

Blooming Life:  
Oil Painting Exhibition of Ning Hou

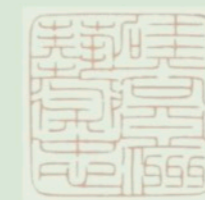
怒放的生命：  
侯寧油畫展

Mar. 10 - 28, 2023  
Tue. - Sat.  
11am-4:30pm

Opening:  
2:30 pm, Sat., Mar. 11

Silicon Valley Asian Art Center  
硅谷亞洲藝術中心

3777 Stevens Creek Blvd., 4th Floor.  
Santa Clara, CA 95051  
408 248 2698    [www.artshu.com](http://www.artshu.com)



## Preface

This winter in Northern California is unusually cold and rainy. Despite the arrival of spring, it still feels as desolate as autumn. Amidst the chilly spring, the pear blossoms in the small town Locke are quietly in full bloom. They have a soulmate who, unafraid of wind and rain, carries his easel through the pear orchard, using his paintbrush to capture their beauty and engage in a dialogue with them about life. He leaves behind the moment when they are in full bloom on the canvas, while also composing a hymn to life for them. This person is Hou Ning.

Hou Ning is a person with a wealth of emotions. When he talks about his passions, he often bursts into tears, and his true nature is reminiscent of the elegance of the Wei and Jin Dynasties (220 – 589). Legend has it that Tao Yuanming (365-427) had a "stringless qin (zither)". When he was in the mood, he would play the qin for his own amusement and be content. Others did not understand the meaning behind it and were quite critical, but Tao Yuanming said, "If you recognize the pleasures of the qin, what's the use of playing the strings?" Six hundred years later, Su Dongpo (1037-1101) compared himself to Tao Yuanming, but he understood music well. He listened to the dongxiao (a Chinese wind instrument) with fascination during his boating trip at Chibi, and even wrote a Zen-like poem about the qin: "If the qin has sound, why it doesn't sing in its case? If the sound comes from the fingers, why not listen to them?" Where does beautiful music come from? It doesn't come from the qin or the fingers, but from the "harmony" of the qin and the fingers. A thousand years have passed, and Hou Ning has given up his position as a professor at The Academy of Art University in San Francisco and started a secluded life in the small town of Locke to devote himself to the study of the future of Chinese oil painting.

Like music, the creation of painting is also the result of "harmony". A good painting is the manifestation of the interaction between the hand and the paper/canvas. The movement of the hand is governed by what the eyes observe, the brain contemplates, and the heart feels. Outstanding artists must have a rich and sensitive inner world, and even trivial things in life can stir up waves in their hearts. They can be moved by the blossoming and falling of flowers, the rolling and floating of clouds, as well as the crowing of roosters and the spreading of wings by eagles. They accept the world with a childlike heart. We are exhibiting more than forty works by Hou Ning, spanning thirty years, including his first-ever installation work, which is unique and solitary.

On March 26th, we will hold the annual Pear Orchard Gathering in Locke, where Hou Ning resides. This rural celebration has nothing to do with luxury, extravagance, or melancholy "rain falling on pear blossoms in the deep-closed doors." It is only a simple love for this land and a hearty tribute to the blooming life.

Xinru Xu  
Silicon Valley Asian Art Center  
March 7, 2023

# 前言

北加州的這個冬天，不同尋常的陰冷多雨。立春已久，仍然蕭瑟得如同深秋。春寒料峭中，樂居的梨花靜靜地盛開了。她們有一個知音，不畏風雨，不懼烈日，扛著畫架在梨園中穿梭，用畫筆為她們寫真，與她們進行生命的對話。他在畫布上留下了她們怒放的時刻，同時也為她們譜寫了生命的頌歌。這個人就是侯寧。

侯寧是個感情豐沛的人，談話談到動情處，常常哭出聲來，其真性情，讓人不得不想起魏晉風度來。相傳陶淵明有一張「無弦琴」，興致來時便撫琴自娛，怡然自得。旁人不解其中之味，頗不以為然，而陶淵明卻說：「但識琴中趣，何勞弦上聲？」六百年後的蘇東坡以陶潛自況，但他是懂音律的，在赤壁的泛舟中聽洞簫聽得如癡如醉，甚至還寫過一首富有禪理的《琴詩》：「若言琴上有琴聲，放在匣中何不鳴？若言聲在指頭上，何不於君指上聽？」美妙的音樂從何而來？既不來自琴，也不來自指，而來自琴與指的「因緣和合」。又是一千年過去了，侯寧像陶淵明掛印一樣辭去舊金山藝術大學（The Academy of Art University）的教授職位，隱居到樂居小鎮，潛心研究中國油畫的出路。

跟音樂一樣，繪畫的產生也是「因緣和合」的結果。一幅好的繪畫作品，是手和紙/畫布相互作用的呈現。而手的運動，是受眼睛所觀察的、大腦所思考的、心靈所感受的支配。傑出的藝術家一定有著豐富而敏感的內心世界，生活中微不足道的點滴都能激起他內心的波瀾。他會有感於花開花落、雲卷雲舒，也會為公雞啼鳴而欣喜，為雄鷹的展翅而歡呼。他們用赤子之心來接納這個世界。我們此次展出侯寧的四十餘幅作品，跨度三十年，也首度展出他的裝置作品，奇崛而孤艷。

3月26日我們會在侯寧所隱居的樂居小鎮舉辦一年一度的梨園會，這鄉間的盛會與奢華無關，與靡費絕緣，也沒有「雨打梨花深閉門」的嘆喟幽咽，只有對這片土地樸素的熱愛，對怒放生命的朗朗禮讚。

徐心如  
於硅谷亞洲藝術中心  
2023年3月



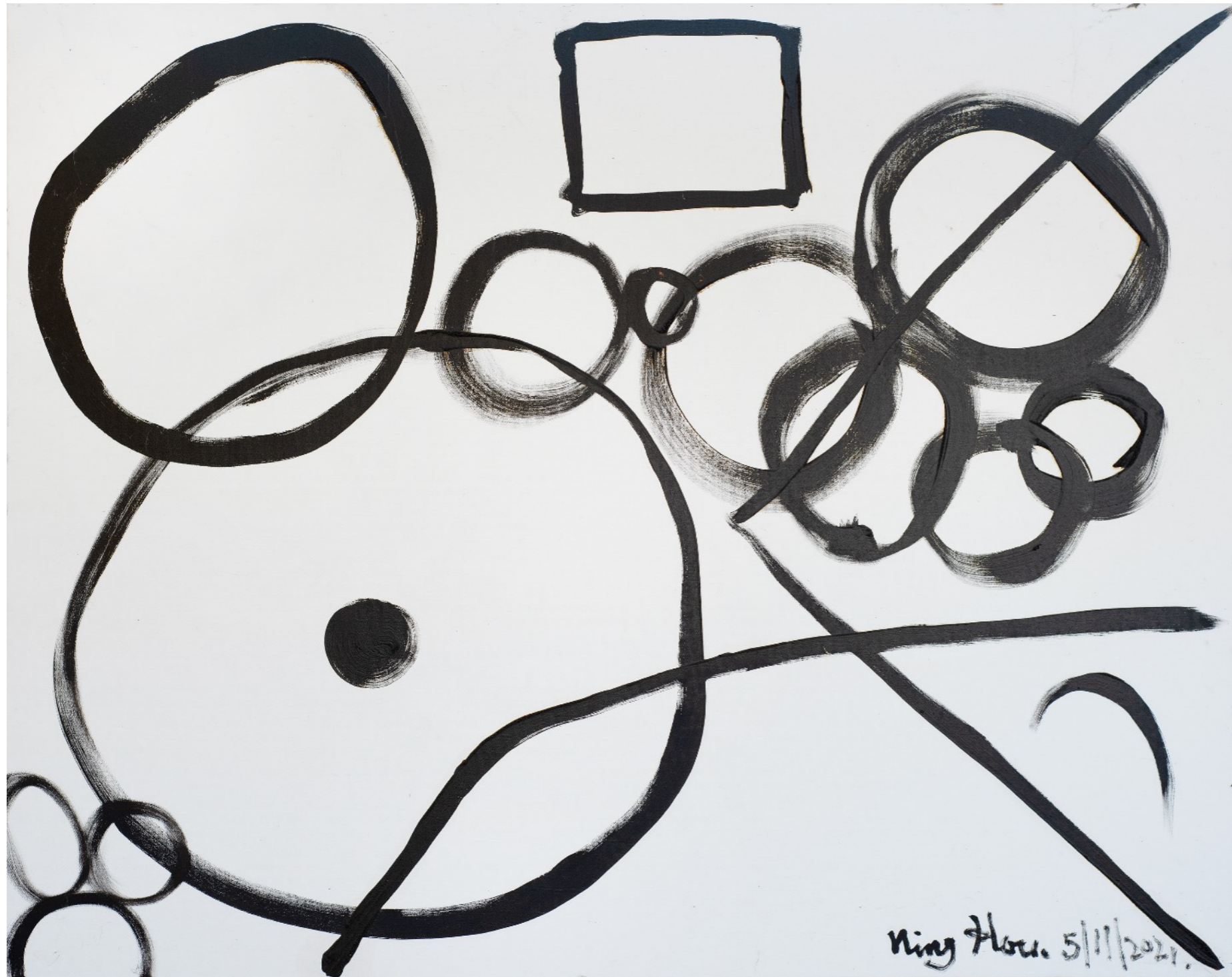
1 向日葵 2022  
53 x 104 inch  
亞麻布面油畫



2 梨園的秋天 2022  
60 x 81 inch  
亞麻布面油畫



3 和平 2022  
48 x 71.5 inch  
亞麻布面油畫



4 宇宙 2021  
48 x 60 inch  
布面油畫



5 水仙花 1998  
40 x 36 inch  
亞麻布面油畫





6 雛菊 2001  
38 x 44 inch  
亞麻布面油畫



7 後院 2011  
40 x 46 inch  
亞麻布面油畫



8 防鹿草 1991  
40 x 36 inch  
亞麻布面油畫



9 S.F 1988  
36 x 40 inch  
布面油畫



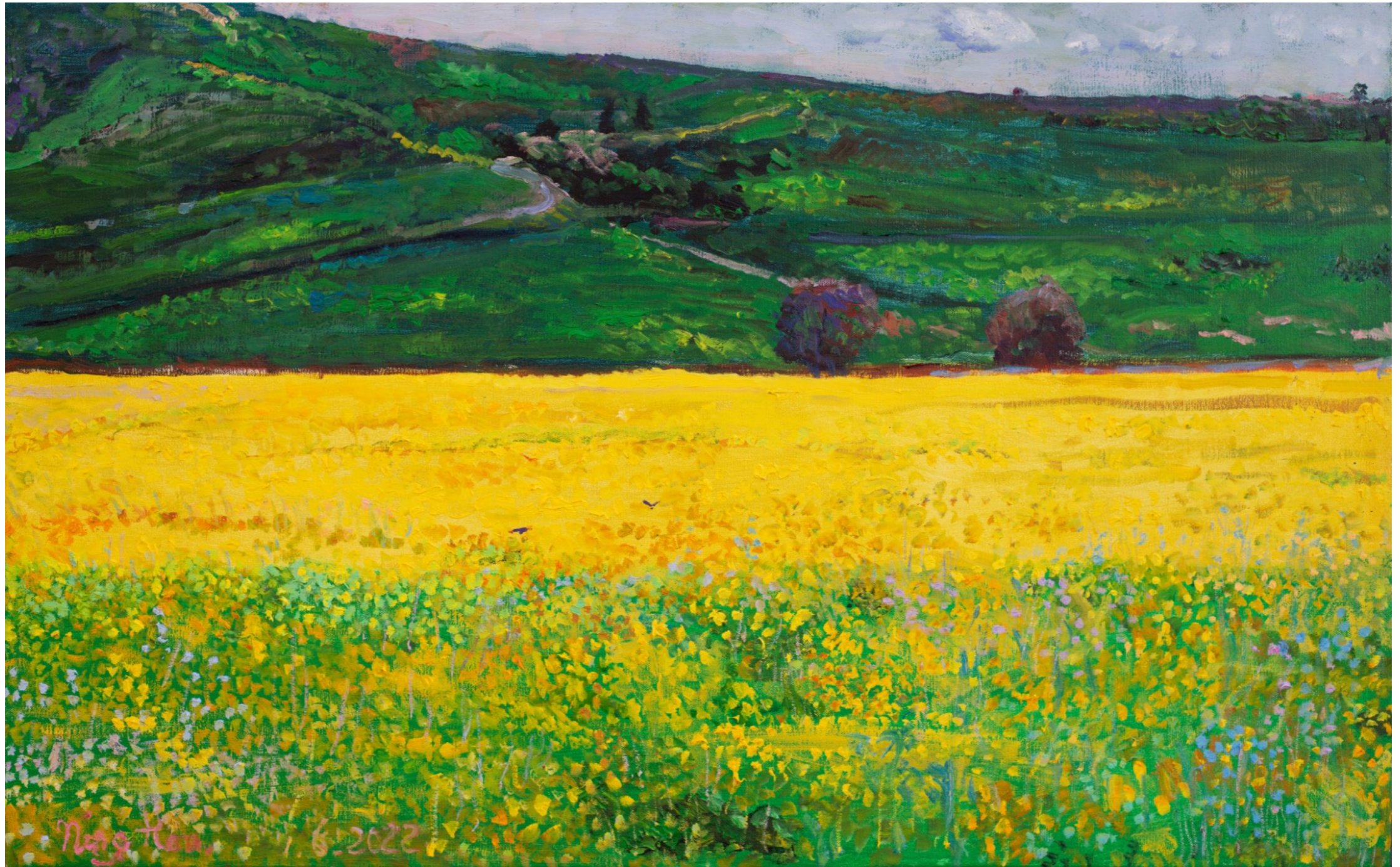
10 海邊松樹 1989  
36 x 40 inch  
布面油畫



11 蘋果 2022  
41 x 32 inch  
亞麻布面油畫



12 李花開 2000  
36 x 40 inch  
亞麻布面油畫



13 野油菜花 2022  
25 x 40 inch  
亞麻布面油畫

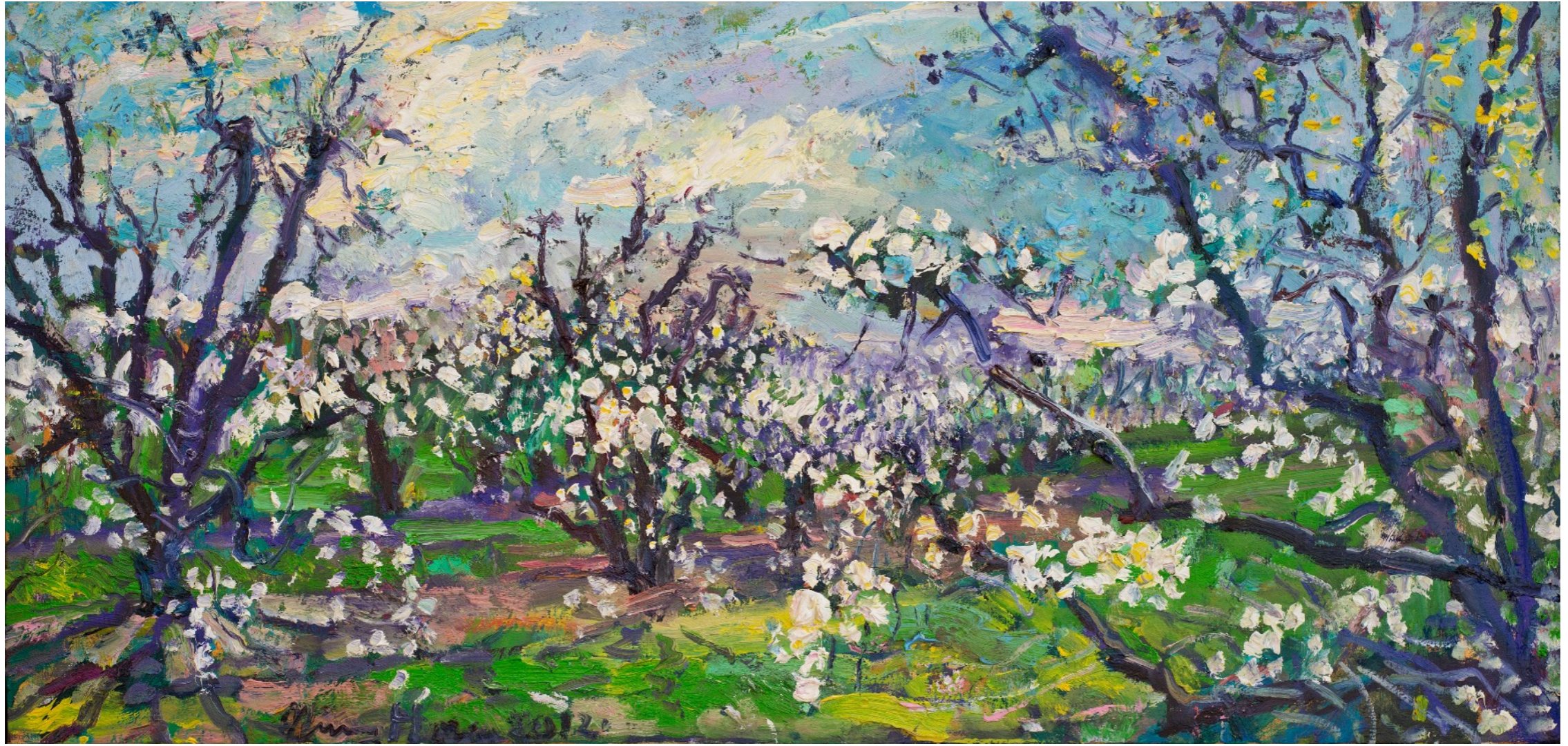




14 三角洲的霞光 2022  
22 x 46 inch  
亞麻布面油畫



15 四月的葡萄園 2022  
25 x 40 inch  
亞麻布面油畫



16 梨園 2012  
17 x 36 inch  
亞麻布面油畫



17 梨園 2022  
11 x 24 inch  
亞麻布面油畫



18 貓 2022  
12 x 12 inch  
板面油畫



19 麥地 2022  
12 x 12 inch  
板面油畫



20 貓 2022  
12 x 12 inch  
板面油畫



21 貓 2022  
12 x 12inch  
板面油畫





22 貓 2022  
12 x 12inch  
板面油畫



23 桃林 2021  
8 x 9 inch  
亞麻布面油畫



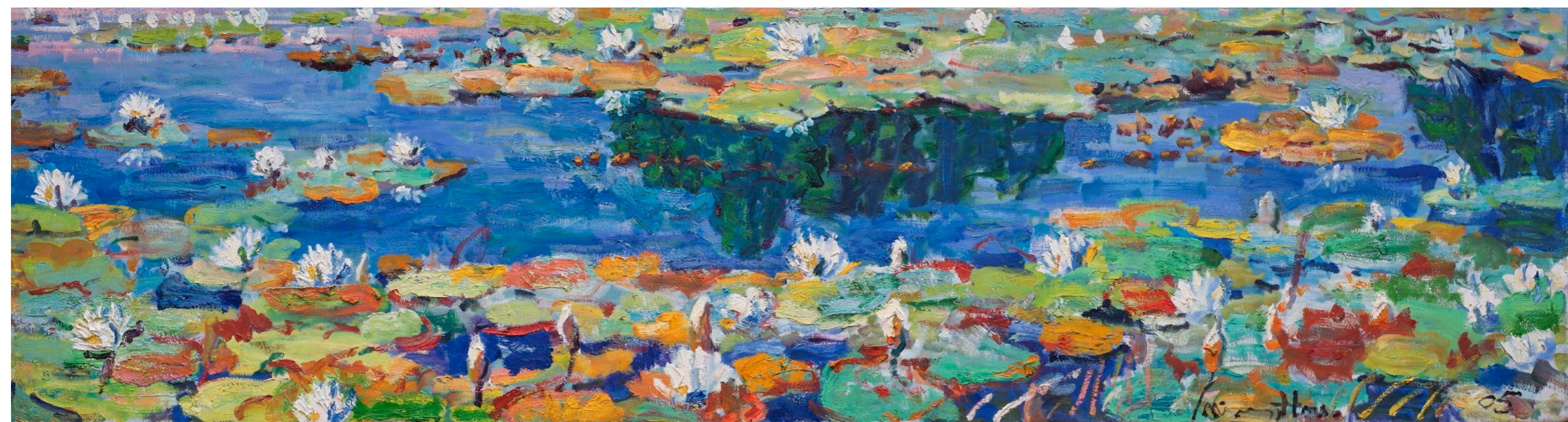
24 北灣山景 2022  
17.5 x 22.5  
亞麻布面油畫



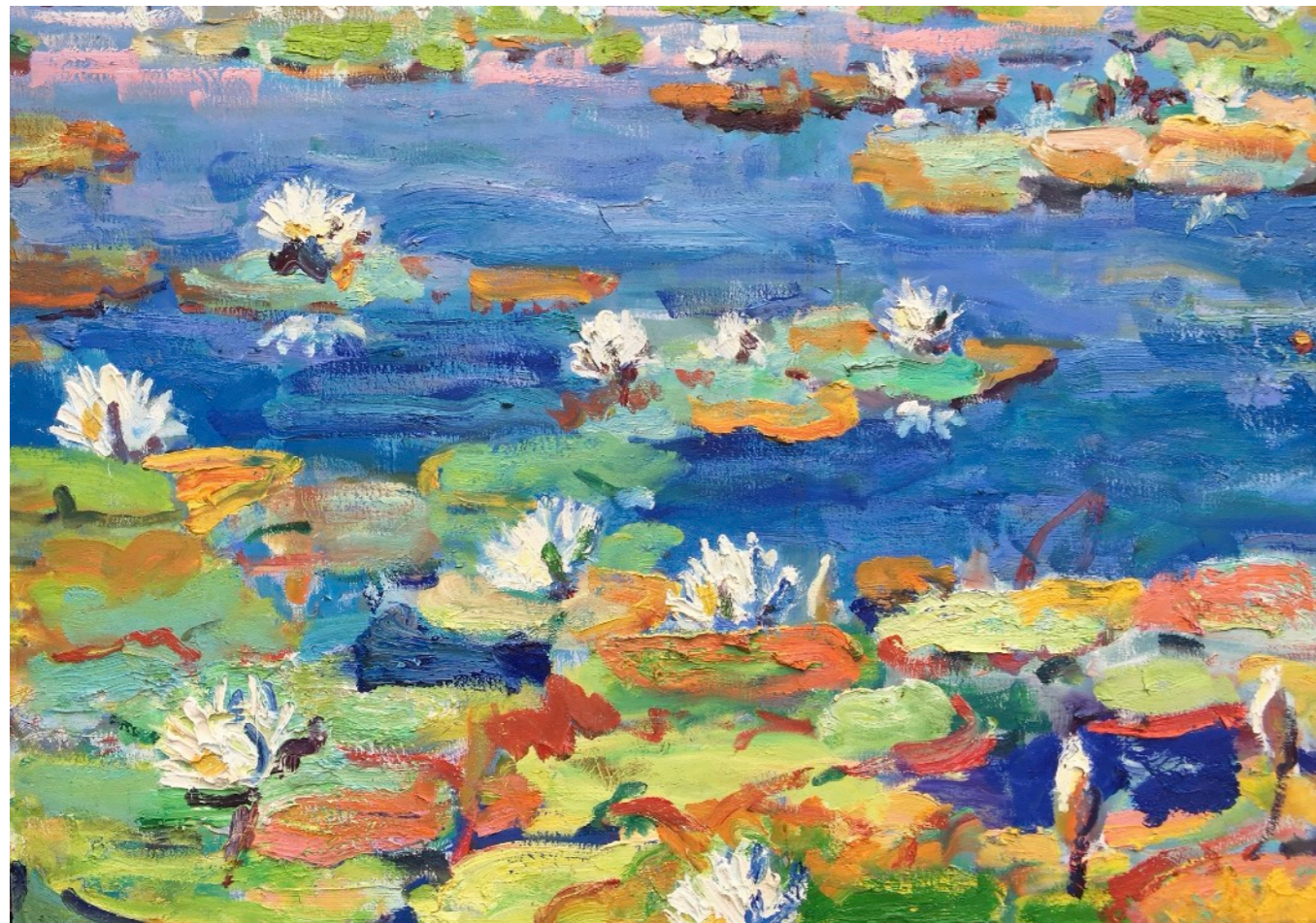
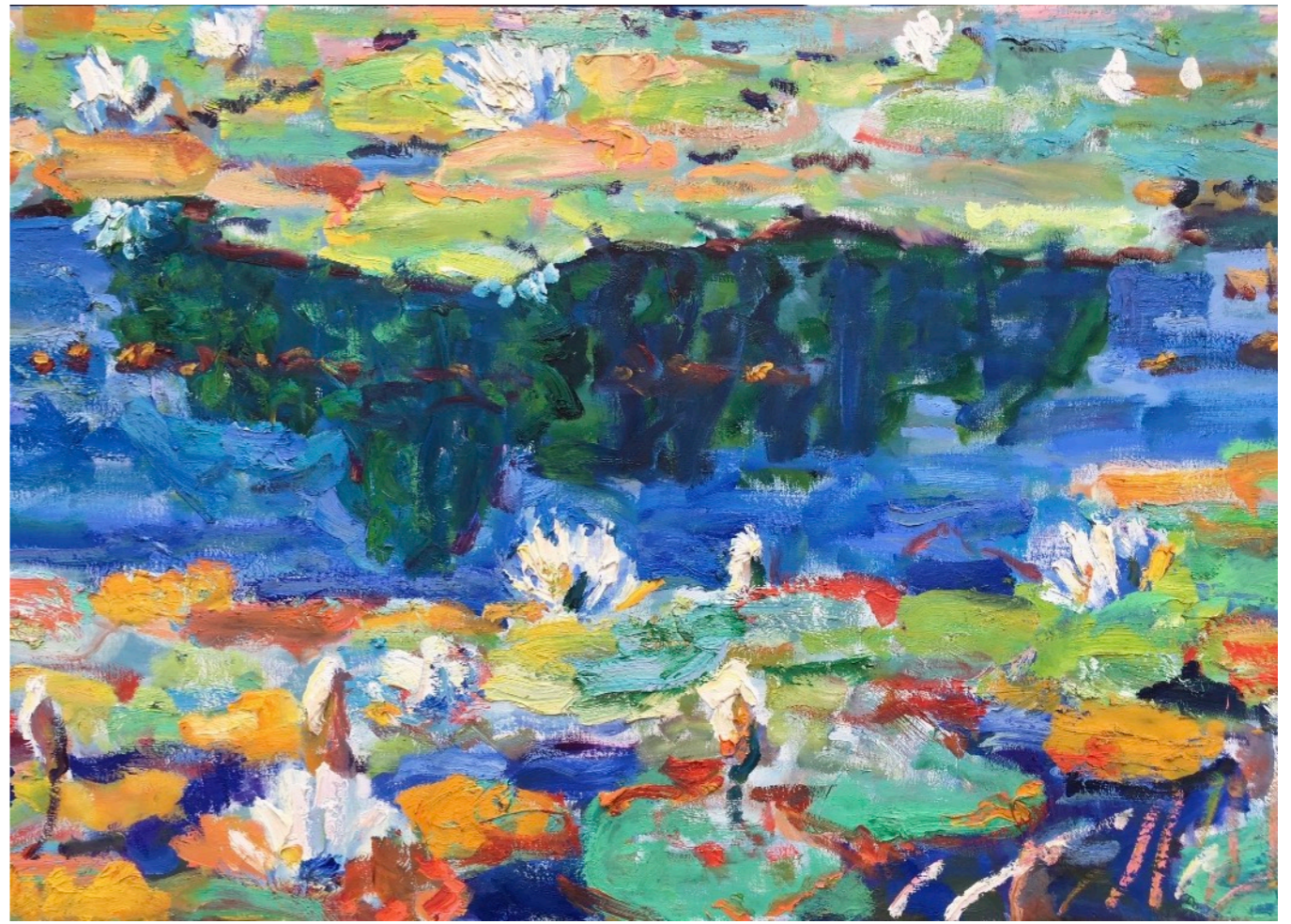
25 蘆花雞 2021  
16 x 16 inch  
紙面油畫



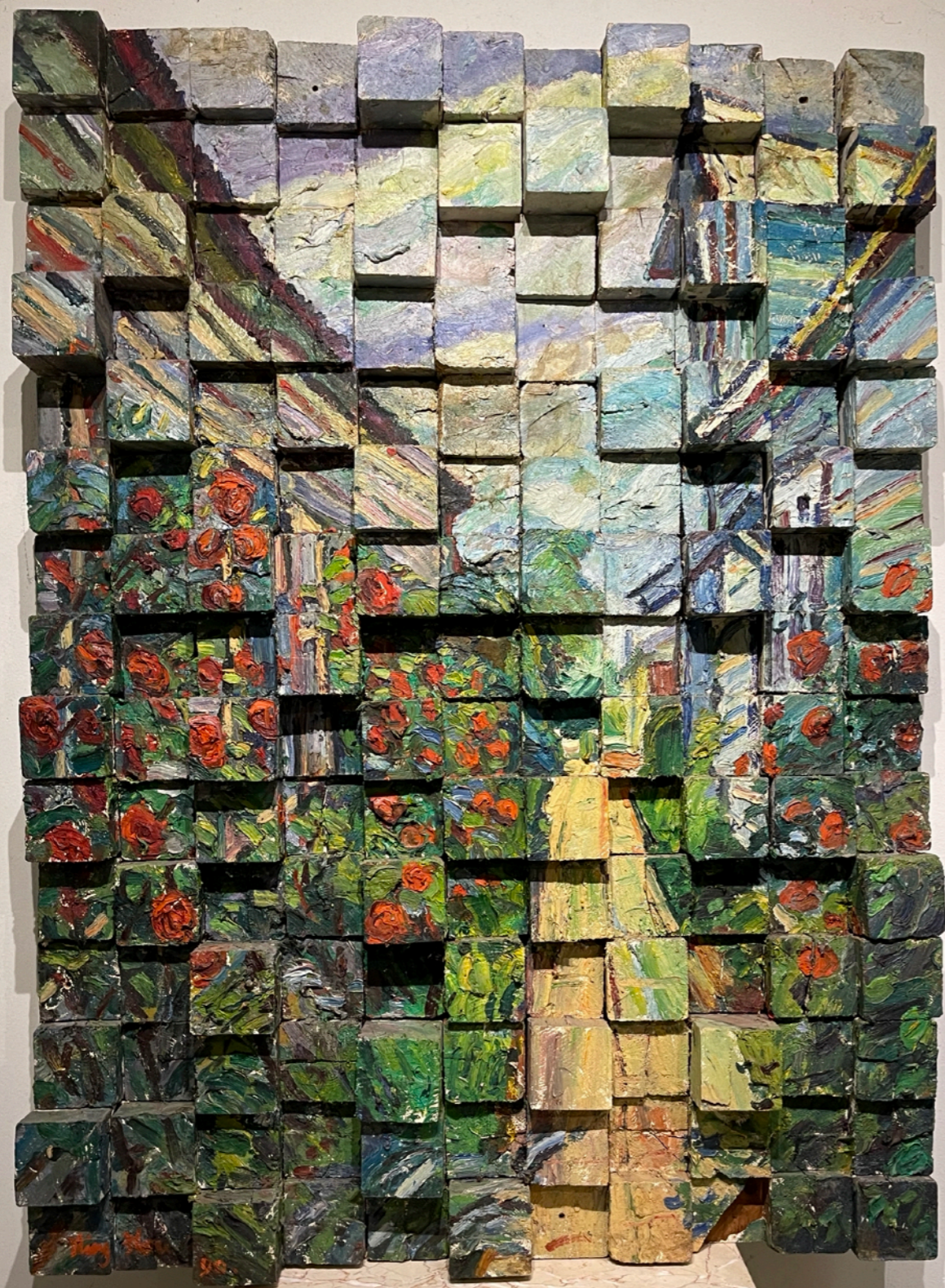
26 樂居李樹開花 1998  
36 x 40 inch  
亞麻布面油畫



27 海荷花 2005  
36 x 120 inch  
亞麻布面油畫

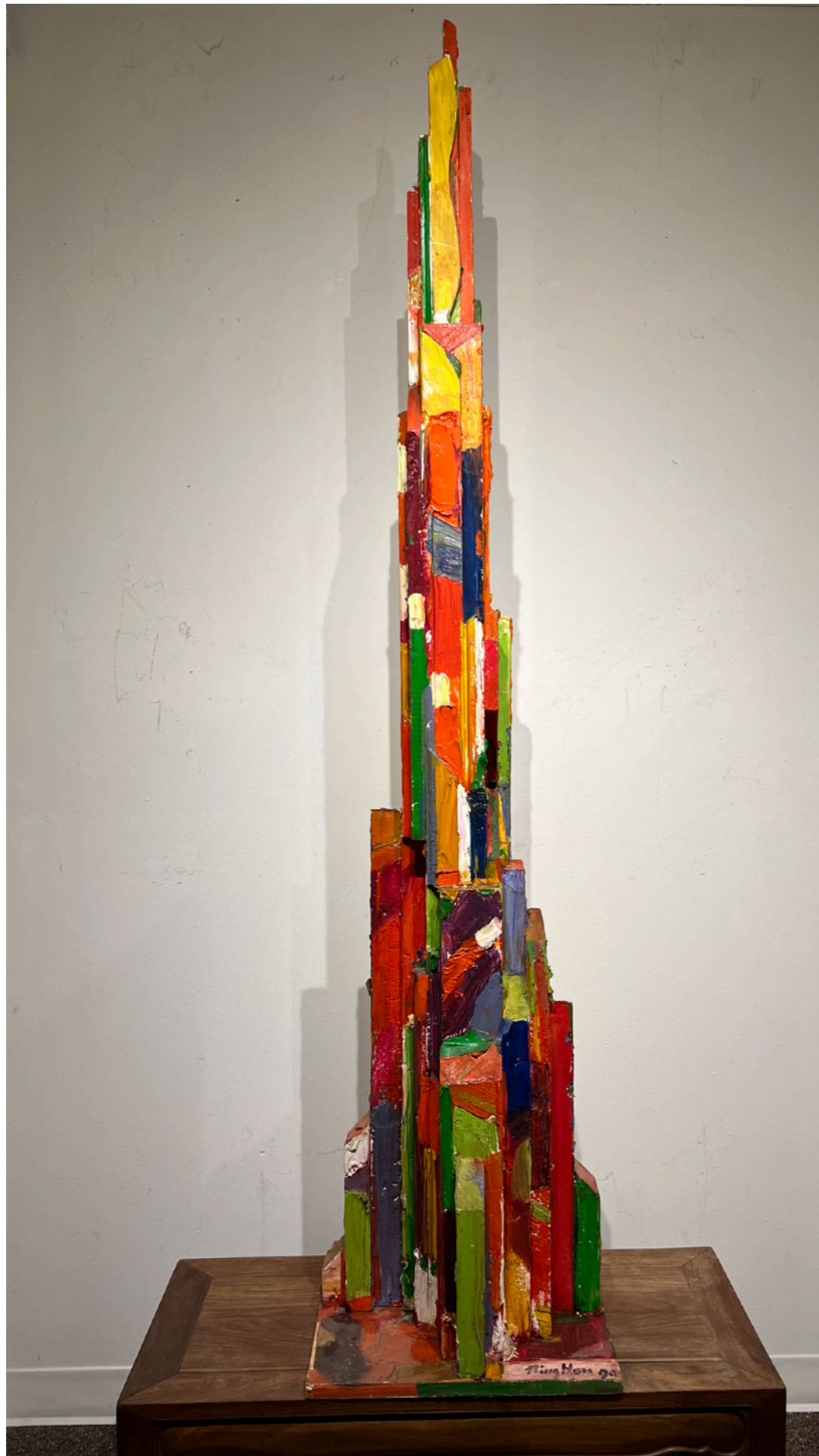


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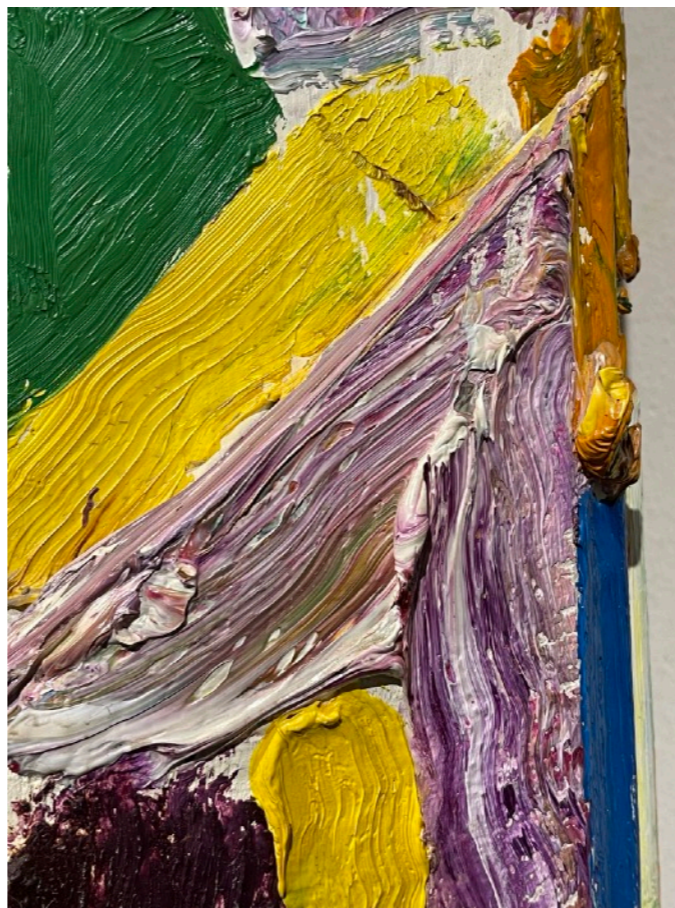


28 装置1 1990  
53 x 40 X 5 inch





29 装置2 1990  
16 X 17 x 76 inch



局部

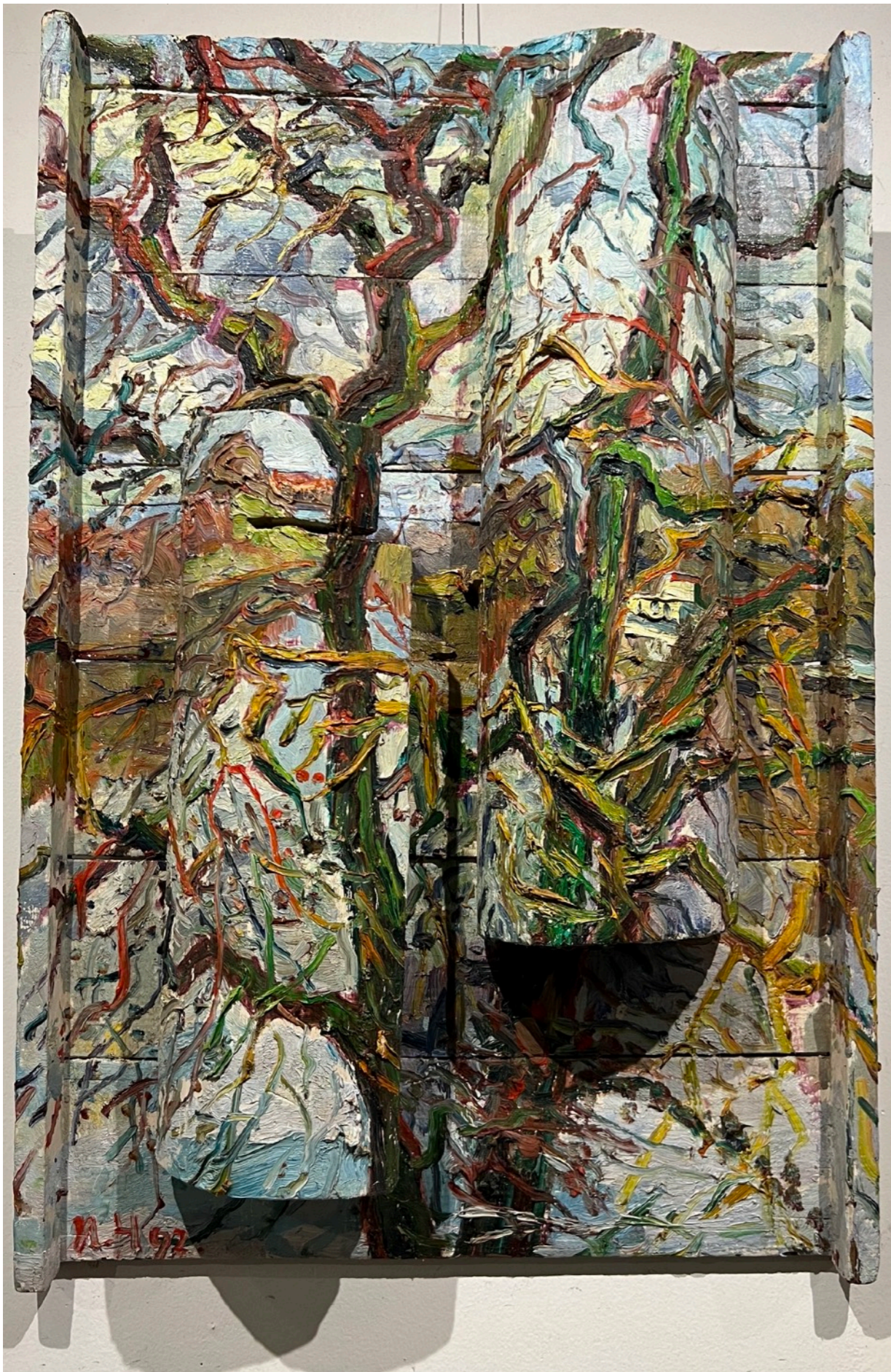


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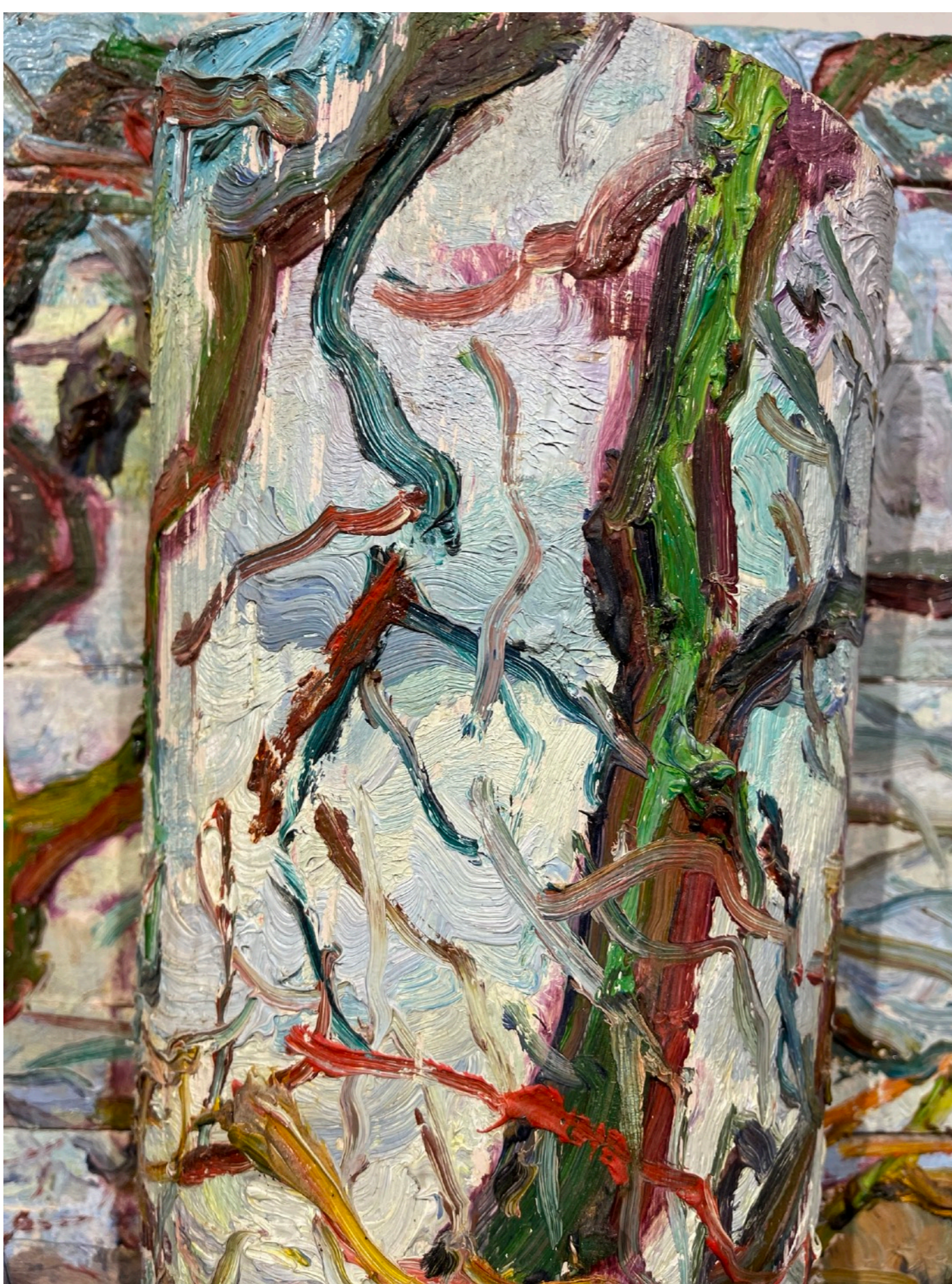
30 装置3  
8 X 18 x 80 inch



31 裝置4  
40 x 50 X 8 inch



32 装置5 1992  
36 x 24 X 6 inch



局部

32 装置5 1992  
36 x 24 X 6 inch



33 Pear Blossom  
梨园  
64 x83 inch



34 Barn & Horse  
49"X62"



35. Pear blossom  
61"X80"





36. Wheat Field. W/B 2019  
47X60 inch



37 Spring in Delta. 2001  
三角洲的春天  
38X44 inch



38 Iris 紫鳶尾 2014  
26X30 inch



39. 彝族乡村 1987  
水彩  
33.5 x 42.5 inch



40. Double Tree 雙樹  
22X28 inch



2017年9月侯寧在加州樂居鎮畫室

Ning Hou at his studio in Locke, California, Sept., 2017

Some commented that Hou Ning became obsessed with installation art over 30 years ago, why didn't he keep exploring and become a contemporary artist with strong and recognizable style? Hou Ning had this opportunity. Encouraged by master Liu Haisu (1896-1994), the founder of Chinese oil painting and the master of modern art, he left Shanghai for San Francisco Art Institute (now Academy of Art University) in 1983 for further studies. His major was abstract painting. It is the smoothest way to move forward to the contemporary and avant-garde, but he has his own ideas. The owner of Maxwell Gallery in San Francisco, who has represented Hou Ning for many years, has also talked to him the trend. But Hou Ning refused to fit in the pre-fabricated style, felt that he had another mission, by chance, he discovered Locke, CA and Locke also discovered him, so he plunged into this small town, the only Chinese-built village in the United States, and deeply cultivated on this land. And finally, he found his own treasure: use a paintbrush to speak for California. I call this natural feature of speaking for a place the “big style”, which is in contrast to the artificial small style mentioned above. Among American writers, there is William Faulkner and his Yoknapatawpha. China has Chen Zhongshi's "White Deer Plain". Hou Ning's "Locke" will be the same in the future.”

— — Shu Jianhua, Curator of Silicon Valley Asian Art Center

「有評論說侯寧30多年前開始醉心裝置藝術，為什麼不一直探索下去、成為辨識力強烈的當代藝術家？侯寧是有這個機會，而且非常他的機會。他受中國油畫的開山祖師和現代藝術的主將劉海粟先生鼓勵，於1983年從上海到舊金山的藝術學院（今藝術大學）深造，專業就是抽象畫，要往當代和前衛向走是最順風順水的，但他有自己的想法。曾代理侯寧多年的舊金山Maxwell Gallery的老闆也和他講過這趨勢。但侯寧拒絕走被畫廊包裝、催生風格的路子，覺得自己另有使命。因為偶然機緣，他發現了樂居，樂居也發現了他，於是他一頭扎進Locke這個美國唯一的華人村落，在一畝三分地里深耕，最後挖到真金正脈：用畫筆為加州首府的薩加緬度的三角洲代言。這種為一方水土代言的自然性特色我謂之大風格，與前面講的人造性的小風格正好相對照。美國作家中有福克納和他的“約克納帕塔法世界”，中國有陳忠實的“白鹿原”。侯寧的“樂居”將來也會如此。」

—— 硅谷亞洲藝術中心館長舒建華