

天地之间：美国西南当代艺术  
Between Earth and Sky:  
Contemporary Art from  
the American Southwest

**Between Earth and Sky:  
Contemporary Art From the American Southwest**

Peter Held, exhibition curator

Touring Schedule

Sichuan University 四川大学  
March 8 – March 31, 2015

Nanjing University of Posts and Telecommunications 南京邮电大学  
April 1 – April 26, 2015

University of Shanghai Science and Technology 上海理工大学  
May 11 – May 29, 2015

Xi'an International University 西安外事学院  
June 8 – June 22, 2015

Arizona State University Art Museum  
Tenth Street and Mill Avenue  
Tempe, Arizona 85287-2911  
t. 480.965.2787 f. 480.965.5254  
i. <http://asuartmuseum.asu.edu>

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Nidaa Aboulhosn: Michael Lundgren portrait

Cover image: Mark Klett, *Contemplating the View at Muley Point, Utah*, 5/13/94, digital photograph from gelatin silver print, 10 ½ x 12 ¾ inches. Courtesy of the artist and Lisa Sette Gallery  
Backcover image: Michael Lundgren, *New Form*, 2010, archival pigment print, 16 ½ x 21 inches. Courtesy of the artist



## 天地之间：美国西南当代艺术

天地之间，是人。

太古时候，盘古站立起来将天空推过自己头顶，把大地压在自己脚下。就在天与地到达它们指定位置的那一刻，盘古的身体化作了太阳，月亮，风跟河流。在干燥的美国西南地区，有这样一条河流在大地上刻出一道痕迹，经过了五千多万年，（这道痕迹）成为了大峡谷，这个世界上最古老的地貌之一。这一地区曾是北美一些最古老的人类群落的居住地。位于新墨西哥州的Clovis镇，美洲大陆最早所知的人工制品就是以其命名 – 有凹槽的石制矛尖和象牙制成的工具。最早追溯至公元前2000年，居住在北索诺兰沙漠，也就是现在的亚利桑那地区的人们，开凿了后来发展成为美洲最大最复杂的运河系统，到公元1300年，该运河养育了超过8万多人。几百年之后，西班牙的教会纷纷出现，定居此地的墨西哥人开垦了农场，众多的小镇连成一片。美国内战结束之后的1860年间，兴奋的牛仔们从崩离析的南部邦联来到此地，农耕式的家庭生活被牲畜偷盗和枪支所取代。随着美国的边境向南部延伸，定居的农业和开放式畜牧场和之间的暴力冲突持续不断；美墨边境线蜿蜒穿过索诺兰地区，令人质疑土地划分的真正含义是什么。

壮观非凡的地质特征，广阔无尽的地平线，复杂的文化发展演变以及颇有争议的身份归属；西南地区的边境线侵入了远古地理区域；而新来的定居者们宣称自己才是真正的“当地人”，他们的这些傲慢论断与远古历史的共鸣发生碰撞 – 所有这些关于自然，历史以及文化因素都影响了当代美国西南地区艺术家们的生活和创作。

这次展览展示了对当地几千年历史文化的艺术家们的作品，丰富的墨西哥文化融合，几代自耕农的社区建设的远景，还有来自遥远国度如今把此地当作家园的新移民。所有这些有关历史以及现实的严密思考都体现在了参展的12位艺术家的作品当中。“天地之间”是西南地区中一些最机敏，具有批判性思维以及细心的艺术家关于该地区的共同探讨。

此次展览是一个共同努力的项目，由 Peter Held 策展，与 Kathryn Mohrman，亚利桑那州立大学的大学战略规划发展联盟办公室以及公共事务学院合作。展览将在中国进行，展出作品是对美国西南地区远古，复杂文化的一瞥；我们感谢参与项目的每一位成员，特别是他们在每一幅作品背后付出的数年的思考和练习。我们也感谢参展艺术家们和他们分享自己想法的终生承诺。

Gordon Knox, 馆长  
亚利桑那州立大学艺术博物馆

## Between Earth and Sky: Contemporary Art From the American Southwest

Between Earth and sky stands humankind.

It is said that in the beginning of time, Pan Gu stood up and pushed the sky high above him and pressed the Earth away below. At the very moment when the sky and the Earth reached their appointed places, Pan Gu's own body became the sun and the moon, the wind, land, rivers. In the arid American Southwest, one such river began to carve a trace in the Earth that, over the course of 50 million years, became the Grand Canyon, one of the world's oldest landforms. This same landscape was home to some of the oldest human communities in North America. The town Clovis, in New Mexico, gave its name to the earliest known artifacts in the Americas – fluted stone spear points and ivory tools. As early as 2000 B.C., inhabitants of the northern Sonoran desert, now Arizona, began what would develop into the largest and most complex canal system in the Americas, which, by the 1300's, supported a population of over 80,000 people. A few hundred years later, Spanish missions appeared, and communities of Mexicans started farms and created a network of towns. But then, in the 1860's after the American Civil War, excited cowboys arrived from the collapsed Confederacy, and agricultural domesticity was replaced with cattle rustling and guns. The contest between settled agriculture and the open cattle range remained violently ongoing as the U.S. border expanded to the south; it now snakes across the extraordinary Sonoran landscape contesting what it really means to be “of a land.”

Sublime, remarkable geology; timelessness and vast horizons; complex cultural evolution and contested citizenship; state borders slapped across ancient geographies; and relative new comers making arrogant assertions of being the “real” locals clang against the resonance of ancient histories – all of this nature, history and culture informs the contemplation of artists living and working in the Southwest today.

This exhibition presents work of artists steeped in thousands of years of local knowledge, or the rich Mexican cultural amalgam, or perspectives of homesteaders building communities for multiple generations, or recent immigrants from far corners of the world who now call this region home. All this history and the stark angular contemplation of the present are seen in the work of the 12 artists that make up this exhibition. “Between Earth and Sky is a collective examination of the American Southwest by some of the region's most astute, critical and thoughtful artists.

Curated by Peter Held and developed in partnership with Kathryn Mohrman and the Arizona State University's Design Consortium and School of Public Affairs, this exhibition is a collective project realized to share with audiences in China, a glimpse into the ancient, complex cultural context of the American Southwest; we thank everyone involved, and are especially grateful for the years of thought and practice that stand behind each piece of art. We thank the artists and their lifelong commitments to sharing their ideas.

Gordon Knox, Director  
Arizona State University Art Museum

## 美国文化交流中心网络

美国文化交流中心网络（ACCEX）是由分布在中国24所高校校园的美国文化中心构成的联盟。美国文化中心致力于以超越美国电影电视作品的视角来探索丰富多样的美国文化。虽然许多中心有各自的侧重点，比如运动或艺术，但是所有的中心都有一个共同的目标：促进中美双方相互了解。

美国文化中心项目2010年由时任美国驻华大使洪博培（Jon Huntsman, Jr.）发起，并得到了美国驻北京大使馆提供的启动资金。每一所美国文化中心都是由中美高等教育机构联合赞助，这些中心代表了两国地域和文化方面的多样性。通过合作，这24所中国以及24所美国院校可以取得比各自努力更多的成效。

此次当代美国西南艺术展就是这类合作的典型。该艺术展由美国亚利桑那州立大学组织，充分利用了学校艺术博物馆的资源。通过艺术博物馆接触到了来自亚利桑那州，新墨西哥州以及得克萨斯州不同的民族文化背景。美国驻北京大使馆，以及四所主办院校对此次展览提供了财政支持，四所院校分别是：四川大学，南京邮电大学，上海理工大学和西安外事学院。

美国文化交流中心网络由福特基金会和亨利卢斯基金会赞助，并得到了24所美国文化中心所在的中美院校的支持。

更多有关美国文化交流中心网络的信息，请访问：  
<http://www.accexnetwork.org/>

莫玉琳

主任，大学战略规划发展联盟  
教授，亚利桑那州立大学

## The ACCEX Network

The American Centers for Cultural Exchange (ACCEX) network is a federation of 24 American culture centers located on different Chinese university campuses. They seek to go beyond American movies and television programs to explore the richness and diversity of the American experience. While many centers have a specific focus, such as sports or arts, they all share a common goal: enhancing mutual understanding between China and the United States.

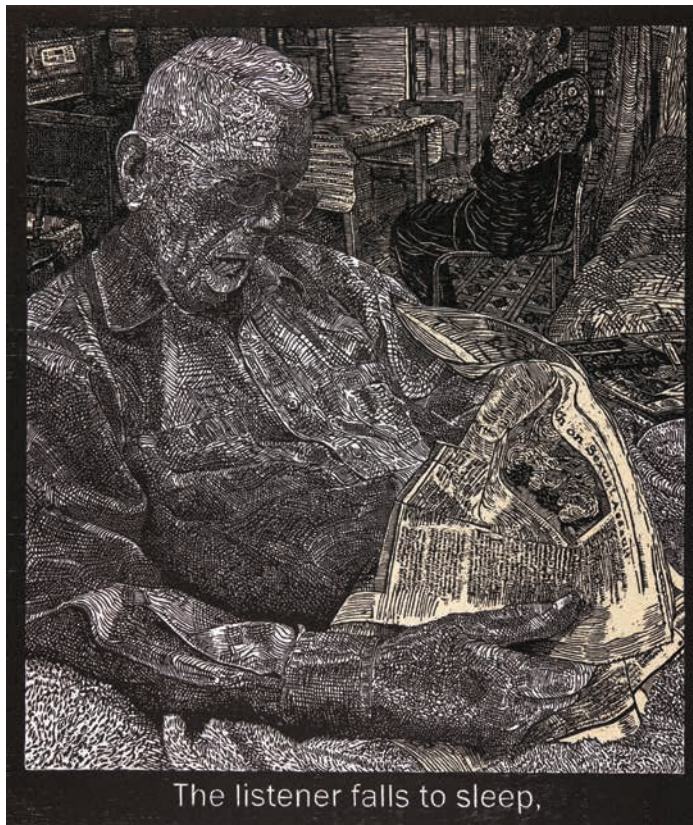
The American culture centers initiative began in 2010 with start-up grants from the U.S. Embassy in Beijing, under the leadership of then-Ambassador Jon Huntsman, Jr. Each center is co-sponsored by a Chinese and an American higher education entity, representing geographic and cultural variety in both countries. By working together, these 24 Chinese and 24 American universities are able to do more than each could achieve alone.

This exhibit, Contemporary Art from the American Southwest, is one example of such collaboration. Organized by Arizona State University, the exhibit draws upon the resources of the ASU Art Museum and through the museum, to the multi-ethnic cultures of Arizona, New Mexico and Texas. Financial support comes from the U.S. Embassy in Beijing, as well as the four universities hosting the exhibit: Sichuan University, Nanjing University of Posts and Telecommunications, University of Shanghai for Science and Technology and Xi'an International University, all members of the ACCEX network.

The ACCEX network is supported by grants from the Ford Foundation and the Henry Luce Foundation, as well as the Chinese and American colleges and universities responsible for 24 American culture centers.

For more information about the ACCEX network, please visit  
<http://www.accexnetwork.org/>

Kathryn Morhman  
Director, University Design Consortium  
Professor, Arizona State University





## Alice Leora Briggs,

美国人, 拉不克,  
得克萨斯州

在2012至2014年间, Alice Leora Briggs 一遍遍诵读着一首诗。这首诗, 由Mark Strand创作的房间, 慢慢地变成里她的自传。结果是十二幅木刻画作品的完成, 每一幅都对应了这首诗中的一句。

房间

这是个古老的故事, 它的发生  
有时是在冬天, 有时不是。  
聆听故事的人坠入了梦乡,  
通向他不幸的小房间的们敞开着,

厄运降临至他的房间 ——  
黎明的死亡, 黄昏的死亡,  
它们犹如木门似僵硬的翅膀在空中猛烈扇动,  
它们的阴影毫无益处的后悔着。

故事需要一个令人惊诧的结局  
绿色的田野上牛群犹如报纸一般燃烧,  
农夫独坐, 两眼呆望着  
一无所有的地方, 当故事发生时, 永远不够糟糕。

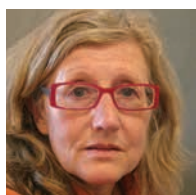
Briggs 两幅跟Strand诗文相关的作品选入了这次展览中。

聆听故事的人坠入了梦乡展现了一个复杂的人, 他是该艺术家年届94岁的父亲。他是一个热衷于数学公式然而又懂得拉小提琴的从业35年的化学工程师。他于1981年突然放弃了核研究而成为了一个知名的拨弦乐器工匠。他设计并制作小提琴, 女中音小提琴, 中提琴, 大提琴和用于演奏这些乐器的琴弓。尽管近些年来他更多的是欣赏而非演奏, 但他对音乐对热情却从未减退。

故事需要一个令人惊诧的结局描绘的是Briggs的一位友人, 一位缄默的艺术家, 却公开宣称自己是一个同性恋者。这幅作品考虑了因美国多个地方政府努力决定同性恋者之间的亲密关系的法律状态而受到媒体大肆的炒作。与此同时, 跟我们邻近的墨西哥, 男人, 女人还有儿童每天都在经济状况的黑洞中屈服挣扎着。图画中的摄影师们将镜头从它们身后正发生的灾难转移开来。

在将近十年的时间里, Briggs不断的往返于墨西哥阿雷纳斯市和她在得克萨斯州拉不克郡的家, 试图了解遍布美国和墨西哥边境法律严禁的腐败现象。

2014年11月初, Alice Leora Briggs与Mark Strand为一套十二幅木刻画作后序时在纽约市相见, 这套作品为了向Strand表达敬意而以他的诗作房间来命名。他们就艺术和诗歌的乐趣与挑战进行了数小时的谈话。Mark Strand于20多天之后也就是2014年11月29日离世。



## Alice Leora Briggs, American, Lubbock, Texas

Between Decembers of 2012 and 2014, Alice Leora Briggs read a poem over and over. This poem, *The Room* by Mark Strand, slowly became her autobiography. The results are twelve woodcuts, each corresponding to a line of the poem.

The Room

It is an old story, the way it happens  
sometimes in winter, sometimes not.  
The listener falls to sleep,  
the doors to the closets of his unhappiness open

and into his room the misfortunes come—  
death by daybreak, death by nightfall,  
their wooden wings bruising the air,  
their shadows the spilled milk the world cries over.

There is a need for surprise endings;  
the green field where cows burn like newsprint,  
where the farmer sits and stares,  
where nothing, when it happens, is never terrible enough.

Two images from Briggs' collaboration with Strand's words were selected for this exhibition.

The listener falls to sleep is a portrait of a complicated man, the artist's 94-year-old father. For over 35 years he was a violin-playing chemical engineer who rollicked in mathematical equations. He abruptly left nuclear research in 1981 to become an acclaimed luthier. He designed and created violins, mezzo violins, violas, cellos and the bows to play these instruments. His enthusiasm for music has never waned, though in recent years he listens rather than performs.

There is a need for surprise endings features a friend of Briggs, a fellow artist who is reserved, but openly claims his identity as a homosexual. This work ponders the American media circus inspired by various state governments' efforts to determine the legal status of intimate relationships between consenting adults who happen to be of the same gender. Meanwhile, men, women and children daily succumb to the economic black hole next door in Mexico. The photographers in this image point their cameras away from the disaster unfolding behind them.

For nearly a decade, Briggs has traveled back and forth between Juárez, Mexico and her home in Lubbock, Texas in an effort to comprehend widespread, legally sanctioned corruption along the border of the United States and Mexico.

In early November 2014, Alice Leora Briggs met with Mark Strand in New York City to sign the colophon for the suite of twelve woodcut prints, a homage to Strand that bears the same title as his poem, *The Room*. They spoke for several hours about the pleasures and difficulties of art and poetry. Mark Strand died just 20 days later on 29 November 2014.

*The listener falls to sleep*, A/P, 2014, woodcut, 21 x 18 inches. Courtesy of the artist (previous page)  
*There is a need for surprise endings*, 1/2, 2014, woodcut, 21 x 18 inches. Courtesy of the artist



## Binh Danh, 越南裔美国人 ，坦佩，亚利桑那州

在导演Ken Burns于美国公共电视网 (PBS) 上播出的纪录片系列《美国国家公园》中，塞拉俱乐部的前任执行董事 Carol Pope曾经说到，“我们与国家公园有一种特别的联系，这根深蒂固是因为美国是一个移民国家。这里本不是我们的家园，而正是国家公园让我们在这边大陆上落地生根。国家公园对我们很多人来说代表了家的含义。在这里安家，意味着移民过程的终止。直到此你终于可以说，“现在我是一个美国人了。”

我很关注我们作为一个移民国度如何通过银版照片来反思我们与自然景致关系。这些银版照片的表面高度反光，能够创造出一种与周围环境的镜面反射关系，并让观众融入一种生动的美国地理里程碑的环境。

我的作品曾经在若干个画廊和博物馆作为个展展出，最近的一次是参与第十八届悉尼双年展。我现在是美国亚利桑那州立大学Herberger设计学院的助理教授。



## Binh Danh, Vietnamese American, Tempe, Arizona

In the Ken Burns PBS series “The National Parks,” Carol Pope, the former executive director of the Sierra Club said, “My sense is that our special connection with the national parks comes from the fact that we’re a nation of immigrants. We’re a nation of people for whom this is not home, and the national parks are what anchor and root us on this continent. They are the meaning of home for many of us. They’re what it means to be an American, to inhabit this continent. It’s at the end of the immigrant experience, and they’re what takes you and says, ‘Now I am an American.’”

I am interested in how we as a nation of immigrants could “reflect” on these daguerreotypes and see our faces in this landscape. The highly reflective surface of the daguerreotypes literally mirrors their surroundings, embracing viewers within the idyllic environs of this national landmark.

My art has been the subject of a number of solo exhibitions at galleries and museums and most recently was included in the 18th Biennale of Sydney, Australia. I’m currently an Assistant Professor of Art at the Herberger Institute for Design and the Arts, Arizona State University.



*Untitled cactus # 2, Saguaro National Park, Arizona, April 6, 2014, digital print of daguerreotype, 6 ½ x 8 ½ inches. Courtesy of the artist and Lisa Sette Gallery*  
*Untitled cactus # 10, Saguaro National Park, Arizona, April 6, 2014, digital print of daguerreotype, 6 ½ x 8 ½ inches. Courtesy of the artist and Lisa Sette Gallery*



## Claudio Dichocea, 拉丁裔美国人, 奥斯汀, 得克萨斯州

(该艺术家)目前的作品是一系列的“种姓”画作。种姓绘画作为一个流派盛行于 18 世纪时期被殖民的墨西哥。

种姓画最初用来记录美洲新大陆的种族混合, 这些画一般以成套的形式出现, 描绘了从肤色最浅的家庭到肤色最深的家庭, 就好比是化学元素周期表一样。肤色越深的父母, 其子女从社会地位和生物学上来说也更退化, 如此一来, 跨种族繁育成为欧洲殖民者帝国建造中的棘手问题。欧洲人, 土著印第安人和非洲人之间的异族通婚在早期美洲大陆依然比较普遍, 尽管这些通婚并不总是建立在双方自愿的基础上。西班牙语中异族通婚一词, 以及“混合种族”的概念, 便是来源于此。

我的研究引导我再次深入学习这个流派并试图理解宗谱, 性欲以及贫穷是如何影响我们构建自身的社会认同。每幅画以一幅原版种姓画为模板进行改造, 也就是说原画中的人物被来自于流行媒体, 动漫以及世界历史中的人物原型所替代。正如嘻哈音乐, 美墨边境的铁克诺音乐以及环球音乐混搭一样, 这些画作从原作品中选材, 以便于对再分配的过程和效果的理解。通过这种方式, 我们可以更好地理解语言和方法中这种再分配是如何运作的。

原版种姓画与我创作的种姓画有一些不同。首先, 原版种姓画由最浅的肤色过渡到最深的肤色。这些画作把西班牙白人男性作放在理想种族的位置, 而被征服的印第安人和非洲奴隶则安排在结尾。如此安排有着重要意义, 原因有二。首先, 处在特权位置的西班牙男性建立了男权秩序, 即白人男性理应在身体上占有黑人女性。这一象征主义从生物和自然的角度合法化了欧洲人的占领。其次, 这样的安排建立了一个以肤色定性的等级制度 - 皮肤颜色越深, 被认同是人的部分就越少。呈现在你们面前的作品寻求反转这一关系。摒弃了旧式的等级制度的结构, 取而代之的同一阶层原住民之间各种关系的结构, 表现为在陈规旧习伪装下的白人母亲和黑人父亲的人物形象。由此推断, 这个儿童是两个种族符号繁衍的产物。但是, 接下来会发生什么? 陈规旧习又会继续再生什么?

我对艺术作为思想解放实践的理解促使我相信, 通过将视觉上的陈规旧习再次放到过去种姓画的背景中来审视, 它们的意义可以被分解并从固定的身份中解脱出来, 由此带给我们不同的认识。从这个角度来说, 重新制作先前的种姓画体现了视觉艺术在塑造种族, 性别以及社会阶层的结构方面一直以来并将持续扮演具有批判性的角色。相似地, 通过改述 18 世纪艺术创作以及启蒙时期知识产权制度的共谋关系, 我们能够揭示当今引导我们工作的主导意识形态结构。



## Claudio Dichocea, Hispanic American, Austin, Texas

The current work is a series of contemporary caste or “casta” paintings. Casta painting was popularized as a genre during the 18th century in colonial-Mexico. Originally meant to record the racial mixing taking place in the New World, these paintings came in sets that depicted different families from lightest-skinned to darkest-skinned, very much like a table of elements. The darker-skinned the parents were, however, the more socially and biologically degenerate the child was considered, making racial cross-breeding a real problem in the Euro-colonialist project of empire-building. Still, miscegenation between Europeans, Native Americans, and Africans was common in the early Americas, though not always consensual. Mestizaje, as well as the concept of “mixed races,” were born from this.

My research has led me to re-examine this genre in effort to see how genealogy, sexual desire and poverty effect our own structuring of social identity. Each painting takes an original casta as a template to be distorted, in which original characters are replaced by archetypes from popular media, comics, and world history. Similar to hip-hop, border techno and global mashups, these works lift and sample from original paintings in order to understand the processes and effects of re-appropriation. In this manner, we can better understand how such re-appropriation functions as both language and method.

There are several differences between an original casta painting and the ones I am producing. To begin with, the original sets began with the lightest-skinned progressing toward the darkest-skinned. The sets located white Spanish males as a racial ideal, with the conquered Native and African slave being at the end. This was significant for two reasons. First, the privileged positioning of the Spanish male established a phallogocentric order where the white phallus is expected to penetrate the dark womb of the lower-ranking racial other, which is specifically feminized. This symbolism legitimized European conquest as biological or natural. Second, it established a racial order in which skin pigmentation carried a qualitative measure — the darker one was, the less human one was deemed to be. The work before you seeks to invert these relationships. In place of the old hierarchy there is a horizontal field of endless relationships between the primitive other and the feminine other, with the figures of the white mother and the dark father masked in stereotypes. Consequently, the child becomes the product of two racial signifiers reproducing. But what happens next? What do stereotypes reproduce?

My understanding of art as an emancipatory practice leads me to believe that, by re-contextualizing these visual stereotypes through old casta paintings, their meaning can be dismantled and broken loose from fixed identities, thus moving us towards a different awareness. In that light, remaking old casta paintings is a critique of the role visual arts have played, and continue playing, in shaping the constructs of race, gender, and class. Similarly, by rearticulating the complicit relationship between 18th century artistic production and the intellectual regime of the Enlightenment, we can begin uncovering the dominant ideological structures that guide our work today.

*de Amore Prohibido y el Anarquista, el Emsee 2.0* (of Forbidden Love and Anarchist, the Emcee 2.0), 2014, edition of 60, 8 photolithograph, 24.5 x 18.5 inches. Courtesy of the artist and Lisa Sette Gallery



## Jason Garcia, 美洲原住民（龟山部落） 圣克拉拉普埃布罗，新墨西哥州

我的陶瓷作品记录了我的家乡，新墨西哥州的圣克拉拉普埃布罗（Santa Clara Pueblo），不断变化的人文景观。特瓦（Tewa）文化的仪式、传统与故事，以及二十一世纪的流行文化，漫画书和科技对我的艺术作品产生了影响。

我的作品采用了传统的材料和普埃布罗人的传统陶艺，我觉得将远古流传至今的陶器传统延续下去至关重要。我觉得这些材料和工艺不仅把我和先人与景观联系在了一起，同时它们也把我与后人同特瓦（Tewa）的文化传统联系在了一起。

特瓦悬念故事集 #4 看啊…坡普！

丝网版画 25/25

这幅丝网版画是特瓦悬念故事系列中的一部分，它将特瓦族的普埃布罗人的历史事件与漫画书的封面并置在一起。中心人物是1680年普埃布罗人起义运动的领袖坡普（Po'Pay）。这是一场成功的革命，它针对的是西班牙人和圣芳济会教士施行的（强制性的）劳役征调制（Repartamiento）和（接近于奴隶制的）监护征赋制（Encomienda）。坡普手持打好的绳结，每过一天，他解开一个结，所有的结都被打开的那一天标志着起义的开始。画面中三个西班牙征服者和一个方济各会教士畏缩在坡普脚下，同时背景中的天主教堂在火焰中燃烧。

新的希望

尘蚀铜（锌）版画 5/5

一位男性玉米舞者（corn dancer）站在特瓦人（Tewa）的会堂基瓦（Kiva）上。这个年轻人的姿势模仿了《星球大战》电影系列中的卢克·天行者，在此意义上他象征了一种“新的希望”，将特瓦的传统发扬到了未来。背景中的电视天线象征着圣克拉拉普埃布罗人（Santa Clara Pueblo）的守护神亚西西的嘉勒（Saint Clare of Assisi），盲人，绣工和电视。它同时也象征着科技。



## Jason Garcia, Native American (Okuu Pín-Turtle Mountain), Santa Clara Pueblo, New Mexico

My ceramic work documents the ever-changing cultural landscape of my home of Santa Clara Pueblo, New Mexico. My Tewa cultural ceremonies, traditions, and stories, as well as 21st century popular culture, comic books and technology, influence my art.

Using traditional materials and traditional Pueblo pottery techniques, I feel that it is important to keep alive the pottery traditions that have been passed down to me since time immemorial. I feel that these materials and techniques connect me to my ancestral past and landscape, but also connect myself and future generations to our Tewa cultural traditions.

TEWA TALES OF SUSPENSE #4 'BEHOLD...PO'PAY!'

Serigraph Edition 25/25

This serigraph is part of the Tewa Tales of Suspense series which juxtaposes Tewa Pueblo historical events with comic book cover images.

The central figure is Po'Pay, the leader of the Pueblo Revolt of 1680. This was a successful revolution against the Spaniards and the Franciscan priests who implemented the Repartamiento and Encomienda systems. Po'Pay holds a knotted cord. As each day passed, a knot was untied, and when all knots were removed this signaled the beginning of the revolt. Three Spanish conquistadors and a Franciscan priest cower at Po'Pay's feet, along with a Catholic church is in flames in the background.

A NEW HOPE

Aquatint etching Edition 5/5

A young male corn dancer stands on top of the Kiva, the Tewa ceremonial chamber. The young man's pose mimics that of Luke Skywalker of the Star Wars movie franchise and in this sense becomes "A New Hope" as he carries forth the Tewa traditions into the future. A television antenna in the background symbolizes Saint Clare of Assisi, the Patron saint of Santa Clara Pueblo, the blind, embroiderers and television. It also is symbolic of technology.

*A New Hope*, 2013, aquatint etching, 5/5, 9 x 7 inches. Courtesy of the artist  
*Tewa Tales of Suspense #4-Behold...Po'pay!*, 2014, serigraph, 25/25, 18 3/4 x 14 1/2 inches. Courtesy of the artist

## Mark Klett, 美国人, 坦佩, 亚利桑那州

我的大部分摄影作品都集中在与过去的对话。这些照片来自于两个不同的有关美国西南地域景观的摄影项目。我对这个地区一直很有兴趣, 以及有关它的文化, 图片记载的历史, 以及摄影所记录和表现出的时间和变迁。

这些黑白照片来自于一个名为“区域展示”(1982-2004)的长期摄影专题。这件作品我使用了现在已经停产的宝丽来胶片拍摄当代美国西部。拍摄的正片可以当场冲印, 而负片之后可以在暗房里冲洗成照片。这一过程不禁令人联想到十九世纪六十年代的探险摄影者所使用的湿版负片。十九世纪的观测展现出是一种异乎寻常, 人迹罕至的景观。那个时代的相片表现了一个年轻国家的抱负, 并实现其伟大的梦想。正如房屋后院一样, 如今这些深受人们喜爱的地方已成为美国城市化西部的后院。我的作品试图回应开创了景观视觉化先例的早期作品。

这幅彩色的照片来自于目前一个正进行中的摄影项目, 叫做“Camino del Diablo” - 西班牙语中意为恶魔之路。这些照片在亚利桑那州位于美国和墨西哥边境的地区拍摄完成。该项目是关于1861年一个记录自己旅行日志的叫Raphael Pumpelly的年轻采矿工程师的故事。带着对众多危险的理解, Pumpelly 游历了亚利桑那的一个被其描述为目无法纪的地区, 但同时, 他也欣赏环绕在他周围的沙漠的自然之美。时隔132年, 我重游了这条路以体验Pumpelly当年走过的相同路线。

如今, 这条路的大部分都位于Goldwater (曾是美国参议员) 投弹靶场内, 投弹靶场的边界被划成了军事区。该区域不时有政府特工巡逻, 空军和地面部队也在此演习。这条路上的旅行者经常需要躲避政府的侦查; 偷渡者、毒贩们趁着夜色和崎岖地势的掩护采取行动。这里依然极端气候夺去了许多敢于挑战高温天气都旅行者的生命。

这条路给人一种挥之不去的感觉, 这感觉使人想起了暴力与边境管制的历史。这里有着人类活动的遗迹, 有时候以悲剧收场, 留下的只有一些足迹。人们的行迹在亚利桑那干燥的气候中保存了数个世纪。这是一个夹杂着往来的过客, 危险与美好的令人向往的路口。

*Slight Track and Red Clouds, Copper Mountains, 2013, digital photograph from gelatin silver print, 12 1/2 x 20 1/2 inches. Courtesy of the artist and Lisa Sette Gallery*



## Mark Klett, American, Tempe, Arizona

Much of my work as a photographer has centered on a conversation with the past. These photographs come from two different projects that focus on the landscapes of the American Southwest. I've been interested in this region, its cultures, its pictorial history, and the visualization of time and change

through photography.

The black and white photographs are from an extended project called “Revealing Territory” (1982-2004). In this work I used a now discontinued Polaroid film to make pictures of the contemporary West. The film created a positive that could be developed while on-site, and also a negative that was used to make prints later in the darkroom. The process was reminiscent of the wet plate negatives made by the exploration photographers of the 1860s. The 19th century surveys showed a landscape that seemed exotic and devoid of people at the time. The photographs of the era expressed the aspirations of a young nation and its dreams of achieving a destiny of greatness. Today these well-loved places have become the backyards of home to an urbanized West. My photographs were intended to respond to the earlier work that had established precedents for visualizing the landscape.

The color photograph is from a current and ongoing project called “Camino del Diablo,” which is Spanish for the road of the Devil. The series was made in Arizona along the border of the United States and Mexico. The work is done in reference to the account of a young mining engineer named Raphael Pumpelly who wrote of his own journey in 1861. Pumpelly traveled with apprehension of the many dangers in an Arizona territory he described as lawless. At the same time he appreciated the natural beauty of the desert around him. I revisited the Camino to experience the same route Pumpelly traveled, 132 years later.

Today, most of the Camino is located on the Goldwater Bombing Range and the border is a militarized zone, constantly patrolled by government agents and crisscrossed by air and ground forces practicing for war. Camino travelers often hide from detection, and immigrants and drug smugglers move under the cover of night and the ruggedness of the terrain. A still-hostile climate kills many who dare travel in hot weather.

The Camino has an occupied feel that registers a history of violence and surveillance along the border. There's a legacy of human presence, sometimes tragedy, left only in traces. Signs of passage remain for centuries in Arizona's dry climate. It is a place located at the compelling intersection of transience, danger and beauty.



**Michael Lundgren, 美国人, 凤凰城, 亚利桑那州**

物质是一部有关西部景观中可观察到的自然和文化的两重性的持续性集作。它是我的第一部专题作品变形（半径图书出版社）的续篇，是在受到从原始风光中寻求精神答案这样一种渴求的驱使下完成的众多图片的集作。这两部先后完成的集作其共同之处在于它们要求人们对充满无法解释现象的世界持有开放的心态。不论我还有我的先人多么努力的想要去了解，这些自然景观的神秘依然令我敬畏。

由于作品本身受到神话作用的影响，物质记录了一个因时间久远而今或许早已被遗忘的被占据的星球。这些具有超现实主义的图片展现了一系列两重性，埋藏与出现，稳固与短暂，古老与当前。这些照片传达了黑暗的色彩。同时，照片的拍摄也是为了展现沙漠中的暴行历史，不单有人类政治驱使下的侵略，也包含了大自然中的暴力。如果我们将注意力放到死亡与转变的两重性上，这些图片又仿佛点亮了夜空中的星群。

尽管可以用一部分语言来描述，但摄影本身就是一种语言。我的摄影过程依着时间推移而对作品进行不断完善，这一过程包括加入新的具有象征意义的照片。在直觉的引导下（拍摄照片，理解照片，外出拍摄更多照片），照片的意义得到了延伸和自身的支持，而非是提前制定的设想或一个主题的继续。作品顺序的构架基于照片本身的涵义，构筑了颜色关系的紧张，和在黑与白之间的摇摆加强并打乱了照片的逻辑顺序。

*Parasitic Weight*, 2010, archival pigment print, 16 ½ x 21 inches.  
Courtesy of the artist



**Michael Lundgren, American, Phoenix, Arizona**

*Matter* is an ongoing body of work concerned with the perceived duality of nature and culture in the Western landscape. It is a sequel to my first monograph, *Transfigurations* (Radius Books 2008), a collection of

images born out of a desire for a spiritual reckoning within a primitive landscape. In common, these two discrete sequences demand a suspension of belief in that they regard a world full of the unaccountable. I'm in awe of how the landscape continues to mystify its perceiver, regardless of the depth of my and my predecessors' inquiry.

With the function of mythology at its heart, *Matter* is the creation of an occupied planet now forgotten, of a time outside of time. Embracing surrealism, the images navigate an octave of duality – burial and emergence, solidity and transience, deep and shallow time. There is a darkness to these photographs. They are motivated by a history of violence in the desert – not just our own politically underwritten aggression, but nature's violence as well. Attentive towards death and transformations of a similar order, they are images from which to ignite constellations.

Though partially accessible to the verbal, photography is its own language. My photographic process relies on the development of a body of work over time, with new images affecting meaning on an ideographic level. By working intuitively (making photographs, digesting those photographs, going out to make more), meaning develops and is sustained by the pictures themselves, rather than by a pre-formulated idea or continuity of subject. Sequence is structured upon the connotation of the images, building tension through color relationship and oscillating into black and white to enhance and disturb picture logic.



**Carrie Marill, 美国人, 菲尼克斯, 亚利桑那州**

在北加利福尼亚州长大, 我与大自然走得很近, 并对人类与生态系统的冲突也有强烈的感受。我对科学很感兴趣, 特别是理论物理学、Brian Greene关于弦理论的著述、进化生物学和Charles Darwin与遗传学家Steve Jones的著作。我的创作灵感来自于生态系统中这些不同科学理论相互交织的联系, 特别是此类联系如何被人类不可持续的行为方式所影响。

我的作品的核心是人类持续的挣扎来调和自然世界、艺术、科学与人类行迹之间紧张的关系。我过去五年的绘画、素描作品都在探索呈现一种两面对比, 一面是自然世界中时刻存在的动态艺术, 另一面是人类艺术作品对自然历史的静态的无生命力的展示。



**Carrie Marill, American, Phoenix, Arizona**

Growing up in Northern California with a strong relationship to the natural environment, I developed a heightened awareness of the conflict between human systems and ecological systems. Through my interest in science (particularly theoretical physics, the String Theory work of Brian Greene, evolutionary biology and the work of Charles Darwin and Darwinian geneticist Steve Jones) I have been inspired by the interconnectedness of matter, especially as it is manifested in ecological systems; specifically, systems impacted by humans in non-sustainable ways.

At the heart of my work is the continuous human struggle to reconcile the tensions between the natural world, art, science and lived experience. My artwork over the past five years have explored these tensions through paintings and drawings that contrast the kineticism of the natural “living” world with the static “inanimate” depictions of natural history illustration.





**Monica Aissa Martinez, 拉丁裔美国人, 凤凰城, 亚利桑那州**

我一直生活在美国西南地区。我出生于得克萨斯州的埃尔帕索市，就读于当地的得克萨斯大学并取得了陶艺和金属工艺方向的美术学士学位。我在新墨西哥州立大学读取了美术领域艺术硕士，专攻素描和版画。目前，我住在亚利桑那州的凤凰城，并继续从事绘画活动。我实际上是一个热爱沙漠女孩。

我的主要兴趣方向是人体。我观察并描绘出外形和解剖图。除了宏观人体习作，我还研究动物。我在纸上创作的微观拼贴画清晰地描绘它们的身体特征，包括它们的内部和外部结构。

此次展览的主题围绕美国西南地区。我筛选出三种独特的生物 – 每一种都和我过去生活过的州相关。这些抽象构图将画作和区域地图结合在了一起。

我选择了美国西南地区得克萨斯州的小型哺乳动物 – 九带犰狳来代表该州。西班牙语中的犰狳一词意指“有盔甲的小家伙”。

新墨西哥州，也称为迷人之地，该州的有代表性的昆虫是狼蛛鹰黄蜂。谈起它，不由地会联想到你听到童话故事中的反派角色。当然，我并不是说狼蛛鹰黄蜂天性恶劣 – 它只是有一点点坏而已。

三幅作品中的最后一幅，我创作了亚利桑那州的小型哺乳动物 – 蝙蝠。我的住所附近有一个蝙蝠群，我总是觉得这些飞行的小生物在黄昏时分出场是一件十分有趣的事。

我被这三种拥有特殊外形和结构的动物所深深吸引。我的素描，彩绘和版画作品曾在全国和墨西哥展览，现在已成为许多机构和私人的收藏品。



**Monica Aissa Martinez, Hispanic American, Phoenix, Arizona**

I have lived in the Southwest my entire life. I was born and raised in El Paso, Texas, where I attend the University of Texas and received a BFA in ceramics and metalsmithing. I completed an MFA at New Mexico

State University with an emphasis in drawing and printmaking. I currently reside in Phoenix, AZ and continue to draw and paint. I am a desert girl at heart.

My main area of interest is the figure. I look at and draw out both the physical form as well as the anatomy. In between large-scale human body studies, I also research animals. I compose small-scale collaged paintings on paper that depict their physical features, including internal and external structures.

This exhibition invites me to focus on the Southwest. I located three distinct creatures – one connecting to each state I have lived in. The abstracted compositions include area maps within the design.

I represent the Texas Southwest with its small state mammal – the Nine-banded Armadillo. Armadillo is Spanish for “little armored one.”

The state of New Mexico, also known as the Land of Enchantment, has a Tarantula Hawk as its state insect. Consider every fairytale you know that introduces you to an antagonist. I’m not saying the insect is evil —only that it is a little wicked.

Last, I paint Arizona’s small state mammal, the bat. I live very near a bat colony and always enjoy these flying creatures that make their appearance at dusk.

I am fascinated by the unusual form and anatomy of these three animals. My drawings, paintings and prints have exhibited nationally and in Mexico and are part of numerous public and private collections.

*Armadillo: Texas*, 2014, mixed media on paper, 12 x 12 inches. Courtesy of the artist

*El murciélago, The Bat: Arizona*, 2014, mixed media on paper, 12 x 12 inches. Courtesy of the artist

*Tarantula Hawk: New Mexico*, 2014, mixed media on paper, 12 x 12 inches. Courtesy of the artist





## Leigh Merrill, 美国人, 奥斯汀, 得克萨斯州

我的艺术作品探究我们周遭的环境，这些空间当中通常充斥着矛盾的建筑风格和文化，以及不同时代的声音，所有这些都在争抢着吸引人们的眼球。

我在考察一个城市或者附近区域当期间制作了上千幅独立的照片，就好比是档案管理员或者历史学家那样。然后通过数字技术将这些原始资料进行整合及再整合的处理，从而创作出具有想象空间的新照片。每张图片的制作通常是从几十到上百张不同照片的部分选材。一些照片保留了一部分真实性，但大多数时候这些照片都呈现出视觉夸张的感觉——一个经过修饰的场景围绕着一处吸引我的微小细节或是一个物件。当你留心观察这些照片的时候，它们严密的画质开始逐渐分解开来，呈现出空白空间中虚构的现实，探究着现实与虚幻的真义。

由于在西南部的郊区长大，我被街道旁的前庭院落积极向上的品质所感动。每一条街道从各自的渴望，成就以及审美情趣上都有着细微的差别。在这些拍照的地方我都会注意到相似的对于完美和外观的追求。我的作品突出了源自于一系列不同的建筑和景观风格所塑造的环境，并折射出文化层面上美和完美的想法。我感兴趣于人们有意识和潜意识所创造的视觉线索，屏障以及边界——这是一种城市，郊区和乡村空间所共享的语言。



## Leigh Merrill, American, Austin, Texas

My artwork explores the landscapes that surround us, spaces that often overflow with contradictory architectural styles and cultures – the voices of different eras – all struggling for visual prominence.

I make thousands of individual photographs while initially exploring a city or neighborhood, as an archivist or historian might. I then digitally assemble and re-assemble these sources to create new photographs of imaginary spaces. Each image is typically made from tens to hundreds of bits and pieces of different photographs. Some of the images have some veracity, but more often they suggest a visual hyperbole — an embellished scene circulating around a small detail or object that fascinated me. As one spends time with the images, their seamless quality slowly unravels, revealing fictitious realities of empty spaces that question reality and artifice.

Because I came of age in the southwestern suburbs, I became sensitized to the aspirational quality of the front yards of our streets. Each street was nuanced with desire, achievement and personal aesthetics. I photograph in the places where I notice similar yearnings for perfection and delineation. In the images I create, my fabrications highlight the ways in which our built environments pull from a variety of different architectural and landscape styles and reflect cultural ideas of beauty and perfection. I am interested in the conscious and subconscious visual cues, barriers and borders we create — a language that is shared by urban, suburban and rural spaces.

*Cherry Blossoms*, 2014, pigment print, 15 ¾ x 24 inches. Courtesy of the artist  
*Denizens*, 2014, pigment print, 16 ½ x 24 inches, Courtesy of the artist



## Matthew Moore, 美国人, 凤凰城, 亚利桑那州

Matthew Moore是亚利桑那州凤凰城市的一位多媒体艺术家。作为一个活跃的第四代农场主,他的作品透过其生活的独特视角探讨生态,文化以及经济可持续性的问题。他的艺术实践涉及公共场所设计的广泛话题,通过创作大型装置艺术及环境艺术给人视觉冲击,引人深思并倡导改变。

在他的轮作: 穆尔地产一书中, Matthew提到 2004年, 我的祖父卖掉了我们家族的第一部分地皮给一个地产商用于开发一处253所住房的市郊社区。他的作品灵感来自于房产开发商提交给亚利桑那州瑟普莱斯市设计平面图的缩放副本。大地艺术的选址与实际开发地皮有关。通过计算机辅助设计软件和测绘人员的协助, 我按照实际平面图尺寸的三分之一进行了绘制。我使用高粱代表了那253处房屋, 用小麦代表了道路。

该艺术家的作品使用种类繁多的媒介, 包括摄影, 视频以及装置艺术。最近他的作品被选入阿肯色州水晶桥博物馆的当代艺术展。穆尔因创办非营利组织数字农场集团在2008年被授予创意资本奖。



## Matthew Moore, American, Phoenix, Arizona

Matthew Moore is a multimedia artist based in Phoenix, Arizona. His work explores issues of ecological, cultural and economical sustainability often through the unique lens of his life as an active fourth-generation farmer. His art practice explores the broad issue of place making, often by creating large-scale installations and environments with the goal of achieving a state of wonderment, contemplation and invitation to change.

In his *Rotations: Moore Estates* the artist states that “In 2004, my grandfather sold the first portion of our family’s land to a developer for a 253 home suburban community. The design is a scaled replica of the planned lot map that was submitted by the developers to the city of Surprise, Arizona. The site for the earthwork was chosen in its relation to the actual building area of the development. I mapped it out at a third scale using a CAD program and a GPS surveying crew. The 253 homes were planted in Sorghum, and the roads are seeded wheat.”

The artist works in a wide range of media including photography, video and installation artwork. Most recently he was selected for the State of the Art exhibition at Crystal Bridges Museum in Arkansas. Moore was awarded a Creative Capital Grant in 2008 for his work as the founder of the nonprofit, The Digital Farm Collective.

*Rotations: Moore Estates-Sorghum (homes), Wheat (roads), 35 acres, 2005 – 2006, digital photograph, 16 ½ x 22 ½ inches. Courtesy of the artist and Lisa Sette Gallery*

*Rotations: Single Family Residence -20 Acre Field of Barley, 2003 – 2004, digital photograph, 16 ½ x 22 ½ inches. Courtesy of the artist and Lisa Sette Gallery*



**Rose Bean Simpson, 美洲原住民，  
圣塔克拉拉普韦布洛，新墨西哥州**

很久以前，原力诞生于世间。原力认为创造是一种知觉。在有形精神的作用下，原力开始发挥作用。其丰富的创造力持续提升并转变为无穷无尽的感知力。这一原力在自我衍生的过程中不断自我审视。原力映出真理，真理之光穿梭于已知的世界。

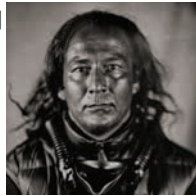


**Rose Bean Simpson, Native American,  
Santa Clara Pueblo, New Mexico**

Once upon a time a Passion crafted its own life on Earth. It found that creation was a sensation. With tactile ethos, this Energy began to play. These abundant experiences of creativity rose as countless gifts of perspective, and this Soul asked questions of its consciousness by creating itself over and over again in a multitude of reflections. Passion reflected its own light, ricocheted it back to the known, and there was no longer a need.



**Will Wilson, 美洲原住民 (纳瓦霍族), 圣菲, 新墨西哥州**



**一个批判性的原住民摄影交流**

作为二十一世纪的原住民艺术家，我难以接受美国文化依然醉心于欧裔美国社会与原住民社会之间摄影交流中某一特定时期，即1907年1930年间，摄影师Edward S. Curtis的权威巨作《北美印第安人》(The North American Indian<sup>1</sup>)。我打算以一个二十一世纪的原住民和跨习俗的文化实践者的角度继续Curtis的拍摄纪录使命。此外，我想以当代北美原住民的视角取代当年Curtis作品中欧裔美国人的视角和他整理的大量人种志资料。

由于跟北美原住民相关，我打算进行一次能激发亘古至今有关“摄影交流”的批判性对话与反思的摄影调查。我的计划是召集并邀请原住民艺术家，艺术界专业人士和广泛大众参与摄影棚肖像拍摄的活动。这次体验将会通过使用大幅面(8寸x10寸)湿版摄影术(wet plate collodion)得到加强和完善。这一美妙的拍摄过程会极大地推动我们对美国原住民的共同理解，并由此，加深我们的美国认同。

2012年8月在圣菲的新墨西哥艺术博物馆，我创建了“批判性原住民摄影交流” – Critical Indigenous Photographic Exchange (CIPX)。这个成为了我计划从事不断改变摄影史的导火索。我试图通过让参与者进行对话和使用湿版法拍摄肖像的方式将历史，艺术形式和有关北美原住民的批判性对话联系在一起。此次多元的活动会产出一系列锡版照片作品，这些谜一般的，时空穿越似的照片有助于证明我们如何能够通过人为的方法理解我们的世界。通过与拍摄对象的合作我想要使这个摄影交流本地化。

我鼓励我的拍摄对象在肖像拍摄时带上对他们重要的物件以帮助解释我们的对话。作为一种感谢的方式，我把拍摄成的锡版照片赠给拍摄对象当做礼物，附加条件是他们授权我制作并高分辨率扫描他们的照片为我的艺术创作所用。

最终，我想确保我的拍摄对象能够参与到文化习俗与价值观的重塑过程中，从某种程度上实现文化对话中权力与影响更加平衡。目前构成摄影标准的视觉语言充满争议和竞争，我希望这些美国原住民的照片能够代表对这种语言的一种介入。这种具备批判性的原住民摄影交流会产生出新的权威与自主。相对于之前陈旧的同化范式，这种(新的权威与自由)本身就足以奠定重塑我们作为原住民身份的根基。

**Will Wilson, Native American, (Navajo), Santa Fe, New Mexico**

***Toward a Critical Indigenous Photographic Exchange***

As an indigenous artist working in the 21st century, I am impatient with the way that American culture remains enamored of one particular moment in a photographic exchange between Euro-American and Aboriginal American societies: the decades from 1907 to 1930 when photographer Edward S. Curtis produced his magisterial opus *The North American Indian*.<sup>1</sup> I intend to resume the documentary mission of Curtis from the standpoint of a 21st century indigenous, trans-customary cultural practitioner. I want to supplant Curtis' Settler gaze and the remarkable body of ethnographic material he compiled with a contemporary vision of Native North America.

I propose to create a body of photographic inquiry that will stimulate a critical dialogue and reflection around the historical and contemporary "photographic exchange" as it pertains to Native Americans. My aim is to convene with and invite indigenous artists, arts professionals and a broader public to engage in the performative ritual that is the studio portrait. This experience will be intensified and refined by the use of large format (8x10") wet plate collodion studio photography. This beautifully alchemic photographic process dramatically contributed to our collective understanding of Native American people and, in so doing, our American identity.

In August of 2012, at the New Mexico Museum of Art in Santa Fe, I initiated the Critical Indigenous Photographic Exchange (CIPX). This was the initial spark for an ongoing intervention into the history of photography that I plan to undertake. I aim to link history, form and a critical dialogue about Native American representation by engaging participants in dialogue and a portrait session using the wet plate process. This multi-faceted engagement will yield a series of "tintypes" (aluminum types) whose enigmatic, time-traveling aspect demonstrates how an understanding of our world can be acquired through fabricated methods. Through collaboration with my sitters I want to indigenize the photographic exchange.

I encourage my collaborators to bring items of significance to their portrait sessions in order to help illustrate our dialogue. As a gesture of reciprocity, I gift the sitter the tintype photograph produced during our exchange, with the caveat that I be granted the right to create and use a high resolution scan of his or her image for my own artistic purposes.

Ultimately, I want to ensure that the subjects of my photographs are participating in the re-inscription of their customs and values in a way that will lead to a more equal distribution of power and influence in the cultural conversation. It is my hope that these Native American photographs will represent an intervention within the contentious and competing visual languages that form today's photographic canon. This critical indigenous photographic exchange will generate new forms of authority and autonomy. These alone —rather than the old paradigm of assimilation — can form the

*How the West is One: Silversmith*, 2012, tintype wet collodion process, printed on duratran and back-lit LED, 21 x 15 inches. Courtesy of the artist  
*How the West is One: Non Cowboy*, 2012, tintype wet collodion process, printed on duratran and back-lit LED, 21 x 15 inches. Courtesy of the artist

<sup>1</sup> Edward S. Curtis, *The North American Indian*, Norwood, MA: The Plimpton Press, 1907-1930, 20 volumes, 20 portfolios.

## 天地之间：美国西南当代艺术

## Between Earth and Sky: Contemporary Art From the American Southwest

### Alice Leora Briggs

聆听着睡了，2014年 木刻，试版，21英寸 x 18英寸。  
致谢艺术家本人

结局需要惊讶，2014年 木刻，两套中的第一套，21英寸 x 18英寸。致谢艺术家本人

### Binh Danh, American

无名仙人掌2号，巨人柱国家公园，亚利桑那州 2014年4月6日，银版照片（数码冲印），6.5英寸 x 8.5 英寸。致谢艺术家本人和Lisa Sette画廊

无名仙人掌10号，巨人柱国家公园，亚利桑那州 2014年4月6日 银版照片（数码冲印），6.5英寸 x 8.5 英寸。致谢艺术家本人和Lisa Sette画廊

骷髅石，约书亚树国家公园，加利福尼亚州，2014年，银版照片（数码冲印），6.5英寸 x 8.5 英寸。致谢艺术家本人和Lisa Sette画廊

### Claudio Dichocea

禁爱与无政府主义者，2014年，光刻，第60版，24.5英寸 x 18.5英寸。致谢艺术家本人和Lisa Sette画廊

### Jason Garcia

新希望，2013年，凹版蚀刻，五套中的第五套，9 x 7英寸。致谢艺术家本人

特瓦悬念故事集 #4 瞧啊…坡普！2014年 绢网版画，25套中的第25套，18.75 x 14.5英寸。致谢艺术家本人

### Mark Klett

进入狭窄的洞穴，盐溪，犹他州，1990年5月9日，银盐明胶（数码冲印）照片，13 英寸 x 10.5英寸。致谢艺术家本人和 Lisa Sette 画廊

凝望妙丽角，犹他州，1994年5月13日 银盐明胶（数码冲印）照片，10.5 英寸 x 12.75英寸。致谢艺术家本人和 Lisa Sette 画廊

歧路红云，铜山，2013年，银盐明胶（数码冲印）照片，12.5 英寸 x 20.5 英寸。致谢艺术家本人和 Lisa Sette 画廊

### Michael Lundgren

不可承受之重，2010年，彩印，16.5 x 21。英寸致谢艺术家本人

新式，2010年，16.5 x 21英寸。致谢艺术家本人

### Alice Leora Briggs

*The listener falls to sleep*, A/P, 2014, woodcut, 21 x 18 inches.  
Courtesy of the artist

*There is a need for surprise endings*, 1/2, 2014, woodcut, 21 x 18 inches.  
Courtesy of the artist

### Binh Danh, American

*Untitled cactus # 2, Saguaro National Park, Arizona, April 6, 2014*, digital print of daguerreotype, 6 ½ x 8 ½ inches. Courtesy of the artist and Lisa Sette Gallery

*Untitled cactus # 10, Saguaro National Park, Arizona, April 6, 2014*, digital print of daguerreotype, 6 ½ x 8 ½ inches. Courtesy of the artist and Lisa Sette Gallery

*Skull Rock, Joshua Tree National Park, California, 2014*, digital print of daguerreotype, 6 ½ x 8 ½ inches. Courtesy of the artist and Lisa Sette Gallery

### Claudio Dichocea

*de Amore Prohibido y el Anarquista, el Emsee 2.0* (of Forbidden Love and Anarchist, the Emcee 2.0), 2014, edition of 60, 8 photolithograph, 24.5 x 18.5 inches. Courtesy of the artist and Lisa Sette Gallery

### Jason Garcia

*A New Hope*, 2013, aquatint etching, 5/5, 9 x 7 inches.  
Courtesy of the artist

*Tewa Tales of Suspense #4-Behold...Po'pay!*, 2014, serigraph, 25/25, 18 ¾ x 14 ½ inches. Courtesy of the artist

### Mark Klett

*Entering a Narrow Cave, Salt Creek, Utah*, 5/9/90, digital photograph from gelatin silver print, 13 x 10 ½ inches. Courtesy of the artist and Lisa Sette Gallery

*Contemplating the View at Muley Point, Utah*, 5/13/94, digital photograph from gelatin silver print, 10 ½ x 12 ¾ inches. Courtesy of the artist and Lisa Sette Gallery

*Slight Track and Red Clouds, Copper Mountains*, 2013, digital photograph from gelatin silver print, 12 ½ x 20 ½ inches. Courtesy of the artist and Lisa Sette Gallery

### Michael Lundgren

*Parasitic Weight*, 2010, archival pigment print, 16 ½ x 21 inches.  
Courtesy of the artist

*New Form*, 2010, archival pigment print, 16 ½ x 21 inches.  
Courtesy of the artist

#### **Carrie Marill**

自然T恤：群马，2005年，纸面水粉画，12.25 英寸 x 9 英寸。致谢艺术家本人和 Lisa Sette 画廊

自然T恤：纪念碑谷，2005年，纸面水粉画，12.25 英寸 x 9 英寸。致谢艺术家本人 Lisa Sette 画廊

#### **Monica Aissa Martinez**

犹徐：德克萨斯州，2014年，混合媒介，12 英寸 x 12 英寸。致谢艺术家本人

蝙蝠：亚利桑那州，2014年，混合媒介，12 英寸 x 12 英寸。致谢艺术家本人

沙漠蛛蜂：新墨西哥州，2014年，混合媒介，12 英寸 x 12英寸。致谢艺术家本人

#### **Leigh Merrill**

樱花盛开，2014年，染印，15.75英寸 x 24英寸。致谢艺术家本人

栖息者，2014年，染印，16.5英寸 x 24英寸。致谢艺术家本人

#### **Matthew Moore**

循环：摩尔庄园－高粱（住宅），小麦（道路），35英亩，2005－2006年，数码图片 16.5 英寸 x 22.5 英寸。致谢艺术家本人和Lisa Sette画廊

循环：一户人家－20英亩大麦田，2003－2004年，数码图片 16.5 英寸 x 22.5 英寸。致谢艺术家本人和 Lisa Sette 画廊

#### **Rose B. Simpson**

亚当，2014年，铅笔与墨水绘图，14 英寸 x 17 英寸。致谢艺术家本人

认识你自己，2015年，墨画 14 英寸 x 17 英寸。致谢艺术家本人

#### **Will Wilson**

西部的一个样子：银匠 2012年，火棉胶湿版成影，LED背光显示 21英寸 x 15英寸。致谢艺术家本人

西部的一个样子：非牛仔 2012年，火棉胶湿版成影，LED背光显示 21英寸 x 15英寸。致谢艺术家本人

#### **Carrie Marill**

*Nature-T: Horses*, 2005, gouache on paper, 12 ¼ x 9 inches. Courtesy of the artist and Lisa Sette Gallery

*Nature-T: Monument Valley*, 2005, gouache on paper, 12 ¼ x 9 inches. Courtesy of the artist and Lisa Sette Gallery

#### **Monica Aissa Martinez**

*Armadillo: Texas*, 2014, mixed media on paper, 12 x 12 inches. Courtesy of the artist

*El murciélagos, The Bat: Arizona*, 2014, mixed media on paper, 12 x 12 inches. Courtesy of the artist

*Tarantula Hawk: New Mexico*, 2014, mixed media on paper, 12 x 12 inches. Courtesy of the artist

#### **Leigh Merrill**

*Cherry Blossoms*, 2014, pigment print, 15 ¾ x 24 inches. Courtesy of the artist

*Denizens*, 2014, pigment print, 16 ½ x 24 inches, Courtesy of the artist

#### **Matthew Moore**

*Rotations: Moore Estates-Sorghum (homes), Wheat (roads), 35 acres*, 2005 – 2006, digital photograph, 16 ½ x 22 ½ inches. Courtesy of the artist and Lisa Sette Gallery

*Rotations: Single Family Residence -20 Acre Field of Barley*, 2003 – 2004, digital photograph, 16 ½ x 22 ½ inches. Courtesy of the artist and Lisa Sette Gallery

#### **Rose B. Simpson**

*Adam*, 2014, pencil and ink on paper drawing, 14 x 17 inches. Courtesy of the artist

*Know Thyself*, 2015, ink on paper, 14 x 17 inches. Courtesy of the artist

#### **Will Wilson**

*How the West is One: Silversmith*, 2012, tintype wet collodion process, printed on duratran and back-lit LED, 21 x 15 inches. Courtesy of the artist

*How the West is One: Non Cowboy*, 2012, tintype wet collodion process, printed on duratran and back-lit LED, 21 x 15 inches. Courtesy of the artist

