at the Consular Building
on the east side of the U.S. Embassy in Beijing.





Ellsworth Kelly (美国人, 1923 年)
北京墙雕
2003 年, 烤漆铝

Ellsworth Kelly (American, 1923)
2003, Painted aluminum



埃尔斯沃斯·凯利的北京组雕位于美国驻北京大使馆的领事大楼主入口外。(照片由美国驻北京大使馆拍摄)– 安丽佳友情提供

Ellsworth Kelly's Beijing Panels is located outside the main entrance of the Consular Building at the U.S. Embassy in Beijing. (Photo by U.S. Embassy Beijing – Alison Anzalone)

使馆艺术保护基金会委托 *Ellsworth Kelly* 为美国驻北京大使馆创建一个安装于特定位置的作品。艺术家设想了一个 18 英尺高的墙雕，包括代表美国的红白蓝三色。第二个墙雕，用红黄两色代表中国，出现在对面的墙上。该作品已于 2011 年 7 月 4 日安装。

FAPE (The Foundation for Art and Preservation in Embassies) commissioned Ellsworth Kelly to create a site-specific installation for the U.S. Embassy in Beijing. The artist conceived an 18-foot-high wall sculpture to include

the colors red, white, and blue to represent the United States. A second wall sculpture, representing China in red and yellow, appears on the opposite side of the wall. The works were installed on July 4, 2011

徐冰 Xu Bing

1955; 中国重庆现在纽约市居住、工作
1955; Chongqing, China, lives and works in New York,
New York

徐冰猴子捞月, 2001 及 2003 漆与波罗地海桦木 1020 x 30 x 1 英寸. (2591.1 x 78 x 4.1 厘米) (照片由 Michael JN Bowles 拍摄, 由美国国务院使馆艺术办公室友情提供)

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)
(Photograph by Michael JN Bowles, courtesy of Art in Embassies, U.S. Department of State)

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 年对国会两院联合会历史性的到访及 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。

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、中国上海的海上海美术馆举办个人作品展，并在加拿大西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。

美国国务院使馆艺术办公室



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.

Art in Embassies, U.S. Department of State



Betty Woodman

1930; 康涅狄格州诺伍克市在纽约居住、工作

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

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) (照片由 Michael JN Bowles 拍摄, 由美国国务院使馆艺术办公室友情提供)

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) (Photograph by Michael JN Bowles, courtesy of Art in Embassies, U.S. Department of State)

“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主要艺术机构展览和收藏。

美国国务院使馆艺术办公室

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 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.

Art in Embassies, U.S. Department of State

杰夫·孔斯

Jeff Koons

1955; 宾西法尼亚州约克城现在纽约居住、工作
1955; York, Pennsylvania, lives and works in
New York, New York

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) (由美国国务院使馆艺术办公室友情提供)

Jeff Koons *Tulips*, 1995-2004 High chromium
stainless steel with transparent color coating
80 x 180 x 205 in. (203.2 x 457.2 520.7 cm)
(Courtesy of Art in Embassies, U.S. Department
of State)

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。杰夫·Jeff Koons

杰夫的巨型雕塑《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, 杰夫就把普普艺术、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。杰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。

美国国务院使馆艺术办公室



2012年3月, 杰夫·孔斯在美国驻北京大使馆他的雕塑“郁金香”前 (由 Matthew Niederhauser 拍摄)
该作品的另一幅照片在这期的封底内页

Jeff Koons in front of his sculpture *Tulips* at the U.S. Embassy in Beijing in March 2012. (Photo by
Matthew Niederhauser) For another photo of the sculpture, see the inside back cover of this issue.

*“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.

Art in Embassies, U.S. Department of State



气球狗（黄色），1994年-2000年
高铬不锈钢喷透明彩色涂层
121 x 143 x 45 英寸
307.3 x 363.2 x 114.3 厘米
© Jeff Koons
装置艺术，纽约大都会艺术博物馆（Metropolitan Museum of Art），
2008年4月22日至10月26日

Balloon Dog (Yellow), 1994-2000
high chromium stainless steel with transparent color coating
121 x 143 x 45 inches
307.3 x 363.2 x 114.3 cm
© Jeff Koons
Installation at the Metropolitan Museum of Art, New York, April 22 - October
26 2008

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The English language text of this article originally appeared
in Graff Diamond's magazine, *Graffiti*.

欢迎来到欢乐宫 Welcome to the Funhouse

乔治·彭德尔（GEORGE PENDLE）表示，杰夫·孔斯将对传统美术婉约性的理解和对流行艺术幻象的迷恋共冶一炉，创造一个当代艺术流派，使这位纽约人成为目前健在的最为成功而又最具争议的艺术家的。

COMBINING AN UNDERSTANDING OF FINE ART ALLUSIONS AND A LOVE OF POP ART ILLUSION, JEFF KOONS HAS CREATED A BODY OF CONTEMPORARY WORK WHICH, SAYS [GEORGE PENDLE](#), MAKES THE NEW YORKER BOTH THE MOST SUCCESSFUL AND MOST CONTENTIOUS LIVING ARTIST

如果打算寻找杰夫·孔斯的工作室，就必须从纽约市的切尔西（Chelsea）艺术区往北走，直到曼哈顿区（Manhattan）最后所剩无几的腹地之一。随着比比皆是的白色立方体画廊渐渐淡出视线，高架线（一段被改造成公园的高架铁路线）恢复了其未经雕琢的本来面貌。废旧金属场与劳斯莱斯（Rolls-Royce）专营店毗邻而居，破旧的脱衣舞厅与新建的高层公寓比肩而立。这是一个奢豪与废弛、侈靡与贫困、发达与沉沦并存之地。简而言之，这一切恰恰契合了杰夫孔斯的风格。

在孔斯的工作室里，类似的不协调之处俯拾即是。经典的维纳斯（Venus）画像与充气猴子出现在同一块画布上；古代普里阿普斯的雕像混迹于当代小影星的雕像之中；芭蕾舞女陶瓷摆件被放大到惊人的尺寸；象征生殖的史前图腾用现代耀眼的不锈钢铸成。永恒与短瞬激烈碰撞，跨越千年的各种联想被融入不可磨灭的单一意象。

甚至当身穿海军蓝杰尼亚（Zegna）马球衫、深色裤子和轻便运动鞋的杰夫·孔斯本人面带微笑走近时，他看上去也些许有点不协调。考虑到他也许是全世界健在的最受喜爱也最遭忌恨的艺术家，他的仪态与其说像一位充满争议

的标新立异的人物，还不如说像一位温和的美术教师。确实如此，杰夫·孔斯说，他对不协调的痴迷可追溯到学生时代：“在我上艺术史课的时候，屏幕上出现马奈（Manet）的作品《奥林匹亚》（Olympia），艺术史老师开始讲解，说其中象征性的意义超过了你第一眼看到时想当然的理解，于是我开始真正理解了艺术的力量。这就是发挥联想的力量。事物会更博大精深，超出自身原有的范围。”

对一些人来说，孔斯创造了现代图象学流派，其中不仅浓缩了当今消费时代的精髓，还勾画出一代文化史之间的象征性联系。对另一些人而言，孔斯是一个具有现金出纳机意识和道德的邪门的庸俗廉价品制造者。然而，他在经济上的成功却毫无争议：其雕塑作品《气球花朵》（洋红色）在2008年以2,580万美元的价格售出，创造了健在艺术家作品售价的新纪录。

然而，当杰夫·孔斯像大都会博物馆导游一样带领你参观自己的工作室并指出作品内涵的出处和典故时，在他身上则几乎找不到任何“邪门”的影子。他似乎觉得此类批评有些好笑，往往妙语解颐，以完全无所谓的态度予以回应。可以想象，这种做法只会更加激怒其批评者。“我认为，我在



肖像：杰夫·孔斯 (Jeff Koons) 摄影：克里斯·范宁 (Chris Fanning) @Jeff Koons
Portrait, Jeff Koons (Photo: Chris Fanning @Jeff Koons)

作品中试图表现参与感和现时感。然而，我也相信，不论何时，在创作中你必须忠实于自己对一切事物的反应方式。我在青年时代会对自己所吸收的信息作出反应并进行创作，而我今天的工作方法依然如故。”

当然，如今孔斯拥有更为广博的资源；他的工作室空间宽敞、通风良好、光线充足，其大约 100 名助手中的一部分在这里工作看上去都似乎十分年轻、靓丽、时尚，他们在高性能计算机上仔细审视着即将进入雕塑阶段的三维立体模型。



Jeff Koons, 绿巨人浩克 (朋友), 2004 年-2012 年, 彩铜, 71.25 x 48.5 x 26 英寸, 181 x 123.2 x 66 厘米 ©Jeff Koons, 装置艺术, 法兰克福古代雕塑品博物馆, 2012 年 6 月 20 日-9 月 23 日, (摄影: 马库斯·特雷特)

Jeff Koons, *Hulk (Friends)*, 2004-2012, polychromed bronze, 71.25 x 48.5 x 26 inches, 181 x 123.2 x 66 cm, ©Jeff Koons, Installation at the Liebieghaus Skulpturensammlung, Frankfurt, June 20 – September 23, 2012, (Photo: Markus Tretter)

一个相邻的房间令人想起文艺复兴 (Renaissance) 时代的艺术家工作室，与新兴网络公司雕塑设计室的氛围形成鲜明的对比。画作被一个复杂的滑轮系统悬挂在墙上，每一幅画前都竖着一个木制十字形脚手架，四个角上各有一名助手头戴耳塞，神情专注，一丝不苟地在画布上工作。

在隔壁房间，另一些身穿白大褂的助手们正在对即将完工的雕塑作品进行加工。这些作品是孔斯正在展出的《大力水手波比》系列中的泳池充气玩具。房间里到处是在梯子上蠕行的多彩毛虫和关在铁丝垃圾筐里的俗艳海豹。孔斯走到一个充气海豚旁拍了拍，海豚便发出了响亮的声音。

由于令人惊叹的视错觉效果，这些看上去轻如鸿毛的塑料雕塑实际上是铝制品。孔斯站在一名助手身后，看着这名助手仔细地对一个泳池塑料充气玩具马身上的仿真皱折进行完善处理。孔斯工作室是一个不折不扣的欢乐宫，其本人则以事事关心的经理的态度审视着其中的一切。

孔斯依靠他人制作作品已经有很长时间了。他 1955 年生于宾夕法尼亚州的约克市 (York, Pennsylvania)，曾在芝加哥艺术学院 (School of the Art Institute of Chicago) 研修绘画。然而，他在 70 年代末放下画笔，转而专攻“实物”艺术，对能够找到的制成品加以改造。这种艺术形式最著



Jeff Koons, 绿巨人浩克 (贝尔), 2004 年-2012 年, 彩铜、青铜、木材 62 x 47 x 82 英寸, 157.5 x 119.4 x 208.3 厘米, ©Jeff Koons, 装置艺术, 法兰克福古代雕塑品博物馆 (Liebieghaus Skulpturensammlung), 2012 年 6 月 20 日-9 月 23 日 (摄影: 马库斯·特雷特)

Jeff Koons, *Hulks (Bell)*, 2004-2012, polychromed bronze, bronze, wood, 62 x 47 x 82 inches, 157.5 x 119.4 x 208.3 cm, © Jeff Koons, Installation at the Liebieghaus Skulpturensammlung, Frankfurt, June 20 – September 23, 2012 (Photo: Markus Tretter)

名的推崇者是马塞尔·杜尚 (Marcel Duchamp)。孔斯最早的作品系列《充气物品》(1979 年) 由从商场购买的充气花卉和充气兔子构成。孔斯将它们摆放在自己纽约公寓的镜面上加以展示。这些作品没有一件售出，但表达了持续的迷恋之情。他将这些充气玩具所体现的强烈的视觉效果加以分离和掌握，然后为己所用。充气玩具充满了人的呼吸之气，因此成为人体的象征。正如孔斯所说，“人进行一次深呼吸，就象征着生命和乐观；当人最后进行一次呼吸时，其最后呼出的一口气便象征着死亡。如果你看到一件充气物品泄了气，这便是死亡的象征。这些都是对立现象。”

《充气物品》系列之后出现的是《新生前传》（1979年）和《新生》（1980年）系列。在这些系列中，纯粹的家用物品被放置在有机玻璃盒内，最引人注目的是真空吸尘器。这不仅是再一次向杜尚先生致敬，也是向迷恋消费主义和新颖奇巧的波普艺术致敬。像《充气物品》系列一样，让参观者为之震撼的元素是展品的“崭新”状态和未经使用的原始状态。这里再一次喻示了屏气敛息的状态，仿佛生命被锁在真空吸尘器里。与以往一样，虽然不断有人从大街上走进展览馆，打算为打扫自家房舍购买亮丽展出的吸尘器，可是作品却难得售出。

当时孔斯正在现代艺术博物馆（Museum of Modern Art）任职。随着艺术理念的日渐开阔，他意识到实现自己的理念需要更多的资金。他决定为美邦（Smith Barney）公司做商品交易员一事很快就在艺术界被传为美谈，事实证明他特别精于此道。他专做棉花生意，经常告诉客户：“棉花轻盈……蓬松……绝对不会伤人！”这句格言也同样适用于孔斯的作品，要求作品永远保持乐观和开放。

这段华尔街（Wall Street）的经历所产生的结果是《平衡》系列（1985年）。孔斯在这个系列中用实心青铜铸造潜水呼吸器、篮球、通气管和充气筏。这个使用重材质铸造轻盈物品从而产生视错觉的方法在他的作品中一再出现。然而，《平衡》系列在寓意死亡的同时（任何佩戴铜制潜水呼吸器的人都会立即溺水身亡），似乎也是抓住和保留瞬间的一种方法。试图用一次性日常临时用品表现永恒是一种有趣的探索。虽然《平衡》系列雕塑的销售亏本，但孔斯建立了自己的声望。

在《平庸》系列1988年面世时，孔斯已经是美国当代艺术界最著名的人物之一。这个系列被多数人称为“媚俗”，同时又成功地对这些象征新时代的物品进行重新诠释，这种毁誉参半的现象既令人惊讶又似乎不可避免。一件迈克尔·杰克逊（Michael Jackson）与宠物黑猩猩“泡泡”（Bubbles）的瓷雕作品不仅成为当代艺术的试金石，而且也是孔斯本人创作哲学理念的试金石。

孔斯在谈到《平庸》系列时说：“我想，我传达的特定信息是，艺术既可以赋予力量，也可以剥夺力量。当艺术告诉人们他们本身的历史十分完美时，艺术就会给人力量，其意义在于对固有观念的扬弃。然而对另一些人而言，这只不过是一种美学观念，也许正确，也许错误。还存在另一种绝

无臆断的审视事物的方法。你此时走到这一步堪称完美。”

孔斯因为经常借鉴萨尔瓦多·达利（Salvador Dali）的龙虾和罗伊·里奇特斯坦（Roy Lichtenstein）的漫画人物形象而清楚地表明自己曾受惠于超现实主义（Surrealist）和波普艺术运动的前辈，但是其全面的乐观精神却是举世无双的。

孔斯开始使用不锈钢（他称之为“无产阶级的贵重金属”）创作直接影响现代社会的可令人不存狐疑欣然接受的图腾。不论是1986年的标志性充气物雕塑作品《兔子》，还是高达10英尺的金属雕塑《气球狗》（1994年 - 2000年）均是如此。他全部作品中最受欢迎的是《小狗》（1992年）。这是一尊高43英尺的梗犬幼崽灌木修剪作品。作品经历了十分艰辛的制作过程，成为那个时代的一个象征。

这些雕塑作品的创作意图并非为了嘲讽参观者的品味，甚至不是对消费主义社会评头论足。与之相反，作品是为了让参观者从中汲取力量，尽情享受个人的愉悦。孔斯希望参观者获得某种超然的感觉。在这个言不由衷的时代，孔斯宣扬的是一种崭新的真诚。

当然，孔斯并未超然于视觉或寓意的双关语境之上。其作品充斥着性意识，例如看似清纯的气球动物有着类似生殖器官的长鼻子，以及气球花卉的褶皱与空洞部位等。孔斯在解释艺术普遍存在的性意识时说：“达利（Dali）曾说，假如你把两只玉米摆在一起，就形成了臀部的形状”。更有甚者，孔斯在1989年发表作品《天堂制造》，采用自己和当时意大利艳星妻子伊洛娜·斯托拉（Ilona Staller，更为人们熟知的名字是La Cicciolina）做爱的写实油画和雕塑，将隐晦变成了直白。

孔斯认为，这个系列延续了《平庸》系列中宣明的自信自强“我尝试保留这个主题，但同时也试图消除很多人对自己身体的罪恶感和羞耻感。人们甚至对生殖活动，对我们的存在方式，对人生真谛，对生命如何繁盛不衰，对生命如何发挥功能都保持着距离。因此，我的意图只是展开一场直接对话。”

这的确是够直白的，结果造就了孔斯，从一名艺术世界的明星成为现实世界的名人。孔斯与斯托拉的婚姻以离婚告终，在一番旷日持久的争夺之后，孔斯失去了儿子，监护权

归前妻所有。尽管如此，这个作品系列仍是孔斯最为大胆的动作之一，他将自己的婚姻和生活作为一件艺术品呈现在展台上，供世人观看、嘲笑或批评。

尽管如此，在当今世界上，孔斯作为当代杰出艺术家的地位似乎在2008年凡尔赛宫（Palais de Versailles）颇为大胆的作品展上就已初见端倪。他是被允许在凡尔赛宫展出作品的第一位当代艺术家，其熠熠生辉的不锈钢心脏和绚烂夺目的兔子作品在路易十六（Louis XIV）皇宫登堂入室，与辉煌的巴洛克建筑相得益彰。为了筹备2014年在洛杉矶郡立艺术馆（Los Angeles County Museum of Art）展出巨型装置作品《火车》（Train），孔斯目前正在设法创作某种比现有作品的规模更加宏大的作品。

《火车》是一个能够运行的实物大小的蒸汽机车模型，将使用一台高达161英尺的工程起重机将其垂直悬挂在空中，预计制作费用约2,500万美元。孔斯将这件作品看做是一个把各种群体联合在一起的纽带。孔斯从下往上看着自己的作品，以越来越快的语调讲述作品的超大规模、对死亡和性意识的关注和最为重要的创造纯粹的狂喜时刻的能力，似乎呈现了典型的孔斯风格：

“火车缓慢加速，划出一道钟形曲线，你每一秒钟都能感觉到自己心脏的撞击，因为火车的前进速度每一秒钟都比上一秒钟快。然后达到这个最高点“轰隆……轰隆……轰隆……”之后开始减速，每一秒钟的速度都比上一秒钟稍慢一点，直到火车完全慢下来，并发出最后的喘息。我认为，这很能够让人联想到此时此刻的人生，感叹生命散发的能量。”

To find Jeff Koons' studio you've got to head north from New York's Chelsea art district and into one of Manhattan's last remaining hinterlands. As the ubiquitous white cube galleries drop away and the High Line (a stretch of elevated railway transformed into a park) reverts back to its original unreconstructed self, scrap metal yards rub shoulders with Rolls-Royce dealerships, seedy strip clubs sit shoulder-to-shoulder with new high-rise condominiums. It is an area of luxury and rust, of excess and dearth of the high and the low. In short, it's all very Jeff Koons.

Inside Koons' studio, a similar incongruity is at play. Classical depictions of Venus share canvas space with inflatable monkeys. Ancient priapic statues rub up against contemporary movie starlets. Porcelain ballerina tchotchkes are blown up to monumental size, and prehistoric fertility symbols are cast in dazzlingly modern stainless steel. The timeless and the throwaway collide effervescently, and connections spanning millennia are forged in a single indelible image.

Even Jeff Koons himself appears slightly incongruous as he approaches you with a smile on his face, dressed in a navy blue Zegna polo shirt, dark pants and sneakers. Considering he is, perhaps, the most loved, and most hated, living artist in the world, his manner is less that of a divisive grandstander than that of a mild art teacher. Indeed he suggests his fascination with the incongruous stretches back to his own school days: 'In my art history class when a Manet image of Olympia came on the screen and my art history teacher started to speak about the symbols there that have meanings more than you may just take for granted when you first look at it, I really started to understand the power of art. That is the power of making connections. Things become much vaster than they are just on their own.'

To some Koons is a creator of a modern iconography that not only encapsulates the essence of our consumerist age but draws out symbolic links between disposable culture and the history of art. To others he is a demonic maker of kitsch baubles with the mind and morals of a cash register. What is not in question is his financial success: his sculpture 'Balloon Flower (Magenta)' sold in 2008 for \$25.8 million, a record for a living artist.

Yet, as he shows you around his studio, pointing out references and allusions in his works like a tour guide at the Metropolitan Museum, it is hard to see a flicker of the demonic Koons anywhere about him. He seems somewhat bemused by such criticism, and responds to it with a glib but sincere detachment that one can only imagine infuriates his critics even more. 'I think that I'm trying to be engaged and in the moment with

my work. But I think that, whenever you make your work, you've just got to be honest with the way you respond to things. When I was younger, I'd respond to the information I was absorbing and create works, and I'm doing the same thing today.'

Of course today his resources are vast. His studio is large and airy and light and is filled with some of the 100 or so assistants – seemingly all young, good-looking, hipster varietals – who pore over three-dimensional models of soon-to-be made sculptures on high-powered computers.

In stark contrast to the internet start-up air of the sculptural design room, the room adjacent to it is reminiscent of the studio of a Renaissance artist. Paintings hang from the walls on an intricate pulley system. In front of each one is set a cross-shaped wooden scaffold, with an assistant – ear-budded and intense – poised in each of the scaffold's four corners, meticulously working the canvas.

In an adjoining room, still more white-smocked assistants are working on sculptures nearing completion. At present these are the inflatable pool toys seen in Koons' ongoing 'Popeye' series. The room is awash with multi-coloured caterpillars crawling through stepladders and garish seals enmeshed in wire trash cans. Koons goes up to an inflatable dolphin and taps it. It rings out loud. In an astonishing trompe l'oeil effect, the seemingly weightless plastic sculptures are made of aluminum. Koons looks over the shoulder of an assistant who is working minutely at perfecting the telltale creases of inflated plastic on a horse pool toy. Koons' studio is a very serious funhouse, and he surveys the scene with the air of a concerned manager.

Koons has long relied on others to fabricate his work. Born in York, Pennsylvania in 1955, he studied as a painter at the School of the Art Institute of Chicago, but downed brushes in the late Seventies to concentrate on 'readymades', the modified found objects championed most famously by Marcel Duchamp. Koons' earliest series of work, 'Inflatables' (1979), consisted of store-bought inflatable flowers and rabbits, placed on mirrors in his New York apartment. None of the pieces sold, but they announced an ongoing fascination. There was something about the visual intensity of these inflatable toys that Koons separated and harnessed to his own ends. Filled with human breath, the inflatables became metaphors for the human body. As Koons has said, 'When you take a deep breath, it's a symbol of life and of optimism, and when you take your last breath, that last exhale is a symbol of death. If you see an inflatable deflated, it's a symbol of death. These are the opposite.'

'Inflatables' was followed by the 'Pre-New' (1979) and 'The New' (1980) series, in which pristine household goods, most notably vacuum cleaners, were encased in plexiglass. It was once again a tip of the hat to Duchamp, but also to Pop Art's fascination with consumerism and novelty. As with 'Inflatables', there was something about the items' very 'newness', their virginal unused state, that gave the viewer a frisson. Again there was the suggestion of caught breath, of life held in state within the vacuum cleaners. Again, few pieces sold, although people kept coming in off the street wanting to buy one of the beautifully displayed vacuum cleaners to clean their houses with.

At the time Koons was working at the Museum of Modern Art, but as his vision for his art grew more expansive, he realized he would need more funds to realize it. His decision to work as a commodities trader for Smith Barney quickly became art folklore, especially as he turned out to be successful at it. He specialized in cotton, telling his clients, 'Cotton is light... it's fluffy... you can't get hurt by cotton!' It was a mantra that could equally be applied to Koons' work, which would remain consistently optimistic and open.

The result of his Wall Street stint was 'Equilibrium' (1985), in which cast aqualungs, basketballs, snorkels and an inflatable raft in solid bronze. The visual conundrum of a light object being cast in a heavy material would return time and again in his work. But while 'Equilibrium' hinted at death (anyone strapping on the bronzed aqualung would immediately sink to their doom) it also seemed a way of capturing the temporal and preserving it. It was a joyous reach for the eternal using the temporary throwaway structures of everyday life. The Equilibrium sculptures sold for a loss, but Koons' name had been made.

By the time of his 'Banality' series in 1988, Koons had become one of the biggest names in American contemporary art. The series' assimilation of what most people would call kitsch and its triumphant reassessment of these items as a new iconography for the age, was both shocking and yet seemingly inevitable. A porcelain statue of Michael Jackson and his pet chimp Bubbles became a touchstone not just for contemporary art but for Koons' own philosophy of his work.

'I think I started to communicate very specifically that art is something that can either empower or disempower,' he says of 'Banality'. 'And it empowers by communicating to people that their own history is perfect, it's about removing judgments. For other people, it's all about a certain aesthetic, a correct way, a wrong way. And there's another way of viewing things with absolutely no judgment at all.'

Where you've arrived at this moment is perfect.'

Although Koons' debt to antecedents in the Surrealist and Pop movements were made clear by his constant references to Salvador Dali's lobster and Roy Lichtenstein's comic book characters, his wholesale optimism was unique.

Using stainless steel ('the precious metal of the proletariat' as he calls it) Koons began to create immediately affecting modern-day totems that people could embrace directly and uncynically. Whether it be 'Rabbit', his iconic 1986 sculpture of an inflatable rabbit, or 'Balloon Dog' (1994-2000), his 10-foot-tall metal sculpture of exactly that. Most beloved of all was 'Puppy' (1992), a 43-foot topiary sculpture of a terrier puppy, transformed through painstaking engineering, into an icon of the age.

These sculptures were not intended to mock the viewer's taste, or even judge consumerist society. Instead they were meant to get the viewer to empower themselves, to enjoy their own enjoyment. Koons sought something akin to transcendence in the viewer. In the midst of an ironic age, he was preaching a new sincerity.

Of course Koons isn't above the visual pun or double entendre. Sexuality infuses his work, in the phallic snouts of innocent-seeming balloon animals and in the creases and openings of his balloon flowers. 'Dali said, if you put two pieces of corn together, you have an ass,' he says, explaining the omnipresence of sex in art. But when, in 1989 he released 'Made In Heaven', his collection of photo-realist paintings and sculpture of his having sex with his then-wife, the Italian porn actress Ilona Staller (better known as La Cicciolina), the implicit became explicit.

Koons saw the series as an extension of the self-empowerment manifesto of 'Banality': 'I tried to continue that theme but also remove this sense of guilt and shame a lot of people develop about their bodies. Even aspects of procreation, how we exist, what human life is, how it flourishes how it functions, people distance themselves from. So I just tried to have a direct dialogue.'

Direct it was, and thrust Koons from being an art world star into being a real world celebrity. Ultimately Koons' marriage to Staller ended in divorce and the loss of Koons' son to his ex-wife in a prolonged custody battle. But the series remains one of his bravest acts, with Koons placing his marriage and life on a pedestal as a work of art, for everyone to stare at, laugh at or criticise.

Nevertheless Koons' stature as perhaps the pre-eminent contemporary artist in the world today was heralded by his audacious show at the Palais de Versailles in 2008. He was the first contemporary artist allowed to show there and his gleaming stainless steel hearts and shimmering rabbits sat comfortably amidst the baroque splendor of Louis XIV's palace. And with the mammoth work 'Train' planned for installation at the Los Angeles County Museum of Art in 2014, Koons is seeking something on a grander scale than anything he has accomplished before.

'Train' is intended to be a working, life-size replica of a steam engine, suspended vertically from a 161-foot-tall construction crane. It is expected to cost in the region of \$25 million to manufacture. Koons sees it as a piece to bring communities together, and as he describes looking at the sculpture from beneath it in ever-quickening tones, the work's sheer excess, its concerns with mortality and sex, and most of all its ability to create a simple moment of rapture, seem quintessentially Koons:

'It slowly goes faster and faster, on a bell curve, and every second you feel your own heart pumping because each second it's going faster than the moment before. And it hits this plateau – "woo-woo... woo-woo... woo-woo" – and then it descends back, each second going a little slower than the moment before until it slows completely and gives off this last puff of smoke. I think it keeps you very much in contact with being alive at that moment, that amazement of life energy.' □



小狗, 1992 年
不锈钢, 泥土, 土工布, 内置
灌溉系统和鲜花植物
486x486x256 英寸
1234.4x1234.4x650.2 厘米
© 杰夫·孔斯
2000 年安装于洛克菲勒中心

Puppy, 1992
stainless steel, soil, geotextile
fabric, internal irrigation
system, and live flowering
plants
486 x 486 x 256 inches
1234.4 x 1234.4 x 650.2 cm
© Jeff Koons
Installed at Rockefeller Center,
2000

美国驻中国大使馆文化专员李家安谈在中国的工作

Joanne Leese, Cultural Affairs Specialist at the U.S. Embassy in Beijing, Talks about her Work in China



李家安在美国大使官邸，身边是“使馆艺廊”项目提供的艺术品。桌上：戴尔·奇胡利（Dale Chihuly）的作品“塞杜恩红马基群落金边器皿” [Saturn Red Macchia with Golden Lip Wrap]，2004年，手工吹制玻璃制品（艺术家本人友情提供，华盛顿州西雅图）；图中：萨姆·弗朗西斯的作品《无题》 [Untitled] (Ffp76-3)，1976年，布面丙烯，规格78 x 54英寸（美国银行美林收藏 [Bank of America Merrill Lynch Collection] 及“使馆艺廊”项目友情提供）；图右：安迪·沃霍尔的作品《超人》 [Superman]，1981年，丝网印刷，规格38 x 38英寸（美国银行美林收藏及“使馆艺廊”项目友情提供）（图片由美国驻北京大使馆安佳丽拍摄）

Joanne Leese, at the U.S. Ambassador's Residence, pictured with artworks obtained through the Art in Embassies Program. On table: Dale Chihuly, *Saturn Red Macchia with Golden Lip Wrap*, 2004, Hand-blown glass (Courtesy of the artist, Seattle, Washington); Center: Sam Francis, *Untitled* (Ffp76-3), 1976, Acrylic on Canvas, 78 x 54 in (Courtesy of the Bank of America Merrill Lynch Collection and Art in Embassies); Right: Andy Warhol, *Superman*, 1981, Silkscreen, 38 x 38 in, Courtesy of the Bank of America Merrill Lynch Collection and Art in Embassies. (Photo by U.S. Embassy Beijing – Alison Anzalone)

您在美国驻华使馆负责什么工作？

我在美国驻华使馆公共事务办公室的文化处工作。设置我这个职务是为了促进在中国的博物馆及艺术类的交流项目。我与来自美中两国的各方博物馆专业人士、艺术机构及视觉艺术家们一起工作，共同致力于增进我们两国人民之间的交流与合作。我的工作包括组织和协助举办特展和巡回展，促进文化保护项目，例如“文化保护大使基金”（Ambassadors Fund for Cultural Preservation），这个基金为全球的相关机构提供资金，用以保护历史遗迹、博物馆馆藏以及传统音乐、舞蹈和语言。

您协助介绍到中国的美国艺术和美国艺术家们获得什么样的反响？

我介绍到中国的第一个展览是《胡明勇摄影展：身份与美国风景》，中国各地有 50 余万人观看了展览。胡明勇先生是一位获奖摄影师，他所拍摄的许多作品引起国际社会瞩目，它们展示了他的家乡明尼苏达州的社会经济、族群和文化现实的变迁。他的摄影作品在沃克艺术中心（Walker Art Center）、明尼阿波利斯美术学院（Minneapolis Institute of Arts）、美国华人博物馆（Museum of Chinese in America）和国家自然历史博物馆（National Museum of Natural History）都展出过。他在中国的这次摄影展是由一个名叫“中西部艺术（Arts Midwest）”的地方艺术机构安排的，共展出 70 多幅作品，选自胡先生在三十余年中拍摄的作品，侧重在与《亚裔美国》（Asian in America）系列相关的内容。为寻找当代亚裔美国，胡先生——他是家里唯一一位不是在中国出生的成员——游历了美国近四十个州，探索和记录亚裔美国人和美国文化之间有趣的、感人的甚至有时是有些奇怪的交汇。胡先生的作品犹如一面面反映社会最新现实的镜子，照映出我们自己，不仅力图揭示藏在表象后的东西，而且也展示那些显而易见却鲜为人们注意到的事物。这些作品汇集在一起，呈现出丰富的美国文化全景；加上胡先生个人的思绪，这些摄影作品构成了一部与亚裔美国人的传统形象既相吻合又相矛盾的故事，进而提出了在二十一世纪身为少数族裔和身为美国人究竟意味着什么这个根本问题。

胡先生第一次来中国是为 2010 年 11 月的那次摄影展揭幕。能够亲历胡先生在这里的访问，目睹他与众多参加讲座的学

生之间的交流互动，实在令人兴奋。他的摄影作品非常受好评，不仅是因为这些作品的文化信息，也因为它们的摄影技巧。

您的工作为何重要？

文化交流是让我们两国更好地相互了解和欣赏的重要途径。我们旅行到一个新地方，最初的经历便是品尝当地的食物，游览历史名胜和参观当地的美术馆和博物馆——不论我们能否讲当地的语言，这些都是使我们能够了解其他国家的重要途径。今年年初在北京举行美中人文交流磋商会（U.S.-China Consultation on People-to-People Exchange）时，克林顿国务卿说过：“国家间的关系植根于其两国人民间的关系”。促进艺术家和博物馆之间的合作与专业交流，为我们提供了加深两国关系和建立两国人民间联系的机会。

这份工作带来满足感吗？

我觉得与美中两国一些最有意思的艺术家和博物馆专家们共事是非常令人兴奋的。参与把一个设想最终变成现实的过程给人以极大的满足感：一年来，为了把安妮·莱波维兹（Annie Leibovitz）的回顾展带给北京的观众，我一直与艺术家本人和中国国家博物馆密切合作，该展览将于 2013 年开幕。

今年年初与国务院的“使馆艺廊”（Art in Embassies）办公室紧密合作的经历也令人激动，当时是协助给美国驻中国大使骆家辉及夫人的官邸布置艺术品。在这些了不起的展品中有美国艺术名家的作品，例如安塞尔·亚当斯（Ansel Adams）、萨姆·弗朗西斯（Sam Francis）、罗伊·李奇登斯坦（Roy Lichtenstein）、琼·米歇尔（Joan Mitchell）和安迪·沃霍尔（Andy Warhol）。能够与一件了不起的艺术品近在咫尺总是令人兴奋，而这次因为它们是经过精心挑选、专门代表美国艺术最高成就的艺术品，就更是如此。

您在中国期间感到最骄傲的成就是什么？

我由衷地感谢美中两国同事在视觉艺术项目中所表现出的热情和兴趣。由于美国驻华使馆及美国驻华各领事馆工作人员共同努力，我们与文化机构、博物馆和艺术家们建立了联系，为一些特殊的文化项目提供支持甚至出资，并广泛介绍美国可以为中国机构提供的用于保存与保护收藏品的多种资助。

What is your job at the U.S. Embassy in Beijing?

I work in the Cultural Section of the Public Affairs Office at the U.S. Embassy in Beijing. My position was created in order to facilitate museum and art-based exchanges and programs in China. I work with a variety of museum professionals, arts organizations, and visual artists from across the United States and China, with the goal of strengthening people-to-people exchange and collaboration between our two nations. My work includes organizing and assisting the exchange of temporary and traveling exhibitions and facilitating cultural preservation programs such as the Ambassadors Fund for Cultural Preservation (AFCP), which provides funding for organizations around the world to preserve historic sites, museum collections, and traditional forms of music, dance, and language.

How have the American art and the American artists you helped bring into China been received?

The first exhibition I presented in China, *Identity and the American Landscape: The Photography of Wing Young Huie*, has been seen by more than 500,000 people across China. Wing Young Huie is an award-winning photographer who has received international attention for his many projects that document the changing socio-economic, ethnic, and cultural realities of his home state, Minnesota. His photographs have been exhibited at the Walker Art Center, the Minneapolis Institute of Arts, the Museum of Chinese in America, and the National Museum of Natural History. The exhibition was arranged by the regional art organization, Arts Midwest, and includes more than 70 photographs drawn from Wing's thirty-plus years of work, with special emphasis on the work related to his *Asian in America*



series. In search of contemporary Asian-America, Wing – the only member of his family not born in China – traveled through nearly forty states to explore and document the funny, touching, and sometimes strange intersection of Asian-American and American cultures. Wing created up-to-the-minute societal mirrors of who we are, seeking to reveal not only what is hidden, but also what is plainly visible and seldom noticed. Taken together, the photographs reveal a complex portrait of the U.S. cultural landscape; accompanied by the personal reflections of Wing, the photographs tell a story that both mirrors and contradicts stereotypes of Asian Americans, ultimately questioning what it means to be ethnic and American in the 21st century.

Wing's first trip to China was for the opening of this exhibition in Beijing in November 2010. It was thrilling to be a part of his experience here, and to watch his interactions with the

numerous students who attended his lectures. His photographs have been very well-received; for their technical merit in addition to their cultural messages.

Why is your work important?

Cultural exchange is an important means for our two countries to achieve a better understanding and appreciation for one another. When we travel to new places, some of the first experiences we have are sampling the food, visiting historical landmarks, and touring the local galleries and museums – these are significant ways we can learn about foreign nations, regardless of our ability (or lack thereof) to speak the same language. At the U.S.-

China Consultation on People-to-People Exchange held in Beijing early in 2012, Secretary Clinton said: “relationships between nations are rooted in the relationships between their people.” Promoting collaboration and professional exchanges between artists and museums provides an opportunity for us to deepen our relationship and build personal connections with one another.

Has the work been gratifying?

I find it incredibly exciting to work with some of the most interesting artists and museum professionals from the U.S. and China. And to be a part of an idea coming to fruition is very satisfying: I have been working closely with Annie Leibovitz and the National Museum of China over the last year to bring her retrospective exhibition to audiences in Beijing – the show will open in 2013.

It was also a thrill to work closely with the State Department's Art in Embassies office earlier this year, facilitating and then installing a collection of work for the Ambassador and Mrs. Locke at the official residence. The impressive work on display includes iconic American artists such as Ansel Adams, Sam Francis, Roy Lichtenstein, Joan Mitchell, and Andy Warhol. It's always exciting to get up close to an amazing work of art – and in this case, especially pieces that have been selected specifically to represent a sampling of the best of American art.

What are you most proud of accomplishing during your time in China?

I am most thankful for the enthusiasm and interest shown in the visual arts program by my U.S. and Chinese colleagues. Because of the efforts of staff at the Embassy and at the U.S. Consulates across China, we have developed relationships with cultural organizations, museums, and artists; provided support and even funding for special projects; and spread the word regarding a variety of U.S. grants available to Chinese organizations for collections preservation and conservation activities.

胡明勇的作品《鞭炮纸屑》[Firecracker paper], 路易斯安那州马雷罗 (Marrero, Louisiana), 2001年, 彩色印刷 (艺术家本人及美国驻华使馆友情提供)

Wing Young Huie, *Firecracker paper*, Marrero, Louisiana, 2001, C-print (Courtesy of the artist and U.S. Embassy Beijing)





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）（由美国国务院使馆艺术办公室友情提供）

Jeff Koons *Tulips*, 1995–2004 High chromium stainless steel with transparent color coating 80 x 180 x 205 in. (203.2 x 457.2 520.7 cm) (Courtesy of Art in Embassies, U.S. Department of State)



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安丽佳，穿越美国 #2（安丽佳友情提供）

Alison Anzalone. *Drive Across America #2* (Courtesy of Alison Anzalone)