

银川对话



2016 中国·美国版画作品集

Dialogue with Yinchuan: China-America

International Printmaking Exhibition 2016

主办单位:

Organizers:

中国国家画院版画院

China National Academy of Painting

银川新闻传媒集团

Yinchuan Media Group

美国威廉帕特森大学中国艺术中心

Center for Chinese Art at William Paterson University, USA

银川美术馆

Yinchuan Art Museum

承办单位:

Sponsors:

宁夏版画院

Ningxia Printmaking Academy

宁夏大象文化传媒有限公司

Ningxia Elephant Media Co., Ltd.

罗汉版画工作室

Rohan Print Studio



## 黛博拉·康奈尔

黛博拉·康奈尔的作品包括版画、装置艺术和互动视频。她的作品在国内和国际广泛展出。2015年她被授予每三年评选一次的克拉科夫版画大奖及极少颁发的荣誉大奖。这两个奖项均由国际评委会选出，以奖励她对版画界的贡献。她的其他荣誉包括哈佛大学彩虹旗学院研究奖学金、洛杉矶数码艺术中心举办的国际数码艺术竞赛大奖、马萨诸塞州文化委员会奖金以及应邀在比利时马瑟雷尔中心、威尼斯国际美术学校和布宜诺斯艾利斯王牌项目艺术村任访问艺术家。

近期个展和双人展包括杭州研究院当代艺术博物馆、阿联酋迪拜扎耶德大学、伊斯坦布尔萨班哲大学法斯画廊、墨尔本莫纳什大学、苏格兰邓迪大学、洛杉矶数码艺术中心、冰岛夏拿佐杜亚博物馆、加州旧金山卡拉研究所、新奥尔良西门菲沙大学新奥尔良创作艺术中心、加拿大温哥华以及德因州班戈大学艺术博物馆等。

康奈尔的作品收藏于杭州研究院、佐喜真美术馆、波士顿美术馆、普渡大学博物馆、罗德岛设计学院、波士顿公共图书馆、IBM等。康奈尔的作品在美国和国际参加过一百多个联展，包括克拉科夫三年展、斯波利特双年展、俄罗斯新西伯利亚双年展、波士顿美术馆以及纽约、费城、新奥尔良、芝加哥、古巴、印度、保加利亚、澳大利亚、新西兰等地的展览。

康奈尔的数码版画作品是基于远程传输的图像，这些图像占据文化和视觉的空间。控制当代视觉的文化镜头可谓错综复杂，在这个多样化的世界，康奈尔作品明显表现出一种广泛的影响。这就是科学和技术的视野，包括科学技术对现实世界性质的质疑。她的作品《粒子加速》和《旁证》表现了人类和技术干扰的不同方面——映射和分析、气候和猜测、微观粒子级数的成像以及象征性的和自然的相互关联。

她的作品的动机源于现实迅速改变的过程，以及人类感知是如何折射于科学、技术、环境、人类文化之中的。正如目前主要的环境问题与观察和分析的特异性相互关联，她的图像也显示出意想不到相互渗透和奇异的反响来源于从动态的物理世界引入的遗传改写以及人类对环境的干扰。

康奈尔的作品发表于《今日版画家》和《北美版画60年》。她为《学院图书艺术杂志》撰写文章。她的文章也出现在其他期刊，包括《GRAPHEON》（捷克共和国）和《当代印象》（佐治亚州亚特兰大）。她的文章主要侧重于版画。她作报告的地域广泛，在北美以及世界各地，包括英国、澳大利亚、俄罗斯、土耳其、阿根廷、意大利和加拿大。

康奈尔是波士顿大学视觉艺术学院版画系主任并任艺术副教授。康奈尔在罗德岛设计学院获得艺术学士学位，在佛蒙特学院获得美术硕士学位。她居住在马萨诸塞州波士顿。之前，她是实验蚀刻工作室的主任并任波士顿大学撒歌乌学院视觉艺术系主任。

### Deborah Cornell

Deborah Cornell works in printmaking, installation, and interactive video. Her work has been exhibited widely both nationally and internationally. In 2015 she was awarded the 2015 Krakow Print Triennial's Grand Prix, and also the rarely given Grand Prix D'Honneur for her contributions to the discipline of print, awarded by international jury. Her other honors include a Bunting Fellowship from Harvard University, Grand Prize in the International Digital Competition of the Los Angeles Center for Digital Art, a Massachusetts Cultural Council Grant, and artist residencies at Franz Masereel Center in Belgium, the Scuola Internazionale di Grafica in Venice and Proyecto ACE in Buenos Aires.

Recent solo and 2-person presentations include the Contemporary Art Museum at Hangzhou Academy, China; Zayed University, Dubai, UAE; Faas Gallery, Sabanci University, Istanbul; Monash University, Melbourne; University of Dundee, Scotland; Los Angeles Center for Digital Art, Los Angeles; Hafnarfjordur Museum, Iceland; Kala Institute, San Francisco California; NOCCA, New Orleans; Simon Fraser University, Vancouver Canada; and Bangor University Art Museum, Maine - among others.

Her work is included in the collections of the Hangzhou Academy, Sakimi Art



Museum, Museum of Fine Arts Boston, Purdue University Museums, Museum of the Rhode Island School of Design, the Boston Public Library, IBM, and others. Cornell's work has been selected for over 100 group exhibitions in the United States and elsewhere, including the Krakow Triennial, Split Biennial, Novosibirsk Biennial Russia, Boston Museum of Fine Arts, and exhibitions in New York, Philadelphia, New Orleans, Chicago, Cuba, India, Bulgaria, Australia, New Zealand.

Cornell's works in digital print are based in remotely transmitted images that colonize cultural and visual space. Of the varied cultural lenses that condition the contemporary view, a widespread influence evident in her work is the vision of science and technology, with its questions on the nature of the real. The works Particle Acceleration and Circumstantial Evidence reflect differing aspects of human and technological interference - mapping and analysis, climate and speculation, the imaging of microscopic particle progressions, and symbolic and natural interconnections.

Her work is motivated by the processes of rapidly changing reality, and how human perceptions become refracted in science, technology, environment, and human culture. As prevailing environmental issues connect to the specificity of observation and analysis, her images suggest unexpected crossovers and strange repercussions - resulting from the dynamics of physics, from introduced genetic revisions, and from the human touch on the environment.

Cornell's work is featured in Printmaking Today and 60 Years of North American Prints. She has authored articles for the College Book Arts Journal, and the periodicals GRAPHEON (Czech Republic) and Contemporary Impressions (Atlanta, Georgia), publications focusing primarily on printmaking. She lectures widely in North America as well as abroad, including in the UK, Australia, Russia, Turkey, Argentina, Italy, and Canada.

Cornell is Chair of Printmaking of the School of Visual Arts at Boston University and an Associate Professor of Art. Cornell received her BFA from Rhode Island School of Design and her MFA from Vermont College and lives in Boston, Massachusetts. Previously she was the Director of the Experimental Etching Studio and the Visual Arts Director for the Boston University Tanglewood Institute.

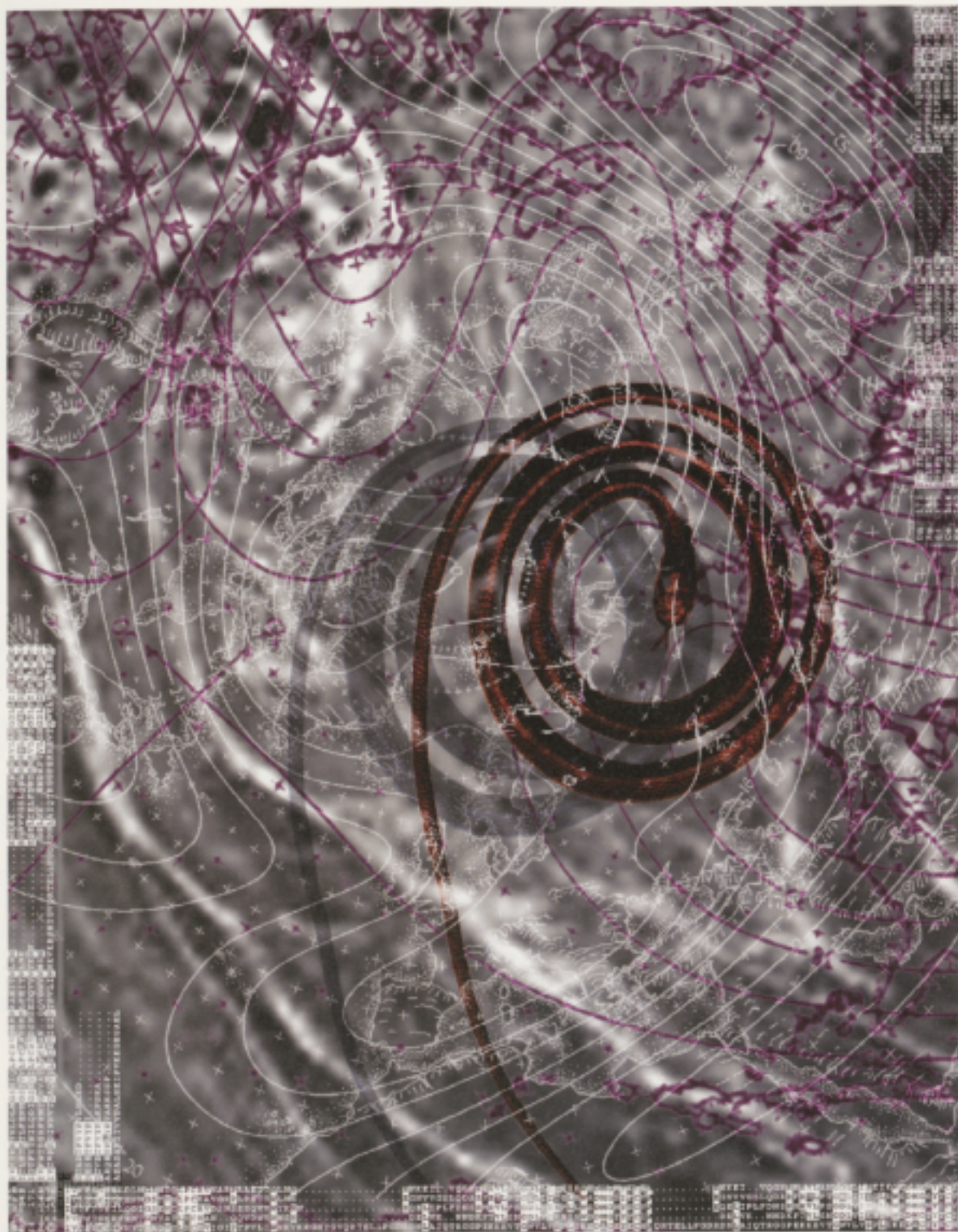




黛博拉·康奈尔  
Deborah Cornell

粒子加速  
Particle Acceleration  
保存级颜料打印  
Archival Pigment Print  
76.2cm x 60.96cm  
2016年





黛博拉·康奈尔  
Deborah Cornell

旁证  
Circumstantial Evidence  
保存级颜料打印  
Archival Pigment Print  
76.2cm x 59.69cm  
2015年