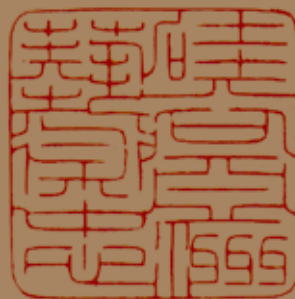


Exhibitions for 10th Anniversary Celebration of
Silicon Valley Asian Art Center & Narx Gallery

硅谷亞洲藝術中心

牛克思藝術館

十周年慶典展



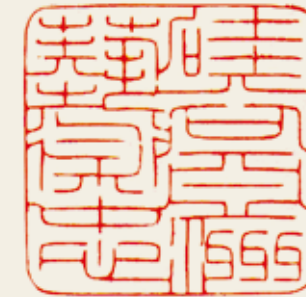
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序 言

硅谷亞洲藝術中心館長 舒建華

不久前，我和家人去看科羅拉多大峽谷。水流億年，磨山為峽，雲橫千里，投影為墨，佇立山崖俯瞰，恰是百里潑墨長卷！我用手機拍了張照，發給愛畫的朋友，說：“我在亞利桑那州找到一幅張大千的大潑墨畫。”回應說：“好畫，有多大？”我說：“50萬平方尺。”

相比大自然的萬里河山、億兆流沙，我們過去的十年，真是太微不足道了。

不過還是有值得回味的人與事、情與意、才與藝。尤

其是，我們身處美國硅谷，是在世界高科技之都的中心地帶的藝術中心和畫廊。

10年來，我們舉辦120多個展覽、60多場演講和交流會，出版了50餘種圖錄，成為在美國重要的推廣中國藝術的私營機構。經歷了兩個階段。前5

年，重點是金石藝術，引進中國工藝美術大師牛克思的石雕藝術，輔之以繪畫和書法，高峰是2009年2月應美國寶石協會之邀參加圖桑會展中心大展，得到美國《寶石與礦物》雜誌主編瓊斯先生（Bob Jones）由衷的贊歎。後5年，重心轉向中國書畫藏品的回流和旅美華人畫家新水墨藝術的推廣，高峰是2013年春與舊金山亞洲藝術博物館、州立大學美術館、中華文化中心聯合舉辦《水墨時刻》大展，並邀請世界中國藝術史泰斗蘇立文（Michael Sullivan）教授來我們藝術中心演講，並與侯北人、馮鍾睿、胡宏述、鄭重賓等畫家深入交流。

2007年，我在美西玉山科技協會的一次活動中，遇見企業家王大壯先生，他問我最近有什麼新活動。我說：“開始向中國大陸出口藝術品。”他大吃一驚。他的驚訝一點也不奇怪。

自1860年英法聯軍火燒圓明園開始，近一個半世紀，中國藝術品，或劫掠，或賤賣，或白送，單向流向海外，直到2008年北京奧運會前後，才出現逆轉，回流成為



出版部分图录



●2013年3月，蘇立文在藝術中心追問胡宏述油墨畫的技法。

主流。我很有幸成為這一巨變時代的目擊者和參與者。我記得最後一次用集裝箱從中國進口藝術品是2007年。2008年5月在奧運會前夕，我去北京參與中國藝術研究院舉辦的《國石天工——牛克思石雕藝術展》，遇到多位收藏界人士和私營美術館的創辦人，他們對回流中國藝術品的急切關注，讓我印象殊深。近5年來，我們促成了傅狷夫家屬、張書旂家屬向家鄉的浙江美術館大批捐贈繪畫、書法作品，促成了侯北人、張韻琴夫婦向家鄉的



●由藝術中心代理的王世杰舊藏董其昌《大字唐詩卷》2013年6月在北京匡時拍賣公司成功拍出，歸硅谷企業家楊致遠的觀遠山莊收藏，2014年夏在紐約大都會博物館展出。



●2013年3月，蘇立文在藝術中心演講並與侯北人對談旅美華人畫家的創作。

遼寧博物館捐贈大批書畫和文獻，促成了王季遷舊藏張大千青綠山水傑作、王世杰舊藏王鐸紙本長卷及董其昌絹本大字長卷等在北京匡時拍賣公司成交，編選了三卷本《雙遠樓藏中國書畫》由中國美術學院出版社出版。也在浙江美術館舉辦了《一池硯水太平洋——中國水墨畫在美國》大展，在西湖國際藝術博覽會推出侯北人、馮鍾睿、鄭重賓、胡宏述的原創性水墨藝術特展，並和杭州欽哲藝術中心合作，把他們的作品逐步推向中國。

下一個10年，我們的目標，除了繼續參與中國藝術品回流，主導推廣在美國原創的新水墨藝術，在中國推廣之外，擴展到東南亞和歐洲地區；也會大力把探索性、建設性和原創性的中國新一代水墨繪畫和書法作品引進來硅谷，再向美國其他地區推進。我希望在深度的回流和對流中，以“知白守黑”為至深哲學底蘊、以“氣韻生動”為至高藝術標準的中國水墨，能夠“化現代”（不是“現代化”），能夠蓬勃新生，改變美國人普遍存在的水墨藝術以日本為正宗的觀念。我想，我們已經不是暗中摸索，也不是獨自前行。

2014年秋

Preface

Shu Jianhua,
Curator of Silicon Valley Asian Art Center

Not long ago, I visited the Grand Canyon with my family. Waters run for billion years, wedging mountains to gorges; clouds lie over thousands of miles, projecting shadows as ink. Standing high on the cliff, I saw a-hundred-long splashing ink painting. I took a photo with cellphone and sent it to friends, saying: "I've found a large splashing ink painting of Chang Dai-Chien in Arizona!" Soon I received a comment: "Great painting! How large?" "500,000 square feet", I responded.

The past ten years of our art center is way too insignificant, comparing to the Nature's achievements. However, there are still few memorable people and events, especially that we are a art center and gallery in the central zone of the capital of the world's high-tech businesses.

We have hold more than 120 exhibits, 60 lectures and published 50 catalogs, and became an important private organization that promotes Chinese art in the U.S. There



● Liu Kuo-Sung(middle),Master of modern ink painting visited group exhibition of Chinese Artist Association of SF at Art Center on August,2014.

are two stages. In the first five years, we emphasized on stone art. We imported stone carving master Niu Kesi's works from China, supporting with painting and calligraphy. In Feb. 2009, we attended the exhibition in the Tucson Convention Center, Arizona on invitation by American Gem Society. Niu Kesi's stone carvings received heartfelt appreciation from Bob Jones, the chief editor of Rock & Gem Magazine. In the later five years, we focused on Chinese art collection's returning back to China and promoting new ink paintings of American-Chinese artists. In Spring 2013, we held The Moment for Ink in cooperation with the Asian Art Museum of San Francisco, Fine Arts Gallery of San Francisco State University and Chinese Culture Center of San Francisco and invited world-known Chinese art historian Prof. Michael Sullivan to give a lecture at our gallery and have conversation with artists Hou Beiren, Fong Chung-Ray, Hu Hung-Shu and Zheng Chongbin.

In 2007, I met entrepreneur Stanley Wang at a meeting of the Monte Jade Science and Technology Association. He asked me what I was working on recently. I answered: "I've started to export artworks to mainland China." He was surprised. His surprise is not surprising at all. Ever since 1860, when the British and

● By agency of Art Center, Ren Bonian's masterpiece was acquired by Zhejiang Art Museum in China from Zhang Shuqi family collection in U.S.



● Hu Hung-Shu, Hou Beiren and Zheng Chongbin,from left, backed by the painting of Zheng in 2011,at Art Center,Dec.2013.

French allied troops burnt down the Old Summer Palace in Beijing, Chinese artworks have been flow out of China to overseas by looting, underselling or even giving away for almost one and half centuries. However, conversion occurs around the Beijing Olympic in 2008, from when, returning becomes the mainstream. I feel very lucky to be a witness and participant of this radical-changing generation. The last time that I imported artworks with freight container is in 2007. In May 2008, I went to Beijing to attend Niu Kesi Stone Carving Exhibit hosted by China Art Research Institute before the Beijing Olympic. I met a couple of art collectors and founders of private museums, whose close attention on the returning of Chinese artworks left a deep impression on me. In the past five years, we have



● Michael Sullivan was checking splashing color painting by his close friend Chang Dai-Chien in 1968 at Art Center, March 2014.

facilitated in Zhang Shuqi family and Fu Chuan-fu family's donation of paintings and calligraphy to Zhejiang Art Museum, Mr. & Mrs. Hou Beiren's donation of great amount



● Michael Sullivan(middle) with Fong Chung-Ray(right) and Shu Jianhua ,backed by the painting of Fong in 2011, at Art Center on March,2013.

of paintings and calligraphy as well as documents to Liaoning Museum, Chang Dai-Chien's splashing ink painting formerly collected by C. C. Wang and Wang Duo's hand scroll formerly collected by Wang Shijie and Dong Qichang's silk hand scroll successfully auctioned at Beijing Council Auction Company. We've edited three-volume The Collection of Chinese Paintings and Calligraphy from Shuang Yuan Lou, which was published by the China Academy of Arts Press, hold the exhibit of Chinese Ink Painting in the United States in Zhejiang Art Museum, promoted Hou Beiren, Fong Chung-Ray, Hu Hung-Shu, Zheng Chongbin at the West Lake International Expo and cooperated with Qinzhe Art Center of Hangzhou to promote their artworks to China gradually.

In the next ten years, besides to continue on participating in the returning of Chinese artworks, our goal is to promote new ink paintings made in the U.S. to China, Southeast Asia, and Europe, as well as introducing new generation of Chinese ink paintings from China to the Silicon Valley and other parts of the U.S. In the profound dialogue, I wish the paintings represents the philosophy of "know and observe all but stay obscure" and "vivid charm" as the supreme aesthetic principle can flourish and develop to modernization, to change the general concept of Americans that the authentic ink painting is from Japan. I think we are not exploring in dark and, not alone.

English translation by Xu Xinru

Transformative Creation of Chinese Ink Painting in America:
Hou Beiren, Fong Chung-Ray, Hu Hung-Shu & Zheng Chongbin

中國水墨繪畫 在美國的轉換性創造

侯北人 馮鍾睿 胡宏述 鄭重賓

10.4-24 2014



胡宏述1975年油墨畫山水
Landscape painting on canvas by Hu Hung-Shu in 1975



2013年蘇立文考察鄭重賓畫室
Michael Sullivan visited Zheng Chongbin's studio in CA



硅谷亞洲藝術中心副館長徐
心如2014年在馮鍾睿畫室
Xu Xinru, deputy Director of Art
Center visited Fong Chung-Ray's
studio in CA, 2014



侯北人2012年潑彩山水
Splashing color landscape
painting by Hou Beiren in 2012

Special Exhibition of Chang Dai-Chien and His Disciples

大風飛揚 張大千和門下弟子畫展

10.25-11.5 2014



張大千1968年潑彩 Splashing color painting by Chang Dai-Chien in 1968



孫家勤2010年《水月觀音》
Guanyin of Water Moon by Sun Chia-Chin in 2009



孫家勤2010年《潑彩花卉》
Splashing color flower painting by Sun Chia-Chin in 2010



伏文彥1947年臨張大千仕女圖
Beauty Lady Painting by Fu Wenyan in 1947
after Chang Dai-Chien



伏文彥2014年《竹石圖》
Bamboo & Rock painting by Fu Wenyan in in 2014

豪情一注 王昌杰畫展

11.1-20 2014

王昌杰（1910-1999）先生膽、識、才、情，俱是一流，早年棄蠶桑而學藝，青年棄藝入軍統戴笠麾下抗日報國，壯年在臺灣藝壇聲名稍泰之際，又放棄所有闖蕩舊金山，為西洋客戶製作裝飾畫整整20年，被認為筆墨沉淪無望之際，卻在年屆八十之時，能驚天一躍，在創作生涯的最後十年，濃墨壯彩，骨俊神豐，氣魄雄沉，別開生面，能令中國藝術史大家蘇立文教授嘆服，這等跌宕縱橫、滄海橫流，為20世紀中國繪畫史增添傳奇的一章，中國水墨現代化的進展中自有他的歷史地位。本次展覽是1999年臺北國立歷史博物館的紀念展後，在海內外首次王昌杰個展，80幅畫作，跨度1957到1996年，以最後10年的創作為主。



王昌杰1996年作品《湖底家山》
Landscape painting by Wang Chang-Chieh in
1996

Ink Clouded Mountain: A Special Calligraphy Exhibition to Commemorate 50th Anniversary of Death of Yu Youren

雲山起翰墨

紀念于右任逝世50周年特展

11.23-12.3 2014



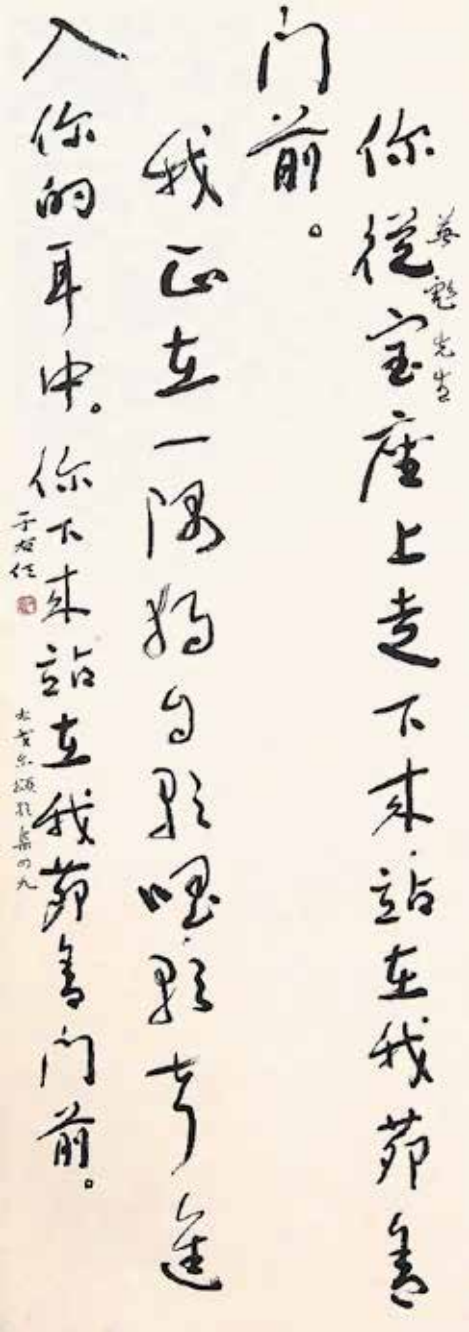
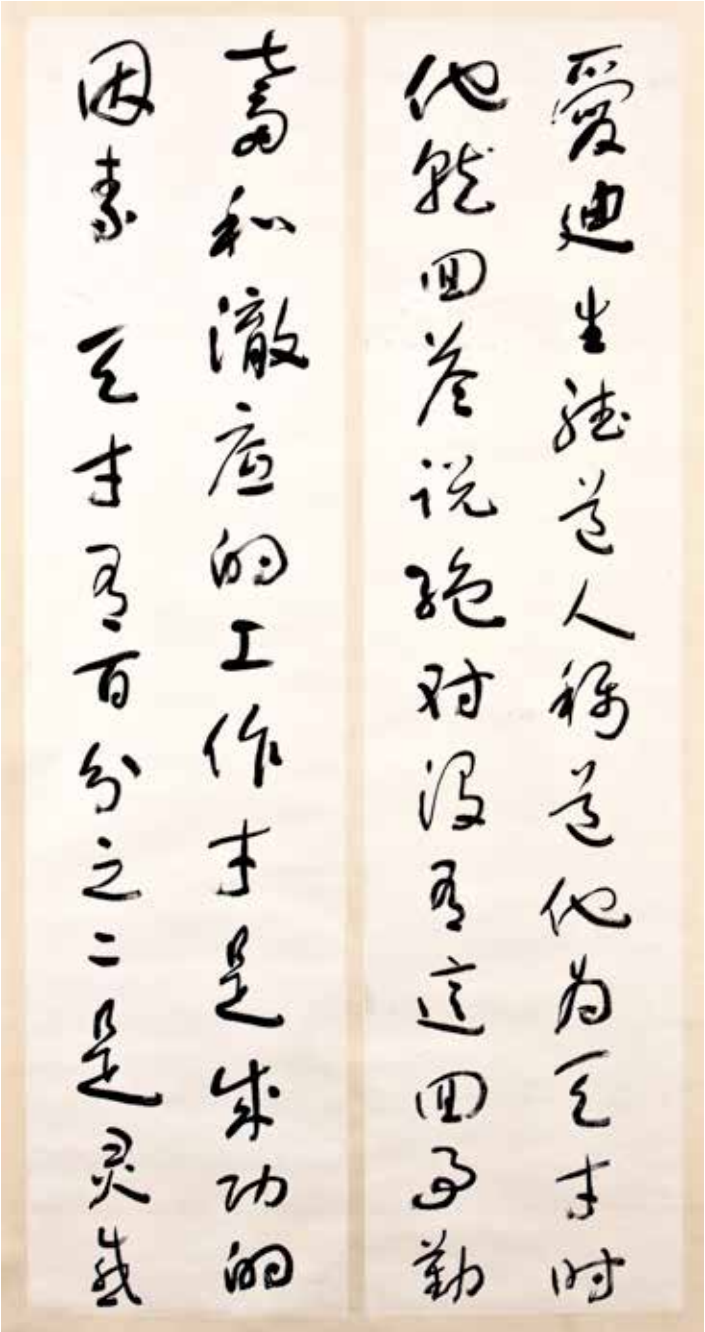
2012年于中令（坐）在硅谷亞洲藝術中心與阮大仁（左立）等書法界人士交流
Mr. Yu Zhonglin(seated) and T.Z.Yuan(standing beside) with calligraphy artists and collectors at The Art Center in 2012

25 Masterpieces of Yu and 25 Pieces by his Followers
展出“一代草聖”于右任先生各時期力作25件和後學草書25件

Lectures/演講 3-5pm, Nov. 29, Saturday
My Memory on My Father Yu Youren
《我的父親于右任》

Lecture by Yu Zhongli, Youngest Son of Yu Youren
演講人：于中令（于右任幼子）

Yu Youren’ s Achievement on History of Chinese Calligraphy
《于右任在中國書法史上的貢獻》
Lecture by Tah Zen Yuan (Historian)
演講人：阮大仁（文史專家）



技藝相長道不遠人
拓荒硅谷十年有成

硅谷亞洲藝術中心十週年誌慶
侯北人敬賀
年九十八歲

"Skillfulness and creativity benefit each other. The Path is not far from man. Cultivated the Silicon Valley and accomplished unprecedented achievements in a decade." by Hou Beiren at age 98

98岁侯北人先生賀詞：

技藝相長，道不遠人。拓荒硅谷，十年有成。

Shu Jianhua and Xu Xinru have added a richly scholarly perspective to the appreciation and exhibition of Chinese art in the Bay Area, bringing attention to the brilliant work of Bay Area based artists including Fong Chung-ray, Fu Wenyan, Hou Beiren, Zhang Shuqi, Zheng Chongbin and more. The Silicon Valley Asian Art Center has become an important and very welcome Chinese cultural center in California for dynamic lectures, engaging conversations – and most of all, for art that inspires.

Mark Dean Johnson
Professor of Art
San Francisco State University

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Wednesday to Friday, 11am- 4:30pm
Saturday & Sunday, 11am -6:00pm
Monday & Tuesday by appointment only
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