

FONG CHUNG-RAY: A RETROSPECTIVE

馮鍾睿回顧展

Curated by *Shu Jianhua & Xu Xinru*
策展：舒建華 徐心如

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Silicon Valley Asian Art Center
www.artshu.com



When I was a small child, about two years old, my mother would prop a pillow by the side of the bed during my nap to prevent me from rolling off. One early summer afternoon as I awoke from a nap, I opened my eyes in the stillness and was mesmerized by the tree shadows cast on the ceiling by the sun. I felt secure and happy. I lay there and indulged in the simple pleasures of serenity. This was my earliest memory. Even now, I still go back often to that afternoon and that first joy, simple and without meaning, but full of warmth, peace, and dancing shadows.

—— Fong Chung-ray

當我還是一個孩子的時候,大概兩歲多吧,母親必須用枕頭擋在床邊上以防我滾下地來。在一個初夏的午間我醒了,四周靜悄悄的,睜眼望著映在天花板上淡綠的樹影,我沉醉在單純的歡愉裡。這是我最早的記憶。直到現在,我仍然時常回溯到那最初的歡愉,沒有任何意義,僅只為了晴朗,靜謐,以及飄忽不定的蕩漾著的綠色。

—— 馮鍾睿

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PREFACE

Shu Jianhua

Curator, Silicon Valley Asian Art Center

Thanks to Mr. Fong Chong-ray's kindness and trust, Silicon Valley Asian Art Center has the honor to host his retrospective art exhibit, from Aug. 31, 2013 to Sept. 26, 2013.

Mr. Fong was born in 1934 to a scholarly family in Nanyang, Henan. The famous philosopher Fong Youlan was his uncle. At the end of 1948, Mr. Fong left home with his elder brother to escape war. They scurried south to Canton and then via the sea, to Taiwan arriving there in August of 1949. "The viridian color of the sea and the mountainous tower of the waves" left unforgettable impressions on him, a kid from the plains of the inner country. In 1952, while serving in the navy, he passed the entrance exam and entered the Political Cadres University to study Art. After one year of formal study, he started his artistic career. Early in his career, he became inspired by abstract expressionist paintings he saw in American publications. In 1958, he formed the "Four Seas Art Club" with his navy colleagues Hu Ch'i-chung, Sun Ying, and Chu Pen-le. In 1961, invited by Liu Kuo-sung, he joined the "Fifth Moon Group" and became one of the leading forces in the Taiwanese modern art movement. In 1970 he participated in "The New Tradition of Chinese Landscape" travelling exhibit organized by Professor Li Chu-tsing. He won a scholarship from the Rockefeller Foundation to tour the United States and Europe. He and his family immigrated to the United States in 1975. They lived in the San Francisco Bay Area ever since. There, without interruption for the last forty years, he has devoted himself to art and artistic creation.

Examining Mr. Fong's art throughout the years, one can easily see different stages of development. The changes in style are clear, identifiable and can be summarized in three periods: From late 1950 to 1974 was the "new ink" period, when he created abstract images, using custom brushes made from palm fiber on cotton, hemp, or rice paper, primarily utilizing ink and occasional acrylics. His strokes were bold and styles elegant. From 1975 to late 1980 was the "new direction" period, when he used acrylics on canvas, creating strong landscapes with powerful texture, full of complexity, depth, strength, and richness. From 1990 through the present time, the "mixed media" period, was a result of his studying of Buddhist scriptures and practicing of meditation. The scripture and meditation give him an enlightened mind which enabled him to integrate oil, ink, and calligraphy methodologies with rubbing and collage techniques to produce images that are free, relaxed and at the same time disciplined and very provocative.

Mr. Fong is kind, earnest, and with a pure heart. He lived in the United States, a highly developed commercial world, for forty years now; yet, he never yielded to material temptation. He follows his heart and continuously innovates and advances his art. Mr. Fong's over half a century's artistic exploration will set an example for others who are interested in innovating Chinese art.

Ninety of Mr. Fong's paintings from 1965 to 2012 are the heart of this book. It also includes essays on Fong Chong-ray from professors Li Chu-tsing, Yu Kwang-chung, and Michael Sullivan. I wish to express my sincere appreciation to the generous support of Professors Li, Yu, and Sullivan.

July 2013

(Translated by Julie Holding)



Fong Chong-ray with Mark Johnson (left), Director of SFSU Gallery, and Shu Jianhua (right) in the opening of "The Moment for Ink" in Feb. 2013

序言

舒建華

硅谷亞洲藝術中心館長

承蒙馮鍾睿先生的厚愛，硅谷亞洲藝術中心有幸在2013年8月31到9月26日間舉辦回顧展。

馮先生1934年生於河南南陽的一個書香之家，著名的哲學家馮友蘭先生就是他的堂叔父。1948年底因戰亂隨哥哥逃離家鄉，輾轉南行，於1949年8月從廣州渡海去台灣。對於中原腹地的子弟來說，“海深如黛，浪起如山”的景像是終身難忘的。1952年他在海軍服役中考入政工幹部學校的藝術系，受訓一年，從此開始了他的藝術創作。1956年在美國出版物上看到抽象表現主義的繪畫，深受啟悟，1958年和海軍的同事胡奇中、孫瑛、曲本樂成立“四海畫會”，1961年應劉國松之邀加入“五月畫會”，成為台灣現代繪畫運動的主將。1970年參加李鏞晉教授策展的《中國山水畫的新傳統》巡展。1971年得美國洛克菲勒基金資助遊歷歐美。1975年舉家移民舊金山，一直居住灣區，創作不輟、不懈、不怠，忽忽近40年。

馮先生是屬於作品會“自動分期”的畫家，演進和創變之清晰和強烈，一般觀眾都可以到眼即辨。他的創作分為三個時期：1950年代末到1974年的“新水墨”時期，以特製的棕衣刷筆在棉紙、麻紙和宣紙創作的抽象畫，以水墨為主，兼蓄丙烯顏料，筆觸豪放，格調悠揚；1975到1980年代末的“新方向”時期，以丙烯顏料在畫布上創作的新型油畫，有強烈的山水畫意味，肌理奇特，意境深闊，風格勃鬱；自1990年迄今的“混合媒材”時期，是他研讀佛經、禪修入定，求悟開解中，熔油畫、水墨、書法、拓、貼等於一體的自如的表達，法度謹嚴而又心縱不羈，旨歸悠遠，令人回味無已。

馮先生為人厚樸，心地純淨，在藝術商業化最發達的美國生活創作近40載，不受物誘，尊從內心，精進求變。他半個多世紀的藝術探索，將是中國繪畫“轉換性創造”的典範。

本書收入馮先生1965到2012年間的90幅作品。也承蒙李鏞晉、余光中和蘇立文三位教授的大力支持，收入他們評述馮先生創作的序文的英文原文和中譯本，深表謝意。

2013年7月



從左至右：馮鍾睿、舊金山亞洲藝術博物館高級研究員張子寧、硅谷亞洲藝術中心館長舒建華在2012年該中心舉辦的馮鍾睿畫展上

RETROSPECTIVE LOOK

Fong Chung-ray

My generation of the Chinese, after surviving multiple wars, all lived lives of touching and dramatic stories. I believe many were interested in art, but due to fate and karma, few ended up in art as a career. Generally speaking, after a person works at any one job long enough, with or without accomplishment, he will eventually be recognized as an expert of that field. Hence, when one paints long enough, whether well or poorly, as long as one continues to create, one would be called an artist. By this definition, I would be qualified as an artist.

In a traditional Chinese family, music, chess, poetry and painting are deemed basic training for the children's temperament but not for their career. If I had lived through peaceful times, I would have received a formal education and, probably grown up to be a professional, with art as a hobby. Unfortunately, the war turned me into a student-in-exile at the young age of fourteen. Later, I settled in Taiwan and then moved to the United States. I did not have much formal education. Lucky for me, unlike being a medical doctor, one can do art without formal schooling.

By observing an artist's portfolio, one can perceive the artist's style which tends to be the manifestation of his artistic views. An artist's style is not a constant; it changes with his personal growth. I began my style formation seriously in the fifties of the last century. I went out to the wilderness to sketch in watercolor almost every day. A friend who saw my work at this time said to me once with good intention: "Art is not a manual labor. You need to paint with thought and from your heart." His words inspired me greatly.

I often felt rather than going out to find painting subjects, I should just stay home and paint. It might be easier and freer to create from behind closed doors. In the sixties I did oil painting. At that time, Taiwan's paintings supplies were scarce and I could not afford good material. Perennially poor quality canvas was used. By now, poor-quality-materials combined with Taipei's humidity have destroyed my works from the sixties. They simply disappeared. After the oil, I did ink painting using hand-pressed cotton paper made in Taiwan. One day by random inspiration, I took to the streets and bought some brown fibered hygroscopic and, tied it up to make a huge brush. It created very different texture than that of a common brush. This tool helped me to change my style. Professor Chu-tsing Li mentioned it in one of his papers describing my works of this period.

I emigrated to the U.S. in 1975. Ink paintings done on rice paper needed to be wet-mounted before framing, which was a tedious chore as the service was not readily available in the U.S. at that time. When hanging paintings for exhibit, extra care was also required. To simplify the process, I switched to painting on canvas with acrylic. Diluted acrylic paints much like ink. In the eighties, I started the work of collages. Images were painted first on cotton paper. They were then torn into small pieces and depending on the need of the composition, the pieces were pasted onto the canvas, and gradually completing the final work. In the nineties, I began exploring painting on plastic sheeting which created cracks of imperfection, and then transferred the images to canvas, resulting in colorful, vivid, and complex textures. This practice gradually developed into my current style.

A painting's recognizable style results more from the content of the painting than from the artist's unique approach to work and his skill. My painting has gone through a series of inner changes. My early watercolor landscape paintings were the products of a learning phase. After I stopped plain air sketching, I began painting from the heart and mind, pursuing a more profound comprehension of art. I eventually abandoned descriptive paintings altogether and began making abstract images. This change was, without a doubt, influenced by the popular abstract expressionism movement in the fifties in New York. I believe the movement of abstract expressionism, of all the styles in the history of Western art, is the closest in spirit to Oriental painting. Later in the 1970s, the Op Art hard-edged movement became popular and Eastern and Western arts again grew farther and farther apart. Looking back, it is undeniable that my early stage ink paintings although abstract, did not escape traditional Chinese landscape patterns.

I once thought about the meaning of eternity. It simply seemed impossible for eternity to exist. The universe itself has a life cycle, and time tends to destroy all things eventually. Time-to-life represents prodigious oppression. We also tend to see time in the sense of the future and the past but seldom today. Looking around, our eyes see everywhere the signs of destruction left by time. For example, prolonged use of furniture and weather-wearing on a wall tends to leave signs of decay. But if we look carefully, even though it might be hard to see, these traces are very beautiful and completely abstract. I have always wanted to break free from the boundaries of traditional landscape in my painting; I suppose I should learn from these weather-worn and broken walls.

In the eighties, out of curiosity I started reading Buddhist scriptures. I became greatly impressed by the teachings of the translated Indian Sanskrit and was especially absorbed in its elaborate description of time and space. Whenever the scriptures refer to time it is described as infinite without a beginning or an ending. They also state that "seeing through birth and death will bring forth one's quiescence." When one elevates one's vision beyond the span of an individual and into the universal process of "forming, maintaining,

decaying, and nonexistence," suddenly the pressure of time disappears into the infinity of the universe. Individual pursuit of fame and fortune pales in front of such infinite time and space. In the past, I thought of art as a noble cause and I as a young artist with the mission to innovate and revitalize while maintaining the tradition of Chinese ink painting. I realize now this was only an illusion, set up to put me in a box.

Artistic expression reflects an artist's realm of life. Even if we grow up in a similar environment, things are reflected differently in our eyes and minds which changes our perceptions. There is no constant and rigid pattern. The difference results from our physiological diversity but more importantly, is determined by our state of consciousness. So besides advancing his skills, in order to perfect the expression of his perception, an artist must also cultivate his inner virtue.

I am now nearly eighty years old. Fortunately I have a healthy body and serene mind. I work a few hours in my studio daily, often until the painting reaches faultless before I would quit. I don't have any pressing goals pending or obligations to rush to. I can enjoy full freedom in pursuing my art. I understand that external promises are unreal and I need to devote to Buddha's teaching and practice. As a being in Buddha's realm, before reaching the perfected stage, I strive to keep all my actions in the spirit of goodness, and to remain essentially positive and earnest.

(Translated by Julie Holding)



Fong Choung-ray in 1960s in Taiwan (photo courtesy of Hu Ch'i-chung family)

回顧走過的路

馮鍾睿

我們這一代的中國人，歷經戰亂，能夠活到今天，每個人的生命歷程都是一個生動的故事。我相信許多人對藝術有興趣，但因為個人的因緣際會，能終身從事藝術工作的究竟只佔少數。有人說，當一個人在任何一個工作職位上的時間夠久，他就被看作是這職位的代表了。畫畫的一般都被稱為畫家，不管他的成就如何，只要仍在繼續創作，就應該是一個畫家，這樣講我應該夠資格了。

在傳統的中國家庭裡，琴棋書畫被當作是子弟們氣質培養的工具，卻不是真正的謀生之道。如果是太平歲月，有機會接受正規教育，很可能我成年後也有一份正正經經的職業，而把藝術當成業餘嗜好。可惜我十四歲便因為戰爭而離開家鄉，先到台灣又輾轉來到美國。沒有在學校念過幾年書，而藝術卻是可以憑興趣來自我訓練的，反之當個醫生就絕不是這麼回事了。

每個畫家的作品，都有屬於自己的風格，這是他藝術見解的具體表現。這風格也隨著個人成長而轉變著。我認真創作始於上世紀五十年代，幾乎每天出門作野外水彩寫生，有一次給朋友看我的作品，閒聊時他好意的說：“創作不是體力勞動，要用心思才行。”給了我很大的啟發。

我常覺得與其出外費勁地找可以入畫的題材，不如閉門造車更自由隨意些。六十年代畫過一陣子油畫，那時台灣繪畫物資缺乏，自己也買不起好的材料。常年所用的畫布品質不佳，加上台北氣候潮濕，那些作品現在大都損毀，不知去向了。接著畫水墨，使用台灣手工製作的綿紙，某日靈犀一通，上街買了作蓑衣用的棕毛，捆起來作了個大筆，效果跟常用的毛筆截然不同，非常好使。這自創的工具使我的畫風更上了一層。李鏗晉教授曾在一篇文章裡提到過我這個時期的作品。

七五年移民美國後，考慮到水墨畫裝裱困難以及展出陳列的繁瑣，遂改用畫布。把壓克力顏料稀釋後畫上去，依然有水墨風采。八十年代為了追求畫面的變化，開始拼貼，先在綿紙上畫了創意後撕成小片，依構圖的需要貼在畫面上，再逐步把作品完成。九十年代後，摸索嘗試著把顏料先塗在塑料布上，製造裂痕產生的不完美，再轉貼到畫布上去，使得紋理看起來更豐富多采，逐漸發展成了今天的作品風格。

造成作品特有的風格，除了技巧外，主要還是內容的不同。在內在變化方面，早期水彩寫生基本上是風景畫，屬於學習階段。不再寫生後開始向內心追求，對藝術領悟更深刻，終於棄卻形像開始作抽象畫。這改變當然也受到五十年代風行的紐約派影響，但我認為抽象表現主義，在西方藝術的發展史上，是與東方繪畫精神最為接近的時期。七十年代以後，奧普硬邊流行起來以後又越走越遠了。不可否認的是當時作的水墨畫雖然抽象，卻仍然爭不脫傳統山水畫的格局。

有那麼一次想到所謂不朽的意義，覺得根本是不可能，宇宙本身也有生命週期，什麼事物終歸趨於毀滅的。時間對生命的壓迫不歇的存在著，而時間對我們好像只有未來及過去，根本不知道現在在哪裡。我們睜眼看到的到處都是經時間摧殘後所留下來的痕



馮鍾睿展示他自製的棕皮筆（照片提供：舒建華）



馮鍾睿作畫所用塑料薄膜（照片提供：舒建華）

跡。譬如經久使用的家具或一堵歷經風雨吹打的老牆，用心去看，這痕跡卻是十分美麗，而且完全是抽象的。我一直希望能掙脫作品中所存在的傳統山水畫面貌的印記，就拜破牆為師了。

八十年代因好奇開始閱讀佛經，竟然對這譯自印度古梵文的文風，以及所闡述的時空觀大為折服。諸如他凡指時間即稱“無始以來”，以及“無生”，“生滅既滅，寂滅現前”等。把視野提升到成住壞空的時間進程之上，頓時把時間的迫促，轉化為時空的無限。人們對功名利祿的追求，跟這樣的大境界比起來就顯得微不足道了。我自己以前認為藝術具有人生中最崇高的價值，年輕時曾抱有過的發揚傳統，革新中國繪畫的使命感也只是一種幻覺，自設的框框而已。

藝術作品所表達的正是藝術家的人生境界，我們生長在同樣的環境中，事事物物映在每個人的眼裡，顯示在他的心中，就是他自己感知的那個樣子，沒有一個同一的模式。這差異一方面植因於生理機能，更重要的是由意識的境界所決定。所以一個藝術家在鍛煉技巧功夫，以求完美的表達他的感知之外，也必須注重性情的培養。

近八十歲了，所幸身體還健朗，心緒寧靜，每天在畫室裡磨練幾個小時，總把作品做到挑不出毛病來才算心安。既沒有一個奮鬥目標，也不必趕甚麼場子，真正享有充分的自由。鏡花佛事，水月道場，有為世界終是虛幻，“實際理地，不染一塵，眾行門中，不捨一法。”作為眾生中的一員，在還沒有達到佛境界前的漫長時間裡，一切行為都是修行，基本上仍然是積極進取的。

PART I
第一部分

FONG CHUNG-RAY: AN APPRECIATION

Li Chu-tsing

Professor Lawrence, Kansas

For centuries the Chinese have developed their great tradition of painting along with a literature, aesthetics, and theories appropriate to that tradition. Through the Sung, Yuan, Ming and Ch'ing dynasties, this tradition has seen many high points and syntheses. Through the centuries the Chinese have shown an increasing awareness of the past in their artistic heritage. Imitation of past styles as a means of perpetuating the glories of the past became common, especially in the decorative arts, where individuality counts less than established patterns and styles. Yet even in the case of painting, there were always artists who submerged their personal expression in favor of following the styles of their teachers or their favorite masters. Other painter combined their own ideas with those derived from past traditions, a practice which varied from semi-imitation to totally original work. When one studies the history of Chinese painting, one finds that almost all the great masters belong to the second category, for though they develop out of tradition, the best ones eventually establish themselves on their own strength. The Chinese call them "those who have formed a school of their own." This standard is familiar in the West, where originality is counted one of the main characteristics of a great artist.

During the past two centuries, as China has more and more contact with the West, Chinese intellectual leaders have debated the problems of Western influence on China. Should China adopt Western ideas completely in order to survive in the modern world? Should she reject the West entirely in favor of retaining a pure Chinese tradition as a means of preserving cultural integrity? Should she try to combine both traditional and Western ideas to find a solution for her problems? It seems clearly desirable to preserve the best aspects of Chinese civilization. Yet, as China is increasingly involved in international politics, economic expansion, agricultural improvement, and industrialization, it is quite evident that Chinese culture cannot cut itself off from the rest of the world. And what is true for the nation is true for individual citizens. A young Chinese artist living in the twentieth century cannot entirely turn away from the great Chinese tradition, nor can he ignore the Western impact. He is usually exposed, in his period of training or apprenticeship, to both artistic traditions. It remains for him, as a creative artist, to draw on these forces and to achieve his own solution or synthesis. As a matter of fact, an interesting aspect of art in Taiwan today is the wide range of approaches and styles one can see in general art exhibitions. An outstanding example of a young artist who has indeed arrived at his own synthesis is the painter Fong Chung-ray.



Fong Chung-ray (far left) with his "Fifth Moon" members in 1960s. Front from right: Kuo Yu-lun, Hu Chi-chung. Second row from right: Chan Ting-chi, Han Hsiang-ning, Chuang Che, Liu Kuo-sung (photo courtesy of Hu Chi-chung family)

In his early years, Fong's life followed a pattern shared by many a young Chinese now living in Taiwan. He has shared in the tragic and chaotic history of China from the decade of the nineteen-thirties to the present. A native of T'ang-ho, in Honan province, in the central part of China, he has been forced to travel far from his original home. He has in the course of events lost all connections with his family and early friends, and today shows an uncompromising rugged and self-reliant quality that characterizes many, of the younger people of Taiwan. It seems that quality has helped shape his artistic career as well.

His training in the basics of art was received in schools, but he has moved along to shape his own development. He has a strong desire to search for new ideas and new forms of expression. His liking to experiment with various techniques and methods eventually led him to an interest in recent developments in the West, especially in the United States. Although Taiwan offers no opportunity to see actual paintings by contemporary masters, he was able to absorb much from journals and catalogues published in the West. In this sense, he is a self-taught artist, who learned as much through his desire to find the best means to express himself.

His independent attitude and his passionate dedication to art have thus led him to search not only for a personal mode of expression, but also to establish a series of connections with fellow-artists in Taiwan in a common search for new directions. In 1957 he and a good friend, Hu Chi-chung, founded the Four Seas Artists Association, in Taipei. Working in oil on canvas, they brought the new trend and aesthetics of Western abstract expressionism to the conservative art world of Taiwan. Their exhibitions were usually held once a year until 1961, when both Fong Chung-ray and Hu Chi-chung joined another avant-garde organization, the Fifth Moon Group.

An article Fong Chung-ray wrote on Liu Kuo-sung, founder of the Fifth Moon Group, sheds light on Fong's joining this new group. In relating his impressions of Liu, who had formed the group in 1956, right after his graduation from the Taiwan Normal University, Fong recalls that in 1961, after the fifth annual exhibition of the Fifth Moon Group, a meeting was held to review the works. It was at this meeting that Liu finally announced his conclusion that he should turn from his earlier experiments in oil, watercolor, and plaster, to the traditional Chinese media, namely ink and paper. Liu's statement in retrospect, seems the logical solution to his long search for a kind of painting that would continue the great tradition of the past in China, but which would also relate to the aesthetic goals of the West. It was undoubtedly an identification with Liu's ideas that brought Fong Chung-ray to join the Fifth Moon Group. The two artists had known each other for several years. Now this mutual understanding and respect worked to create a close friendship between them.

In this same statement on Liu Kuo-Sung, Fong Chung-ray tells of his own discovery that outside influences are not the most important factors in shaping

an artist or bringing him to maturity. Rather, his own inner urges and the demands of his own nature are paramount. Repeatedly, in both his paintings and writings, Fong shows his seriousness of purpose, his single-minded search into the unknown, and his merciless condemnation of the vulgar, of the selfish, and of profit-mindedness. It is the high state of tranquility, like a lake without ripples, clear and pure, that he longs for as the ultimate realm of art.

It was in 1963 that he finally turned from oil on canvas to ink and watercolor on paper. He drew inspiration from the Western world, especially abstract expressionism, and experimented widely. Following the practice of Western painters as far back as Kandinsky, he omitted titles for his works and gave them only years and numbers. In his oil paintings, he had already shown an independent spirit. The action-painting of Jackson Pollock undoubtedly impressed him, but the violence of the American artist was not entirely in line with his own search. On the other hand, he also must have been interested in the monumental tranquility of such a painter as Mark Rothko. The result is a very personal. Lyrical style, that reveals great sensitivity to color. Perhaps he was influenced by the tradition in China, in never using bright, strong colors; rather he tries to achieve light, muted color, with endless tonal variations. His works attain a poetic lyricism comparable to the late works of Monet.

With the change from oil to ink, he finally came into his own. Instead of using an ordinary brush, he painted with palm leaves to achieve a more spontaneous effect. Realizing the potential of ink in the Chinese tradition he made the dark ink the "host" element in his paintings, while the various colors, mostly muted blues, browns, and grays are the "guests". The result is, on the one hand, an assertion of the traditional approach of ink painting and, on the other, a search into new means of expression through the new international style of abstraction. It is a happy solution.

Those who understand the Chinese pictorial tradition know that abstraction is not an alien element in China's long development. The works of the sixteenth century artist Hsu Wei and the seventeenth century painter Chu Ta (Pa-ta-shan-jen), among others, show how far the Chinese went. Furthermore, the theories of literati painting (wen-jen-hua) from Su Tung-po and Mi Fei in the 11th century, through Chao Meng-fu in the 13th, Ni Tsan in the 14th, Shen Chou in the 15th and Tung Ch'i-ch'ang in the 17th century, have persistently asserted the idea that painting is primarily a means of self-expression rather than an imitation of nature and that the value of art lies in the internal poetry rather than outward resemblance. The artist's own feelings, his personal integrity, objectified in his works, is of greatest importance, Fong Chung-ray's works may be said to continue this traditional goal.

As we have noted, in his earlier works on canvas, Fong painted a number of landscapes with representational elements. As he moved into the abstract style, ink and color, with a wide range of tonal changes, become more prominent. Yet

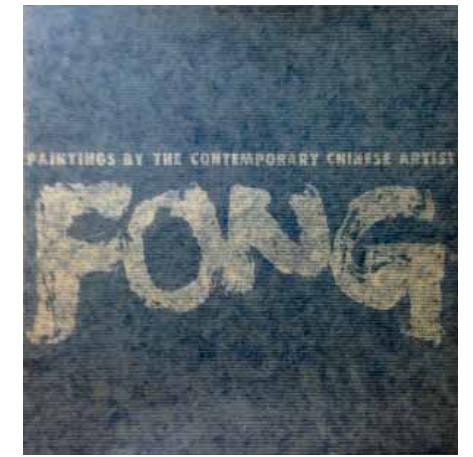
here and there we can still see some hints of mist-covered mountains, ever-changing clouds, or ink-washed forests. The potential of abstract painting lies in its evocation of endless associations in the mind of the viewer. Undoubtedly Fong draws from the color, light, atmosphere, the myriad plants and animals, the mountains, streams, and the sea in Taiwan. But he distills, purifies, and refines until he has pure form. His is an internal landscape expressing what the Chinese call "silent poetry".

In this sense, it is still the traditional landscape in Chinese painting that his works perpetuate. However, he is strongly opposed to imitation of past masters and emphasizes the creative and personal aspect of his art. Random impressions, even from childhood, such as shadows of trees reflecting on the ceiling on a quiet summer afternoon, the twilight in the sky, fish in the water along a river, clouds moving through rocks on high mountains, come back to his mind from time to time to evoke images. Eventually he transforms them into his paintings.

As a whole, his paintings capture the feeling of change in nature. The transforming clouds, the running river, the rippling waves, the rain, the thousands of aspects of nature are always changing. Thus in his paintings, shapes, colors, lines are always moving, evolving and turning. Nothing is stable. Yet curiously enough, one never feels his work is violent or oppressive. Eventually it brings to the observer a sense of peace. It seems that all the myriad changes and endless variations that we encounter every day can in the end be resolved in the tranquility that is the goal of his long search.

Feng Chung-ray thinks that the highest realm of art is one in which heaven and man are merged together into complete identity, a realm which only a few can attain. One must rise above the world of nature and the world of man, especially the world filled with vulgarity and selfishness. He has found abstraction the most direct means in his search. If his art has any meaning, it should be his power to lead us to rise above all our daily processions and experiences and to attain the absolute, or heaven, or the state in which the boundary between the individual and the cosmos is completely removed.

October 1966



Fong's Catalog prefaced by Professor Li, National Taiwan Arts Center, 1967

馮鍾睿的畫作

李鑄晉

第一次接觸到馮鍾睿的畫作，已經是十年前的事了。當時他主攻油畫，畫風已趨成熟。然而最令我興奮的是，無論是在技巧方面或是神韻方面，馮先生的作品與美國的抽象表現主義不謀而合。當時馮先生還未出過國，也未曾與美國藝術家有過接觸，僅憑畫冊及畫刊中所複製的影像為靈感，便能發展出自己獨特的風格，實在令人佩服，同時也凸顯了馮先生高卓的藝術天分。

在當時我所見到的幾幅早期作品中，已可看出馮先生的繪畫特色，其中最重要的是色彩的純淨與安祥。即使是油畫作品，馮先生的色澤也依然輕盈低調，彼此調和，從來不會過於絢爛、過於艷麗、過於浮誇或過於悲情。他常用的顏色有淺綠色與淺紫紅色，完全是出於個人喜好。這些色彩沒有任何的象徵意義，被拿來作為作品的主軸。他們如同一杯清茶，品味超然、層次豐富。

不久後，馮先生由油畫轉入水墨畫。如此改變並非易事，因為油畫的特色與技巧與水墨畫相差甚遠。然而馮先生卻能夠順利轉型，並且依然保有他的畫風，同時也發展出自己獨創的水墨畫技巧。在水墨畫中，馮先生運用當地生產的棉紙，加上自己手工製作的畫筆，調配出中國風的色彩。他所使用的畫筆與一般獸毫編成的毛筆有所不同：馮先生以棕櫚樹的纖維製成特有的棕櫚筆，用以畫出粗而寬的豪放筆觸，成為他作品中的一大特色。

馮鍾睿以棕櫚筆創造出個人獨特的抽象畫風。抽象表現主義作品由於沒有具體模擬的對象，畫作主題乃在於筆觸、色彩、動勢與構圖。馮鍾睿的棕櫚筆似乎特別適合粗大的筆劃，無論是橫畫、豎畫或對角，每一筆都清晰有力，讓色彩由淺藍過渡到黃紅，色澤之間永遠協調。觀賞他的畫作有如聆聽室內樂，餘音繞樑、安祥無比，有如進入了一個唯美唯美的世界。在這個世界中，所有的煩惱都消除殆盡，所有的醜陋都消匿無踪，只剩下無窮無盡的美麗。

馮鍾睿的畫風雖然近似西方抽象表現主義，卻同時也具有中國水墨畫的特色。水墨畫向來重視筆觸的功力與美感，自元代以降，歷代中國繪畫大師不再追求自然主義，而是重視山水、花鳥等主題呈現時的筆觸美感。此種美學概念與中國書法一氣呵成，同樣是追求極致的線條美，是傳統中國文人的共同語言。馮鍾睿雖然用的不是傳統中國毛筆，畫的也不是山水花鳥，然而其精神卻與古代中國文人完全一致。唯一的差別是古人以中國歷史文化為靈感，而馮鍾睿卻自西方抽象主義取經。

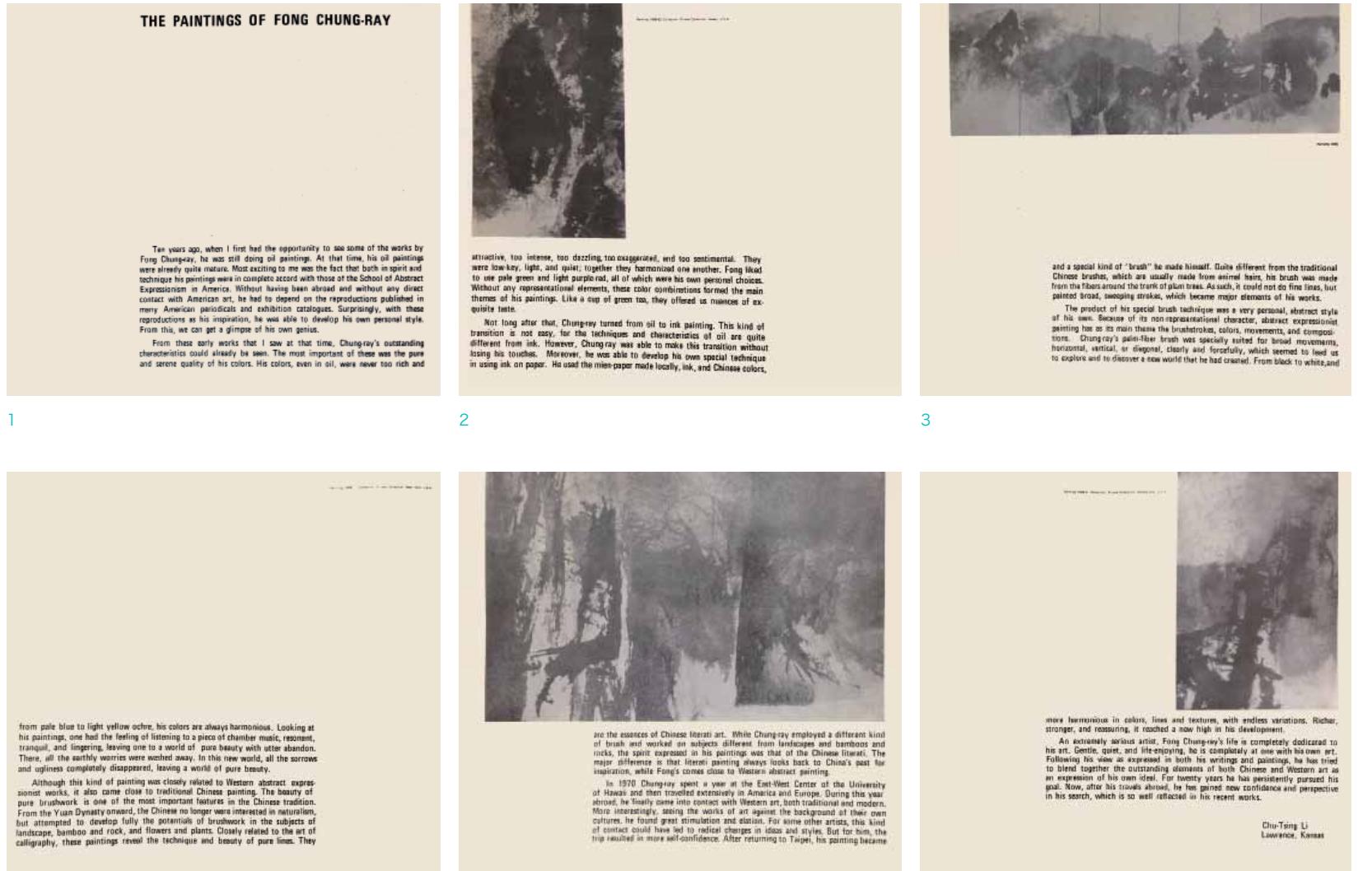
一九七〇年，馮鍾睿來到了美國，在夏威夷大學的東西中心（East West Center）駐留一年，並遊歷歐美各地。在這一年中，他終於直接接觸到西方藝術，觀賞到諸多傳統與現代大作，看到這些作品如何在它們所處的文化環境中發揮作用。這一年的經歷給他的創作帶來了新的動力，同時也帶來了喜樂與滿足。對於其他藝術家來說，此類刺激或許會引起風格與思想上的巨變，但馮鍾睿則不然。回到台北後，他的藝術顯得更有自信，畫作中的色彩、線條與觸感顯得更加協調、更加多變。這種更豐富、更有力、更自信的表現，為他的創作帶來了新的高潮。

馮鍾睿為人正經全心全力投入藝術創作。他與藝術合而為一，個性低調溫和，懂得享受生活。由他的文學作品與藝術創作中不難看出，他致力於整合中國藝術與西方藝術出色之處，用於表現個人理想，二十年來他始終不渝。如今又增添了海外旅遊的經歷，增廣了他的視野、加強了他的自信，如此變化在他的新作中表現無遺。

（譯者：李文肇）



從前至後：郭豫倫、劉國松、馮鍾睿、陳庭詩
(照片提供：馮鍾睿)





65-8

Ink on Paper

47 x 21.5 in

1965

65-52

Ink on Paper

21 x 46 in

1965

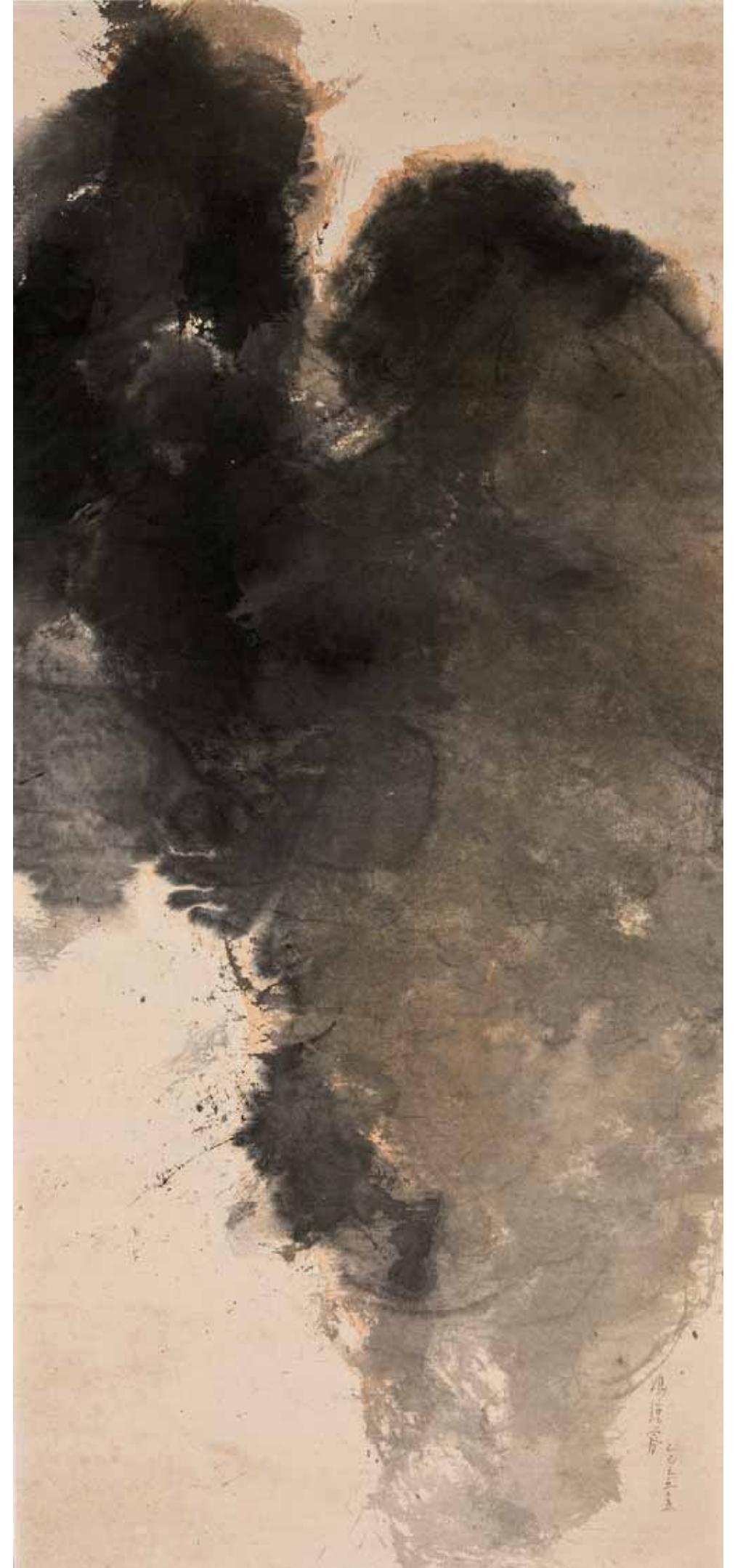


65-55

Ink on Paper

21 x 47.5 in

1965





馬鍾宵
丙午二十八



66-18

Ink on Paper

47 x 21.5 in

1966

64-52

Ink on Paper

46 x 23 in

1964



65-37

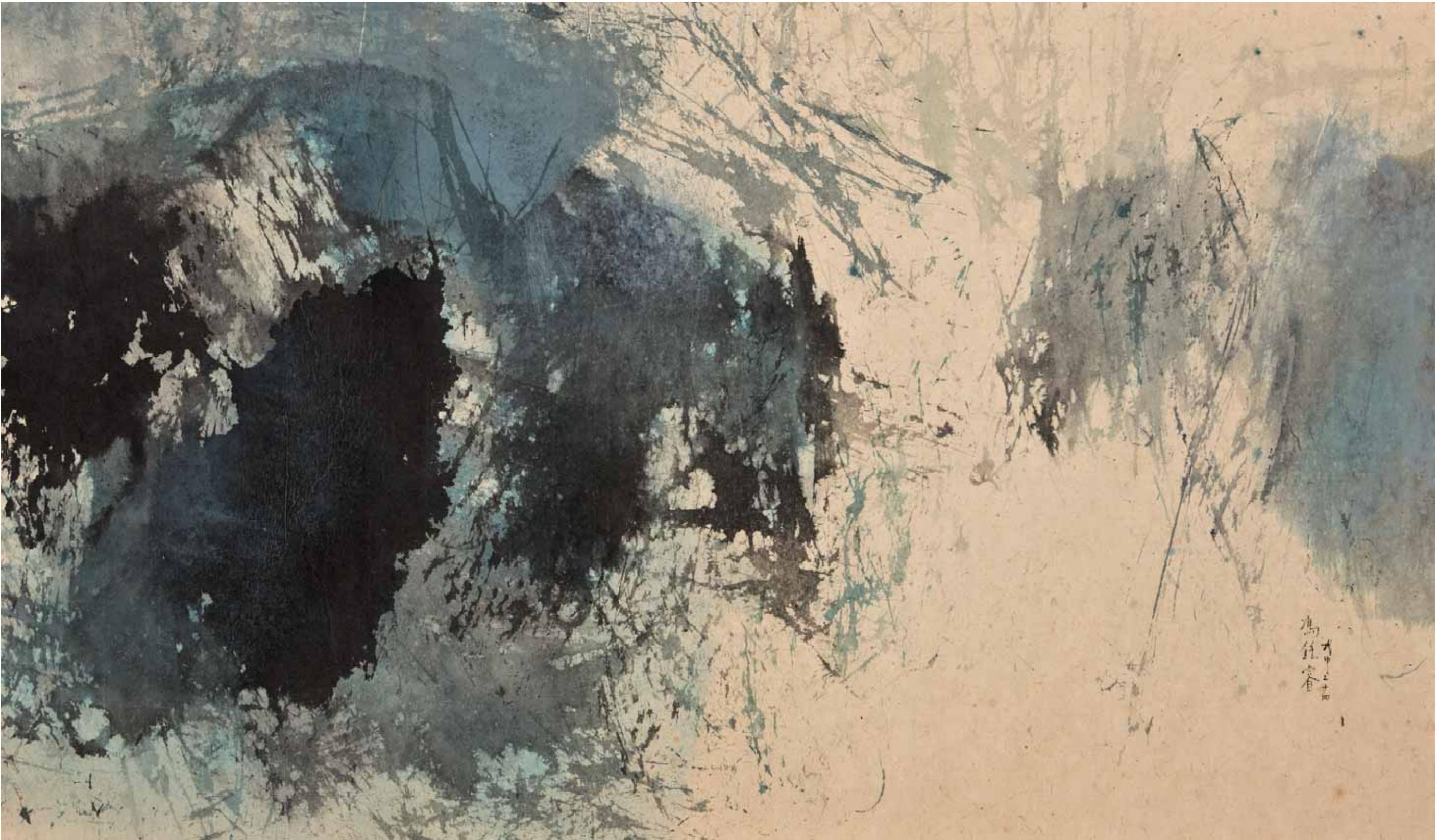
Ink on Paper

21.75 x 46.5 in
1965



68-14

Ink, Acrylic on Paper
21.5 x 36 in
1968



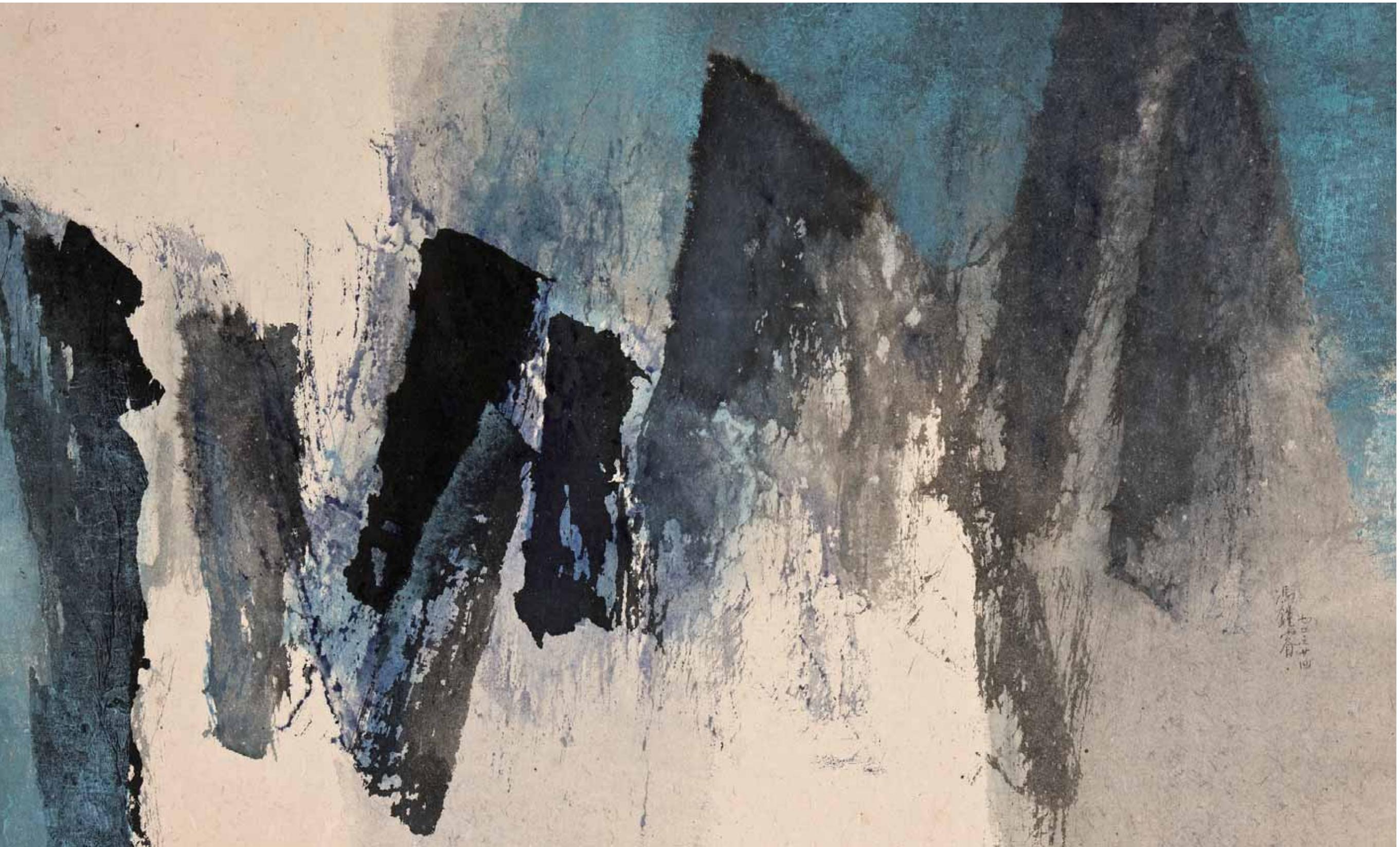
67-88

Ink, Acrylic on Paper
21.5 x 37.5 in
1967



70-24

Ink, Acrylic on Paper
21.5 x 35 in
1970



69

Ink, Acrylic on Paper
21.5 x 35 in
1970

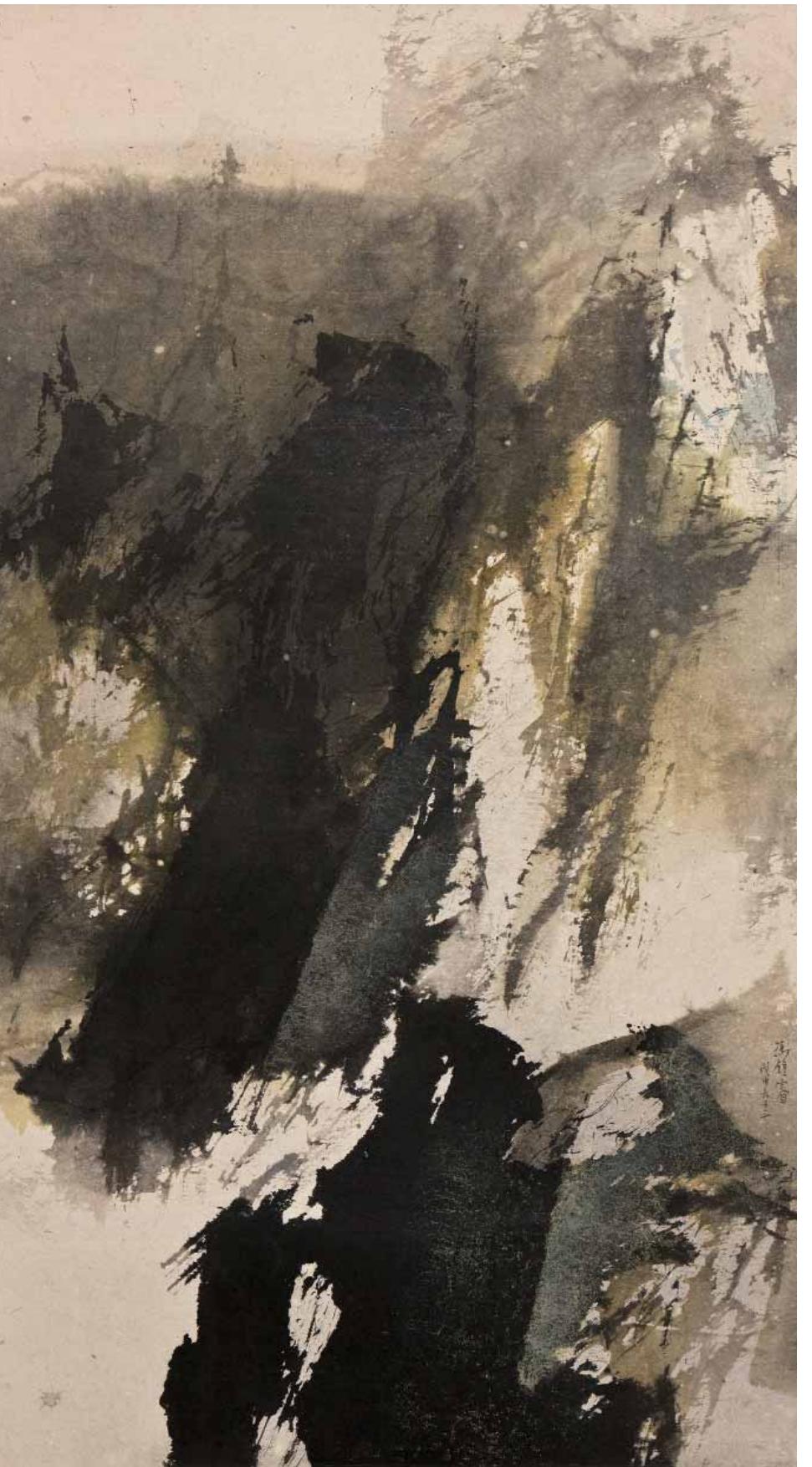


68-63

Ink, Acrylic on Paper

21 x 38.5 in

1968

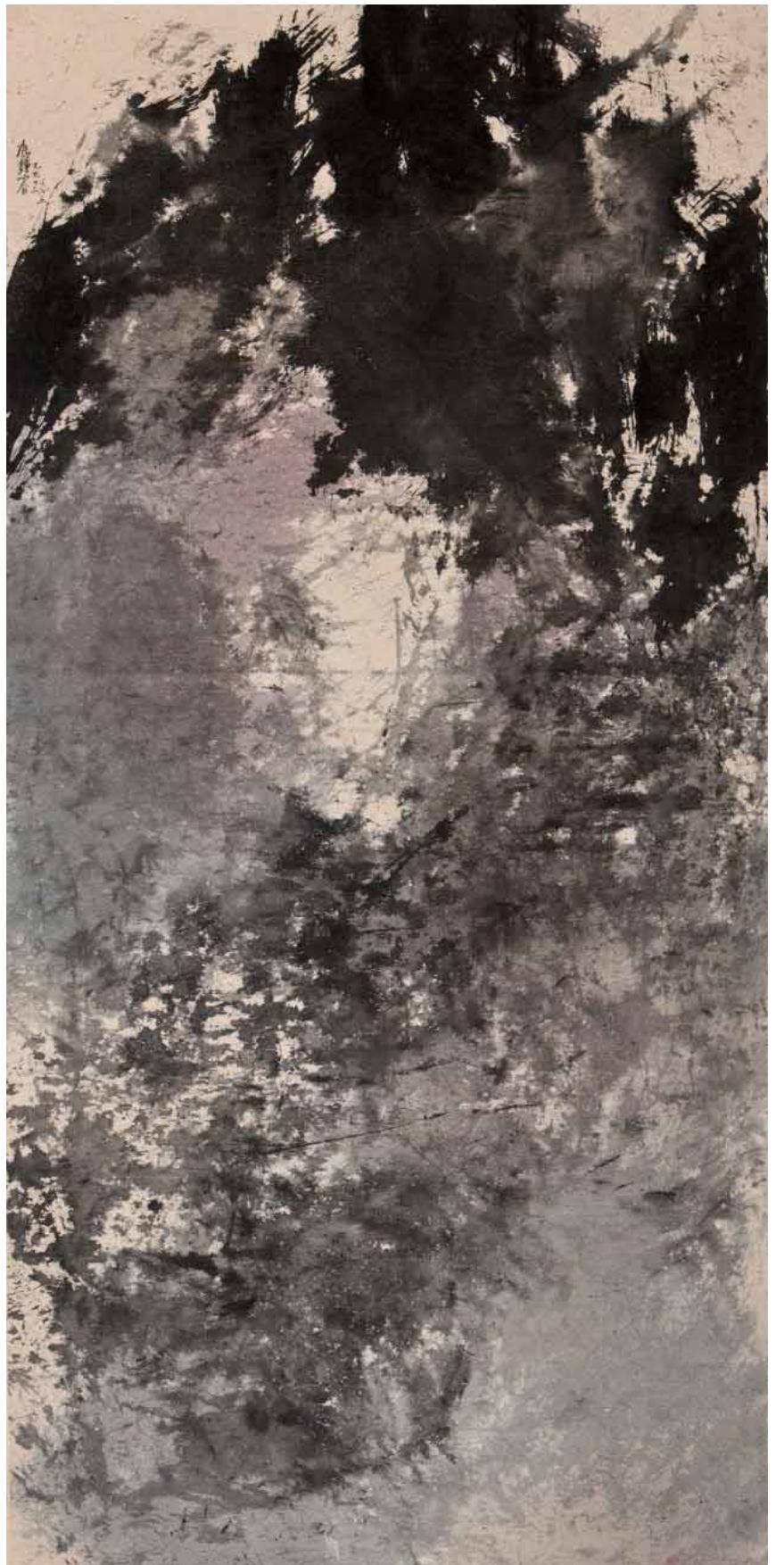


65-43

Ink, Acrylic on Paper

23 x 47 in

1965





王雲
乙未年

65-57

Ink on Paper

45 x 21 in

1965

69-歲暮

Ink, Acrylic on Paper
35.5 x 21.5 in
1969



68-61

Ink, Acrylic on Paper

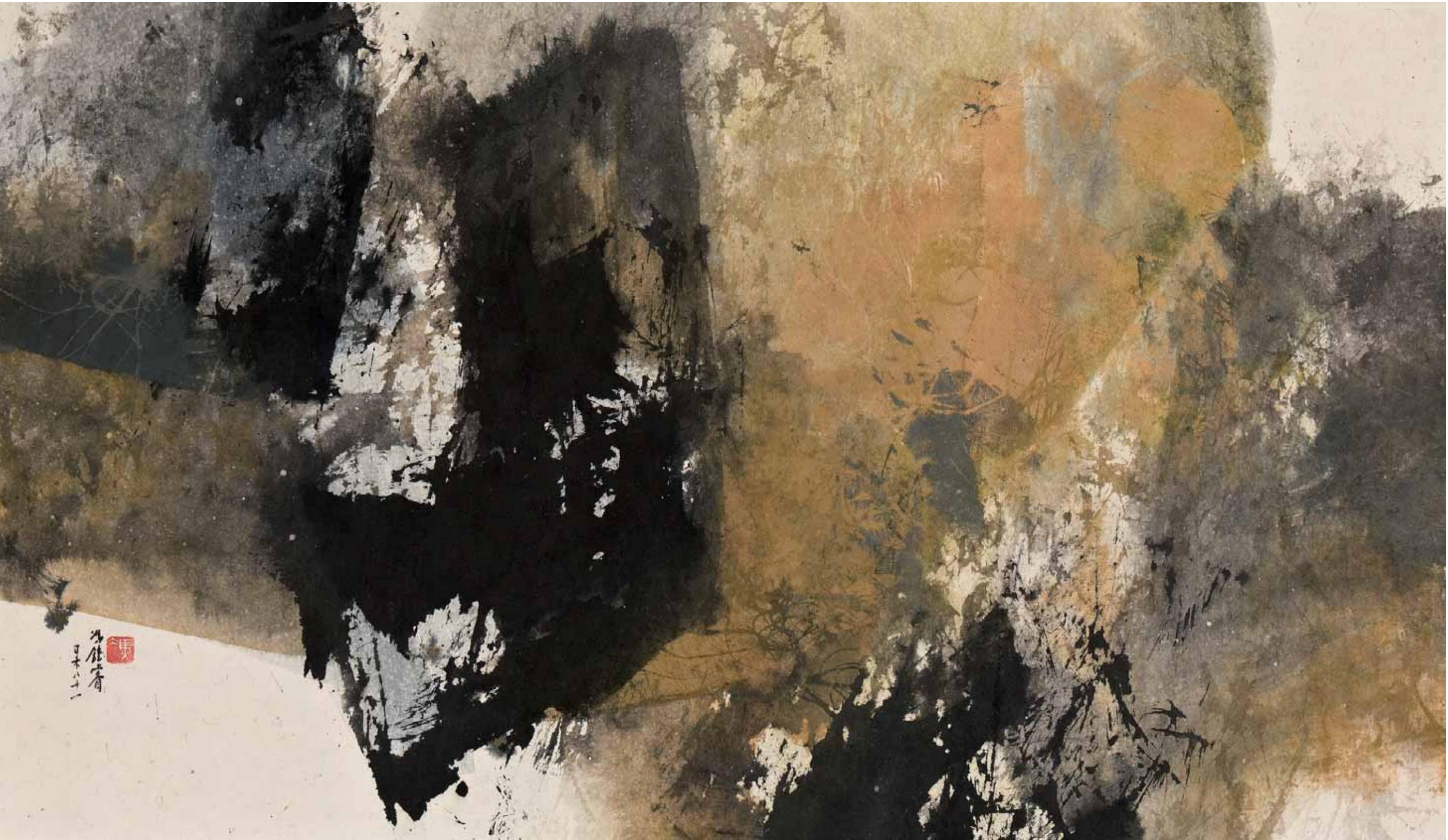
38.5 x 21 in

1968



67-81

Ink, Acrylic on Paper
37 x 21.5 in
1967

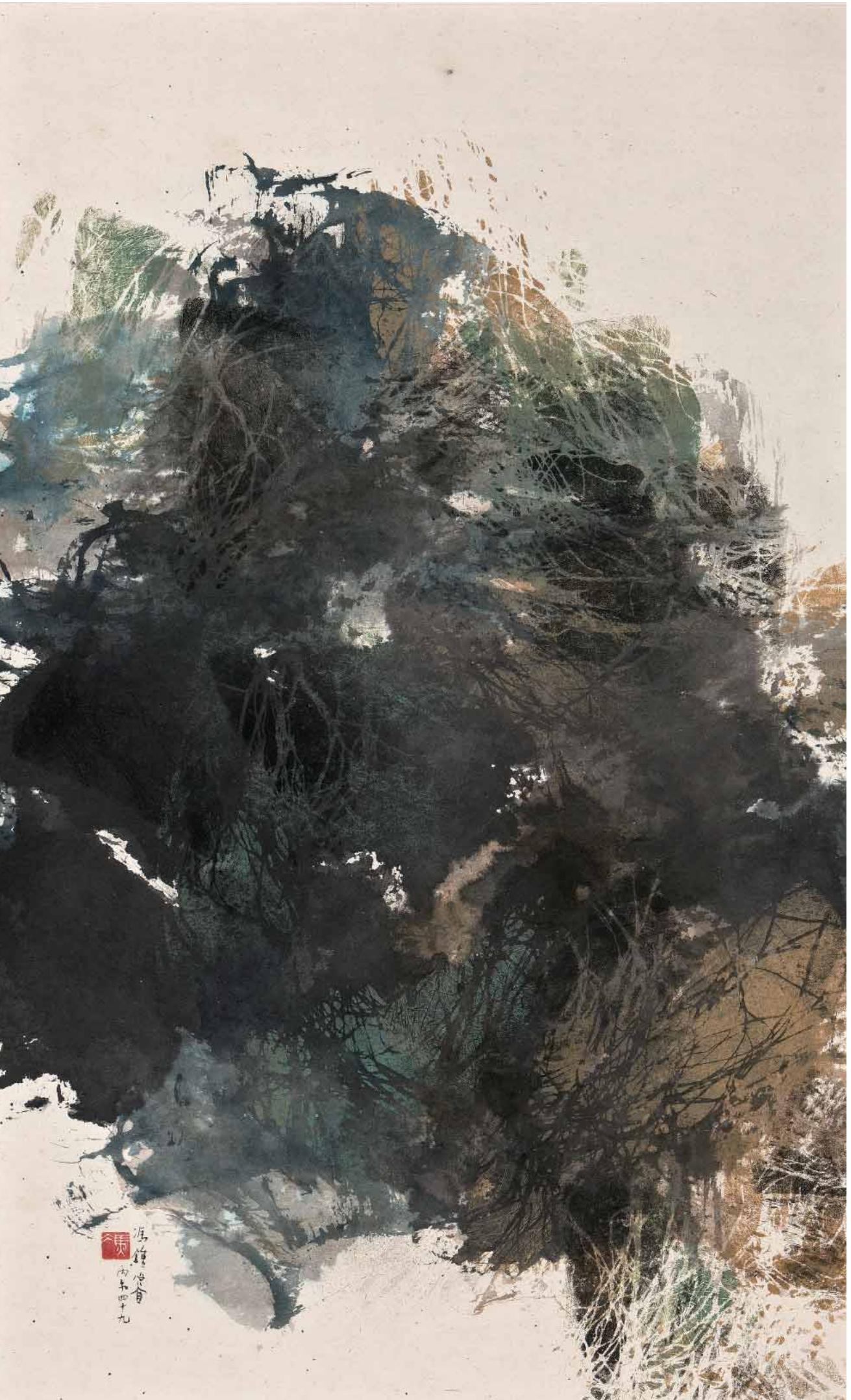


66-49

Ink, Acrylic on Paper

21.5 x 35 in

1966



68-64

Ink, Acrylic on Paper
38.5 x 20.5 in
1968



68-9

Ink, Acrylic on Paper
33 x 21.5 in
1968



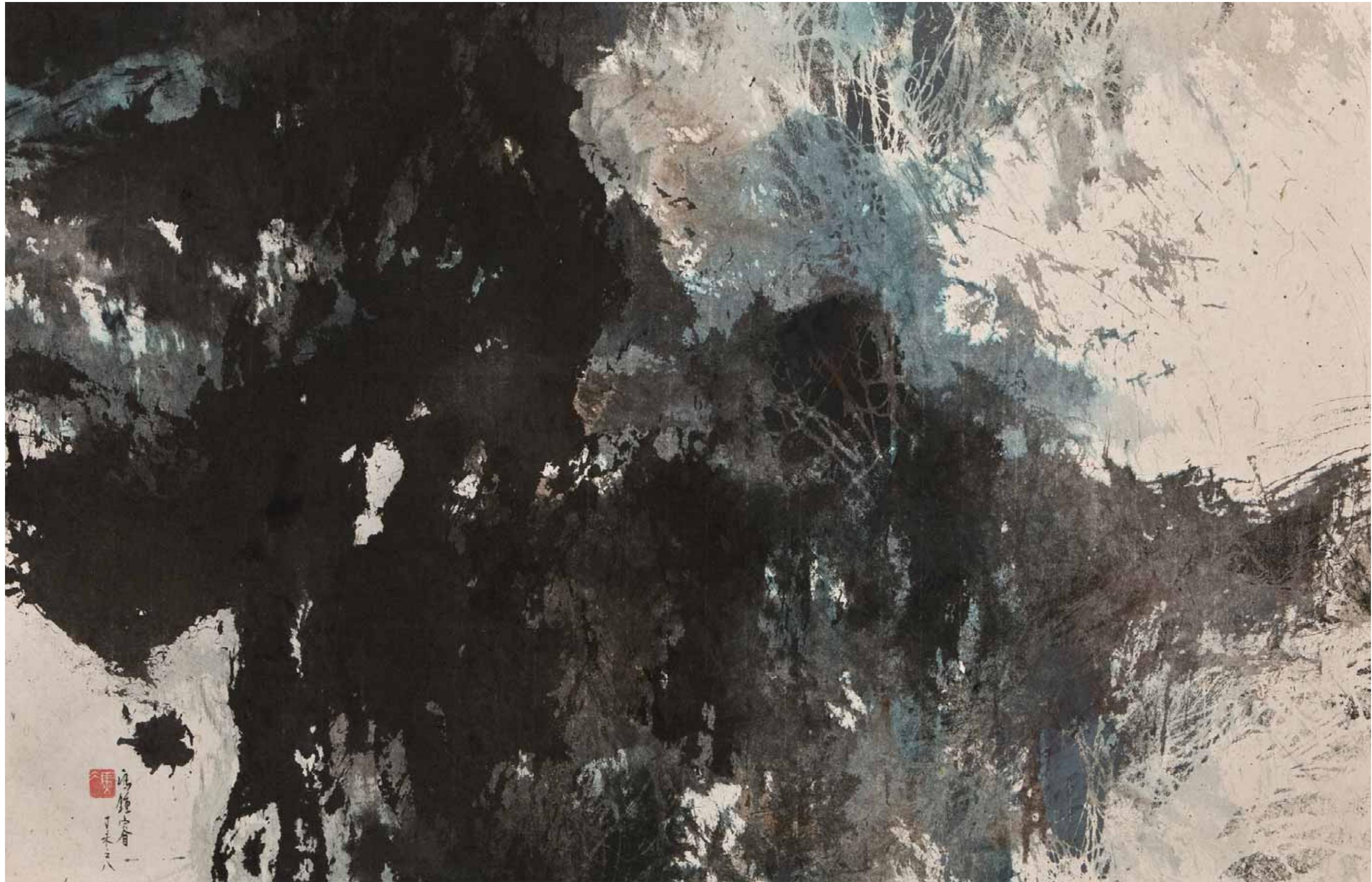


67-50

Ink, Acrylic on Paper
47 x 20 in
1967

67-8

Ink, Acrylic on Paper
36.5 x 21.5 in
1967



65-50

Ink, Acrylic on Paper
47 x 23 in
1965



66-40

Ink, Acrylic on Paper
35.5 x 21.5 in
1966



PART II
第二部分

THE THROATY BASS OF FONG CHUNG-RAY

Yu Kwang-chung

March 1974, Taipei

One of the founding members of the prestigious Fifth Moon Group in Taiwan, Fong Chung-ray has attained full maturity as an artist after sixteen years of slow but steady growth. Neither so spectacular as Liu Kuo-sung nor so meliluous as Hu Chi-chung nor yet so monumental as Chen Ting-shih, Fong Chung-ray has, nevertheless, developed a unique style of his own, a style informed with massiveness in volume, vigor in brush stroke, and a profound mellowness of chromatic harmony. In the rich orchestration of contemporary painting in Taiwan, his is the deep, resonant bass of a trombone. Autumnal is the mood of his art. The spectator feels soothed by a pervasive sense of beauty at once unhurried, unaffected, and unobtrusive.

Fong Chung-rau began his career as a serious painter when he was twenty-four, a young officer in the Chinese navy. For several years he had been a student refugee from the Chinese mainland and then a military cadet, an experience he shared with so many young men of his generation. He came to Taiwan as early as 1949, but it was not until 1957 that he founded the Four Seas Artists Association with Hu Chi-chung and was admitted to the Fourth National Art Exhibition. In 1961 he and Hu joined the Fifth Moon Group at the invitation of Liu Kuo-sung. Since then he has been an important colleague not only of the Fifth Moon Group but of the mainstream of abstract expressionism that has fought its way towards national and international recognition.

However, like other aspiring young talents of his day, Fong started as an oil painter after the western fashion. Two pieces of 1957, "The Fish" and "The Harbor," manifest his early indebtedness to Klee and the Post-Impressionists. "Untitled" of 1968 is interesting in its formal expansiveness and textural suggestiveness, but hardly anticipates his characteristic style. This transitional period lasted for some five years until, eventually in 1962, he came into his own expression, a blending of the abstract from the West and the pastoral of traditional Chinese landscape painting. Perhaps under the unconscious influence of Liu Kuo-sung and others, he made successive experiments from oil on canvas to oil and plaster on canvas, from water color and oil on canvas to ink on Chinese paper, a general trend in Taiwan in the sixties to adopt native Chinese mediums to assure effective revival of traditional Chinese spirit in contemporary painting. This has been a painfully arduous process of adoption, rejection, and renewal.

Yet Fong Chung-ray's personal style is early distinguishable from those of his colleagues in the Fifth Moon Group. While Liu Kuo-sung is inspired by a vivid

sense of the cosmic order in majestic and rhythmic motion, Fong is relaxed in pace and tranquil in mood. In representational terms, Liu's mists and clouds seem to be wind-agitated, driven and drawn by the elemental force of nature, but the presence of nature in Fong's art breathes serenity and contentedness-the wind is lulled, the elements are well at ease. When, occasionally nature does stir in Fong's painting, it does so all in one direction, unlike the spiral spectacle so impressive in Liu's world. Liu's typical approach is dynamic, Fong's is contemplative; Liu is often engagingly dramatic, Fong is more stable and restrained in his lyricism. Another interesting contrast is that Liu is much more generous in leaving large spaces unpainted so that the "drama" of the brushwork is concentrated either towards the center of the picture or on one side of it, whereas Fong's "scene" takes up most of the space or the whole picture. This further leads to the contrast that Liu's vision is panoramic and Fong's is pervasive and gives the illusion of coming much closer to the spectator. Liu uses color only sparingly, but Fong presents larger volumes of color. Owing to the scanty blank left in his painting and the subdued tones of his chromatic scheme, Fong gives the impression of somber translucence as against the vivid black-and-white contrast in Liu's painting.

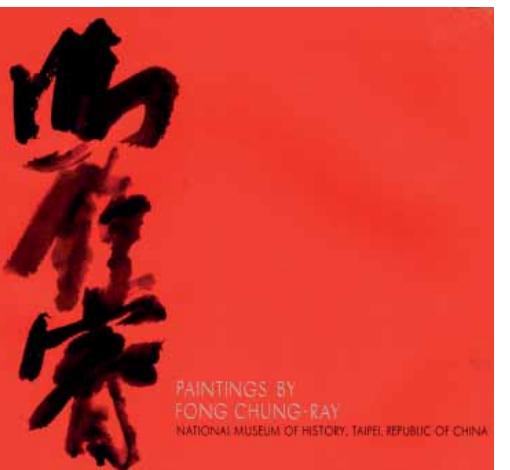
In comparison with Hu Chi-chung whose vision is rich with flower imagery to the point of iridescence and flamboyance, Fong Chung-ray tends to infuse his black, gray, and quietly modulated tints into a non-glare, low-keyed scene very pacifying to the eye. Fong's skillfully muffled orchestration of hues suggests a temperament redesigned to moody meditations yet betraying intense passion under restraint. But his massiveness is still in distinct contrast to the monumental stability and austere orderliness of Chen Ting-shih. Essential to the composition of Fong Chung-ray's painting is a dark mass, solid, opaque, and imposing, diluting itself gradually into colored areas light in their values and lyrical in their buoyancy and volatility. Illustrative of such contrapuntal chromatics is the "Painting 1963-15" of 1963, where masses of dark blue and purple merge into a background of softened ruddy-brown. The typical counterpoint in a Liu Kuo-sung painting is between black and white, but the chromatic variation characteristic of a Fong Chung-ray painting is between black or some dark color and shades of a paler one. There is less tension because one is superimposed upon the other. The result is, therefore, an unpretentious exploration into the lower regions of the libido which easily escapes the beautyhunter. "Painting 1973-43" is a recent tour de force where, typical of his later style, the heavy masses are replaced by broad forceful strokes of sweeping angular rhythms, superimposed on varying shades of cool, misty, melancholy washes of blue. Permeating the whole picture is the remote but haunting presence of a psychic storm, dreamy and vivid with the sharp lofty peak half lost in the bluish gloom.

Having dominated the contemporary scene of Chinese painting for more than ten years, abstract expressionism seems to have lost much of its original creative vigor and critical excitement. Half a dozen painters have fashioned their personal styles by combining the international abstract trend

with native traditionin landscape. The happy result is an expression at once non-representational and nostalgically reminiscent of lofty fantastic mountain ridges clad in the ever changing forms of clouds. But the majority of the followers of this international style is doomed to sink in the oblivion that all imitators deserve. It seems to be drawing on the younf artists that after all abstractionism is not to be the last word on artistic expression. In 1970 Fong Chung-ray visited the United States as a Rockefeller grantee. Exposed for the first time to the direct impact of contemporary Western art, Fong was overwhelmed with the great diversity and dazzling splendor alomost to the point of losing his confidence. Howeverm that is quite understandable and, once back in Taiwan, Fong is able to recover it and resume his personal way of slow, honest, and unfaltering development. He is happy to play the part of deepthroated bass in contemporary Chinese painting.

"Recently," Fong wrote in an article on the common predicament of poets and painters, "I feel more and more strongly that our modern art, in spite of its appearance of creativity, is in fact impoverished... When we say a poem is good, we mean not so much it voices the thoughts of our age as it smacks of T.S Eliot. The obscurity of some poetry is often justified as the dictation of strict formal requirementsm and verse form is as fickle as fashion in clothes... The same is true of painting. We have long insisted upon the su- periority of abstractionism, but sufficient detachment tells us that no single theory is the ultimate truth of art. This does not mean that abstract art has been overthrown by Op Art, New Realism, or sime other vogue, for and vogue will eventually pass like surging waves. What survives the wash and crash of tide is works of great art created with universal compassion and quiet accep- tance of life. The poem that once moved me appear somewhat affected now. Likewise, painting seems to evade the most serious and essential question and waste itself in superficial pursuits..."

Is abstractionism, then, the right answer to reality and the final goal of art? Obviously, many of its practitioners have outgrown their ealry idolatry and realized the necessity to challenge its ultimate validity. It is certainly healthful for serious artists to seek periodical self-analysis and self-appraisal. Fong Chung-ray's dissatisfaction with stylistic dogmatism and with the artist's eva- sion of broadly human themes may eventually lead to new convictious and expressions and enlarge the scope of contemporary Chinese painting.



Fong's catalog prefaced by Professor Yu, exhibition at National Museum of History, Taiwan, 1974

馮鍾睿低沉渾厚的畫功

余光中

身為五月畫會創會成員之一的馮鍾睿,十六年來沉穩地進步成長,如今創作可謂已趨成熟。其作品雖不如劉國松震撼,不如胡奇中柔美,不如陳庭詩壯麗,然而馮鍾睿卻有自己獨特的畫風,成果豐碩、筆觸有力、色澤柔和。在百家爭鳴的台灣畫壇中,馮鍾睿有如音色低沉渾厚的長號,用畫彩吹出秋天的氣息;其畫作予人一種不造作、不匆忙、不凸兀的心情,予人一種被美麗團團包圍的感受。馮鍾睿二十四歲開始他的繪畫事業,當時的他還是海軍軍官。如同當時許多的大陸役齡男子一樣,他由學生轉為難民,最後入伍成為軍官。他一九四九年來到台灣,一九五七年與胡奇中共創“四海畫會”,參加第四屆全國美展。一九六一年,馮、胡兩人受劉國松之要加入著名的“五月畫會”,從此馮鍾睿不但是五月畫會的核心會員,而且也是將抽象表現主義在台灣乃至於在全世界發揚光大的一名功臣。

一如當時許多努力出頭的年輕畫家,馮鍾睿早年勤練西方油畫,其中一九五七年的兩幅作品《魚》和《港口》中,克利 (Paul Klee) 與後印象派的痕跡清晰可見。一九六八年的《無題》形式澎湃、筆觸情深,然而還稱不上獨樹一格。這個過渡期持續了約五年,馮兄直到一九六二年才漸漸揉和西方抽象畫與中國山水畫的特點,創造出自己獨特的畫風。或許是下意識受到劉國松的影響,他在素材方面不斷實驗,從布面油畫、布面石膏油畫到布面水彩油畫和宣紙水墨畫,樣樣都嘗試。這也是六〇年代台灣藝術界的新趨勢,在現代創作中採用中國傳統繪畫媒介以確保中國風的延續與復興,其中傳統元素不斷被採納、排拒又更新,過程十分艱鉅。

而馮鍾睿所發展出的個人畫風可說是與五月畫會其他成員迥然不同。如劉國松的畫作以生動的感受竭力捕捉宇宙運行的崇高韻律; 馮鍾睿的作品在心情上則相對顯得更放鬆、更平和。在描繪實物時,劉國松筆下的雲與霧好似在大自然神力的拉扯下隨風飄逸,而馮鍾睿所繪出的自然景緻則愜意、寧靜得多: 微風徐徐,景觀和諧。馮鍾睿筆下的大自然偶爾也會動起來,然而是一種單方向的律動,不像劉國松那樣迴旋蠢動。劉國松擅長以動態方式作畫,馮鍾睿則偏向靜謐沈思; 劉國松充滿戲劇張力,馮鍾睿則偏愛低調抒情。兩人畫作的另一有趣差異是劉國松喜愛大量留白,使畫中的主角僅僅佔據畫布中央或一側,而馮鍾睿的作品動輒畫滿整張畫布,鮮少有留白—這使得兩人畫作在效果上出現反差: 觀賞劉氏畫有如遙望全景,而觀看馮氏作品則易深陷其中,如同近距離聆賞。劉畫使用色澤不多,馮畫則相對顯得較有色彩層次。馮氏作品由於色調收斂且又鮮少留白,整體感受是陰沉而水汪,不像劉國松那樣黑白分明。

與胡奇中佈滿花草乃致絢爛繽紛的畫風相比,馮鍾睿則喜愛調配灰、黑等低調色澤,使作品效果不張揚、不刺眼,令人賞心悅目。由馮氏畫作中精心調製出的低調淺色系不難看出他是一位樂於靜思卻不失熱情,能以理智駕馭情緒的人,然而這種理智仍然有別於陳庭詩雕塑中的井然有序、穩如泰山。馮鍾睿構圖的特色之一,是由一片紮實、無法穿透的深色色塊出發,慢慢往邊緣的淺色擴散,擴散時逐漸由原來的凝重變為一種輕快與多變的抒情。此類對位構圖的代表作,可算是一九六三年完成的《1963-15》,畫中深藍與深紫的色團逐漸融入背景的紅棕色。劉國松使用色彩對位時,總是以黑白相對照,而馮鍾睿則喜歡拿黑色或某種深色與淺色色層對照。由於深淺相重疊,因此對立

不致於太過激烈。這種畫法可說是對低層慾望的卑微探索，是愛美人士極易忽略的領域。另一幅作品《1973-43》，則是代表他後期畫風的嘔心瀝血之作：深色色團被粗獷有力的堅硬筆劃取代，逐漸與朦朧、蒼鬱、清涼的各種藍色色層相疊；整幅作品有如心靈身處暴風雨，如夢似幻卻又歷歷在目，遙遠卻又揮之不去，尖銳的山峰泰半被藍色的愁雲慘霧所掩蔽。

在獨霸中國畫壇長達十多年之後，抽象表現主義似乎慢慢失去了原有的創造原動力，也逐漸失寵於評論界。這期間有不少畫家將國際抽象畫風與本土山水技巧結合，藉以打造個人風格。這種表現形式，一方面帶有西畫的抽象，另一方面卻不忘熟悉的高聳山峰與百變雲海。然而對多數人來說，這條路是行不通的，因為只顧模仿終究無法自成一家。不少年輕畫家也慢慢領略到，抽象主義並非繪畫的最高境界。馮鍾睿在一九七〇年獲頒洛克菲勒基金的贊助，首度踏上美國領土，親眼領受西方現代藝術的衝擊。當時的他在目睹西方藝術之博大精深、炫麗美艷時，曾一度失去創作的自信——這也是情有可原的。然而，返回台灣之後，他卻能夠回到他原先那種執著、緩慢、踏實的創作方式，也屬難能可貴。在當代中國畫壇，他有如音色低沉的長號，對於扮演這般角色樂此不疲。

馮鍾睿在一篇近作中談到了畫家和詩人的共同難題：“我越來越覺得現代藝術儘管表面上創意十足，實際上卻相當貧乏……當我們說一首詩好，意思並不是說這首詩能反映當代思潮，一如詩人艾略特（T.S. Eliot）所言。某些詩之所以會退流行，是因為它死守著某個時代的韻律規則，而詩韻一如時裝，會隨著時代更替。繪畫亦是如此。我們總覺得抽象主義高高在上，然而退一步想，沒有任何一種主義是能夠永居上風的。我的意思並不是說抽象主義已被歐普藝術或新寫實主義等其他潮流所取代，因為潮流之所以為潮流，便意味著它有退潮的一天。我要說的是，唯一能夠在潮流撤退後仍屹立不搖的，是那些悄悄咀嚼人生，用人類惻隱之心所創作的偉大藝術作品。那些過去讓我感動不已的詩篇，如今卻顯得造作；同樣的，當代的繪畫似乎刻意迴避人生的重要議題，而把精力浪費在膚淺的標的上。”

抽象主義究竟是不是人類處理真實的正確對策，是不是藝術的終極目標？顯然，許多抽象主義者已經不再對之崇拜，並且意識到必須對其正當性提出挑戰。藝術家苟能如此不時地對自己的看法提出批評、作自我分析，顯然是好事。馮鍾睿對於教條主義的不滿，乃直批評藝術界迴避探索人性關鍵議題，這種態度或許終究能夠產生新的理念，發展出新的藝術表現形式，擴大當代中國繪畫的藝術範疇。

1974年3月寫於台北

（譯者：李文肇）



從左至右：韓湘寧、馮鍾睿、劉國松、張隆延、胡奇中、莊喆
在五月畫展上（照片提供：馮鍾睿）

74-49

Ink, Acrylic on Paper

33 x 22.5 in

1974



74-48

Ink, Acrylic on Paper
31 x 22.5 in
1974

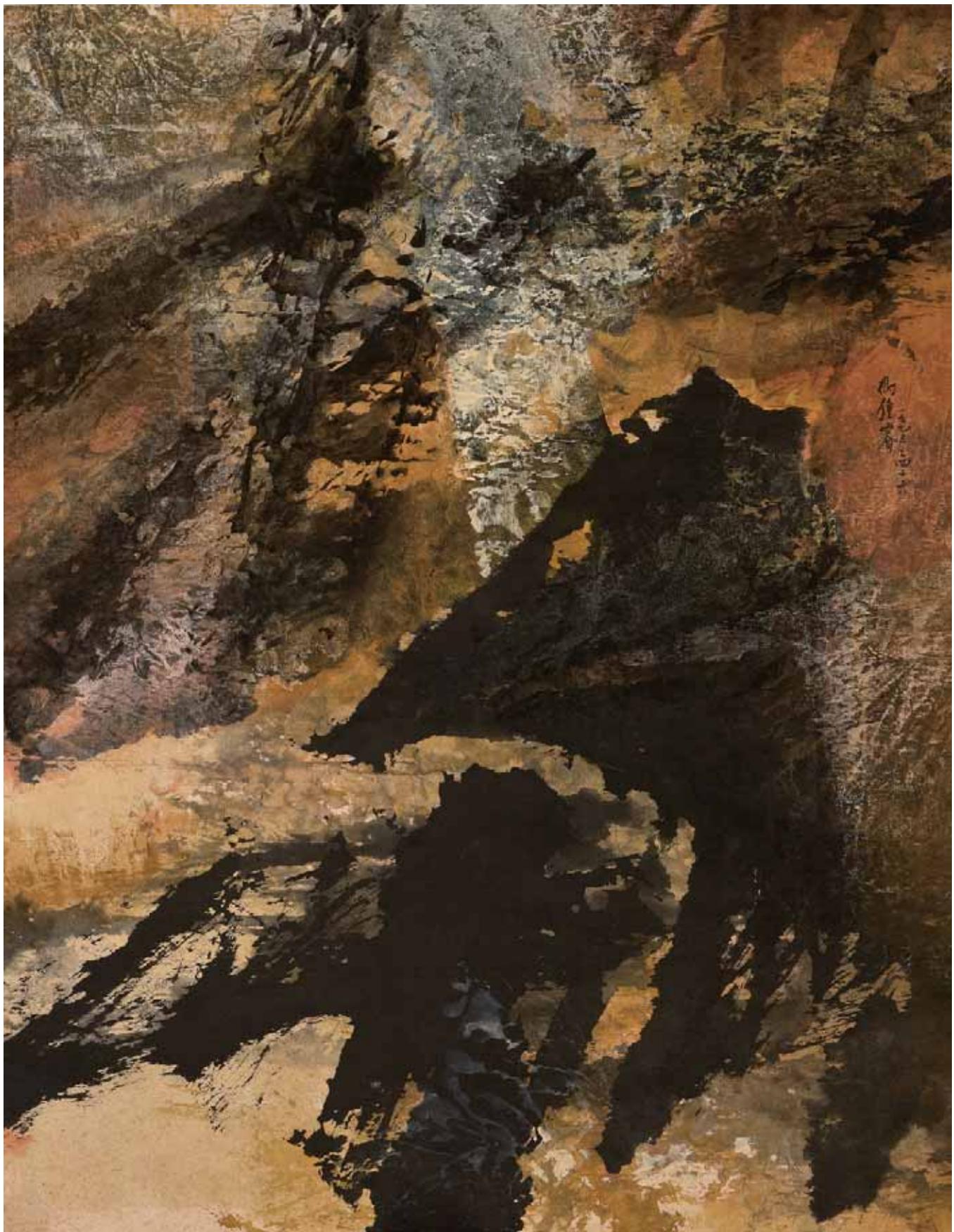


73-46

Ink, Acrylic on Paper

25 x 32.5 in

1973



70-51

Ink, Acrylic on Paper

21.5 x 21.5 in

1970



71-59

Ink, Acrylic on Paper

21.5 x 21.5 in

1971



70-37

Ink, Acrylic on Paper

32 x32 in

1970



74-67

Ink, Acrylic on Paper
33 x 23.5 in
1966

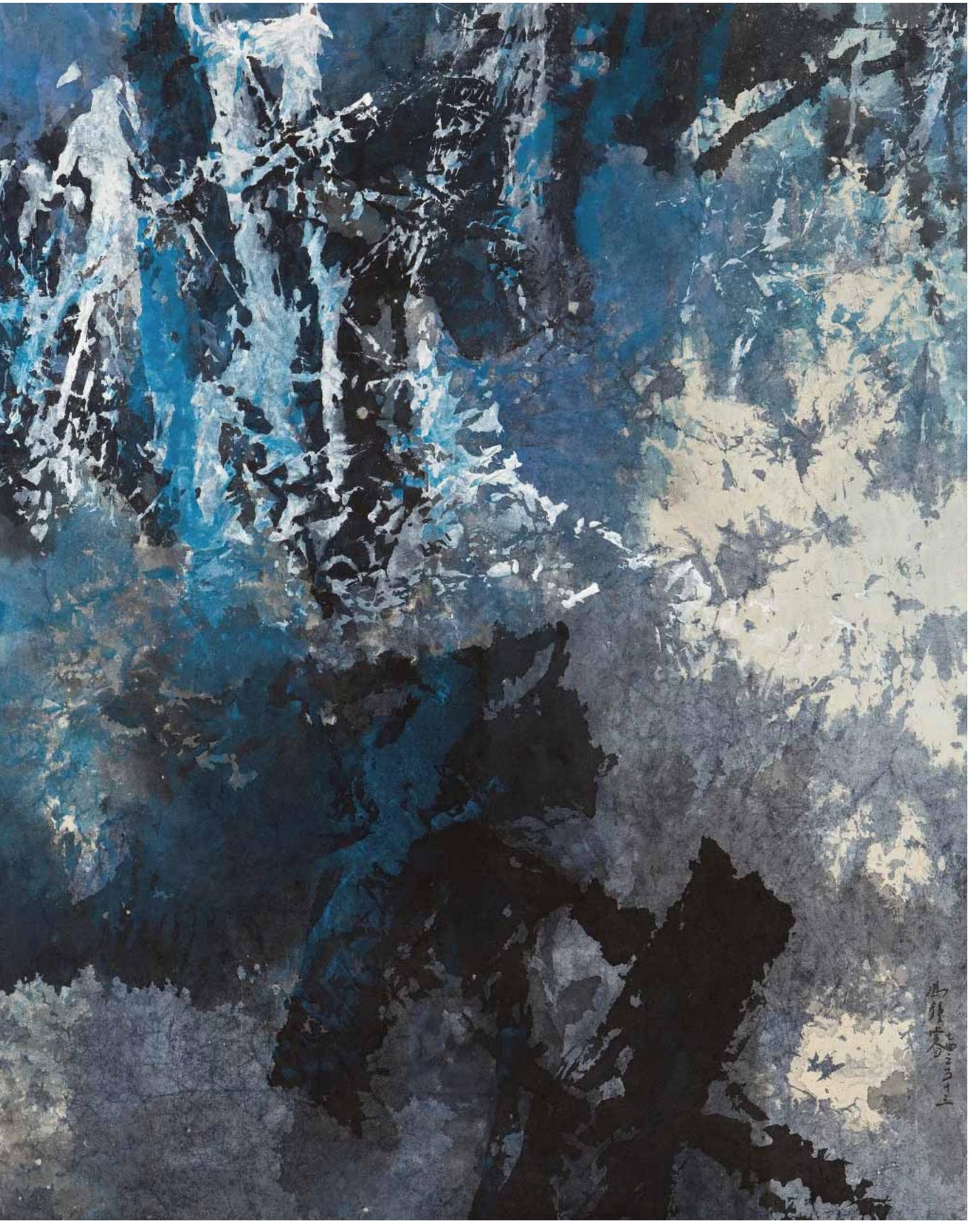


74-53

Ink, Acrylic on Paper

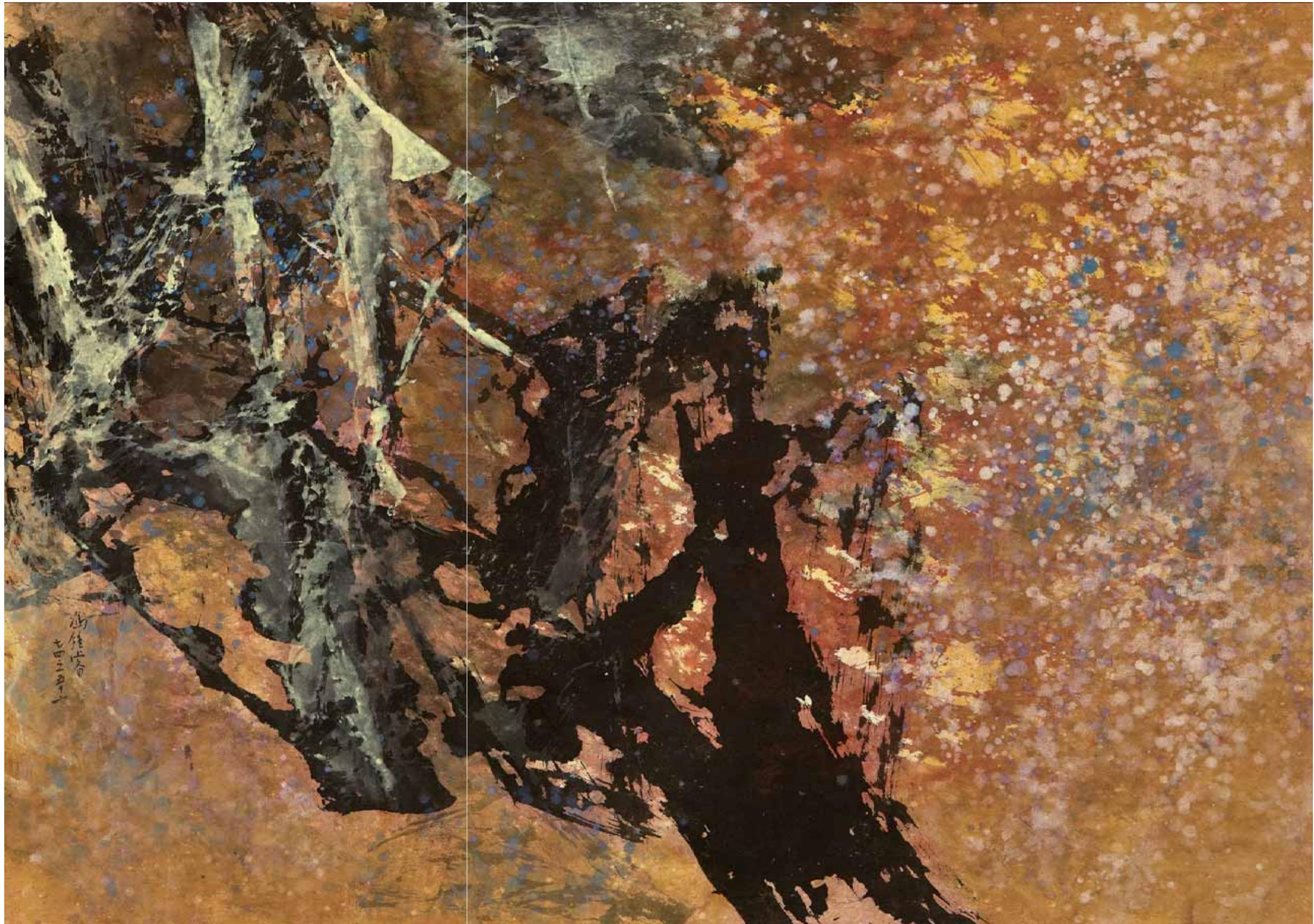
29 x 23 in

1974



74-52

Ink, Acrylic on Paper
23 x 33 in
1974

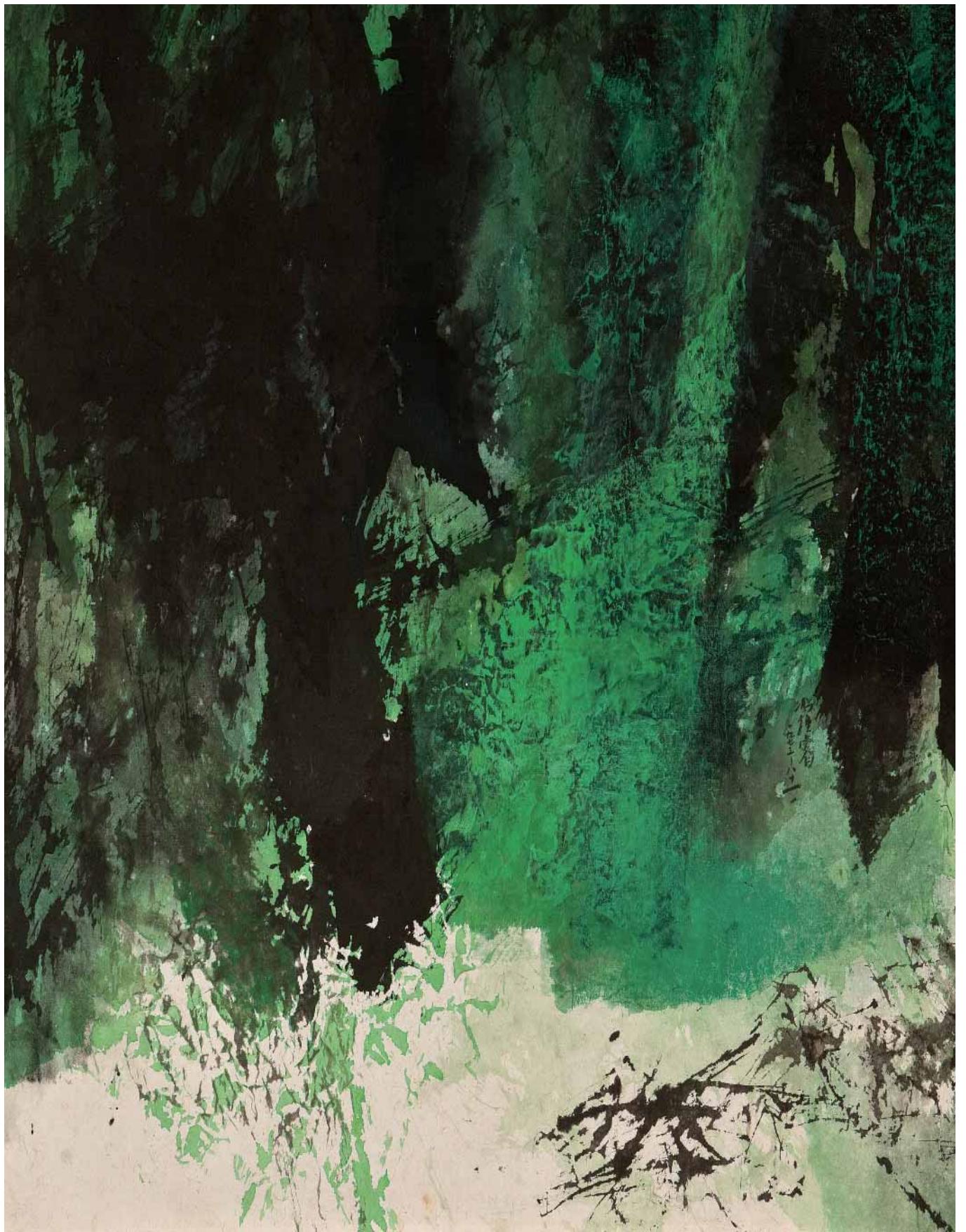


73-81

Ink, Acrylic on Paper

29.5 x 27 in

1973

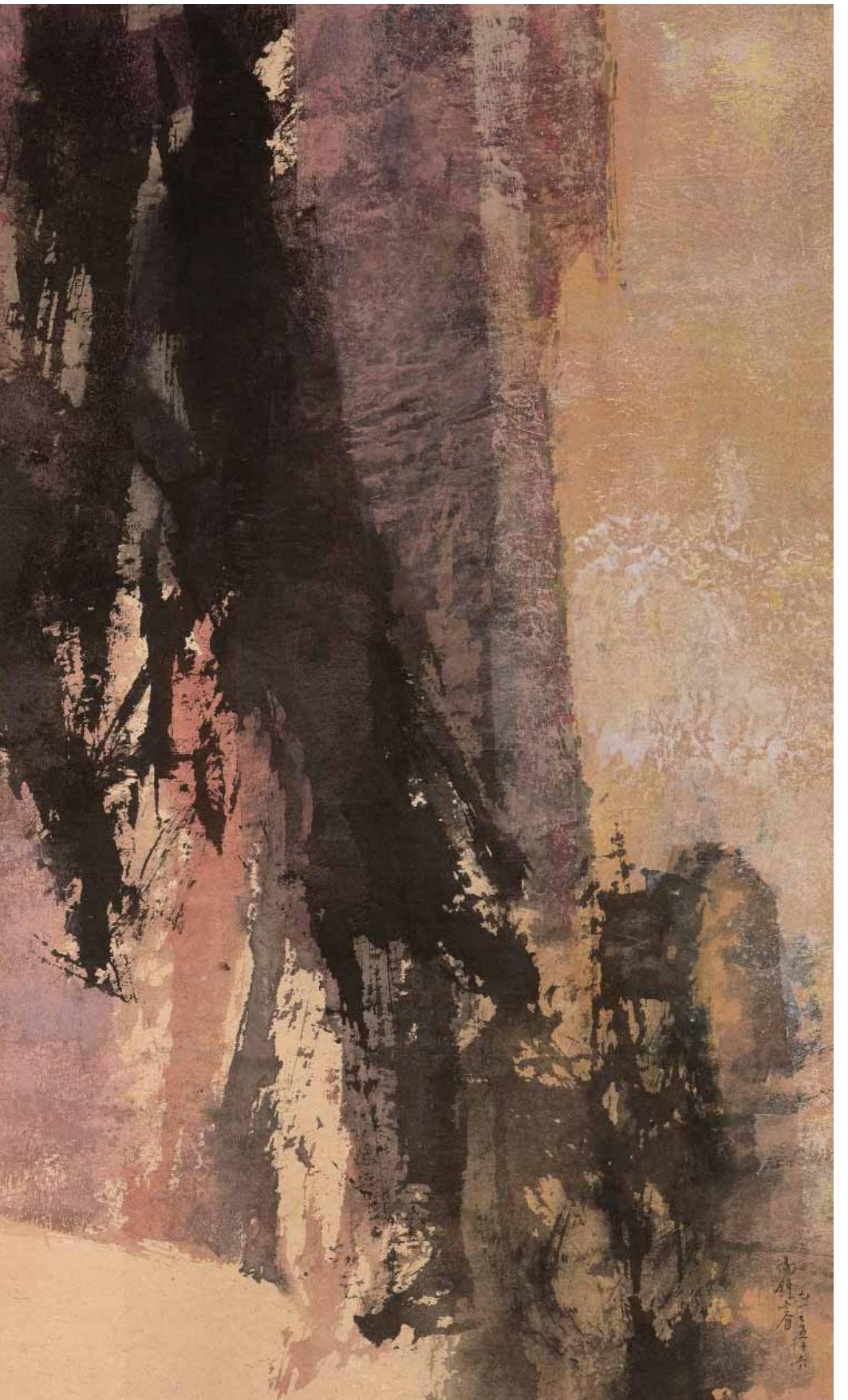


71-56

Ink, Acrylic on Paper

35 x 21 in

1971

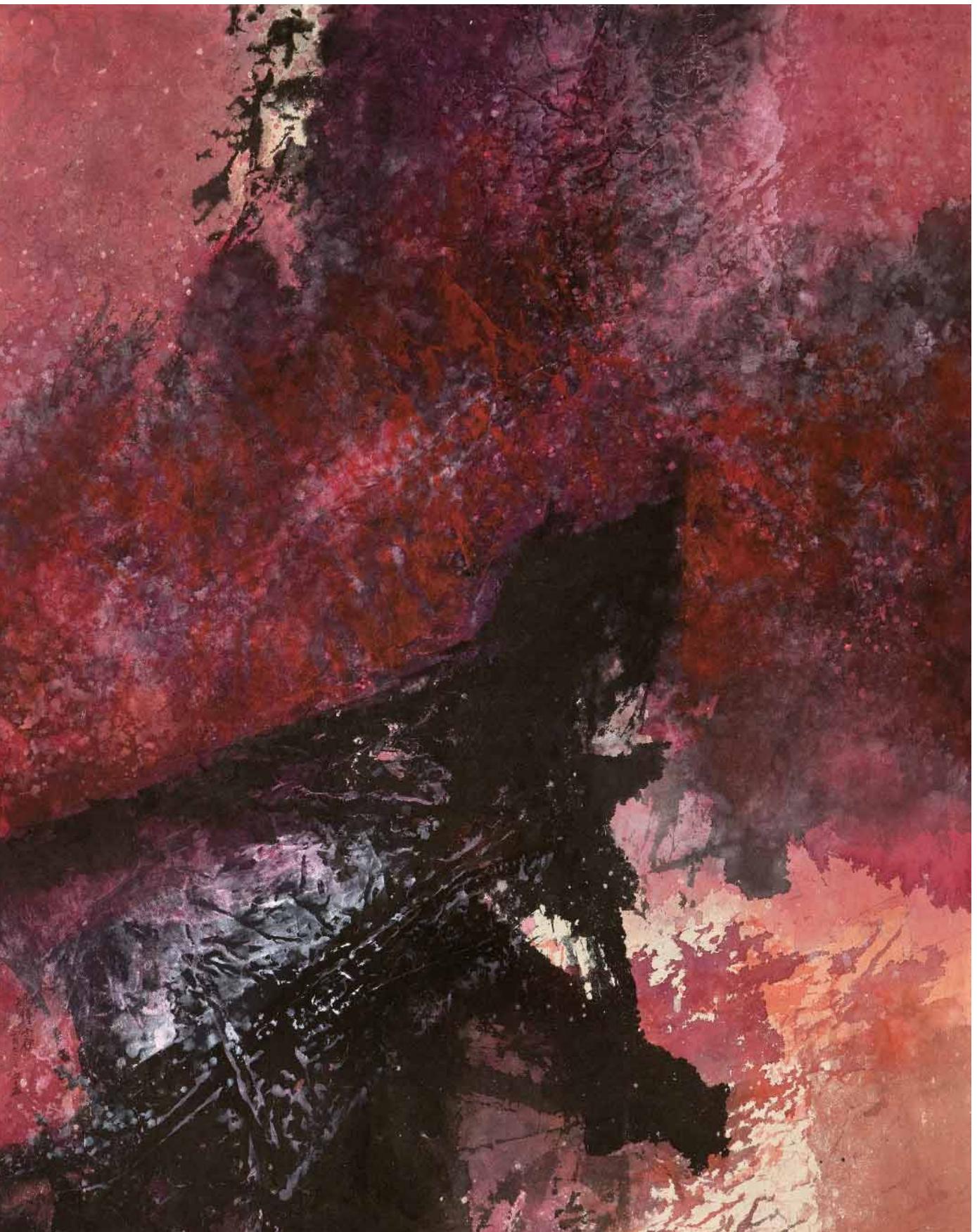


73-55

Ink, Acrylic on Paper

30 x 24 in

1973

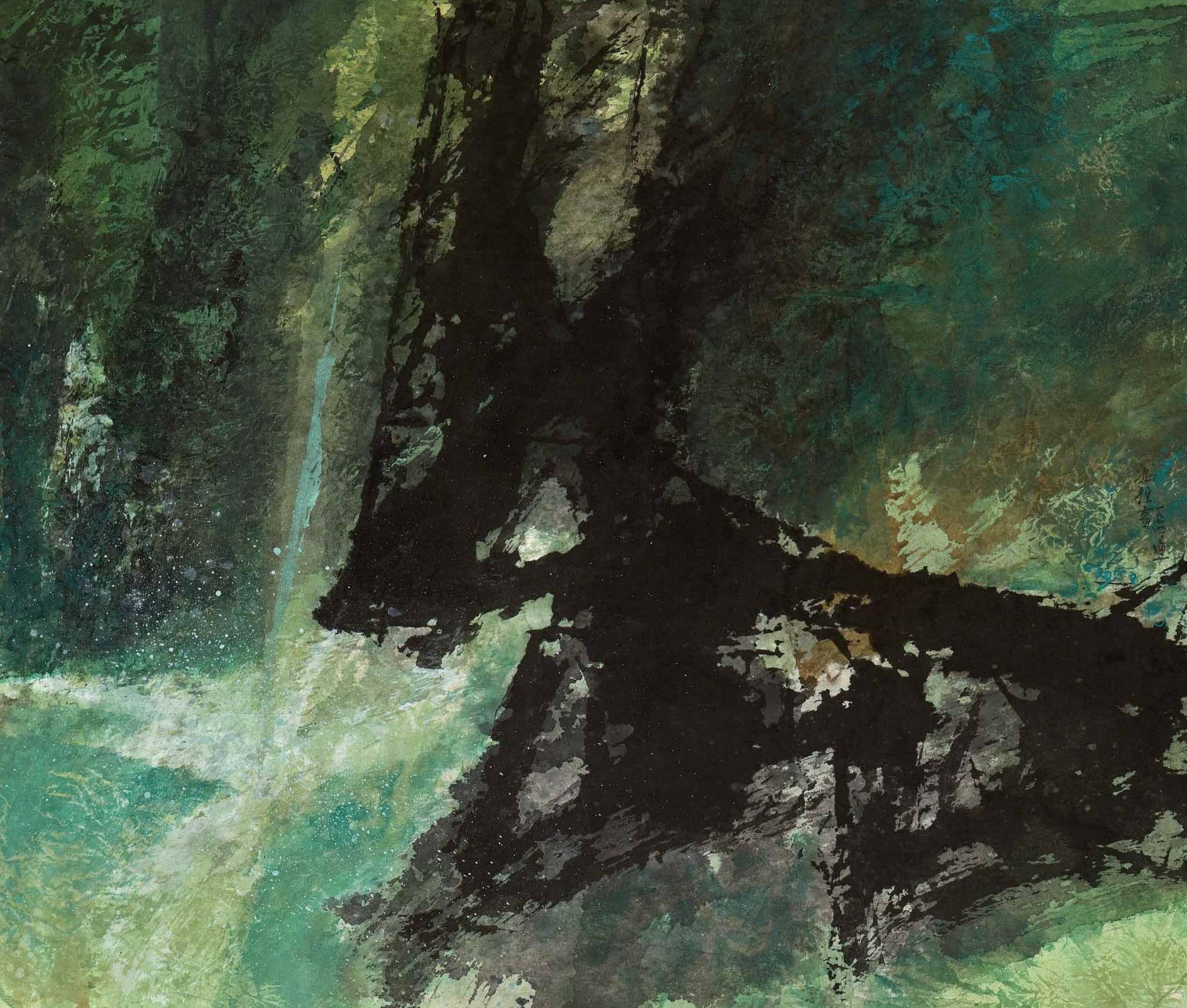


74-42

Ink, Acrylic on Paper

29.5 x 34 in

1974



PART III
第三部分

NEW DIRECTION

Shu Jianhua

Curator, Silicon Valley Asian Art Center

Compared to studying at University of Hawaii in 1970 and touring museums in the U.S. and Europe funded by the Rockefeller Award in 1971, Fong Chung-ray's relocation to the U.S. in 1975 is much more significant. The difficulty of making a living for new immigrants and his ambition in art blended together, led his art into a new era. He bid farewell to ink and paper and started to create new-style oil painting on canvas with acrylic pigments.

Soon after the introduction of acrylic in the 1950s, its high water-solubility attracted a few American-Chinese artists, such as Walasse Ting. Even Zhang Daqian, who always used traditional biological and mineral pigments, tried acrylic in the mid-1960s. However, when he took a break without cleaning up the brushes, quick-drying acrylic destroyed a few of his special-made brushes, which made him give up this new material, with annoyance. Fong Chung-ray was introduced to acrylic around 1970 and started to use it on small scale rice paper, e.g. paintings 70-51, 71-59, 73-46, 74-48 in this catalogue. These paintings continued his abstract touch of the 1960s. However, these paintings' bright color and complex texture are as dazzling today as they were first painted. We can imagine how refreshed and excited the artist was when he created these works. After relocating to San Francisco, Fong Chung-ray boldly started using acrylic and ink to paint larger scale paintings on canvas. These paintings have strong sentiment of Chinese landscape painting, with well-knit-and-controlled structure and great sense of space, as well as extraordinary effect of texture. These new media and methods, plus his inherent poetic style, enabled him to paint a large number of great works within less than fifteen years. These paintings include 76-1, 78-28, 84, and 85-14 in this catalogue. These paintings, done in what I named New Direction, are not purely abstract paintings, but cutting-edge landscape paintings. Overall, they show a style of vigorousness, which surely has appeared in other artists' works, however, using acrylic on canvas, this is the first time in the history of Chinese art. In 1984, Fong Chung-ray's many paintings were exhibited in the Associated Art Show of Six Artists from Taiwan at China Art Museum in Beijing, which drew great interest of renowned figures of fine arts, such as Li Keran, Zhang Ting, Hua Junwu, etc. Not only did Li Keran carefully scanned the exhibition, but he also asked Fong Chung-ray about acrylic in front of painting 84.

Years between 1975 and the late 1980s in the U.S. is one of the most important periods of Fong Chung-ray's artistic career, but it rarely drew people's

attention. Art historians especially care about his new ink paintings between the early 1960s and the early 1970s. Undoubtedly, as a member of the Fifth Moon Group, his distinguishing characteristics of style are significant. Furthermore, recalling his works over the past half a century, it is unfair to determine his starting point as his highest point. When Fong Chung-ray and his Fifth Moon Group peers challenged the conservative forces of traditional Chinese painting, to avoid the vulnerability as an individual they decided to cooperate and fight as a group. Group members influenced each other and shared overlapping styles, especially by the leader Liu Guosong. New Ink Painting is Fong Chung-ray's exploratory art, which has not formed independent and strong individual characteristics. The real transformation started in the year of 1975, when he departed Taiwan and the Fifth Moon Group, which has disbanded in fact, and relocate to the U.S. The new style of this period has been summarized above. Fong Chung-ray's persistence, in a broader background, is more sturdy, compared to Chen Yifei and Ding Shaoguang, who relocated to the U.S. at the beginning of the reform and opening-up of mainland China. As a new immigrant artist, Fong Chung-ray did not subject himself to the control of America's commercial galleries, nor was he pressured to paint those prevalent topics of shallow Chinese ethnic elements and superficial understanding and demand on China placed by the U.S. market. Instead, he painstakingly used novel Western media to explore the essential World of Chinese art tradition. The heterogeneity and value of Fong Chung-ray's New Direction of this period deserve our profound consideration.

(Translated by Xinru Xu and Julie Holding)



Fong Choung-ray and Lin Wen-yue at Silicon Valley Asian Art Center, 2012

新方向

舒建華

硅谷亞洲藝術中心館長

1975年馮鍾睿舉家移居舊金山，與1970年在夏威夷大學訪學和1971年得洛克菲勒基金資助的遊歷相比，此舉的意義要重大得多。新移民的立足不易、謀生之艱和他藝術抱負之大，就這樣摻和在一起，讓他的繪畫創作進入嶄新的時期。他告別了紙本水墨，用丙烯顏料在畫布上創作新式油畫。

丙烯顏料在1950年代出現不久，其水溶性就引起了一些旅美華人畫家如丁雄泉等的高度興趣。就連一直使用傳統植物和礦物顏料的張大千也在1960年代中期嘗試過，擱筆休息時忘了洗筆，結果，速乾的丙烯顏料毀壞了好幾枝特製的毛筆，讓他懊惱地放棄了這一新顏料。馮鍾睿在1970年前後接觸到了丙烯顏料，並在一些小幅宣紙上創作，如收入本書的《70—51》、《71—59》、《73—46》、《74—48》等，畫面還是延續其1960年代的抽象畫，但色彩的鮮亮和肌理的繁富，即使在今天看來，依然炫目如昨。可以想見當初畫家創作時的新鮮和興奮之情。在舊金山定居後，馮鍾睿更放膽開始用丙烯摻和水墨，在畫布上創作了尺幅比較大的作品。這些畫有濃烈的中國山水畫的意味，結構謹嚴，開闔有度，空間感非常好，而且有特殊的肌理效果。這些新媒材和手法，再加上他固有的抒情和詩意，在不到15年的時間裡，馮鍾睿創作了一批高質量的精品，如本書《76—1》、《78—28》、《84》、《85—14》等。這些我名之為“新方向”的作品已經不單純是抽象畫，而是一種新銳的山水畫，其總體呈現出的勃鬱的風格，在其他畫家的創作中自然也出現過，但用丙烯顏料在畫布上來表現，在中國繪畫史上還是第一次。1984年北京中國美術館舉辦了《台灣畫家六人作品展》，馮鍾睿的多幅作品參展，引起了北京美術界重量級的人物李可染、張仃、華君武等的濃厚興趣。李可染不僅細看了展覽，在《84》作品前諦視，還問了馮鍾睿相關的丙烯顏料問題。

馮鍾睿1975年到1980年代末在美國的創作，是他藝術生涯的最重要的時期之一。但很少引起人們的關注。美術史家們都特別在意1960年代初在1970年代初他的新水墨的創作。誠然，作為“五月畫會”的重要成員，他這一時期的創作有鮮明的特色。然而，回顧半個多世紀以來他的創作，如果把起點當做最高點，對馮鍾睿來說是多麼的不公允。馮鍾睿和他“五月畫會”的戰友們在1960年代向國畫傳統的保守勢力勇猛挑戰的時候，自知勢單力薄，採用了抱團取暖、協同作戰的策略，成員之間還是有相互影響和風格重疊的部分，尤其是主帥劉國松對大家的影響。新水墨是馮鍾睿探索性的作品，並沒有形成獨立而強勁的個人風格。真正的轉變是他1975年離開台灣、離開“五月畫會”（事實上也解散了）移民美國開始的。這一新時期的風格我上面已有概括。它的意義，如果我們放在一個更廣闊的背景上來看，把他和大陸開放之初來美國的陳逸飛和丁紹光相比，馮鍾睿也是新移民畫家，但他的堅守就強健得多，他沒有受制於美國商業畫廊的擺佈，去畫那些淺露的中國民族元素和美國對中國粗淺了解的需求相結合的流行作品，而是苦心探索中國藝術傳統中內核性的“意境”並用全然一新的西式媒材來重新表現。馮鍾睿這一時期的“新方向”的異類和可貴，值得我們深深思量。



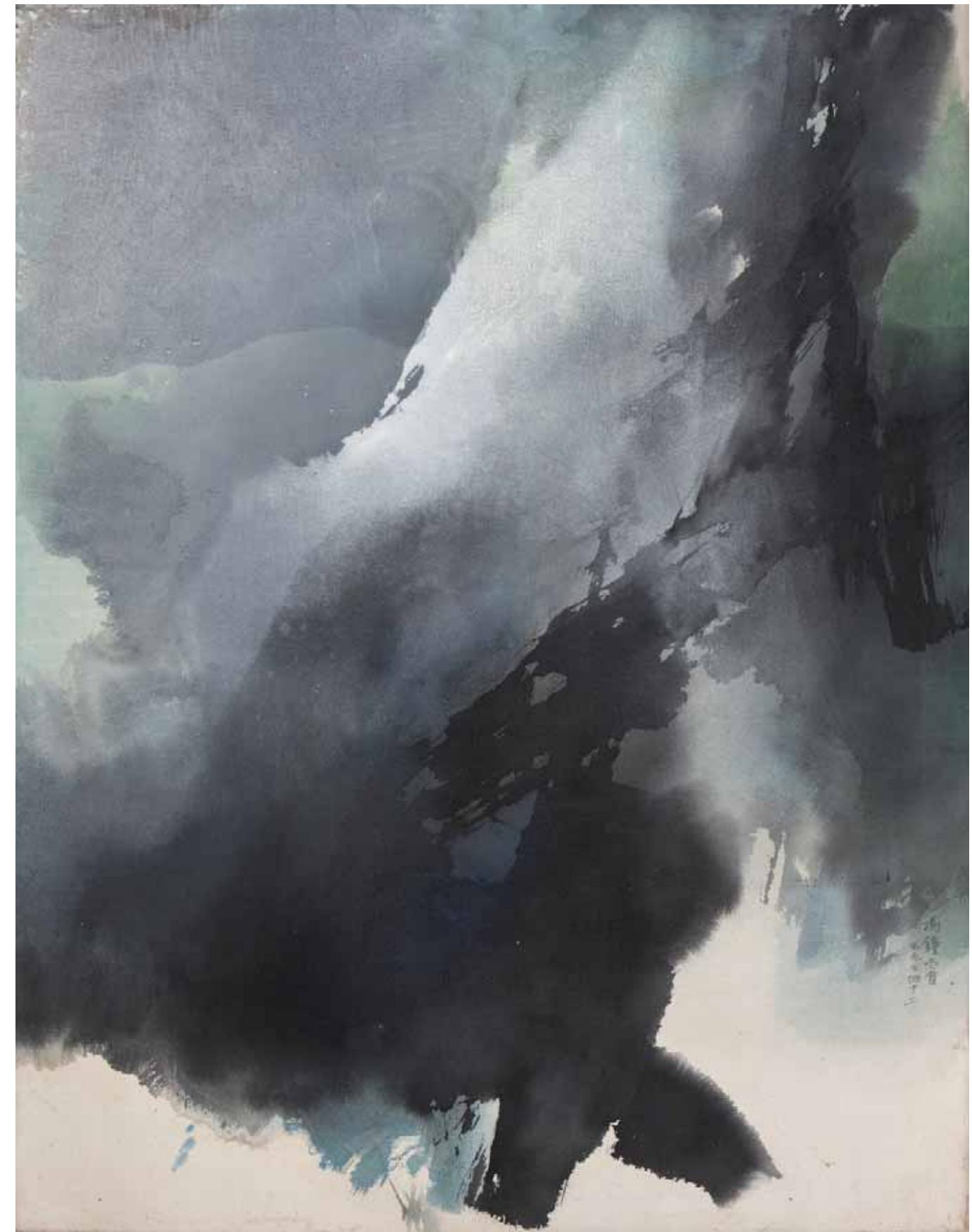
1984年中國美術館馮鍾睿作品前，前排左起：馮鍾睿、孫瑛、張仃、華君武。後排左二為姚慶章，左三為劉國松（照片提供：馮鍾睿）

79-42

Ink, Acrylic on Canvas

41 x 55 in

1979



78-8

Ink, Acrylic on Canvas

48 x 36 in

1978



79-16

Ink, Acrylic on Canvas

48 x 30 in

1979



77-5

Ink, Acrylic on Canvas

29 x 39 in

1977



79-6

Ink, Acrylic on Canvas

48 x 36 in

1976



76-23

Ink, Acrylic on Canvas

60 x 48 in

1976

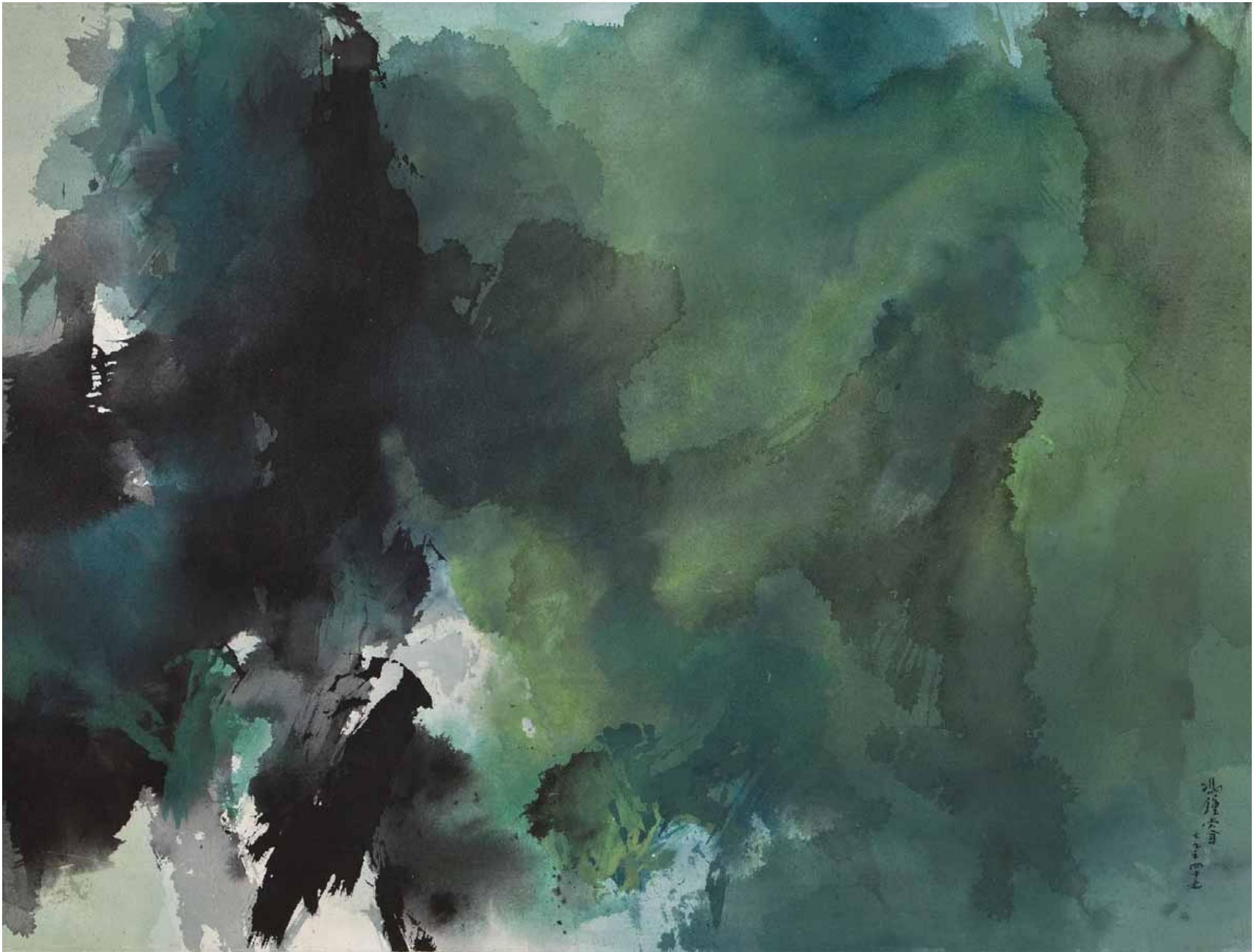


79-47

Ink, Acrylic on Canvas

60 x 48 in

1979

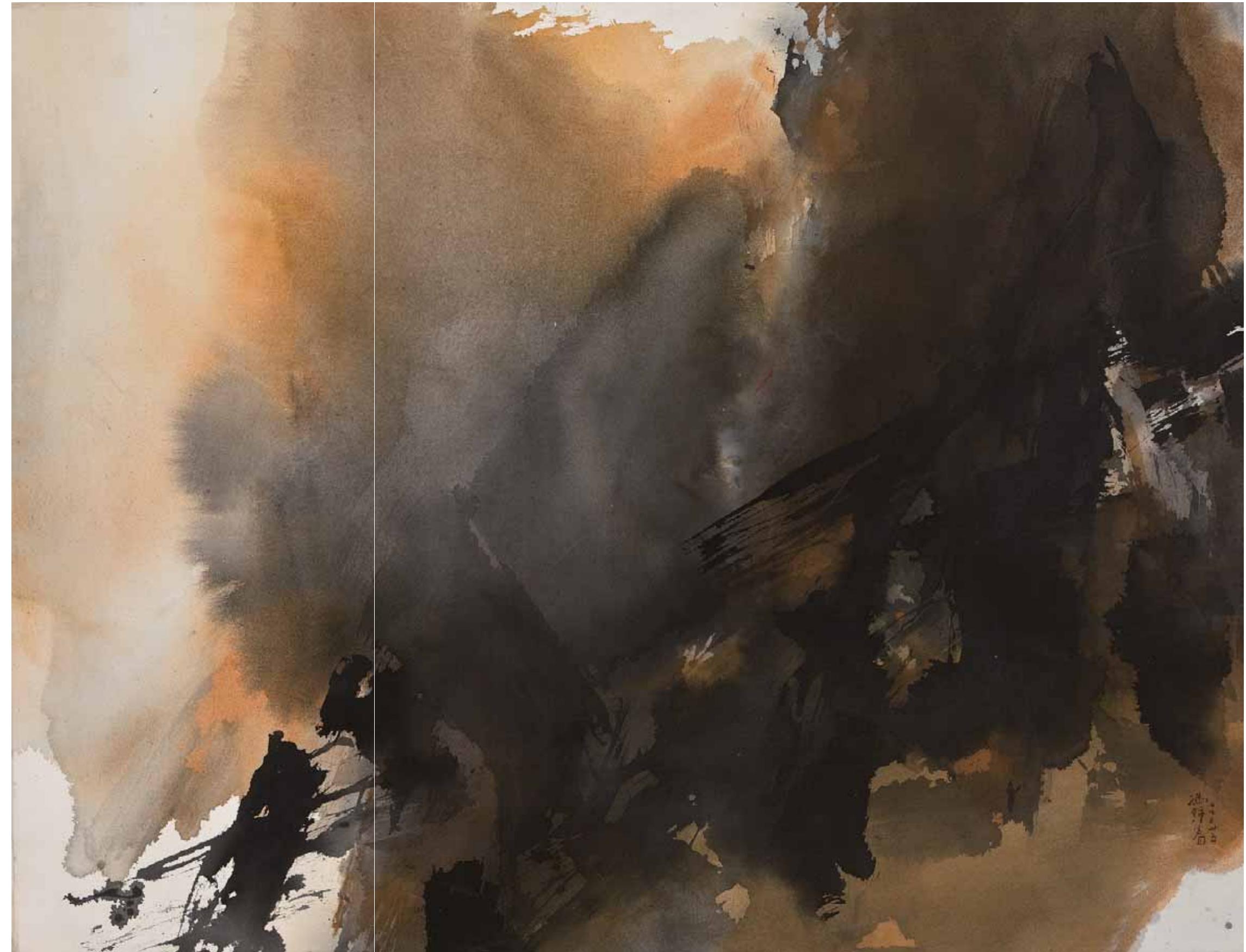


79-25

Ink, Acrylic on Canvas

54 x 41 in

1979

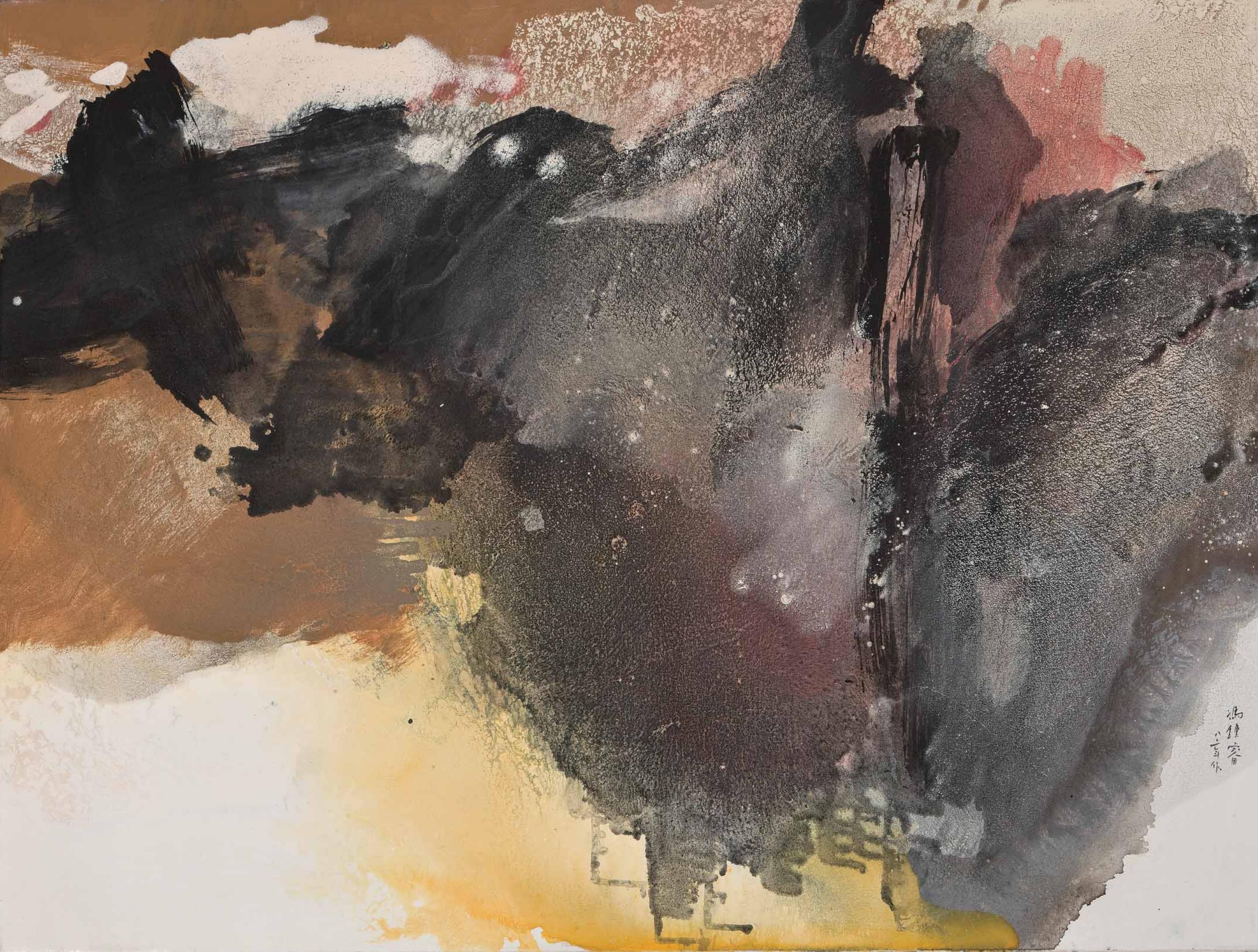


82

Ink, Acrylic on Canvas

60 x 48 in

1982



89-25

Ink, Acrylic on Canvas

36 x 48 in

1989

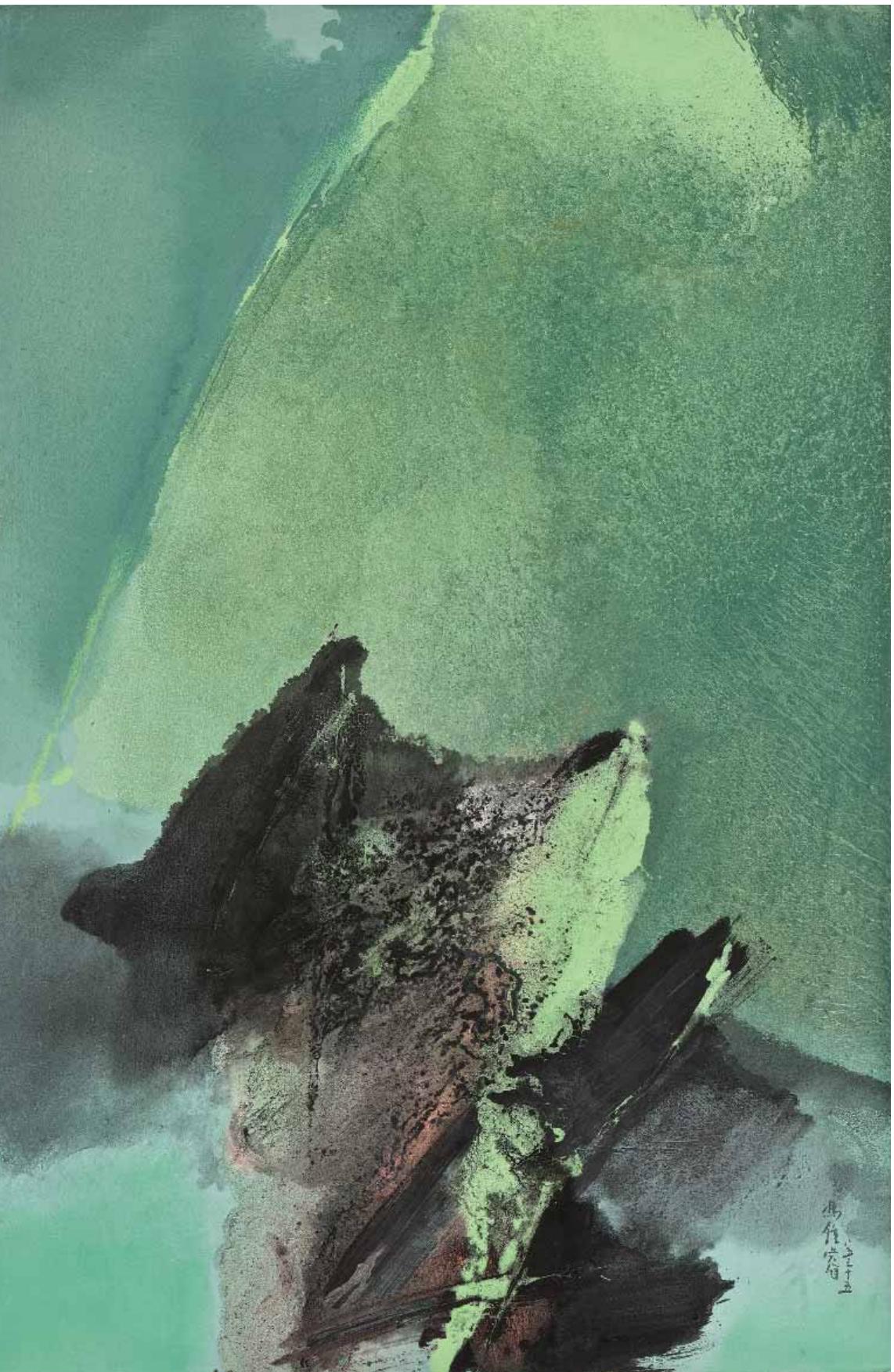


85-15

Ink, Acrylic on Canvas

36 x 54 in

1985

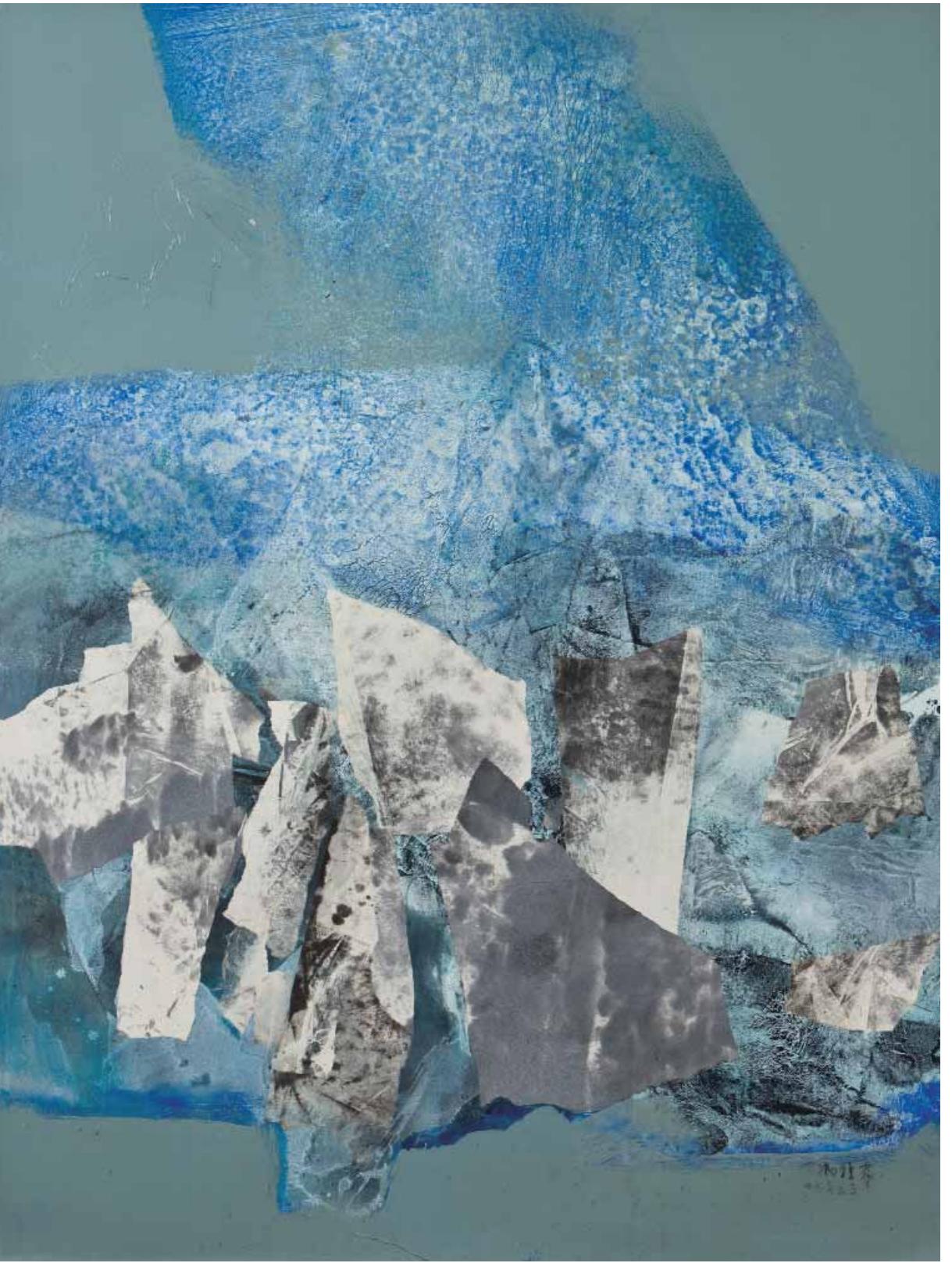


89-3

Ink, Acrylic on Canvas

36 x 48 in

1989

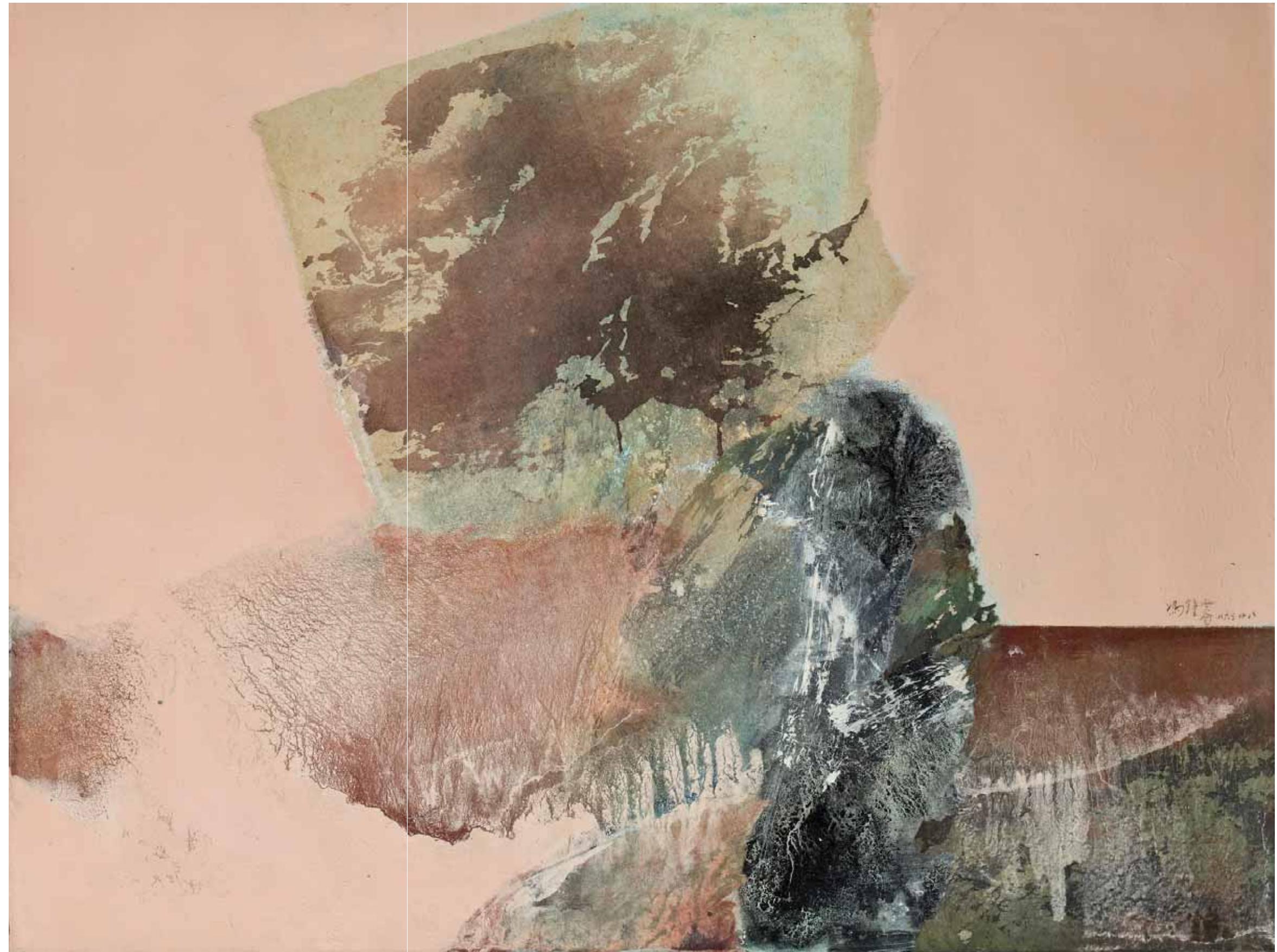


86-28

Ink, Acrylic on Canvas

48 x 36 in

1989



84

Ink, Acrylic on Canvas

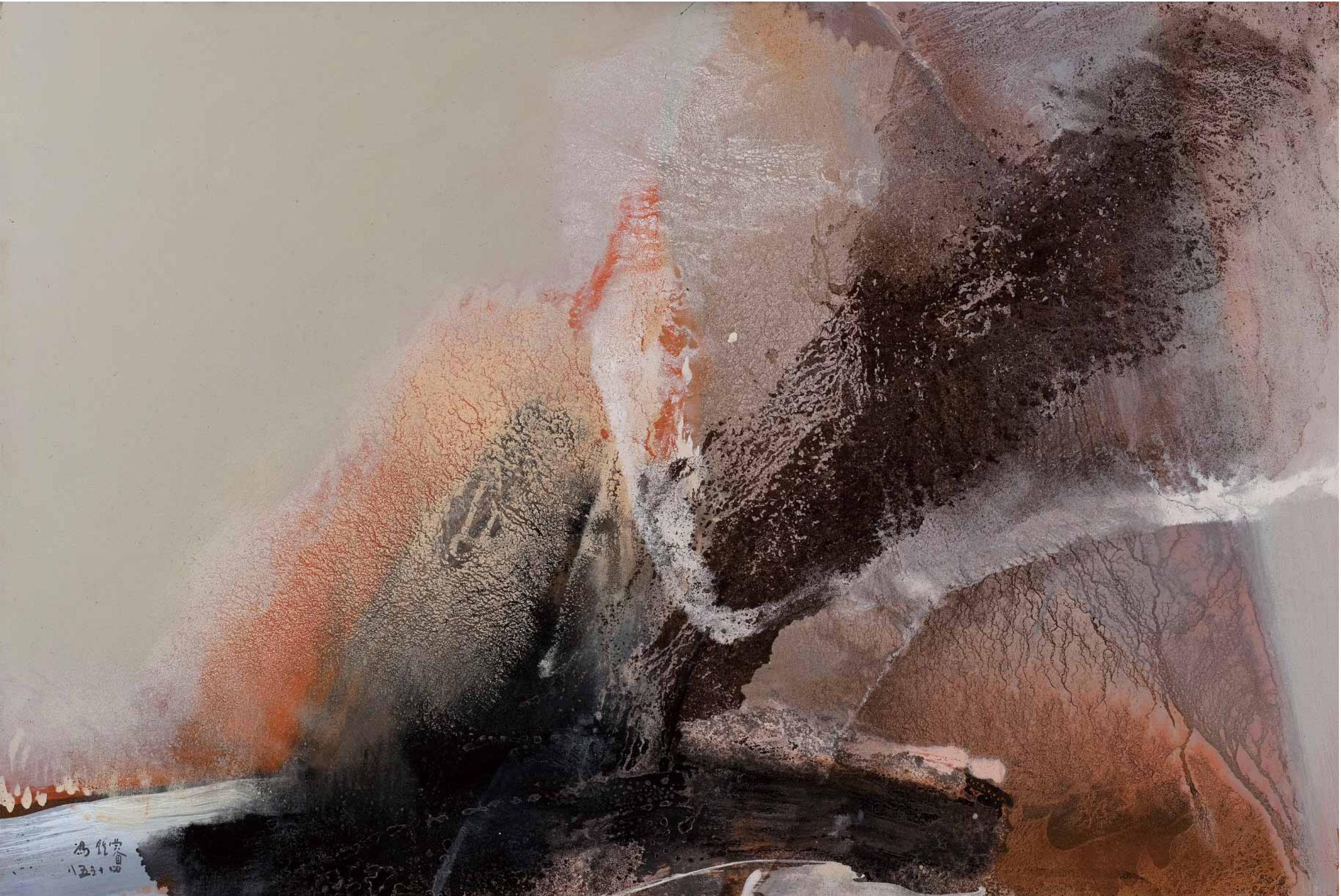
50 x 40 in

1984



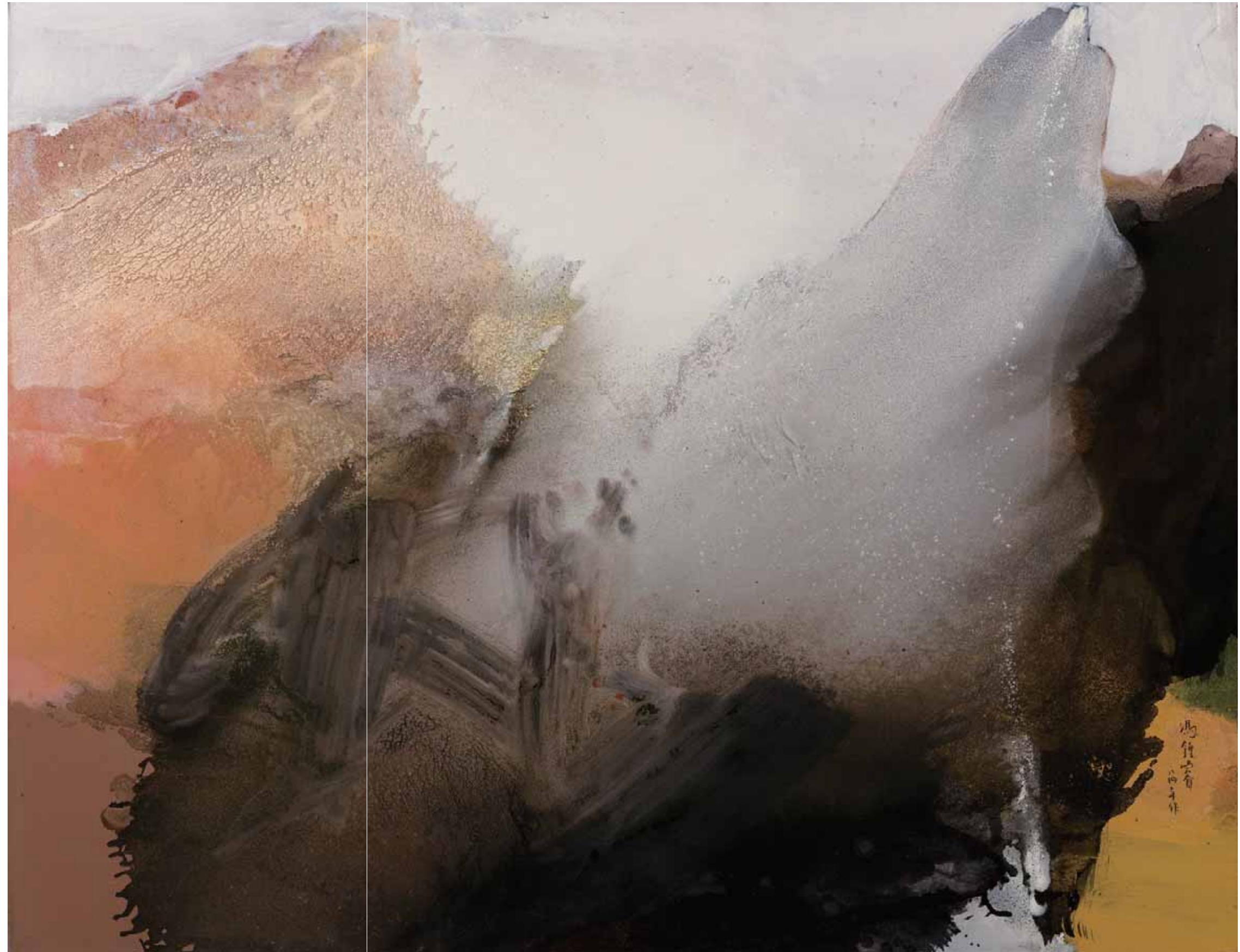
85-14

Ink, Acrylic on Canvas
50 x 40 in
1985



84

Ink, Acrylic on Canvas
50 x 40 in
1984

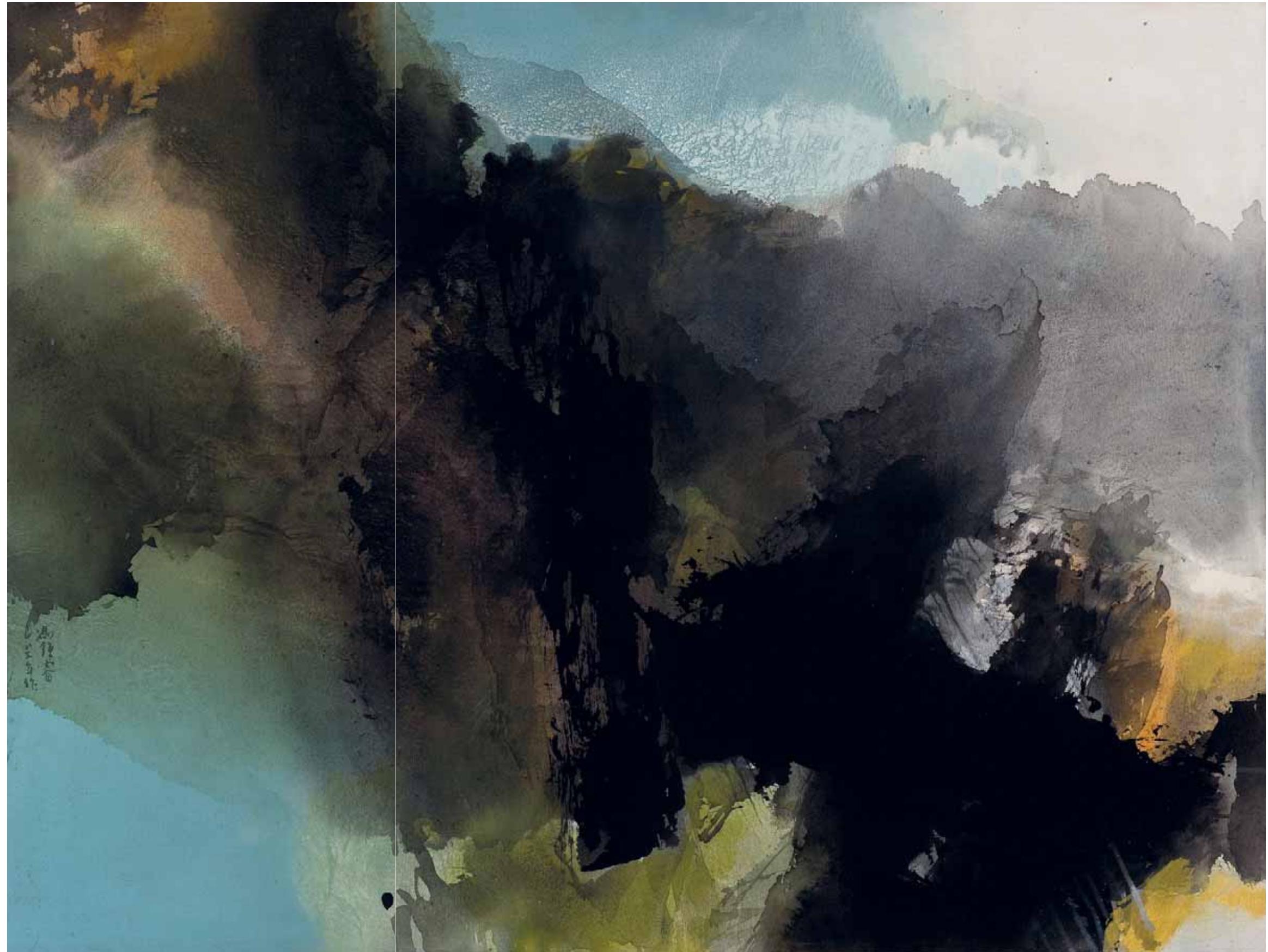


83

Ink, Acrylic on Canvas

60 x 48 in

1983



79-31

Ink, Acrylic on Canvas

60 x 48 in

1979



92-26

Ink, Acrylic on Paper and Canvas
50 x 40 in
1992



01-3

Ink, Acrylic on Canvas

60 x 48 in

2001



00-25

Ink, Acrylic on Canvas

35 x 28 in

2000

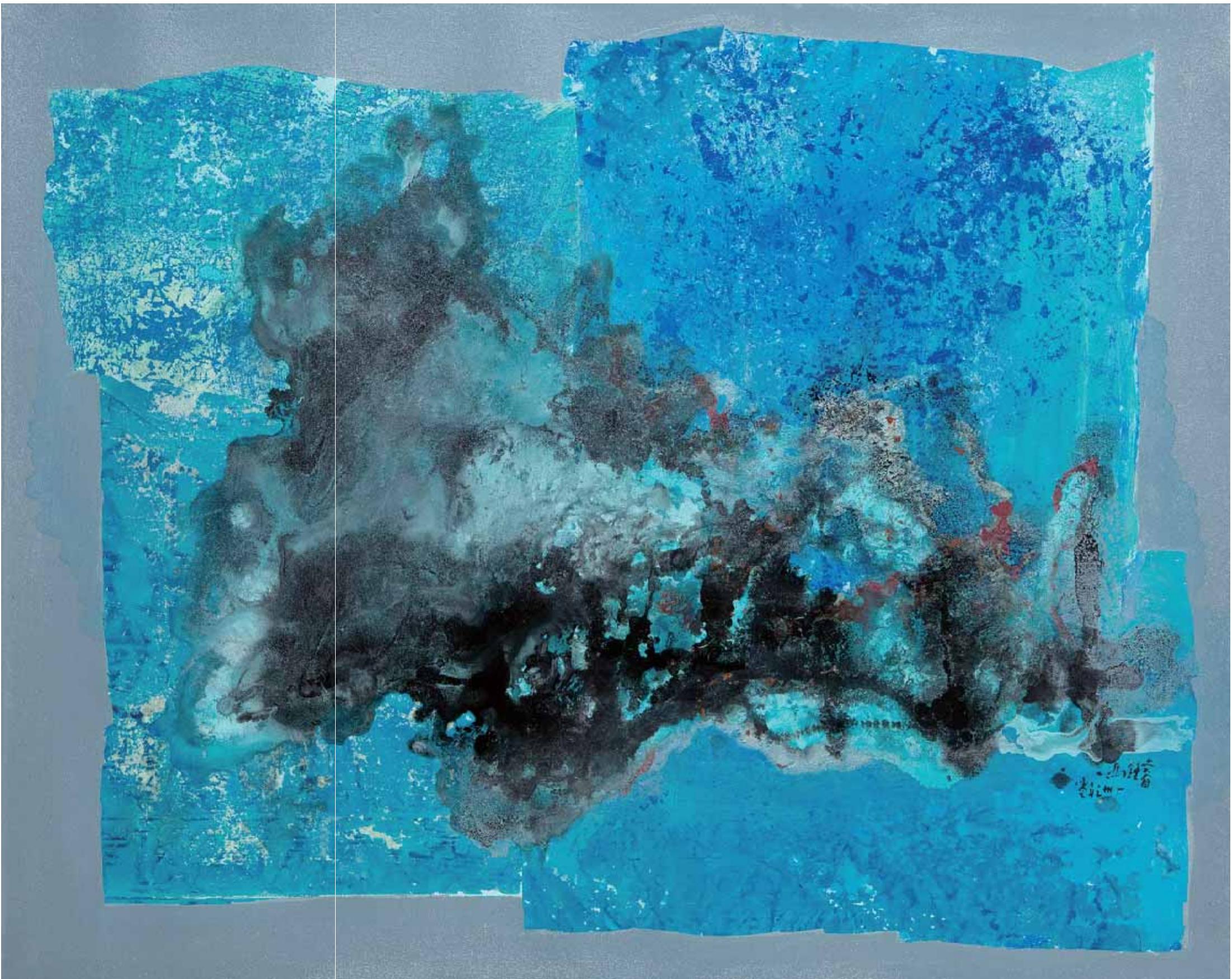


00-31

Ink, Acrylic on Canvas

35 x 28 in

2000

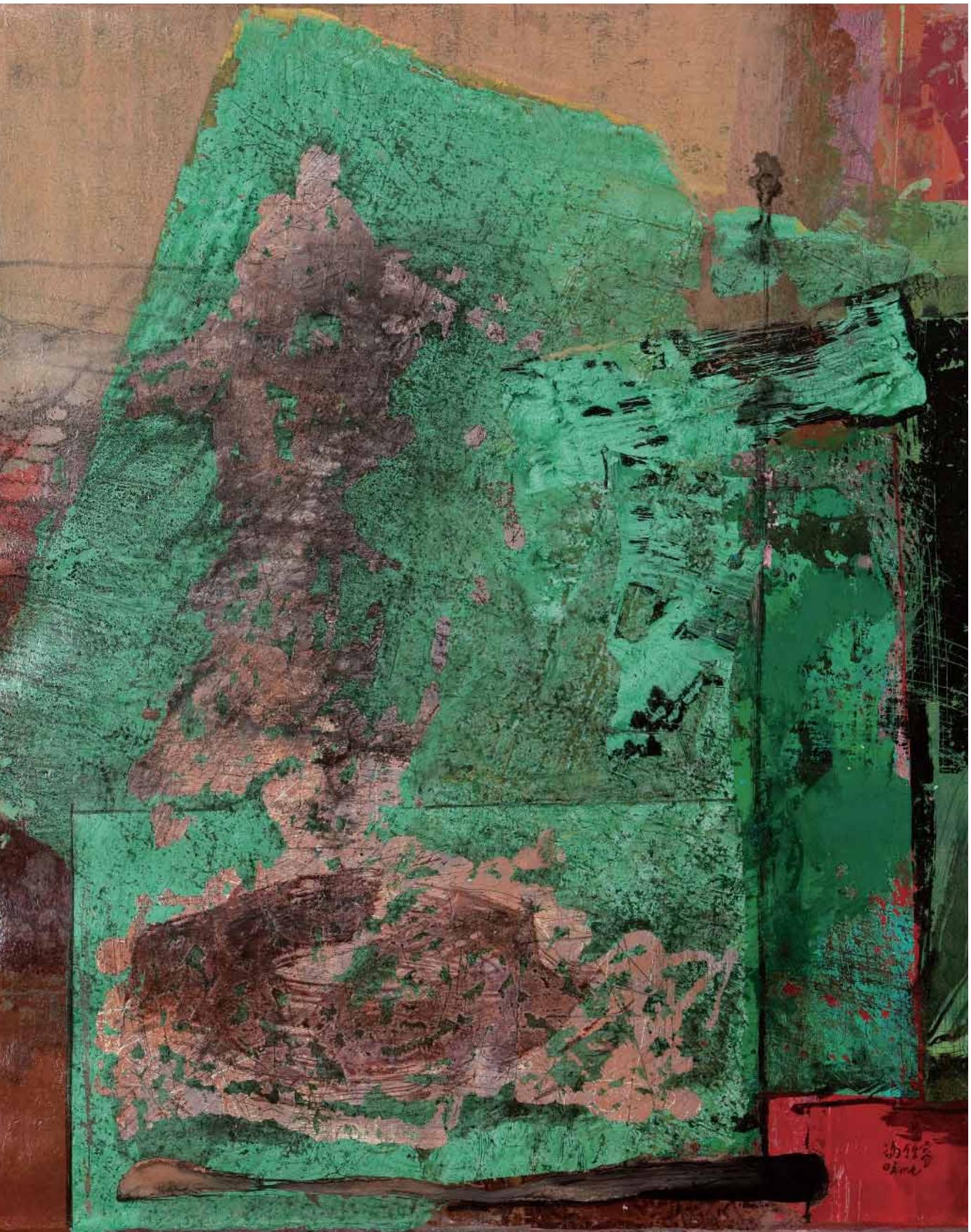


00-29

Ink, Acrylic on Canvas

31 x 39 in

2000

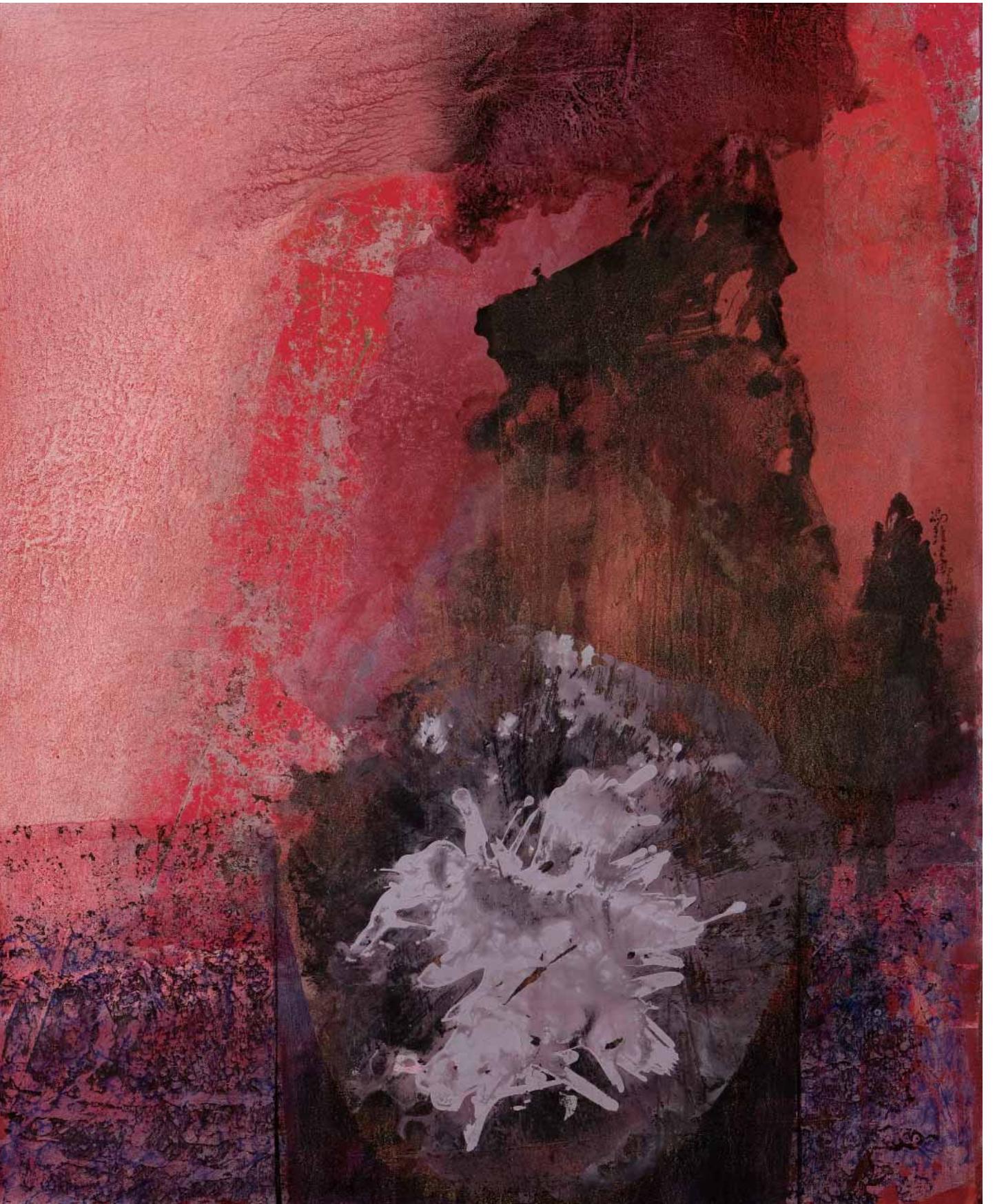


00-33

Ink, Acrylic on Canvas

31 x 38 in

2000

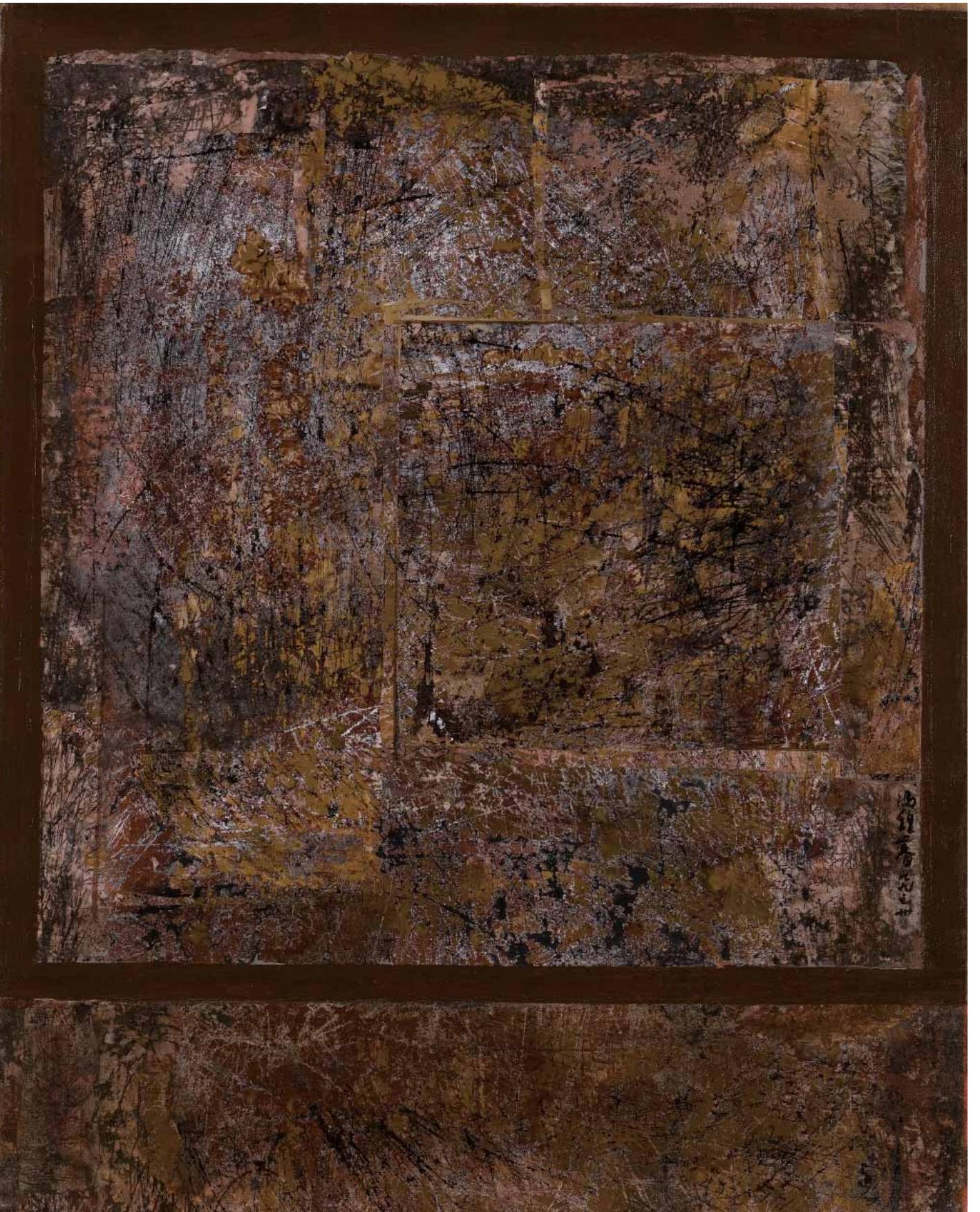


99-30

Ink, Acrylic on Canvas

32 x 39 in

1999



93-34

Ink, Acrylic on Canvas
36 x 48 in
1993



PART IV
第四部分

A FEW WORDS FOR FONG CHUNG-RAY

Michael Sullivan

Oxford, England, July 2008

Nearly forty years ago my wife Khoan and I had the pleasure of meeting Fong Chung-Ray in Taiwan, and receiving from him a beautiful abstract painting, and a little picture that he contributed to an album that was circulating among our artist friends in Taipei and Hong Kong. Since then, I have lost touch with him, so I was delighted to hear from him recently, to receive two exquisite small works from his hand, and am happy to respond to his invitation to write a few words about his recent work.

For I have wondered for some years what Fong Chung-Ray was doing, or whether his art had developed or, as often happens, had become lifeless and repetitious. I was pleased to find, in the little works he gave me, and others he sent me on a disc, that his art has matured, while losing nothing of the poetry of former years.

This maturing seems to take the form of an even more sensitive handling of texture, which has become richer, more varied, and more beautiful as he explores the possibilities of mixed media and collage. To let your eyes wander over the surfaces of these pictures is a pure sensual pleasure.

What do they mean? Today the critics and their public are always looking for meaning in an abstract work of art, as though its meaning could be conveyed in words. The French poet Paul Valery wrote, "Those who have eyes know irrelevant words are to what they see". If I have words, they are not to explain the meaning of Fong Chung-Ray's art, for the meaning is in the work itself, but merely to express my joy and gratitude for what he has created.

為馮鐘睿近作的幾句話

蘇立文

2008年7月於英國牛津



Fong Chung-ray (right) with Michael Sullivan and Shu Jianhua at the Silicon Valley Asian Art Center, 2013

將近四十年前，內人環和我在臺灣時曾有幸同馮鐘睿見面，收到一副他漂亮的抽象畫，跟他給我們當時在香港及臺北藝術界朋友間流傳的畫冊圖片。此後便失去了聯繫。非常高興最近又聽到了他的消息，並且得到他手繪的兩幅精美的小畫，也很願意為他近期的作品說幾句話。

多年來我一直想知道馮鐘睿在做什麼，他的藝術是否有所發展，或者像經常發生的那樣，自我重複而失去了生命。從他兩張小的作品跟他寄來的碟片中所錄制的近作裏，我非常高興的發現他的藝術更趨成熟，而沒有失去早期以來便具有的詩情。

他在繪畫技巧上的成熟，表現在他拓展多媒材及拼貼技法上，能更感性地處理題材，使他的抽象畫更豐富多樣化。他的畫帶給欣賞者的是純粹視覺上的愉悅。

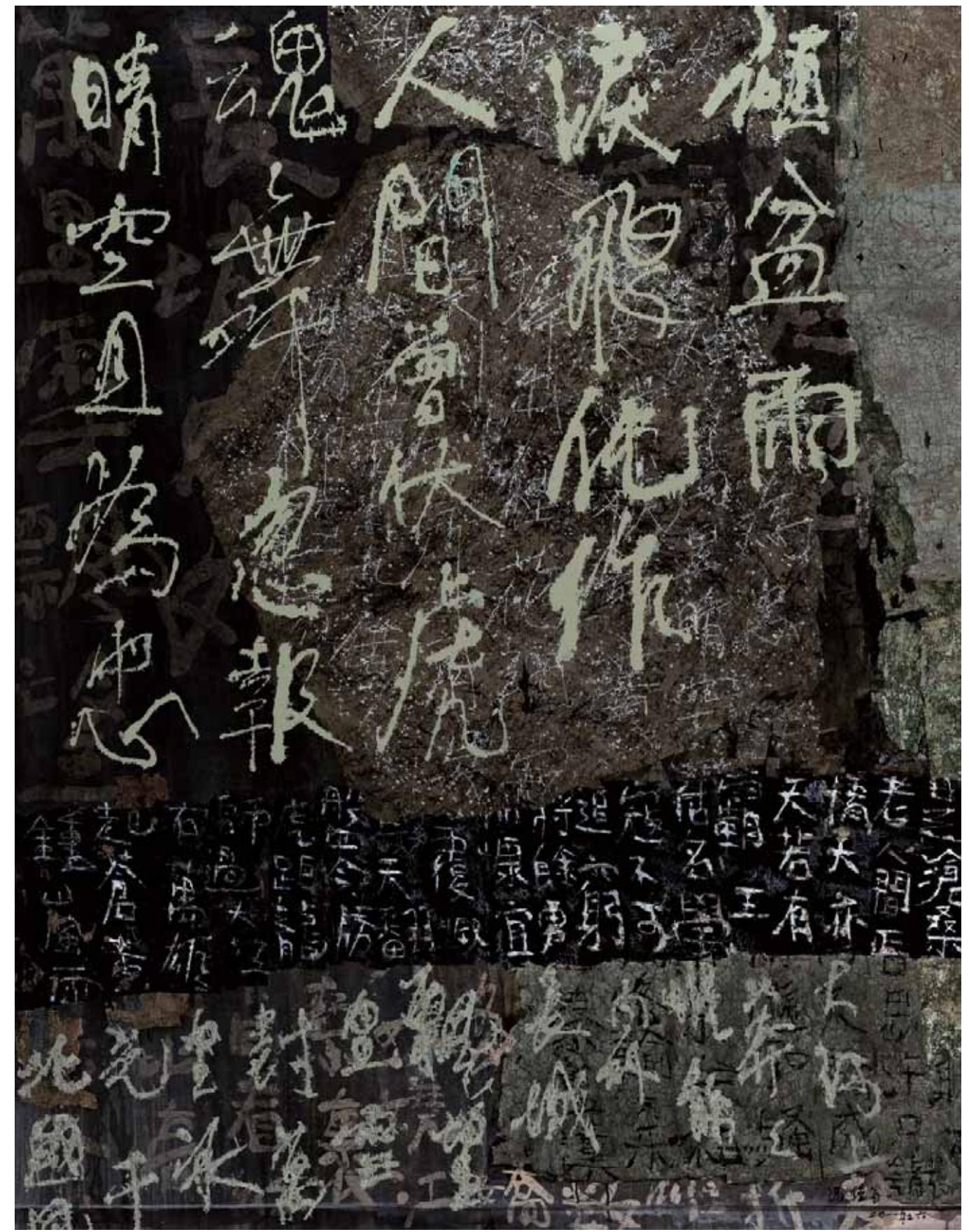
這意味著什麼？今天，評論家及他們的讀者們常想從一件抽象藝術作品中尋找意義，好像它的意義可以用文字來表述出來。法國詩人保羅瓦萊利寫到：“能用眼睛的人都知道，對於人們自己所看見的，文字的解說是全然無關。”如果我有話要說，並不是去解釋馮鐘睿藝術的意義，因為意義就在作品中，而僅是為了要表達他的創造所帶給我的歡愉及謝意。

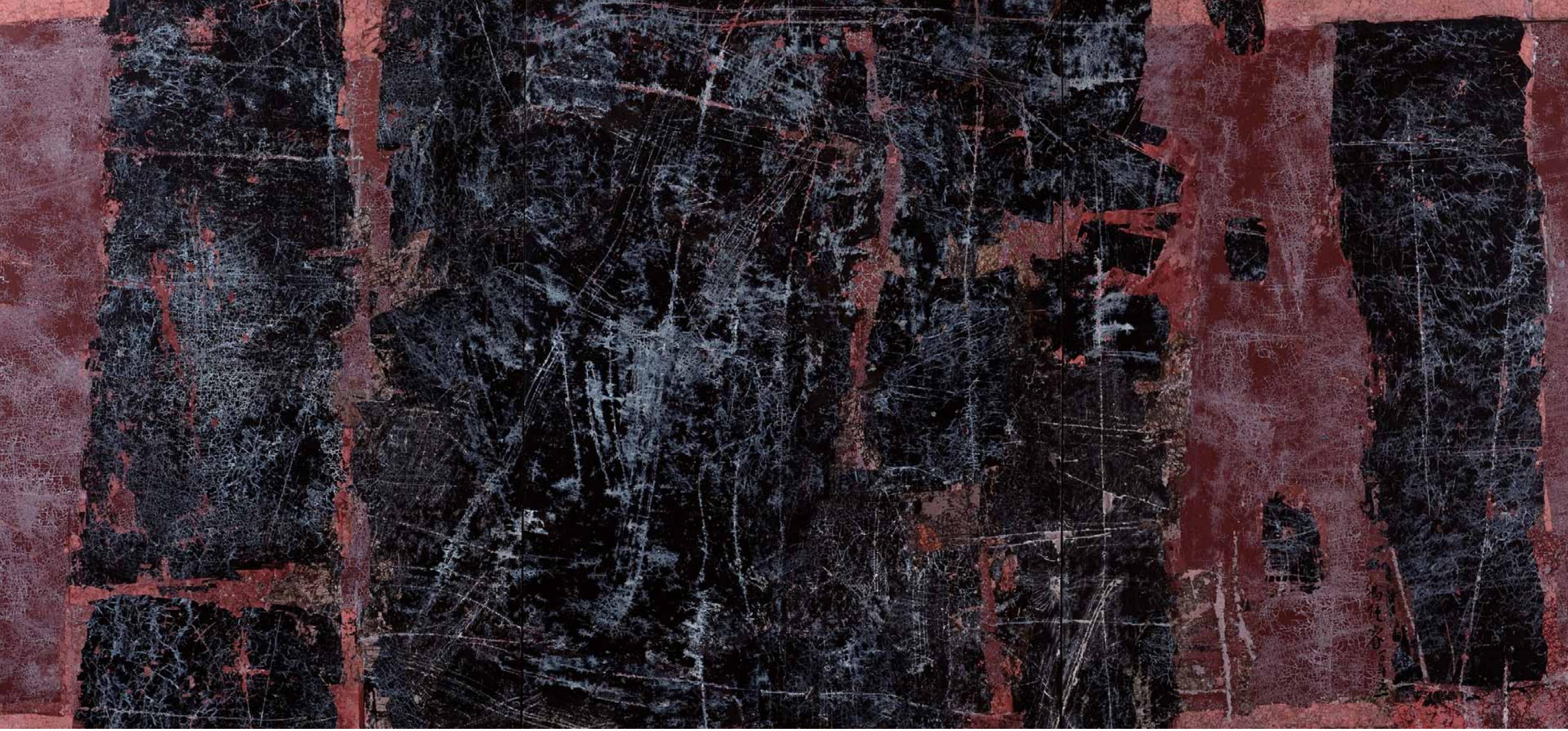
11-6

Ink, Acrylic on Canvas

57 x 77 in

2011





10-1

Ink, Acrylic on Canvas

108 x 50 in

2010

09-5

Ink, Acrylic on Canvas

50 x 40 in

2009



12-3

Ink, Acrylic on Canvas

36 x 48 in

2012



10-14

Ink, Acrylic on Canvas

36 x 48 in

2010



11-20

Acrylic on Canvas

42 x 36 in

2011



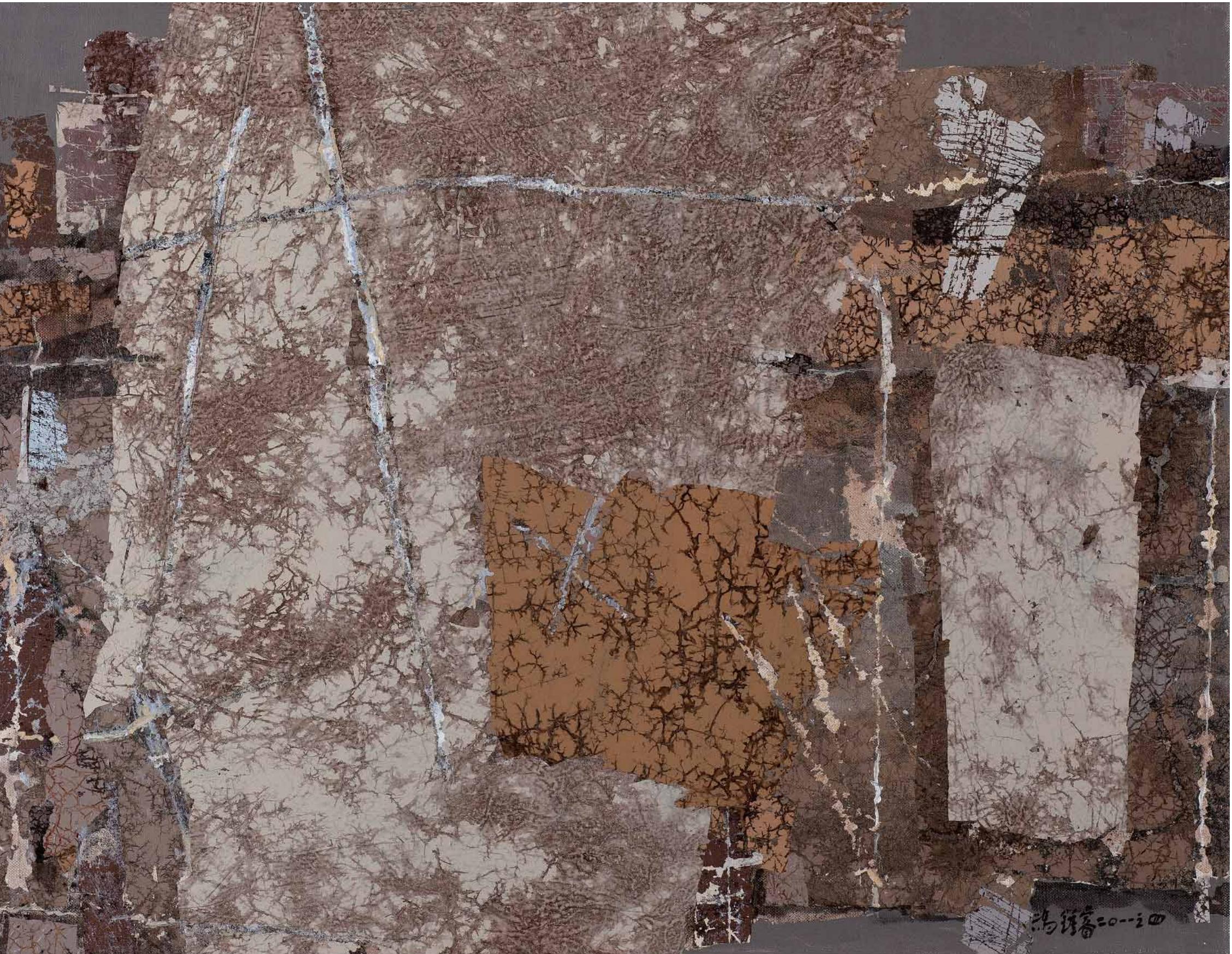
11-3

Acrylic on Canvas
30 x 24 in
2011



11-4

Acrylic on Canvas
30 x 24 in
2011

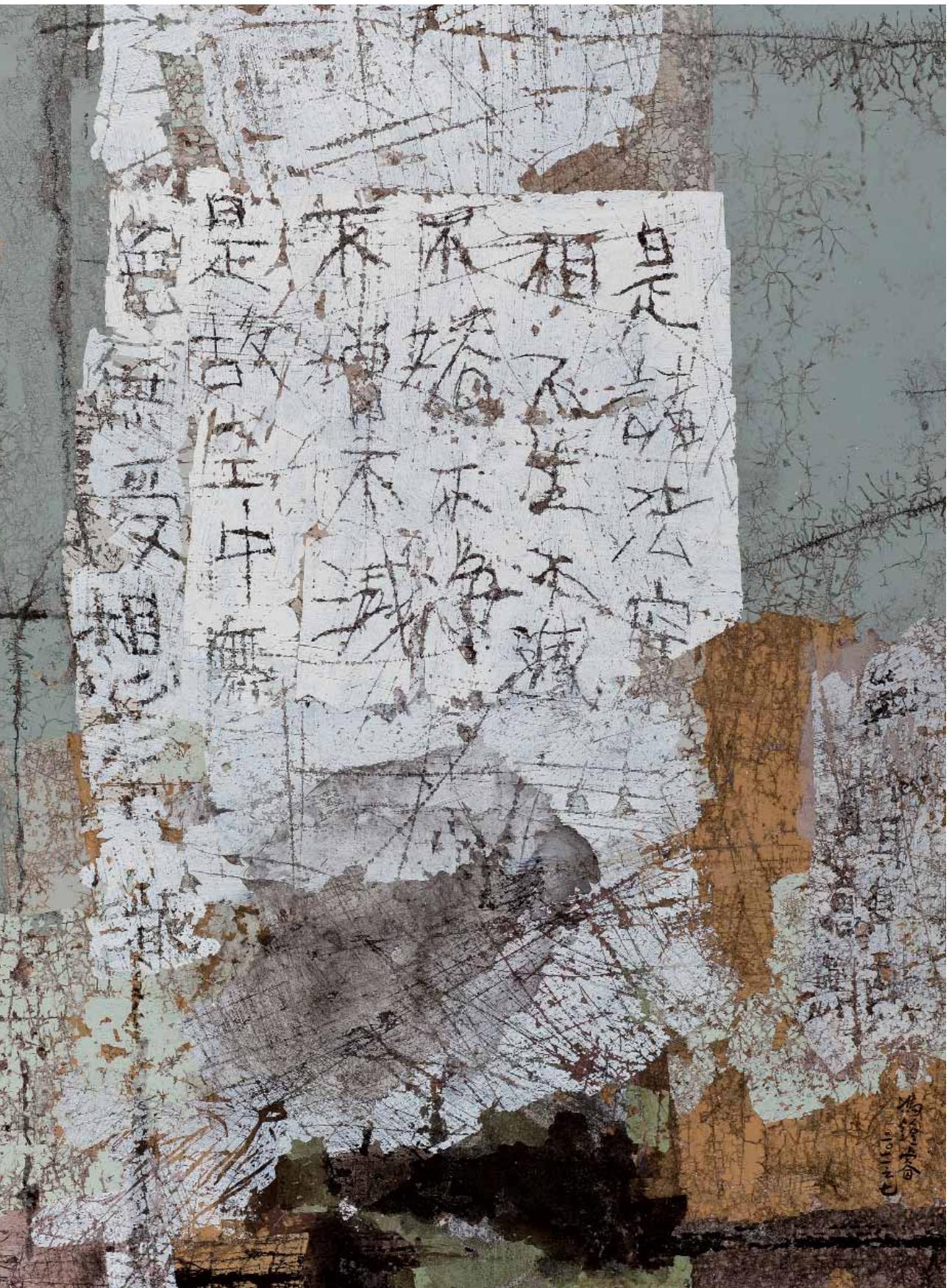


2011-7

Acrylic on Canvas

24 x 36 in

2011

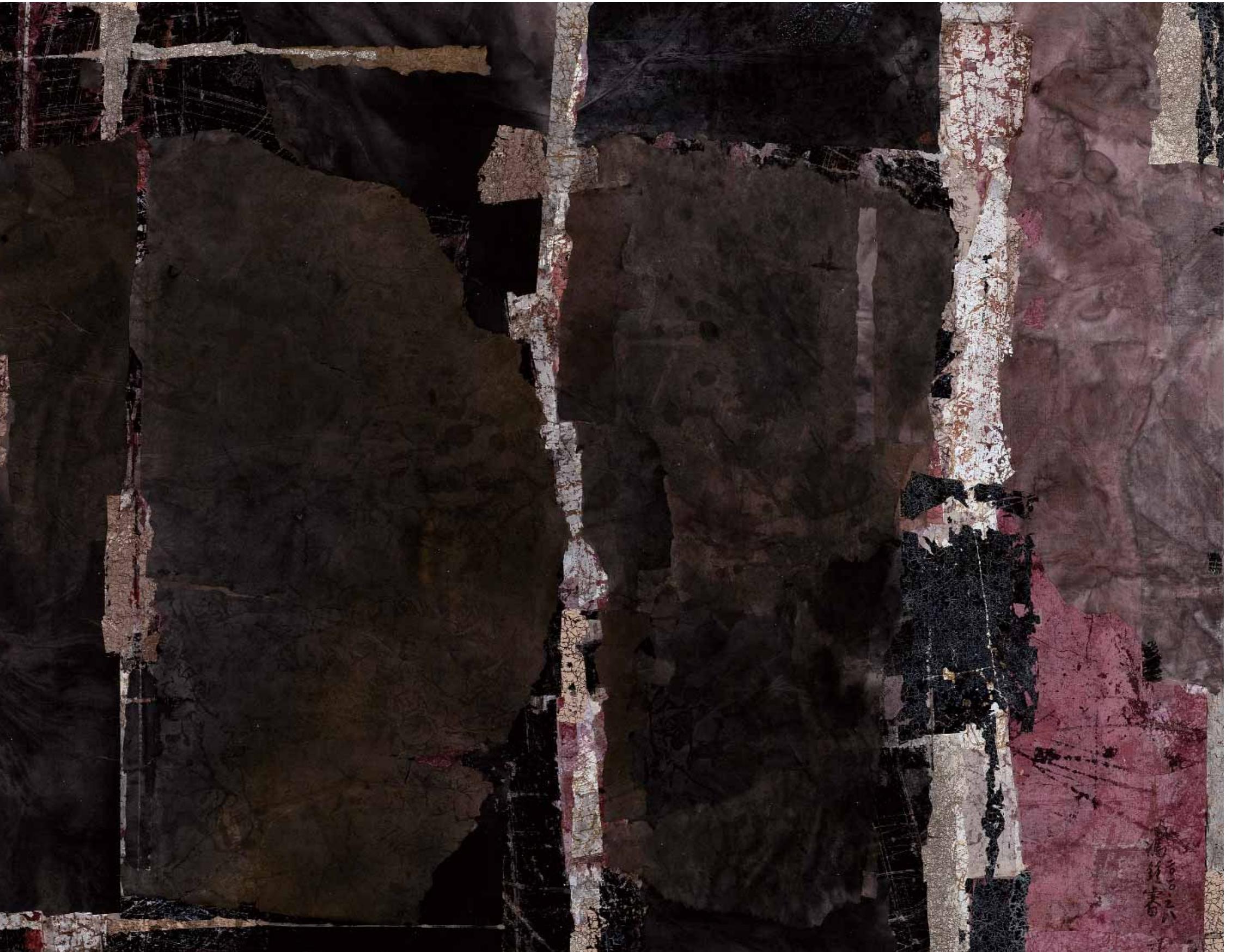


2010-8

Ink, Acrylic on Paper and Canvas

70 x 50 in

2010



9-27

Acrylic on Canvas

60 x 48 in

2009



PART V
第五部分

ON MYSELF

Fong Chung-ray

When I was a small child, about two years old, my mother would prop a pillow by the side of the bed during my nap to prevent me from rolling off. One early summer afternoon as I awoke from a nap, I opened my eyes in the stillness and was mesmerized by the tree shadows cast on the ceiling by the sun. I felt secure and happy. I lay there and indulged in the simple pleasures of serenity. This was my earliest memory. Even now, I still go back often to that afternoon and that first joy, simple and without meaning, but full of warmth, peace, and dancing shadows.

My family lived by a river when I was young. That river had clear water and silvery beaches. Colorful fish often swam to the shallow spots to sun themselves. When they did, kids would go bare feet trying to catch them. One evening looking at the sunset reflected in the waves with fish swimming in those waves, suddenly, I saw fish in the sky, sunset in the water, and myself in the sunset. Years later, those uncertain transpositions still leave me feeling dizzy.

I remember climbing up an alpine peak once. The breeze was laden with the fragrance of a pine forest. Unexpectedly, I saw a cloud crawling with difficulty over the rocks under my feet. Looking at the blue sky overhead, I could not get that stray cloud out of my mind.

I did not set out to pursue an artistic career even though I painted well. If not for the war, I might have gone on to study and become a scientist and at most keep painting as a Sunday hobby. The war drove me away from home. I drifted to the South, and became a student in exile. Creativity requires little external resources. It is an instinct, usually driven by an internal force that is bursting to come out. So with each passing war-torn day, as resources dwindled and my other interests forced to wane, the desire to create became more intense.

No matter who asks me why I became a painter, I always reply: "I did not chose to paint, in fact, it was thrust upon me." Nature has hunting dogs, housekeeping dogs, and toy dogs. It follows that God must have created various types of people, people who are laborers, writers, and painters. Knowing one's calling and following the path transcends classification, lofty or humble.

So I devote myself in painting. My brain thinks painting thoughts, my hands are tools for painting, my friends are painters, and I lived the life of a painter. Because I'm not stubborn, I never minimize my receptivity to what is natural

and to life. Because I do not hesitate, I am never confused by external bright lights. I have held this thought and practice for more than ten years now. Even though the past has not yet come to a close, I can sense the future with a promise of unlimited vision and outlook. If you say life is but a string of helpless events, then I choose under this undesirable circumstance to offer my best effort in grasping and confirming a few things.

(English Translation by Julie Holding)

(selected from Essays on Contemporary Taiwan Painting, 1945–1990, pp 224-225,
Edited by Guo Jisheng, Lion Art Book, 1991.)



Fong Chung-ray (left) with his elder brother Fong Chung-yan (right) in 1960s in Taiwan

談我自己

馮鍾睿

當我還是一個孩子的時候，大概兩歲多吧，母親必須用枕頭擋在床邊上以防我滾下地來。在一個初夏的午間我醒了，四周靜悄悄的，睜眼望著映在天花板上淡綠的樹影，我沉醉在單純的歡愉裡。這是我最早的記憶。直到現在，我仍然時常回溯到那最初的歡愉，沒有任何意義，僅只為了晴朗、靜謐，以及飄忽不定的蕩漾著的綠色。

幼年時我家曾住在河邊，那河有清澈的流水及銀色的沙灘，多彩的魚游到淺灘曬太陽，我們便光了腳去捉它。有一個黃昏我看晚霞映在水波上，魚游在水波中，忽然我好像看到魚兒在天上，晚霞在水中，我在晚霞裡，這一切的換位使我飄忽的良久仍感到眩暈。

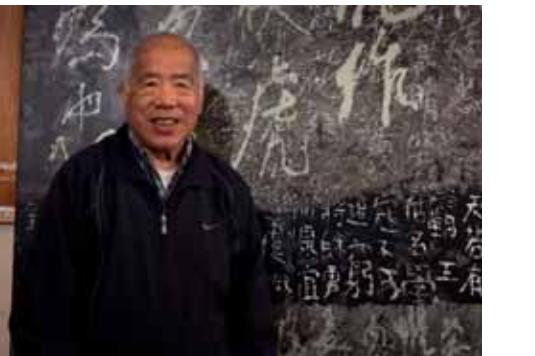
有一次我登上一座高山，山風挾帶著松葉清清的香味，忽然我看見一塊雲在腳下的岩石間艱難的爬行而過，翹望頭頂的藍天，對於這一塊迷路的雲我久久不能釋懷。

原先，雖然我很能畫，卻並沒有作一個畫家的打算，如果不是戰亂的影響，也許我會去學科學，充其量在禮拜天玩玩繪畫而已。想不到十幾歲便離開了家，到南方當起流亡學生來，因為創作是不需要外求的，它是一種本能，一股非衝出不可的力量，所以其他的興趣日益減退了，而創作的慾望卻一天比一天更加熾熱起來。

任何人問我為什麼要畫畫，我都回答說：“不是我要畫，實不得已也！”自然間既然有打獵的狗，看家的狗，和供人玩賞的狗，上帝便必然創造了作工的人，寫書的人，和畫畫的人。自知了個人靈魂的屬性，且依歸那屬性作自己該作的事，是沒有驕傲和卑賤之分的。

如此的我徹頭徹尾浸潤在繪畫之中，腦裡是繪畫的思想，手裡是繪畫的工具，交的是繪畫的朋友，過的是繪畫的生活。因為我不固執，從不減低對自然對人生的容受性，因為我不彷徨，永不被外在的五光十色所迷惑。已經十幾年了，過去尚未告一段落，未來正有不盡的遠景和展望。如果說人生本是件無可奈何的事，我正努力在不得已之中，去掌握，去肯定一些事物。

（《當代台灣繪畫文選，1945—1990》，224—225頁，郭繼生主編，雄獅圖書股份有限公司，1991年9月。）



馮鍾睿在作品11-6前，攝影：Arthur Aravena

11-19

Acrylic on Canvas

60 x 48 in

2011



11-27

Acrylic on Canvas

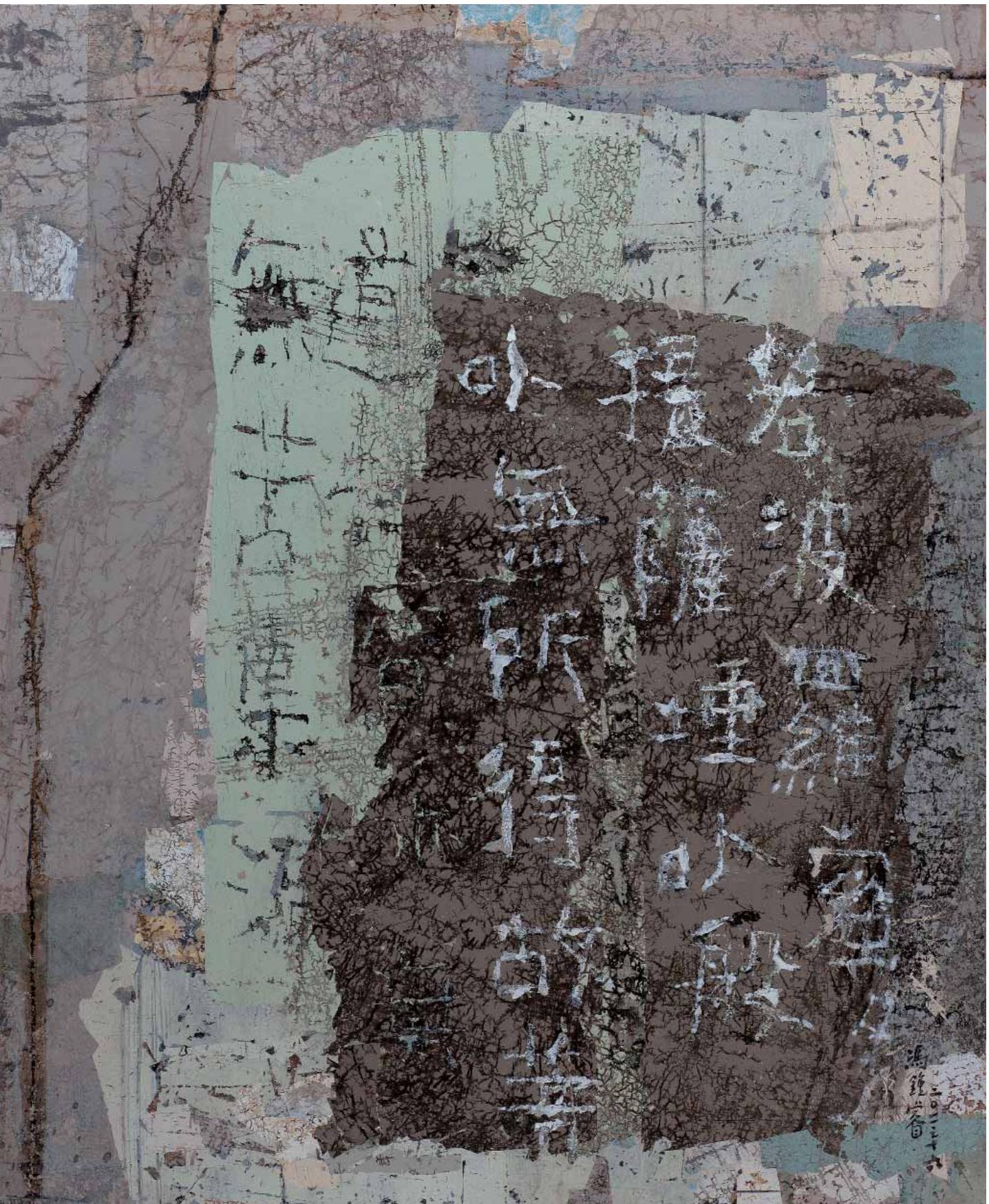
30 x 36 in

2011



11-16

Ink, Acrylic on Canvas
30 x 36 in
2011

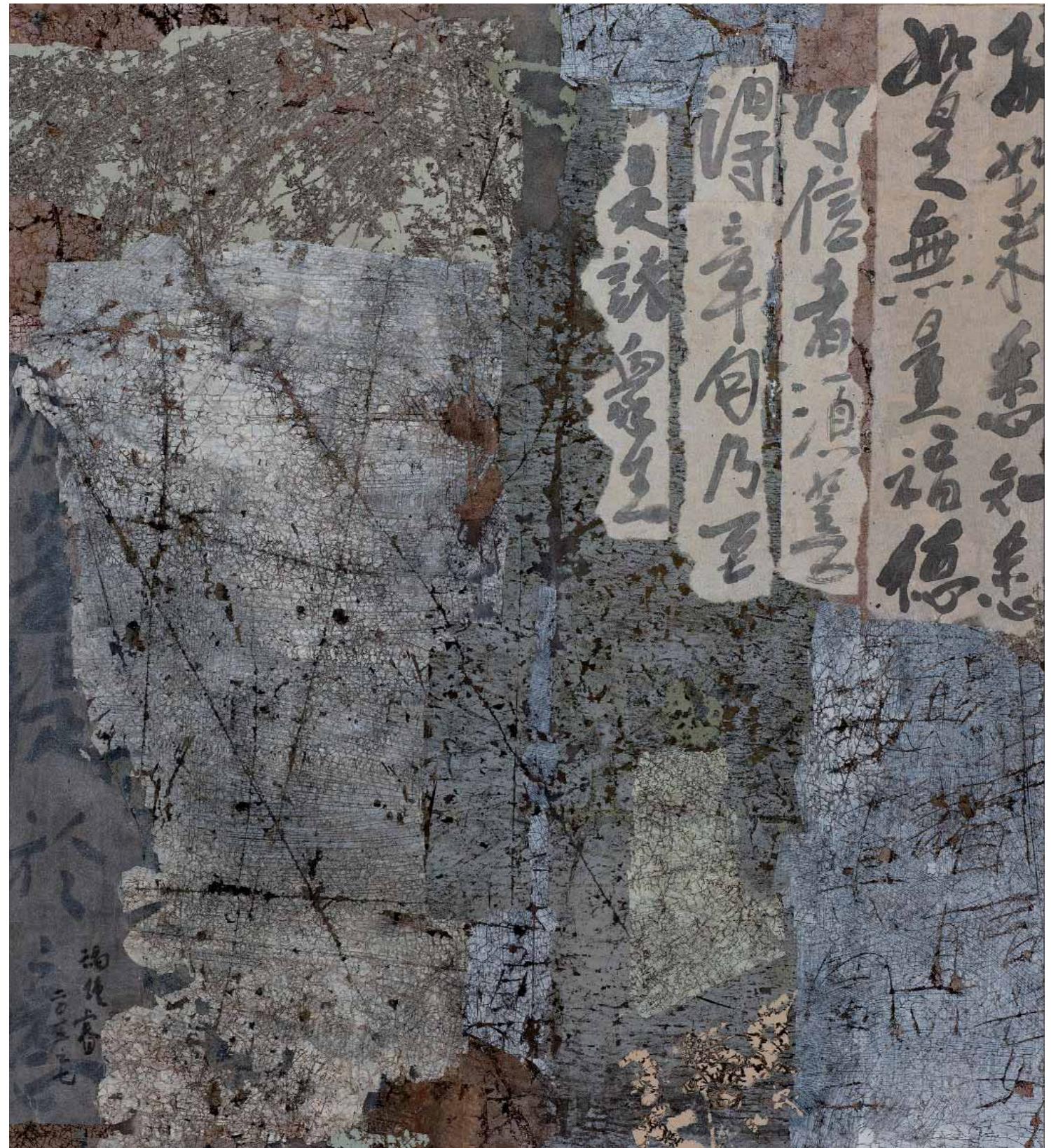


12-7

Ink, Acrylic on Paper and Canvas

30 x 36 in

2012

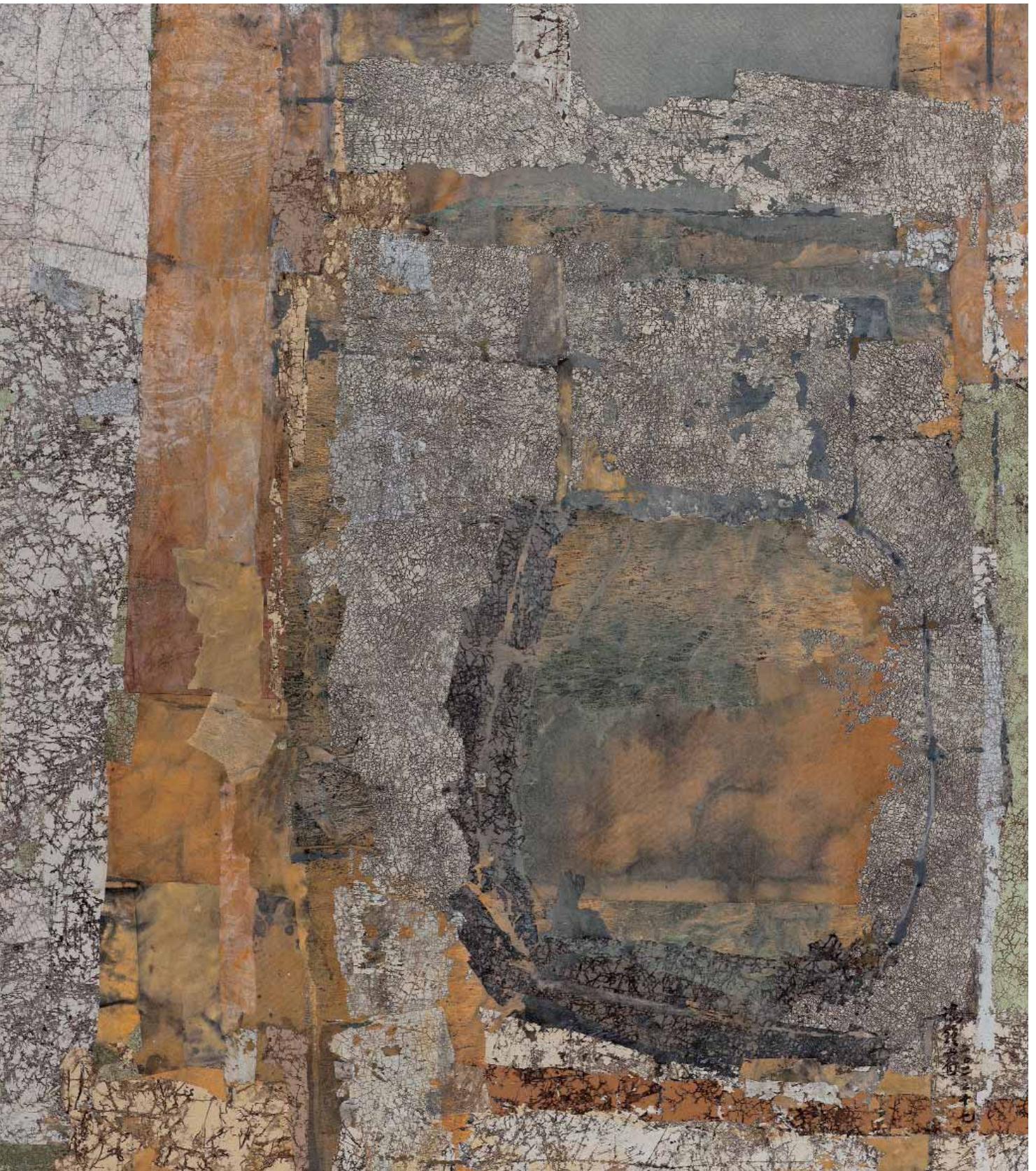


11-17

Acrylic on Canvas

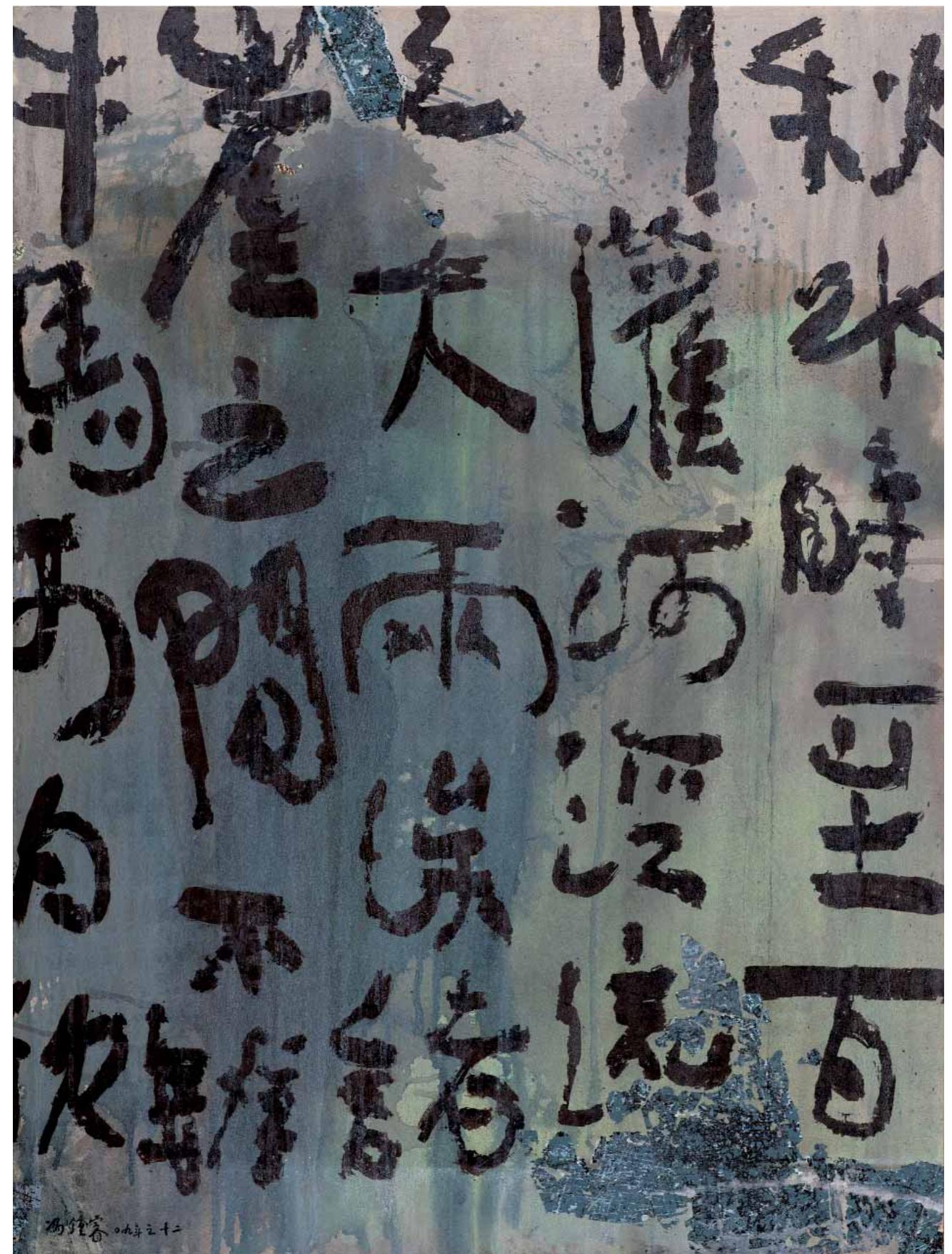
42 x 48 in

2011



9-12

Ink, Acrylic on Canvas
36 x 48 in
2009

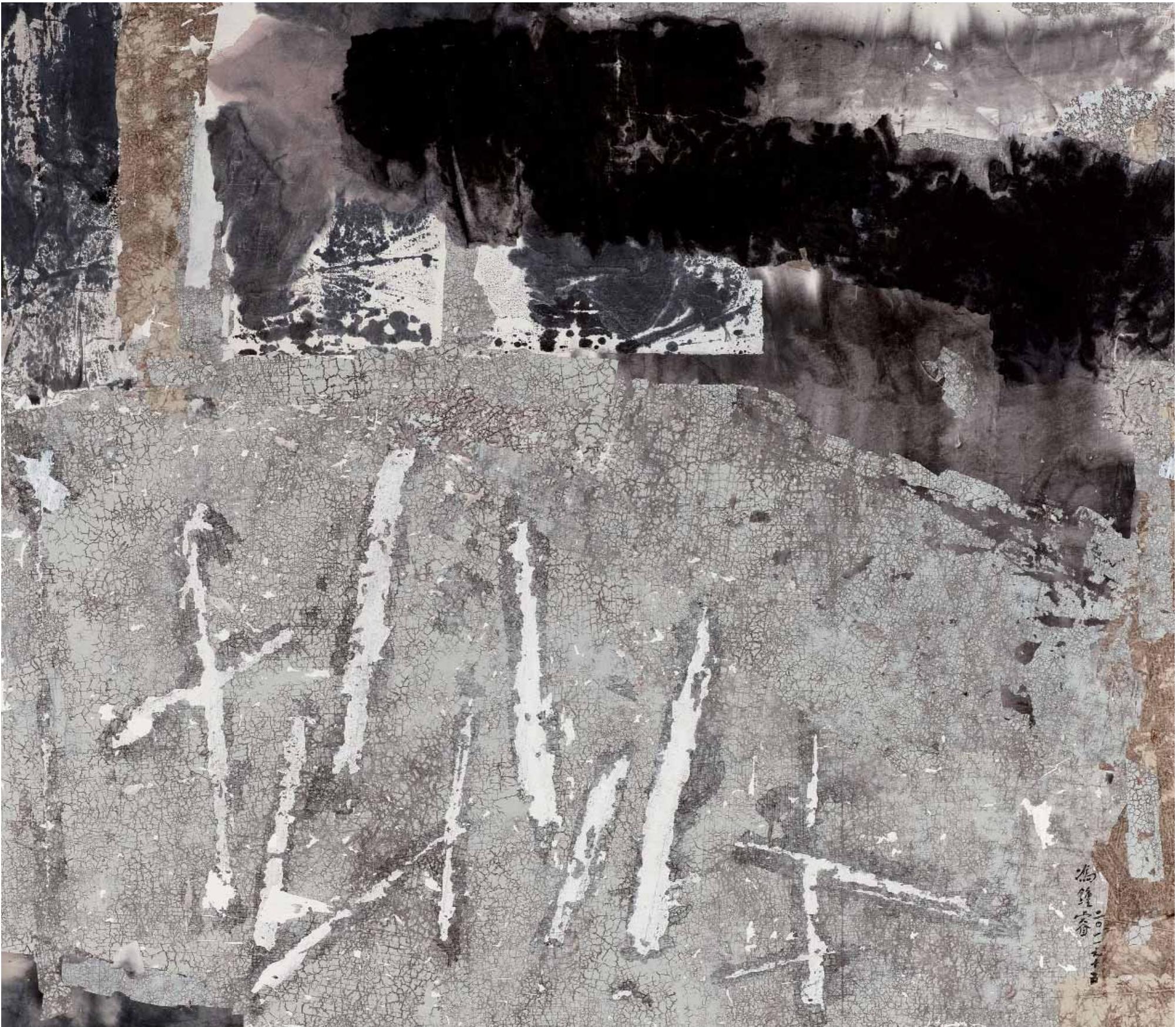


11-15

Ink, Acrylic on Canvas

48 x 42 in

2011



12-4

Ink, Acrylic on Paper and Canvas

50 x 66 in

2012



11-25

Acrylic on Canvas

55 x 66 in

2011



11-5

Acrylic on Canvas

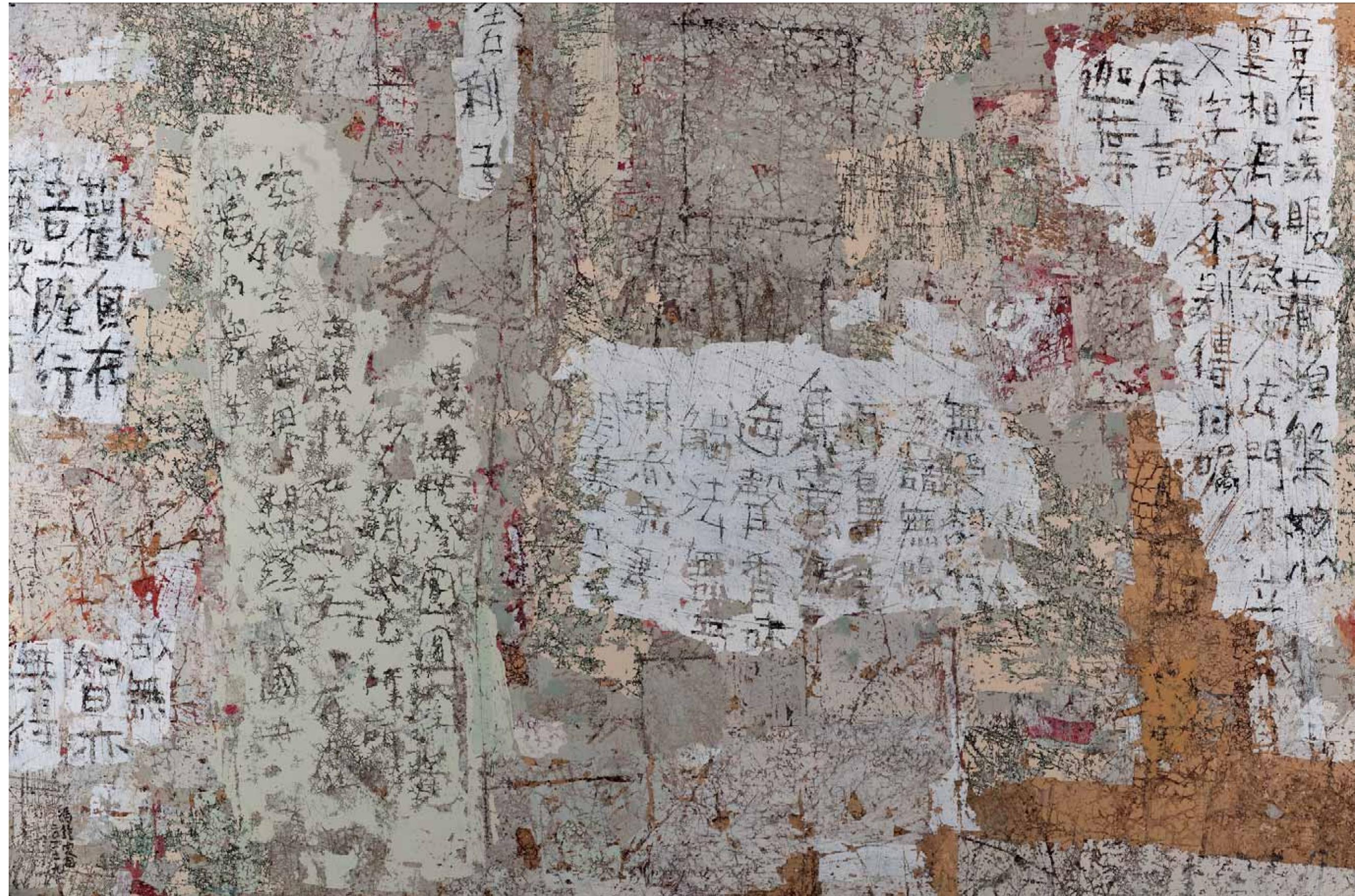
90 x 60 in

2011



11-9

Acrylic on Canvas
90 x 60 in
2011

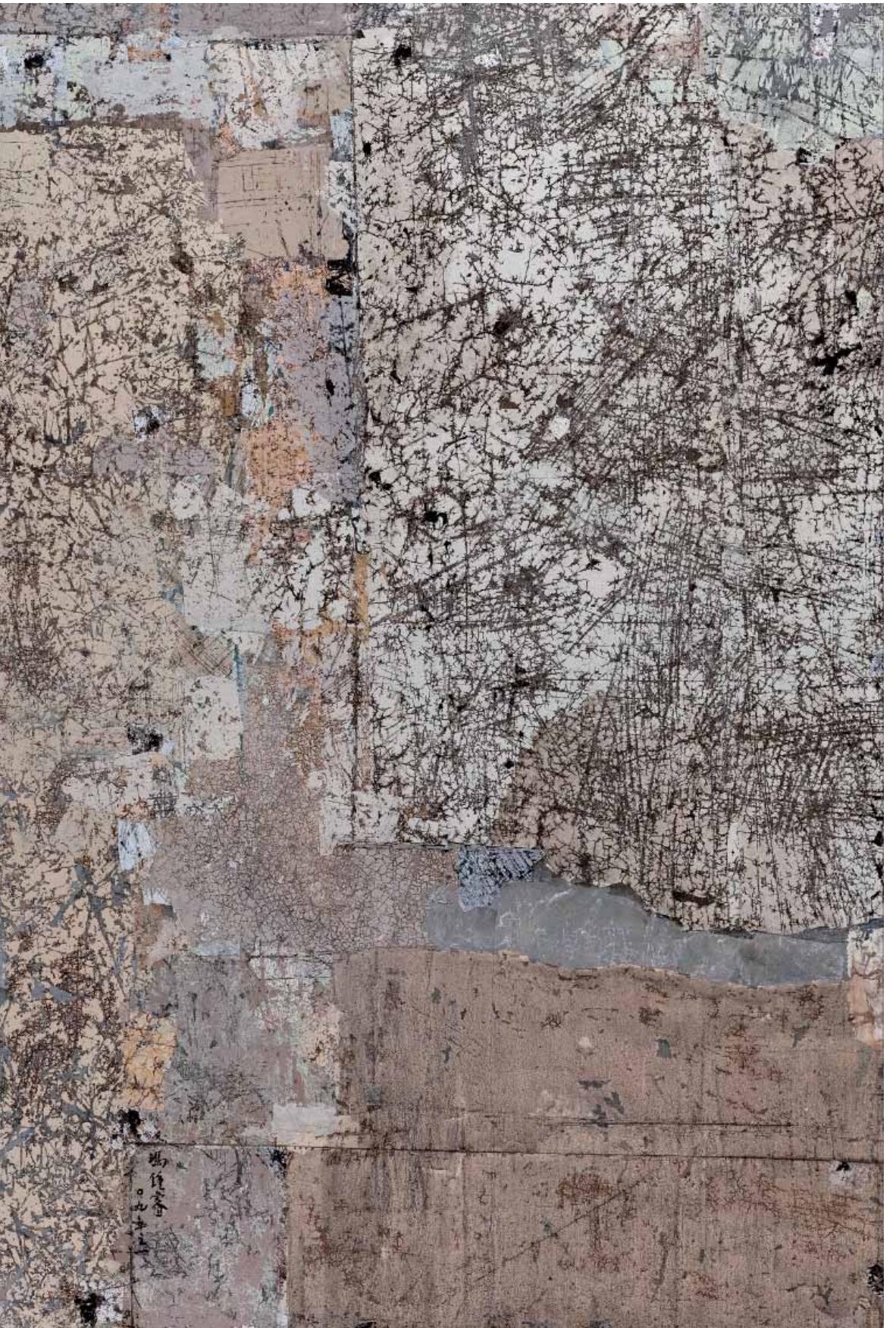


9-1

Acrylic on Canvas

30 x 48 in

2009



8-18

Acrylic on Canvas

50 x 40 in

2008



2012-5

Ink, Acrylic on Paper and Canvas

66 x 50 in

2012



APPENDIX
附錄

CHRONOLOGY

1934

Born in Nanyang City, Henan Province, China.
The status of scholar-landlord families like ours declined.
Father left the ancestral home in Tanghe County and taught in
middle school in Nanyang.

1947

Childhood spent in school and ducking for cover when the air raid sirens started. Two girl cousins killed during Japanese air raids.
Earliest impression of death.

1948

War between Nationalists and Communists intensified. Nanyang was surrounded by Communist soldiers for over a year. By November, the Nationalists were driven out. About 3000 students and teachers from middle schools followed the Nationalist army south. With approval from parents, my fourth brother and I joined them.

1949

In deep winter we trek our way south to Hubei Province. Stayed about one month in a village near Yidu City, then walked farther south to Lingling City in Hunan Province. Our group was named "United School" by the National Department of Education. The school reopened in a small village near "Hexianguan". War situation grew even more precarious, the school moved southwest. One day saw a Nationalist army poster, recruiting students to Taiwan. Joined with a group of friends. At the end of August, took a cargo ship from Guangzhou to Kaohsiung, Taiwan. Classmates and teachers who stayed behind journeyed to Yunguei in the highlands, then Fuguo Island, Vietnam; and a few years later, the surviving members of about 200 arrived in Taiwan.

1952

The National Defense Department offered an open enrollment for cadets in the Political Staff College. Passed aptitude tests, entered the art department. Deployed to Dongshan Island off the coast of Guandong, for the Battle of Dongshan. Profound experience from being in a battlefield and witnessing the cruelty of killing.

1953

Graduated from the Political Staff College in Taipei. Commissioned as a lieutenant, art staff officer in the Navy. The work and discipline in the Navy cultural activities department was more relaxed than for front line troops. At times would spend the whole day searching in vain for good scenery. Realized that traditional Chinese painters could create scenery in their imagination, and understood the difference between "description" and "creation."

1956

Saw printed productions of Western abstract art at the United States Information Service center in Taipei, felt surprised and intimately connected to their work. Abandon realistic descriptive style and started painting abstract paintings.

1957

Joined the Fourth National Art Exhibition in Taipei.

1958

Worked with artist-friends Hu Ch'i-chung, Sun Ying and Chu Pen-le. Approval and support from the Navy for our own exhibition. News media called this exhibition the "Four Seas Exhibition."

Four Seas Art Exhibition, Taipei

1959

Chen Xiandong and Yang Jifang joined the Four Seas Art Association.

Four Seas Art Exhibition, Taipei

Fifth Biennale de Sao Paolo, Museu de Arte Moderna, Brazil



Fong Chung-ray (second from left) at studio of Chan Ting-chi (right) (photo courtesy of Fong Chung-ray)

1960

Married Chung Kuo-ming. Used the pen-name "Luo Gu" to draw illustrations and cartoons for newspapers and magazines to supplement income.

Four Seas Art Exhibition, Taipei
1st Hong Kong International Salon of Paintings, Silver Medal, Hong Kong

Fifth Moon Group and our art mission, and subsequently arranged many modern Chinese art exhibitions in the United States.

Fifth Moon Group, Taipei
Touring Exhibition of Modern Chinese Painting, in fourteen counties in Africa
Fifth Moon Group Exhibition, Sydney
Fifth Moon Group Exhibition, Canberra University

1961

Liu Kuo-sung invited me to participate in the Fifth Moon Group to strengthen the nascent Chinese contemporary art movement. This invitation broke the Group's rule that only graduates from Taiwan Normal University could be members. Hu Ch'i-chung, Chen Ting-shih and Han Hsiang-ning also joined the Fifth Moon Group.

Fifth Moon Group Exhibition, Taipei
Four Seas Art Exhibition, Taipei
Objective Painting Exhibition by Abstract Painters, Taipei

1965

Solo exhibition, National Taiwan Art Center, Taipei,
Fifth Moon Group Exhibition, Taipei
Chinese Modern Art Exhibition, Modern Art Museum, Rome
First International Peace Art Exhibition, Florence
Exhibition of Paintings by Asia's Leading Artists, touring ten Asian cities



Fong Chung-ray's solo exhibition in Taiwan, 1960s
(photo courtesy of Fong Chung-ray)

1962

Family moved from Joying in the south to Neihu, near Taipei. Lived next door to Hu Chi-chung's family. Hu and I often rode our bicycles to Taipei to see art shows. In order to show their support, the renowned calligrapher Professor Leon Chang Lung-yen and Prof. Yu Chun-chih and the sculptor Yang Ying-feng joined the Fifth Moon Group. They wrote articles and supplied their own art works for exhibition, and helped to build the foundation for a new art movement in Taiwan.

Fifth Moon Group Exhibition, Taipei
Chinese Modern Painting Exhibition, National Museum of History, Taipei
Second Hong Kong International Salon of Paintings, Hong Kong

1966

Fifth Moon Group Exhibition, Taipei
The New Landscape Exhibition, touring American cities for three years
Chinese Modern Painting Exhibition, Gallery of Oklahoma University, Oklahoma
Chinese Modern Painting Exhibition, Gallery of Wisconsin University, Wisconsin

1963

Fifth Moon Group Exhibition, Taipei
Biennale de Sao Paolo, Brazil
Third Premiere Biennale de Paris, France
Exhibition of Avant-garde Chinese Contemporary Art, Sydney
Taiwan Modern Art Exhibition, Hong Kong

1967

Solo exhibition, Hai-Tien Art Gallery, Taipei
Fifth Moon Group Exhibition, Taipei
Fifth Moon Group Exhibition, Lee Nordness Galleries, New York
Fifth Moon Group Exhibition, Mori Gallery, Chicago
Fifth Moon Group Exhibition, University of California, Berkeley
Fifth Moon Group Exhibition, University of Michigan, Ann Arbor
Fifth Moon Group Exhibition, Solidaridad Gallery, Manila
Chinese Modern Painting Exhibition, Sally Jackson Gallery, Hong Kong
Chinese Modern Painting Exhibition, T'ai-chung City Library
New Voices from China, touring university museums in America

1964

Invented palm tree fibers brush to paint water-ink on cotton paper.
The effects were different from traditional brushwork. Met art historian Prof. Li Chu-tsing in Taipei. He gave his full endorsement to the

1968

Solo exhibition, Magic Touch Gallery, Taipei
Fifth Moon Group Exhibition, Taipei
Trends in 20th Century Chinese Painting, Stanford University Mu-

1969

After honorable discharge from the Navy, joined the newly established China Television Company in Taipei as art designer.

Fifth Moon Group Exhibition, Taipei
Chinese Avant-Garde Art Exhibition, Taipei
New Acquisitions in the Avery Brundage Collection, M. H. Memorial museum, San Francisco
The International Society Of Plastic and Audio-Visual Art Exhibition, Kyoto Municipal Art Museum, Japan

1970

Received a scholarship from the American East West Cultural Center to study stage design in the Drama Department, University of Hawaii.

Fifth Moon Group Exhibition, Taipei
Modern Chinese Water-Ink Paintings, Taipei
New Directions in Chinese Painting, sponsored University of Kansas Art Department, Lawrence, touring show at various university museums in the US

1971

Received John D. Rockefeller the 3rd Foundation award, and toured museums in US and Europe to gain understanding of Western art collections and art activities.

Came to San Francisco, visited a group show at the Modern Art Museum. It was a show of Installation Art. At first thought that was not serious art, but gradually learned to put away my subjective view and to admire other people's creativity in different styles.

Fifth Moon Group Exhibition, Taipei
Fifth Moon Group Exhibition, Academy of Art, Honolulu
Fifth Moon Group Exhibition, Taft Museum, Cincinnati

1972

Solo exhibition, Downtown Gallery, Honolulu
Solo exhibition, Lee Nordness Gallery, New York
Solo exhibition, San Diego Art Museum, San Diego
Solo exhibition, American Culture Center, Hong Kong
Fifth Moon Group Exhibition, Taipei

1973

Solo exhibition, Galerie Marianne Schreiber, Munich
Solo exhibition, Fine Arts Commission, Scottsdale
Fifth Moon Group Exhibition, Denver Art Museum
International Art Exhibition, touring the world, sponsored by International Telephone and Telegraph Company

1974

Received a scholarship from the American East West Cultural Center to study stage design in the Drama Department, University of Hawaii.

Fifth Moon Group Exhibition, Taipei
Modern Chinese Water-Ink Paintings, Taipei
New Directions in Chinese Painting, sponsored University of Kansas Art Department, Lawrence, touring show at various university museums in the US

1975

Immigrated with family to San Francisco, California.
Worked at KQED (channel nine in San Francisco) as art designer. To supplement living expenses, drew pen drawings of San Francisco sceneries, printed them and sold to tourist under wife's street vendor's license. Wife learned jewelry making, increased family income, and enabled me to concentrate on my artwork by quitting job at KQED.

Solo exhibition, Bank of America World Headquarters Gallery, San Francisco

1976

Frontrunners In Modern Chinese Paintings, Smith Gallery, Santa Cruz
Frontrunners In Modern Chinese Painting, Chinese Cultural Center, San Francisco

1978

Solo exhibition, Triangle Gallery, San Francisco
Frontrunners In Modern Chinese Painting, State University of New York, Oswego

1979

U.S.-China relations improve. Learned that my mother was still living, wife and I visited my ancestral home in Henan, China.

Solo exhibition, M.M. Shinno Gallery, Los Angeles

Derivations, Five Chinese American Artists, Merging One Gallery, Santa Monica

Group Exhibition of Chinese Artists in America and Europe, Taipei

1982

Solo exhibition, Triangle Gallery, San Francisco

1988

Started reading the classic Buddhist texts and meditating. Realized the breadth and spiritual feeling of religion. Not the same feeling as art, and yet not less than art. Added Buddhist phrases on cotton paper to my paintings.

1982

Solo exhibition, Triangle Gallery, San Francisco

1990

Solo exhibition, Carmel Gallery of Modern Art, Carmel

1983

Solo exhibition, Gallery New World, Carmel, California

Solo exhibition, M. M. Shinno Gallery, Los Angeles

Overseas Chinese Artist Exhibition, Taipei Fine Art Museum

1991

Tong-fang Art Association and Fifth Moon Group 35th Anniversary Exhibition, Taipei

1984

Solo exhibition, M. M. Shinno Gallery, Los Angles

Associated Art Show of Six Artists From Taiwan, China Art Museum, Beijing and Chinese Artists' Association Gallery, Xian, China

1992

Solo exhibition, The Allrich Gallery, San Francisco

1985

International Ink Painting Exhibition, Taipei Fine Art Museum

Associated Art Show of Six Artists From Taiwan, Shanghai Art Gallery and Sichuan Art Gallery, Chengdu, China

1997

Beyond Abstract, Gallery On The Rim, San Francisco

1986

Solo exhibition, M. M. Shinno Gallery, Los Angles

Contemporary Chinese Painting Exhibition, City Hall, Hong Kong

2001

Chinese International Abstract Painting Exhibition, Hong Kong

1987

Solo exhibition, Landell Galleries, Carmel, California

2002

Drove with my wife to Washington State. Car accident, wife of 42 years killed instantly and I was severely injured. According to my wife's will, I spread her

ashes in a beautiful valley in California's Sierra Mountains.

Contemporary Chinese Abstract Artists' Exhibition, Guangdong Art Museum

2003

The Experimental Sixties: Avant-Garde Art in Taiwan, Taipei Fine Arts Museum, Taipei

2004

Solo exhibition, Triangle Gallery, San Francisco

2006

Modern Water-Ink Painting, Biannual Exhibition, Taipei, Chang-hua and T'ao-yuan

2007

Animal Painting, Triangle Gallery, San Francisco
The New Face of Water-Ink Painting, Modern Ink Painting Group Exhibition and Symposium, Hong Kong
Ten Outstanding Young Award-winning Artists Exhibition, touring Taiwan

2008

One Hundred Years of Chinese Art, Triangle Gallery, San Francisco
Solo exhibition, Modern Art Gallery, T'ai-chung

2009

Bi-solo exhibition with Richard Wilson, Triangle Gallery, San Francisco

2010

One Hundred Paintings in One Hundred Years, Dr. Sun Yet San Memorial Hall, Taipei

2011

Forty-five Anniversaty exhibition, Triangle Gallery, San Francisco

2012

Bi-solo exhibition with Alan Yu Fong, Silicon Valley Asian Art Center, Santa Clara
International Ink Exhibition, Dr. Sun Yet San Memorial Hall, Taipei

2013

The Moment For Ink, San Francisco State University Gallery, San Fancisco
Chinese Ink Painting in the United States, Zhejiang Art Museum, Hangzhou, China



Fong Choung-ray's paintings were exhibited at Zhejiang Art Museum in Hangzhou, July 2013

年表

1934年

生於河南省南陽市，祖籍唐河縣。
因耕讀傳家的家道日趨衰落，父親離開唐河縣老家，應聘於南陽中學任教師。

1947年

少年在上學，逃難，及跑警報中度過。兩個堂姐被日軍飛機炸死，是最早對死亡的印象。

1948年

國共雙方戰鬥激烈，南陽十一月棄守。城內中等學校師生約三千人，決隨國軍南下，經雙親同意，與四哥鐘彥一起隨校流亡。

1949年

寒冬中徒步到湖北，在宜都鄉下停留月餘，又輾轉至湖南零陵，並奉教育部編為豫衡聯合中學在何仙觀復課。數月之後，程潛變節，時局緊張，學校繼續向西南遷移。在零陵縣城大街上無意間看到臺灣軍隊招收學員的廣告。幾位好友經過商量後，決定告別師長，報名從軍。八月底由廣州乘貨船至臺灣高雄港。其餘師生經雲貴高原，繼續流亡至越南，數年後僅剩下兩百多人，輾轉到了臺灣。

1952年

當兵三年後，得知國防部政工幹部學校招收新生，克服了許多困難，通過專業考試，進入藝術系。
受訓期間，參加國共間最後一場大規模的戰爭——東山戰役。生逢亂世，親上火線，是難得的歷練。

1953年

畢業後分發海軍服役，任少尉美工官，駐左營。在軍隊時，常到鄉野作水彩寫生。而有時一整天也找不到一處可以入畫的風景。想到傳統國畫家們有所謂“造境”的說法，開始明白了習作跟創作的差別。

1956年

首次在美國新聞處看到抽象表現主義畫作的印刷品時，感到驚奇又親切。
開始拋卻形象，畫抽象畫。

1957年

作品參加臺北市舉辦的第四屆全國美展。



1960年代馮鍾睿(中坐)與劉國松(前左)、胡奇中(左站者)、韓湘寧(後站者)、陳庭詩(右站者)和莊喆在畫室 (照片提供：胡奇中家屬)

1958年

與同事胡奇中、孫瑛、曲本樂經常相聚並一起作畫，得到海軍總部的同意及支持，赴臺北舉辦展覽。因為是四位海軍軍官聯合展出，新聞界遂以“四海畫會”稱之。
四海畫展（臺北市）

1959年

另兩位海軍同事陳顯棟，楊志芳相繼加入“四海畫會”。
四海畫展（臺北市）
同年參加聖保羅國際雙年展(巴西聖保羅市)

1960年

與鐘郭銘女士結婚。
結婚後開始用羅古作筆名，替報章雜志畫插圖，漫畫等。
四海畫展（臺北市）
同年得香港國際繪畫沙龍銀牌獎（香港）



“五月畫會”五人展圖錄

1961年

應劉國松之邀加入“五月畫會”共同為中國當代繪畫努力。同時參加的有胡奇中、陳庭詩、韓湘寧。
五月畫展(臺北市)
四海畫展(臺北市)
抽象畫家具象作品展(臺北市)

1962年

自左營搬家到臺北，與胡奇中夫婦隔鄰而居。兩人經常一起騎單車去臺北市看展覽。
書法家張隆延教授、虞君質教授、雕塑家揚英風等也加入“五月”，撰文或提供作品展出，為新興藝術在臺灣的發展逐漸奠定了基礎。
五月畫展（臺北市）

中國現代畫展，歷史博物館主辦（臺北市）
香港國際繪畫沙龍（香港）

1963年

五月畫展（臺北市）
聖保羅國際雙年展（巴西聖保羅市）
巴黎國際雙年展（法國）
當代中國前衛畫展（澳洲雪梨）
臺灣現代藝術展（香港）

1964年

用棕樹皮自制畫筆在棉紙上作水墨畫。有一種與毛筆不同的特殊效果。
藝術史家李鏞晉教授來臺北，支持五月畫會的作品，並為以後在美國的展出作了許多安排。
五月畫展（臺北市）
中國現代繪畫巡回展（非洲十四個國家）
五月畫展（澳洲雪梨）
五月畫展（澳洲堪培拉大學）



馮鍾睿（右一）1960年代在畫展上（照片提供：胡奇中家屬）

1965年

臺北市個展（國立臺灣藝術館）
五月畫展（臺北市）
中國現代藝術展（羅馬現代美術館）
首屆國際和平畫展（意大利佛爾莫市）
亞洲先進藝術家畫展（巡回展出於亞洲十大城市）

1966年

五月畫展（臺北市）
中國山水畫的新傳統（巡回展出於美國幾個主要美術館，為期三年）
中國現代畫展（美國奧克拉荷馬州立大學畫廊）
中國現代畫展（美國維斯康新州立大學畫廊）

1967年

個展（臺北市海天畫廊）
五月畫展（臺北市）
五月畫展（紐約市諾德賴斯畫廊）
五月畫展（芝加哥摩瑞畫廊）
五月畫展（伯克萊加州大學畫廊）
五月畫展（美國安娜堡米西根州立大學畫廊）
五月畫展（菲律賓馬尼拉蘇立達瑞拉畫廊）
中國現代畫展（香港三集畫廊）

中國現代畫展（臺中市市立圖書館）
中國新聲巡回展（巡回展出於各美國大學美術館）

1968年

個展（臺北市聚寶盆畫廊）
五月畫展（臺北市）
二十世紀中國繪畫之發展（美國史丹福大學博物館）



從左至右：文霽、張傑、吳學讓、許芥昱、許太太、馮鍾睿
(照片提供：馮鍾睿)

1969年

自海軍退役，加入新成立的中國電視公司，任美術設計師。
五月畫展（臺北市）
中國現代畫家聯合藝術展（臺北市）
布倫達治新收藏展（舊金山第揚博物館）
國際造形藝術家聯展（日本京都市立藝術博物館）

1970年

獲美國東西文化中心獎學金，赴夏威夷大學戲劇系研習舞臺設計。
五月畫展（臺北市）
現代中國水墨畫展（臺北市）
中國繪畫之新方向（勞倫斯市州立大學美術館主辦，巡回美國大學博物館展出為時兩年）

1971年

獲美國洛氏基金會獎金資助，旅行參觀歐美博物館藏品並訪問藝術活動。
在舊金山美術館初次看到裝置作品，不能領會，以後看得多了，才漸漸學會把主觀擺在一邊，去欣賞別人創作的各種不同風格。
五月畫展（臺北市）
五月畫展（夏威夷檀香山美術學院）
五月畫展（美國辛辛那提市塔虎脫博物館）

1972年

個展，下城畫廊（夏威夷檀香山）
個展，諾德賴斯畫廊（紐約市）
個展，聖地亞哥美術館（美國加州）
個展，美國文化中心（香港）
五月畫展（臺北市）

1973年

個展（德國慕尼黑市史瑞伯畫廊）
個展（美國阿利桑那州斯哥代爾美術館）
五月畫展（美國科羅拉多州丹佛藝術博物館）
國際美展（國際電話電報公司主辦，巡回展出於世界各地美術館）

1974年

個展（臺北市曆史博物館）
五月畫展（芝加哥藝術俱樂部）
五月畫展（臺北市）

1975年

攜家眷移民美國，居住舊金山灣區。
受聘於九號電視臺（KQED）任美術設計師。
畫了十數張舊金山的鋼筆畫，印出來由妻子到觀光點出售，勉強度日。幾個月後，她學會做首飾，收入隨即增加，生活無慮。
一年後離開九號電視臺，專心創作，並協助妻子打理生意。
個展（舊金山美國銀行總部畫廊）

1976年

現代中國畫的先鋒（舊金山中國文化中心）
現代中國畫的先鋒（聖地可魯茲加州大學史密斯畫廊）

1978年

個展（舊金山三角畫廊）
現代中國畫的先鋒（奧斯華果紐約州立大學）

1979年

中美兩國關係改善，得知母親尚健在，攜妻回唐河老家探望。
個展（洛杉磯鑫諾畫廊）

1982年

個展（舊金山三角畫廊）

1983年

個展（洛杉磯鑫諾畫廊）
個展（卡邁爾新世界畫廊）
中華海外藝術家聯展（臺北市立美術館）

1984年

個展（洛杉磯鑫諾畫廊）
中國海外藝術家聯展（臺北市）
臺灣畫家六人作品展（北京市中國美術館）



1984年馮鍾睿（左一）、孫瑛（左四）在湖北，左二為周詔華

1985年

國際水墨畫特展（臺北市市立美術館）
臺灣畫家六人作品展（上海市美術展覽館及成都市四川省展覽館）

1986年

個展（洛杉磯鑫諾畫廊）
中國當代繪畫展覽（香港大會堂）



1984年馮鍾睿和友人在北京李可染畫室，左起：孫瑛、姚慶章、李可染、馮鍾睿（照片提供：馮鍾睿）

1987年

個展（卡邁爾蘭德爾畫廊）
歐美地區中國畫家聯展（臺北市）
華裔畫家五人畫展（三塔莫尼卡匯一畫廊）

1988年

研讀佛經並開始修習禪定，始知宗教廣闊空靈的境界，不同於藝術，且不亞於藝術。用拼貼的方法把寫在綿紙上的佛經片斷加在畫面的構成中。

1990年

個展（卡邁爾現代藝術畫廊）

1991年

東方五月三十五周年展（臺北市）

1992年

個展(舊金山奧利之畫廊)

1997年

彼岸抽象(舊金山瑞曼畫廊)

1998—2004年

國際水墨畫雙年展 (深圳)

2001年

國際華人抽象畫展 (香港)

2002年

攜妻長途旅行去華盛頓州，不幸發生車禍，身受重傷。結縛四十二年的妻子當場死亡。依妻遺願將她的骨灰撒在她最喜歡的一個山谷裏。

大象無形 當代華人抽象藝術家展 (廣東美術館)

2003年

前衛。六十年代臺灣美術發展 (臺北市市立美術館)

2004年

個展 (舊金山三角畫廊)

2006年

時尚水墨 當代水墨雙年展 (臺北市/桃園/彰化)

2007年

動物 (舊金山三角畫廊)

水墨新貌 現代水墨畫聯展 (香港)

十大傑出青年美術創作得主作品展 (巡回臺灣諸城市)

2008年

中國繪畫一百年 (舊金山三角畫廊)

個展 (臺中市現代畫廊)



侯北人 (左) 與馮鍾睿2011年在硅谷亞洲藝術中心

2009年

與Richard Wilson二人展 (舊金山三角畫廊)

2010年

百歲百畫，台灣當代畫家邀請展 (台北市國父紀念館)

2012年

與馮友竹二人展 (美國硅谷亞洲藝術中心)

彙墨高升 國際水墨大展 (台北市國父紀念館)

參加杭州西湖國際藝術博覽會《水墨新世界展覽》



從右至左：馮鍾睿、攝影家何藩、畫家馮友竹、硅谷亞洲藝術
中心館長助理徐心如

2013年

水墨時刻大展 (舊金山州立大學美術館)

一池硯水太平洋——中國水墨畫在美國展 (杭州浙江美術館)



由硅谷亞洲藝術中心和舊金山中華文化中心主辦的《一池硯水
太平洋——中國水墨畫在美國》於2013年7月在浙江美術館
展出馮鍾睿作品9件，其中展览海报为其作品

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