

Pre-Columbian period 前殖民時代

1a. Pottery and Baskets: c.1100 - c.1960 陶器與編籃

A thousand years ago, American Indians used plants, bone, skin, earth, and stone to fashion the objects needed for daily life: pots for cooking, baskets for storage, or arrowheads for hunting. From cylindrical clay jars gracing a 1000 A.D. home to baskets serving a mobile society, everyday objects yield glimpses into America's past. They chart a proud history of craftsmanship and traditions handed down from generation to generation. 美洲印地安人一千年前用植物、骨皮、土石製作陶器、籃子和弓箭等器物。從西元前一千年的家用圓柱形粘土罐，到游牧社會所使用的籃子，這些日常用品呈現了往昔生活的吉光片羽，標示著美洲民俗手工藝代代相傳的光榮歷史。

Colonial period (1621-1775) 殖民時代

1b. Mission Nuestra Senora de la Concepcion 聖母無染原罪修會教區

This Catholic mission in San Antonio now stripped to bare stone was originally plastered white and adorned with red, blue, yellow, and black painted designs. It was built to serve as a barrier against French expansion into Texas. Made using local materials and artisans, the stone-faced adobe structure features a floor plan that reflected Catholic traditions.

圖中已成斷垣殘壁的天主教修會位於德州聖安東尼奧，原始面貌為白底漆飾紅、藍、黃、黑四色之設計，作為抵禦法國入侵的屏障。這些泥磚房由當地工匠就地以現有材料建造，遺址格局反映天主教聖芳濟會素樸的傳統。

Various artists (18th century): Spanish Colonial Architecture of the 17th, 18th, and 19th century stretched across America's Spanish southwest. It was an amalgam of Moorish, Romanesque, Gothic, and Renaissance influences, modified to meet frontier needs. 分布：橫跨十七、十八、十九世紀的西班牙殖民建築曾一度風行美國西南部。此種房舍為摩爾式、羅馬式、哥德式和文藝復興式的混合體，略作修改以滿足邊境生活的需要。

2a. Paul Revere, 1768 銀匠保羅列維爾

JOHN SINGLETON COPLEY [1738 - 1815] 卡普利

This portrait, an idealized view of labor consistent with the democratic ideals of the New World, depicts Paul Revere as a working craftsman. At the time of this portrait Revere was a successful silversmith—not an American hero. Still, Copley captured the heroic qualities of physical strength, moral certainty, and intelligence that allowed Revere to play a pivotal role in American history.

象徵新世界民主理想的平民肖像畫，主角以銀匠而非民族英雄的面貌呈現，但仍描繪出其中的英雄氣質。

The fine mahogany table that distances Revere from the viewer and gives the workman in shirtsleeves an air of authority also serves an important compositional purpose. It forms the base of a pyramid, with the sitter's brightly illuminated head at the apex. The triangular shape is echoed in the arched brow of Revere's right eye, which commands attention with its steady, knowing gaze; his left eye remains in shadow. Copley may have chosen the pyramidal pose in allusion to Paul Revere's association with Freemasonry, an esoteric fraternal society based upon a shared set of moral and metaphysical ideals and a declared belief in a single god, or Supreme Being. (The emblem, which can be found on the back of a dollar bill, was adopted in 1782 as part of the Great Seal of the United States) 手拿銀茶壺顯示其為銀匠。手部描繪細緻，三角構圖突顯眉眼，象徵共濟會成員Freemasonry (free-mason) -> 一元美鈔背面國璽圖案

3a. The Midnight Ride of Paul Revere, 1931 保羅列維爾著名夜奔

GRANT WOOD [1892 - 1942] 格蘭伍德

Grant Wood's bird's-eye-view of Revere's legendary ride offers a whimsical, child-like interpretation of Henry Wadsworth Longfellow's well-known poem. The artist's desire to preserve American folklore was part of his greater scheme to forge a national identity through art and history. 為保存珍貴歷史、塑造美國風格而畫

Paul Revere's Ride: a poem by Henry Wadsworth Longfellow 朗法羅, published in 1863:

*Listen my children and you shall hear
Of the midnight ride of Paul Revere.
On the eighteenth of April in Seventy-five
Hardly a man is now alive
Who remembers that famous day and year.*

Child's point of view, American folklore: 童趣 風俗畫 說故事 鄉野傳奇

3b. George Washington (Lansdowne Portrait) 喬治華盛頓立像

GILBERT STUART [1755 - 1828] 司徒亞特

Washington's choice of attire—a plain black suit and no wig—conveys his belief that the United States president was not a king, but a citizen of a land where all men were created equal. Artist Bio: Stuart learned art abroad in the European tradition, but his style was all his own. Known for his ability to set subjects at ease (it's a popular theory called physiognomy), he believed inner character was reflected in a person's physical features. Stuart's portraits of George Washington, whom he described as a man of great passions, are among his most famous works.

畫像衣著平實無假髮 司徒亞特能讓主角放鬆心情展現內心世界 面相學 -> 內心

4a. Washington Crossing the Delaware, 1851 華盛頓橫渡德拉瓦河；背水一戰

EMANUEL LEUTZE [1816 - 1868] 伊曼紐爾魯茲

With defeats mounting and morale sinking, George Washington led his army across the icy river on Christmas night, 1776. Emanuel Leutze's canvas shows the courage and sacrifice demonstrated by America's founders.

為提振士氣，華盛頓在冰天雪地的聖誕夜英勇橫渡德拉瓦河。

The sheer size of Leutze's canvas, twelve by twenty-one feet, pulls anyone standing before it into the scene. The viewer is nearly the same size as the painted figures and the action seems only a few feet away.

畫中人物與真人等高，讓人有身歷其境之感。

Soundly beaten in New York, Washington was pursued through New Jersey into Pennsylvania by British General William Howe, who fully expected to take Philadelphia, the seat of the Continental Congress. However, in his retreat across the Delaware River, Washington shrewdly seized all the available boats to ferry his men from the New Jersey banks to the Pennsylvania side. A confident General Howe, certain the war was all but won, had already returned to New York in December, leaving his British and Hessian mercenary troops in the Trenton area. The commanders left in charge plotted a river crossing as soon as the Delaware iced over. Washington acted immediately when his spies uncovered the plan. With the same boats used to flee the British, he and his men recrossed the river at Trenton, found the enemy, killed several officers, and captured more than nine hundred prisoners. The surprise attack not only checked the British advance but helped restore

morale to the rebels. The victory confirmed Washington's leadership and the brilliance of his military strategy, both vital to reinvigorating the American cause.

紐約戰敗，英軍窮追不捨，華盛頓取道紐澤西退至賓州-大陸議會所在，乃兵家必爭之地。撤退途經德拉瓦河，華盛頓靈機一動包下所有渡船，讓河面上沒有一條船可供渡河。此時英軍將領自認勝利在望，遂計畫河水退冰後再雇船大舉追討，便胸有成竹回紐約過節去了，只留下傭兵駐守河岸。華盛頓得知後心想機不可失，隨即策劃重回德拉瓦河，在冰天雪地的嚴冬到達了對岸，一舉殲滅正在歡度聖誕的英軍。此役雖非大勝利，然軍隊士氣從此為之一振，扭轉往後革命戰爭的情勢，最終改寫了歷史。

“First in war, first in peace, and first in the hearts of his countrymen.”

戰時第一，平時第一，在同胞心目中更是第一。

Obama's Inaugural: “...with eyes fixed on the horizon and God's grace upon us, we carried forth that great gift of freedom, and delivered it safely to future generations.” 歐巴馬就職演說中曾引用這段歷史。

Film: “The Crossing” 決戰怒河

4b. Benjamin Franklin, 1862 富蘭克林石雕

HIRAM POWERS [1805 - 1873] 希倫包爾斯

Although it displays clear classical influences in pose and posture, this larger-than-life-sized marble statue of Benjamin Franklin has a naturalistic style. Hiram Powers's contemporaries objected to portraying historical figures in contemporary dress, but the sculptor chose to depict the founding father accurately, in a realistic mid-18th century wardrobe—from his tricorne hat to his cotton hose. 大於真實尺寸的全身大理石像，主角穿當時衣著，為自然主義而非古典風格之作品。

Franklin was internationally known for his book *Experiments and Observations on Electricity* of 1751, and the sculptor acknowledges this by having the standing Franklin rest his elbow on a tree trunk scored by lightning.

有閃電焦痕的木樁：暗示富蘭克林在暴風雨中放風箏發現了電。

Nineteenth-century sculptors often depicted leaders in classical Greek or Roman robes, reminding viewers that American government had its roots in ancient Greece. eg. the Statue of Liberty 十九世紀雕刻家多採古希臘羅馬衣著，為呈現美國民主傳承希臘精神，如自由女神像。

Formation of the United States of America (1776–1789) 獨立建國

7a. State Capitol, Columbus, Ohio, 1838 – 1861 俄亥俄州政府

THOMAS COLE [1801 - 1848] AND OTHERS 湯瑪士高

As Americans became more politically active in the mid-1800s, legislators wanted to express their identity in their statehouses. Like many new state capitol buildings, Ohio's Greek Revival statehouse recalled the birthplace of democracy. Construction—which took some 20 years to complete—was also rife with politics among competing architects and designers. 十九世紀中葉很多州政府大興土木蓋州議會，採希臘風格以象徵民主發源地。

7b. The County Election, 1852 郡選舉

GEORGE CALEB BINGHAM [1811 - 1879] 賓漢

In this crowded composition, Bingham suggests the inclusiveness of democracy. Young or old, rich or poor, all of the men gathered at the foot of the courthouse on Election Day appeared as equals. The lack of a single dramatic focus emphasized the ideal that no one vote was worth more than another.

此作品描繪老少貧富形形色色選民的投票情形，無單一焦點，展現了民主的包容與平等。

The story takes place in a small Midwestern town in the mid-nineteenth century, when the rituals of voting were still taking shape. 當時選舉制度仍在發展中，特別是在墾荒地區。

African Americans, who would not enjoy the right to vote until after the Civil War, and women, whose right to participate would not be recognized for another seventy years.

黑人那時沒有投票權，直到內戰後才有，女人甚至到二十世紀初才有。

Westward expansion (1789–1849) 西進時期

5b. Cover Illustration for The Last of the Mohicans, 1919 最後的莫希干人 封面

N. C. WYETH [1882 - 1945] 外斯

N. C. Wyeth's romanticized cover illustration for James Fenimore Cooper's novel *The Last of the Mohicans* did much to create an enduring image of the American Indian as a "noble savage."

Though his depiction of Uncas as a formidable warrior—complete with bare chest, animal skin skirt, and bow and arrow—departed from the author's character description, it remained true to the country's fascination with its Native American heritage.

浪漫主義畫作描繪詹姆斯庫柏的著名小說“最後的莫希干人”，雖以英勇戰士形象呈現，稍嫌偏離原著，不過仍開創了美國印地安人“高貴野蠻人”的形象。

“Noble Savage” 高貴的野蠻人: from Jean Jacques Rousseau 盧騷

Discours sur l'origine de l'ingalite parmi les hommes 論人類不平等之起源：人性本善社會腐蝕人心

Du contrat social 社會契約論 / *On Government* by John Locke

The illustrator was apparently inspired by Cooper's character Uncas, Hawkeye's faithful friend and one of the last Mohicans:

At a little distance in advance stood Uncas, his whole person thrown powerfully into view. The travelers anxiously regarded the upright, flexible figure of the young Mohican, graceful and unrestrained in the attitudes and movements of nature.

恩卡斯站在前方不遠處，他的整個人攫獲了所有目光，旅人們不安地看著這個年輕莫希干人昂然挺立的矯健體魄，優美而不羈的神態與舉手投足。

Literature: *The Leatherstocking Tales* by James Fenimore Cooper 皮靴套故事集

Film: “The Last of the Mohicans” 大地英豪

6b. Catlin Painting the Portrait of Mah-to-toh-pa—Mandan, 1861/1869 曼丹次首領畫像

GEORGE CATLIN [1796 - 1872] 喬治卡特林

George Catlin agreed with the resettlement policy. In his practical, yet sentimental values, he was representative of the Jacksonian era, in which the United States, finally in control of the wilderness, felt a wave of nostalgia for what it was about to lose. 傑克森總統時代征服印地安人後產生的懷舊之感

The openmouthed audience, who according to Catlin were aghast at his skill in capturing what many Indians believed to be a part of the sitter's spirit, is eloquent testimony to the artist's ambition and stunning accomplishment.

印地安人當時對凱特林作畫感到十分驚恐，他們相信畫人像會帶走一點被畫者的靈魂。

8b. "Sans Arc Lakota" Ledger Book, 1880 - 1881 拉科達蘇族記錄簿

BLACK HAWK [c. 1832 - 1890] 黑鷹 (Indian leader)

Black Hawk's ledger book provides invaluable visual testimony to the nation's Native American heritage. His drawings revealed intriguing details of the Lakota people—from manner of dress to social customs. In doing so, he captured a way of life fast disappearing as settlers moved West in increasing numbers and tribes were moved to reservations.

印地安蘇族黑鷹酋長的手繪紀錄，隨著部落移居至印地安人保留區，此作品成爲美國原住民最後的文化遺產。

Black Hawk, a spiritual leader, had a vision dream, which William Edward Caton, the Indian trader at the Cheyenne Agency in Dakota, asked him to record, offering fifty cents in trade for every drawing he would make. Caton provided sheets of lined writing paper, colored pencils, and a pen. Black Hawk produced seventysix drawings over the course of the winter and received thirty-eight dollars in exchange, a sizable amount for the time.

黑鷹受邀作畫，印地安商人提供帳本紙筆，最後七十多幅皆賣出，獲得一筆鉅款。

We know little about Black Hawk's life after he produced these ledger drawings. He does not appear in the records of the Cheyenne River Agency after 1889. Scholars believe he is the man named Black Hawk listed among the followers of Big Foot, who were killed at Wounded Knee in the newly formed state of South Dakota in December of the following year. 黑鷹可能是印地安最後酋長大腳(Big Foot)的追隨者，而大腳死於1890年傷膝谷大屠殺。

6a. American Flamingo, 1838 美洲火鶴

JOHN JAMES AUDUBON [1785 - 1851] 奧杜本

American Flamingo is one of the 435 hand-colored engravings that make up John James Audubon's monumental Birds of America, issued in four volumes between 1826 and 1838. 美洲火鶴是美國鳥類圖鑑四百多張手繪水彩畫之一

美國鳥類圖鑑因過於巨大，約100cm，而被稱爲“大象圖鑑”(elephant folio)!

His critical innovation was to thread wire through the specimen, allowing him to fashion a lifelike pose.

奧杜本會先用鐵絲穿過標本，擺出想要的姿勢，然後再開始作畫。

Audubon = environmental protection “奧杜本”現在已成了環保的代名詞 e.g. National Audubon Society

5a. View from Mount Holyoke (The Oxbow), 1836 聖軛山谷

THOMAS COLE [1801 - 1848] 湯瑪士高

Landscape paintings were especially well-liked in the 19th century, when urban dwellers viewed rural life as a remedy for the problems of industrialization. Thomas Cole's split representation of the Connecticut Valley depicts the inherent conflict between wilderness and civilization that characterized westward expansion.

十九世紀風景畫盛行，城市居民將鄉村視為解決工業化問題的出口。此畫呈現美國西進時期人類心靈面對開化與未開化之間的矛盾與衝突。右邊為文明世界人工牛軛湖。左邊是暴風雨陰影下的未開化世界。

On the hillside beyond the oxbow, Cole left a hidden message: the word Noah is roughly incised in Hebrew letters, a code that read upside down spells out Shaddai, the Almighty. Noah: 諾亞方舟，聖經大洪水的故事

8a. Looking Down Yosemite Valley, California, 1865 俯瞰優詩美地

ALBERT BIERSTADT [1830 - 1902] 比奧斯塔

This large, panoramic landscape of the Yosemite Valley pulls the viewer into the dramatic scene. Missing in the painting are any people—only a shroud of golden light breaks through the clouds. In Bierstadt's scenario, the viewer discovers that before so magnificent a landscape, human beings dwindle to insignificance.

全景式的優詩美地山谷展現出恢弘的氣勢，人類因此無足輕重了。

Some contemporary critics objected to these sensational devices, arguing that Bierstadt's methods made the picture look more like stage scenery than fine art—but this may in fact have been the desired effect. In a time when few Americans had ventured west of the Mississippi, Looking Down Yosemite Valley, California offered a welcome view of one of the natural wonders on the far side of the continent. 此作品意在為西岸民眾展現一個遠在加州的世外桃源。有些評論家認為比奧斯塔只是在畫一幅佈景，不過也許那正是他的本意。

Bierstadt possessed an uncanny understanding of what Americans in his time wanted to believe was waiting for them on the western frontier: a Garden of Eden blessed by God, untouched by civil war, and holding the promise of a new beginning. 此畫符合當時人們心中對伊甸園的期待，沒有受到內戰摧殘，象徵一個新的開始。

1864 Yosemite Land Grant: 林肯總統成立國家公園以保存原有景觀。

Civil War era (1849–1865) 內戰時期

9a. The Veteran in a New Field, 1865 麥田老兵

WINSLOW HOMER [1836 - 1910] 荷姆

This image of a soldier returning to his farm after the Civil War refers to both the desolation of war and the country's hope for the future. While the farmer's scythe called to mind the bloodiest battles fought—and lives lost—in fields of grain, the bountiful crop of golden wheat could also be seen as a Christian symbol of salvation.

內戰老兵解甲歸田後的景象，過去的戰爭與將來的希望同時並陳於畫作中。

農夫的鐮刀令人想起田中作戰的慘烈，然而金黃色的小麥卻又象徵著耶穌基督的救贖。

The farmer's military jacket and canteen (with an insignia that identifies him as a former Union soldier) lie discarded in the foreground, almost covered by fallen stalks of grain. 軍夾克、軍用水

壺、袖口上的徽章(暗示他是北軍)

The “new field” of the title can’t mean this field of grain, which is obviously mature and ready to harvest. It must refer instead to the change in the veteran’s occupation—which necessarily calls to mind his previous activity on the battlefield. 新田非指田地本身，是指老兵剛回到這個田裡。

Because some of the bloodiest battles of the Civil War had been fought in wheat fields, fields of grain, in popular consciousness, were associated with fields of fallen soldiers. 美國內戰中很多戰爭就發生在麥田裡。

這裡有”家園”與”戰場”重疊的劇烈對比及情感張力。“A Harvest of Death.” 死之豐收

The image of a soldier returning to his farm would have reassured Homer’s audience that life went on. The veteran appears to have set aside his Army training along with what remained of his military uniform to harvest a field that once again yields the gift of golden wheat, which in Christianity is a symbol of salvation. Even in the aftermath of the worst disasters, the artist seems to say, life has the capacity to restore itself. 生命會自己復原，生生不息。

9b. Abraham Lincoln, February 5, 1865 亞伯拉罕林肯 (200th Anniversary)

ALEXANDER GARDNER [1821 - 1882] 加德納

Looking older than his 55 years, Lincoln seemed more like a regular person than a president in his dark suit, white shirt, and crooked bowtie. Alexander Gardner, known for his candid photographs, did nothing to flatter the president’s haggard features. Instead, he let Lincoln’s expression reveal his weary and worried countenance during the last long weeks of the Civil War. 照片拍攝時，美國仍處於內戰期間，林肯憂心忡忡的表情與憔悴的面容皆忠實呈現。

What draws and holds our attention is Lincoln’s expression, which the poet Walt Whitman described as “a deep latent sadness.” 詩人惠特曼形容林肯總是懷著”隱隱的憂傷”。from *O Captain! My captain!* 喔船長我的船長

10a. AUGUSTUS SAINT-GAUDENS [1848 - 1907] 高登

Robert Shaw Memorial, 1884 – 1897 蕭上校紀念碑

The Shaw Memorial, in Boston Common, depicts a resonant, courageous act of the Civil War, in which the first regiment of African American soldiers recruited for the Union Army fought a doomed battle on a South Carolina fortress. Although Colonel Robert Shaw, on horseback, is prominent, the bronze relief is the first American memorial dedicated to individuals united for a cause, rather than to a single military hero. 波士頓公眾花園的蕭上校紀念碑描述了一個英勇、盪氣迴腸的故事-南北戰爭期間北軍徵召第一支黑人部隊在南卡羅萊納作戰的故事。

Colonel Robert Gould Shaw, the privileged son of abolitionist parents, who had given his life fighting for the Union cause. 羅伯蕭上校，”平等之子”，帶領第一支黑人部隊的白人。

Shaw’s battalions were already weakened and exhausted when they approached Fort Wagner on July 18, after a grueling two-day march through driving rain. And as their commanding officer would have known, the attack was doomed before it began. Nevertheless, Shaw rode into battle flourishing his sword and shouting “Forward, 45!” As he crested the ramparts, three enemy bullets shot him down. 下雨行軍兩天才至南軍港邊碉堡，奇襲攻擊注定失敗。

Saint-Gaudens symbolized this paradoxical military episode in which defeat gives rise to victory with the winged figure that hovers in low relief above the soldiers; she carries **poppies**, traditional

emblems of death and remembrance, and an **olive branch** for victory and peace. 失敗為成功之母。天使浮雕手持代表死亡的罌粟花，與代表和平的橄欖枝
 They entered battle like a sacrificial **lamb**. 黑人軍隊宛如祭品。明知不可而為之。
 More remarkable is the stoic procession of soldiers, portrayed not as cogs in the machinery of war but as individuals participating in a moral **crusade**. 弔民伐罪的聖戰
 The ragged uniforms of the recruits are each disheveled in a different way—not to undermine the soldier’s gallantry, but to recall their long and dreary trudge to Charleston Harbor. 衣著襤褸以紀念雨中長征 Film: “Glory” 光榮戰役

Reconstruction and the rise of industrialization (1865–1890) 重建時期與工業化的興起

15a. American Landscape, 1930 美國風景

CHARLES SHEELER [1883 - 1965] 查爾斯席勒

This bucolic title belies the painting’s subject matter: a lone, anonymous figure dwarfed in an enormous sea of factories. According to Charles Sheeler, factories had become a “substitute for religious expression.” At the time of its creation, the painting was viewed as depicting the triumph of American ingenuity. 此畫田園牧歌式的標題易使人產生誤解。席勒認為以往古典繪畫的宗教情懷現已被機械工廠所取代。當時此畫還被認為是見證美國新文明的勝利。

Sheeler coined the term “Precisionism” to describe this emotionally detached approach to the modern world. Influenced by the mechanisms of modern technology, Precisionist art employs sharply defined, largely geometric forms, and often gauges the landscape’s transformation in the wake of industrial progress.

純淨派/精確主義：線條明確、規整構圖、幾何圖案

American Landscape toys with our expectations. In a painting of that title, we hope to find a peaceful view of mountains and trees, or perhaps cottages and crops, in the manner of Thomas Cole or Albert Bierstadt (see 5-A and 8-A). Instead, Sheeler gives us factories, silos, and smokestacks.

To achieve the impersonal effect of the mechanical image, he eliminated every sign of brushwork and any other indication that the painting had been conceived by a distinct artistic personality and made by hand. 為表現疏離感，特意去除筆刷痕跡和個人手繪風格 -> Pop Art

The stillness and silence of the scene impart an air of reverence traditionally associated with a place of worship—or, in American painting, some awe-inspiring view of nature. But nature as a divine presence is absent; it is industry, with its cold and indifferent factories, that prevails. 畫作靜止，彷彿瀰漫一種只有在古典畫派裡才有的、宗教式的敬畏感。

20a. Cityscape I, 1963 城市風景之一

RICHARD DIEBENKORN [1922 - 1993] 德貝康

In Richard Diebenkorn’s Cityscape I, the land and buildings are infused by the strong light of northern California. The artist captured the climate of San Francisco by delicately combining shades of green, brown, gray, blue, and pink, and arranging them in patches that represent the architecture and streets of his city. 捕捉西岸陽光的顏色與氛圍

A painting, he wrote, “is an attitude. It’s like a sign that is hung up to be seen. It says this is the way it is according to a given sensibility.” 繪畫是一種態度。它就像個告示，是掛起來看的。它根據已給定的情感來詮釋情感的本質。

16a. House by the Railroad, 1925 鐵道旁的房屋

EDWARD HOPPER [1882 - 1967] 愛德華霍普

As the railroad tracks rattle by a once-grand Victorian home, so intersect the themes of modern progress and historical continuity. The painting's bleakness suggests that Edward Hopper found little to celebrate in America's post-World War I urbanization. 新式鐵道與老式建築並存，冷淡寂寥的氣氛暗示霍普對戰後美國的都市化並無欣喜之情。

Artist Bio: Believing that American art should capture the character of the nation, Hopper rejected European influences and instead chose to depict the modern life around him. He is known for his unsentimental depictions of urban isolation, solitary buildings, and commonplace landscapes.

霍普認為美國繪畫應該發展美國精神而非沿襲歐洲，特別擅長表達現代世界的孤立和疏離。

Hopper's central theme: the alienation of modern life. 現代生活的異化

From our curiously low viewpoint, the track appears to slice through the lower edge of the structure—or, to regard it in a different way, to become part of the house itself, a new foundation for American life.

畫中視角非常低，幾乎看不見完整的鐵路，隱喻美國現代便捷的生活奠基於鐵路的蓬勃發展。

18a. The Sources of Country Music, 1975 鄉村樂的起源

THOMAS HART BENTON [1889 - 1975] 湯瑪斯班頓

Adorning the walls of Nashville's Country Music Hall of Fame and Museum, this mural has five distinct scenes depicting the music of ordinary Americans. It preserves an image of American folkways that were rapidly disappearing, from barn dances to church spirituals to Appalachian ballads. Benton was 85 when he painted this mural; it was his final work. 鄉村樂博物館的壁畫作品。保存即將消失的美國風土民情。壁畫主題有西部牛仔、方塊舞、清教徒、讚美詩、斑鳩琴The train itself was modeled on the Cannonball Special, driven and wrecked by Casey Jones, the hero of an American ballad. 壁畫中的火車是仿加農砲特快車所繪，就是凱西瓊斯駕駛最後殉職的那列火車

The engine, which may signify the positive as well as the negative aspects of American progress is the only element of the complex composition that Benton felt he couldn't get quite right. 馬匹時代過去鐵路時代來臨。

Progressivism, imperialism, and World War I (1890–1918) 進步時期、帝國主義與一次世界大戰

12a. PORTRAIT OF A BOY 1890 一個男孩的畫像

JOHN SINGER SARGENT [1856 - 1925] 薩金特

11a. John Biglin in a Single Scull, c.1873 比格林奮力一搏

THOMAS EAKINS [1844 - 1916] 埃金斯

14a. THE BOATING PARTY, 1893/1894 船上聚會

MARY CASSATT [1844 - 1926] 瑪麗卡薩特

From Japanese prints to French impressionism, Mary Cassatt's work borrows from an international range of influences. Yet her defiance of convention - studying art rather than taking the domestic role expected of a 19th-century woman - reflects a distinctively American spirit of independence. 不做傳統女性而當藝術家反映美式獨立精神。

To heighten the decorative effect, she flattened the scene, placing the horizon line at the top of the composition in Japanese fashion. From our unusual vantage point, the three figures look like paper dolls pasted on a vivid background.

爲了加強整張作品的裝飾效果，她盡量使景色平面化，採日本浮世繪的高水平線構圖，以一般人的眼光看來，畫中的三個主角就好像紙娃娃般被貼在栩栩如生的背景上。

Cassatt's many paintings of mothers with children invariably recall the Renaissance theme of the Madonna and Child. Here, the woman appears enthroned in the prow of the boat, the child's sun hat encircles its head like a halo, and the man bows before them like a supplicant. 卡薩特的很多作品都令人聯想到文藝復興時代的聖母與聖子。

圖中的母親坐鎮船頭，君臨天下，懷抱中孩子的大圓帽籠罩著他，宛如一圈神聖的光環，而男人弓著身划船的模樣彷彿正在朝拜著他們倆。

11b. The Peacock Room, 1876 - 1877 雀屏廳

JAMES MCNEILL WHISTLER [1834 - 1903] 惠斯勒

Commissioned by a wealthy Londoner to create a dining room suitable to display a strong Chinese porcelain collection, James McNeill Whistler quickly imposed his individual vision on the project. Although the project generated quarrels over looks and price, today it stands as a unique testament to the power of beauty and art from several cultures.

惠斯勒受倫敦富商之託設計一間可以展示中國文化的用餐間，儘管設計到最後造價高昂又意見不合，雀屏廳依然是充滿異國情調的藝術瑰寶。

13b. AUTUMN LANDSCAPE—THE RIVER OF LIFE, 1923 – 1924 秋景—生命之河

LOUIS COMFORT TIFFANY [1848 - 1933] 路易康福第凡內

The son of the founder of the New York jewelry store that bears his name, Tiffany turned his training as a painter to the medium of colored glass. He filled American mansions and buildings with luminous windows, screens, and decorative items. As an American in the aesthetic movement, he was one of several who worked to introduce art into everyday life. Tiffany said his primary consideration was always simply "the pursuit of beauty."

第凡內珠寶店老闆之子。先習繪畫後習彩繪玻璃。用玻璃呈現油畫的效果，開風氣之先。

16b. Fallingwater, 1935 - 1939 落水山莊

FRANK LLOYD WRIGHT [1867 - 1959] 法蘭克洛伊萊特

How can one enjoy a civilized life within nature? Frank Lloyd Wright responded with American ingenuity to create one of the most original and groundbreaking buildings in modern architecture. The dwelling is suspended above a waterfall and nestled into a mountainside, blending modern conveniences with views that make it appear to be a part of nature itself. 築於瀑布之上的房屋，最具原創與突破性的美國現代建築，追求天人合一的境界

Fallingwater was commissioned by Edgar J. Kaufmann, founder of a prominent Pittsburgh department store. Wright studied the site from every point of view before making the audacious proposal to build the house on the side of the cliff. 匹茲堡百貨公司老闆考夫曼的度假小屋，原封不動採用萊特的大膽設計

The waterfall itself would be invisible from the interior but wholly integrated into the plan, with a stairway from the living room giving direct access and the rush of falling water always echoing through the house.

從房子裡面看不到瀑布，但可聽見水聲潺潺，從客廳有條走道可直通瀑布

Deeply recessed rooms, fieldstone interiors, and unusually low ceilings create the impression of a cave - a private, sheltered space within the natural scheme of things. 內凹的房間、粗糙的岩壁、低矮的天花板組成一種洞穴之感，彷彿是一個遠離塵囂的避難所。

The Great Depression and the World War II (1918–1940) 經濟大蕭條與二次世界大戰

12b. Allies Day, May 1917, 1917 盟軍日

CHILDE HASSAM [1859 - 1935] 哈薩姆

When America officially entered World War I, the nation largely regarded it as cause for support and celebration. Along New York's Fifth Avenue, flags of the allied nations were hung in a welcoming gesture, creating a patriotic pattern of red, white, and blue. Childe Hassam prominently placed the American flag, affirming his belief that America was now engaged in a morally imperative "fight for democracy," as he put it, throughout the world.

此畫為美國正式參加一次世界大戰時所作。紐約第五大道上英、法、美國旗飄揚，熱血沸騰。If Allies Day portrays a historic occasion and symbolizes the nationalistic temper of the times, it also offers a telling description of landmarks on Fifth Avenue, known at the time as Millionaire's Row. ...the flag paintings transcend the pageantry to express Hassam's conviction about the moral and financial supremacy of the United States.

透過戰時宣傳，此畫描繪的紐約第五大道時尚街也因此家喻戶曉，飄揚的國旗同時象徵了富裕承平及道德勇氣。

Hassam may have featured the two ecclesiastic structures—particularly Saint Thomas, constructed in the Gothic-revival style, which gleams in the sunlight—in order to suggest that the new alliance of the U.S. with the Old World nations of Britain and France had even won divine approval.

哥德復興式的聖托瑪斯教堂閃耀在陽光裡，象徵美國參戰已獲得神的應允。

18b. Migrant Mother, 1936 流浪的母親

DOROTHEA LANGE [1895 - 1965] 桃樂斯蘭格

This iconic photograph of a 32-year-old impoverished mother and her three children does not show a single detail of the destitute pea pickers' camp where they lived. Still, it evokes the uncertainty and despair resulting from continual poverty. Featured in newspapers nationwide, this photo and others from the camp shocked America's conscience and spurred the federal government to ship 20,000 pounds of food to California migrant workers.

美國大蕭條時代最具代表性的攝影作品。完整呈現長期窮困下人性的徬徨無助，經報紙披露後深深震撼當時的美國社會。聯邦政府即時運送了大量物資到加州分送當地移工。

The Great Depression was especially hard on farmers. They not only suffered through the national economic crisis but endured a string of natural disasters, including floods and dust storms that devastated their crops and destroyed their livelihoods. 農民同時承受經濟危機和自然災害

Laborers were leaving as she arrived, for late-winter rains had destroyed the pea crop, and with it every opportunity for work. But just inside the camp, she found a careworn woman with several unkempt children resting listlessly in a lean-to shelter. As Lange was later to learn, the family was immobilized: after days of living on frozen vegetables taken from the fields, they had sold the tires from their car to buy food.

人都走光了，這個媽媽因為賣掉汽車換取食物，現在只能坐以待斃。

..it was unconscionable that the workers who put food on American tables were themselves starving
最教人不能忍受的是，幫我們把食物端上桌的人，自己卻要餓肚子。

With the mother at the center of a classically triangular composition and two small heads on either side, the image bears the iconic emotional and symbolic character of a classical monument or a Renaissance Madonna.

攝影作品採三角構圖，兩邊各一子，形式古典，彷彿文藝復興時期的聖母像。

19a. Freedom of Speech, The Saturday Evening Post, 1943 言論自由，周六晚報插畫

NORMAN ROCKWELL [1894 - 1978] 諾曼洛克威爾

With America fully engaged in World War II, President Roosevelt's administration blanketed the nation with messages about four essential human freedoms at the core of democracy. The messages failed to gain traction until Norman Rockwell put them into portraits. This painting, the first of the four, helped spur the nation to action. More than one million people saw Rockwell's works during a nationwide tour, which helped to sell more than \$133 million in war bonds. 小羅斯福揭櫫人類自由以為美國參戰宗旨，當時發行人量最大的報紙周六晚報刊登四張一組的畫作將其發揚光大，後來美國政府亦舉辦巡迴畫展以促銷美國債券。

Freedom of speech and expression 言論自由 / freedom from want 不虞匱乏的自由 / freedom from fear 免於恐懼的自由 / freedom of worship 信仰自由

The warm, light tones of the speaker's skin glow against the matte black chalkboard in the background, giving him a larger-than-life, heroic appearance. The work also exudes a sense of immediacy. A snapshot effect is achieved by the inclusion of fragmented forms at the painting's borders (the one on the left is Rockwell's own).

以攝影快照手法描繪，只出現一半的臉部表情，仰角讓主題更崇高，作者本人也入畫(左側)

The Cold War begins (1945-1964) 冷戰

15b. The Chrysler Building, 1926 - 1930 克萊斯勒大樓

WILLIAM VAN ALLEN [1883 - 1954] 威廉凡艾倫

The competitive climate of 1920's Manhattan drove the creation of this building, which ultimately surpassed even the Eiffel Tower in height. Van Alen made it distinctive through inventively applied Art Deco design, using machine-age motifs such as hubcaps and radiator caps, and American eagle heads in place of traditional gargoyles.

20年代紐約曼哈頓的摩天大樓熱/裝飾藝術風格/最摩登的建築外觀與最古典的室內裝潢

To make the Chrysler Building distinct from others of its kind, Van Alen chose motifs appropriate to the machine age, particularly the automobile. The spire's gleaming stainless steel cladding calls to mind the polished chrome of a brand new car. Stylized American eagle heads protrude from some corners of the building in playful reference to the gargoyles on Gothic cathedrals. Other corners are embellished with the winged forms of a Chrysler radiator cap. One ornamental frieze incorporates a band of hubcaps. 尖頂部分包覆不銹鋼，有如新車般閃亮；美國禿鷹形的滴水嘴設計令人聯想到哥德式大教堂、角落裝飾克萊斯勒翅膀標誌、柱子上有車輪蓋形雕刻

The most spectacular features of the grand lobby are the elevator doors, adorned in brass and marquetry (decorative inlays on a wood base) with the lotus flower motif. The discovery in 1922 of King Tutankhamen's tomb had unleashed an enthusiasm for archaic and exotic cultures, and the Chrysler Building was designed at the height of this mania for all things Egyptian. 受圖坦卡門法老王墓出土的影響，將建築內部設計有蓮花與埃及圖騰等東方風格

13a. Brooklyn Bridge, New York, 1929 布魯克林橋

WALKER EVANS [1903 - 1975] 埃文斯

The Brooklyn Bridge was hailed as a marvel of American engineering ingenuity. When it was built in 1883, its two towers were the tallest structures in the Western Hemisphere. Photographer Walker Evans turned its bold form and sweeping lines into a classic American image, both an icon of modernity and a monument that belongs to history.

布魯克林橋是美國文明鬼斧神工之作。十九世紀末是西半球最高建築。埃文斯的作品更使此橋成爲美國的象徵。

In this photograph, the enormous piers and arches are shown through a web of steel cables. The only immediately identifiable element in the composition is the lamppost on the right, which gives the picture a sense of scale.

鋼索如蛛網，唯一可辨識的是旁邊那盞路燈，尙有比例尺的功用。

This clever calculation includes no sign that the Brooklyn Bridge serves any practical purpose. Normally vibrant with the commotion of twentieth-century transportation, the thoroughfare here appears quiet and eerily depopulated, an object meant to be appreciated only as a work of art.

因爲排除了橋樑的外觀，且車水馬龍並未入鏡，使圖中的布魯克林橋成爲一件純粹的藝術品。

...the heavy forms and medieval-style piers and arches recall the gates of an ancient fortress, while the pattern of steel cables hints at some untried, futuristic technology.

厚重的形制與門柱令人想起中世紀懸吊式的護城門，而交叉的鋼索則又象徵了未來主義式的新科技。

14b. Brooklyn Bridge, c. 1919 – 1920 布魯克林橋

JOSEPH STELLA [1877 - 1946] 約瑟史戴拉

To Joseph Stella, this structure was the “shrine containing all the efforts of the new civilization of America.” His Futurist rendition of the Brooklyn Bridge was inspired by a night alone on its promenade, surrounded by New York’s noises and pulsating colors, feeling both hemmed in and spiritually uplifted by the city.

夜晚在布魯克林橋上感受紐約的喧鬧與五光十色，彷彿既被城市所縛又因其得以昇華。

To Joseph Stella and other progressive artists of the early twentieth century, the timeworn conventions of European painting seemed powerless to convey the dynamism of modern life.

歐洲傳統畫派在傳達現代生活的種種劇變時頗有無力之感

Futurism 未來主義 不可知的 帶有神秘色彩

abstract pattern of line, form, and color that evokes an idea of the bridge rather than faithfully describing it. Yet, as one critic observed, Stella’s interpretation seemed “more real, more true than a literal transcription of the bridge could be.

抽象的線條、形狀與顏色意在喚起人們對該橋的想法，而不是一五一十地去描繪它。

抽象的詮釋有時反而比事實的呈現更為真實。Magic Realism: Latin America Literature

a visual way of showing transcendence in a secular world.

未來主義可說是世俗世界中超驗精神的一種視覺呈現。

The Civil Rights Movement (1955–1970) 民權運動

19b. Selma-to-Montgomery March for Voting Rights in 1965 塞爾馬蒙哥馬利爭取投票權大遊行

JAMES KARALES [1930 - 2002] 卡羅勒斯

塞爾馬大遊行匯集兩萬五千人參與，長達4天行軍54公里以爭取平等投票權。

此攝影作品呈現美國追求自由的渴望，成為民權運動的時代見證。

Karales’s photograph of this event captured the spirit and determination of civil rights workers during those tense and dangerous times. As though in defiance of the oncoming storm, four figures at the front of the group march in unison and set a brisk, military pace. In the center of the photograph, the American flag, a symbol of individual freedom and Constitutional rights...

山雨欲來風滿樓之感、行軍式步伐、美國國旗 = 高揚憲法與人權大旗

當時並未引起注意，二十年後才因紀錄片“Eyes on the Prize”重現世人眼前。

17a. The Migration Series, no. 57, 1940 - 1941 遷徙系列

JACOB LAWRENCE [1917 - 2000] 傑可羅倫斯

“I always wanted to be an artist but assumed I’d have to work in a laundry,” Lawrence once said. Fortunately the thriving 1920 Harlem arts community and artists such as Charles Alston and Augusta Savage helped nurture him into one of America’s premier Black artists. 只想當洗衣工的羅倫斯因緣際會在哈林文藝復興時成為傑出黑人藝術家Both she and the artist’s father had “come up”- a phrase used to indicate one of the most important events in African American history since Reconstruction: the migration of African Americans out of the rural South. This exodus was gathering strength at the time of World War I, and fundamentally altered the ethnic mix of New York City and great industrial centers such as Chicago, Detroit, Cleveland, and Pittsburgh.

非裔美人的”出埃及記”：自南北戰爭重建時期以來，美國黑人最大的集體出走。

The Migration Series was painted in tempera paint on small boards prepared with a shiny white glue base. 蛋彩

17b. The Dove, 1964 鴿子

ROMARE BEARDEN [c. 1911 - 1988] 比爾敦

Created during the heart of the Civil Rights Movement, this collage depicts a bustling city neighborhood with a serene bird at its center. It also marked a new artistic direction for Romare Bearden, who for the remainder of his career continued to create collages often referred to as “visual poetry.” 作品被譽為”視覺詩”：安祥的鴿子、掠食的貓，拼湊出城市的繁忙與喧囂。In the early 1960s, artists were reinventing **collage** (from the French term “to glue”), a technique that had been popular in Europe in the early twentieth century. It is a medium that encourages the freedom to improvise, and Bearden, who loved and composed jazz, incorporated the rhythms and syncopations of that musical style into his collages. 拼貼技法源於20世紀初歐洲，在美國藝術家手中成為鼓勵自由與即興的創作法，比爾敦也將喜愛的爵士樂融入作品中，設計不少唱片封面

20b. Ladder for Booker T. Washington, 1996 獻給布克華盛頓的梯子

MARTIN PURYEAR [1941 -] 普利爾

The artistic metaphor of a ladder not easily climbed dovetails with the contradictions in the legacy of slave-turned-educator Booker T. Washington. The title of Washington’s autobiography, *Up from Slavery*, is a direct reference to his ascent to a richer existence, both materially and psychologically. 懸吊達7層樓高的梯子有如漂浮在空中，象徵渴望昇華的人性。布克華盛頓自傳”Up from Slavery”意即力爭上游

Washington was an eminent but controversial leader of the African American community, born into slavery but later rose to prominence as the founder of Tuskegee Institute in Alabama. He insisted: “When the student is through with his course of training, he [should go] out feeling that it is just as honorable to labor with the hands as with the head.”, and thought that blacks need to establish economic independence before demanding civic equality. 他開辦學校教導手腦並用，訓練黑人擁有一技之長，認為黑人應先爭取經濟自主之後才是政治自主(投票權)

杜博斯 W. E. B. DuBois: First Black to earn a Harvard Ph.D. / 華盛頓 Booker T. Washington: honorary Harvard Ph.D.

The association of ladders with ambition, transcendence, danger, faith, and salvation, deeply woven into the Judeo-Christian tradition, was certainly a vital part of the educational leader’s life. 懸吊向上的梯子象徵基督教義中的積極進取、超越與先驗、面臨劫難、充滿信心及脫離苦海

The spiritual “We Are Climbing Jacob’s Ladder” was one of Washington’s favorites (it was also sung by the Freedom Marchers from Selma to Birmingham, see 19-B). “我們攀登雅各天梯”是華盛頓喜愛的歌曲也是遊行所唱歌曲。