

Wednesday ,Thursday and Sunday:12-6pm Friday and Saturday:1-9pm

free parking lot on Saturday & Sunday , and 6pm-6am

whole week in the garage at 4th /5th St and St. John Street

"Hou Ning's four decades of artistic creation in the United States have touched the hearts of the American people, captured the soul of California, and demonstrated the courage of the Chinese spirit. It represents a vital exploration in the internationalization of Chinese oil painting."

— Shu Jianhua, Director of the Silicon Valley
Asian Art Center.

侯寧旅美 40 多年的創作，打動了美國人的心，抓住了加州的魂，展示了中國人的膽，是中國油畫國際化的重要探索。

—— 硅谷亞洲藝術中心館長舒建華



Hou Ning recalls: "That day, knowing I was coming to paint their portrait, they brought out their most precious belongings."

《乐居最后的中国女人》，自 1994 年画完之后，从未离开过乐居。这是第一次在硅谷亚洲艺术中心的新空间展出。画面上的两位孀居的老人，左边的叫陈太，丈夫是国军的一位将领，大陆解放后，病

死在上海提篮桥监狱，哪一年陈太记不清了。她只身到了香港，然后移民到旧金山，住唐人街。右边的那位，侯宁说记不清她的名字，大家叫她阿婆，原先和丈夫在唐人街边上开一家小店，丈夫去世后，大约在上世纪七十年代，到乐居的一家华人开的叫 Home Care 的养老院，主食经常是米粥。陈太和阿婆同住一室。陈太身边有个绣花枕头，是她唯一剩下的嫁妆，她有时在村外的堤坝上散步，也会拿着她自己已看不清破旧的枕头。陈太穿的上衣，是她在上海做新娘时的，还能看得出当年是上好的丝绣。侯宁说：「那天她们知道我要来画像，就拿出最珍贵的东西。」

The Last Chinese Women of Locke

Since its completion in 1994, The Last Chinese Women of Locke had never once left the town of Locke—until now. This exhibition marks its debut at the Silicon Valley Asian Art Center's new gallery space.

The painting depicts two widowed elderly women. On the left is Mrs. Chen. Her husband was a general in the National Army who passed away in Shanghai's Tilanqiao Prison after the liberation of mainland China; Mrs. Chen could no longer recall the exact year. She eventually made her way to Hong Kong alone before immigrating to San Francisco, where she settled in Chinatown.

On the right is a woman whose name the artist, Hou Ning, cannot fully remember. Everyone simply called her A-

Po (Grandmother). She and her husband once ran a small shop on the edge of Chinatown. After his passing in the 1970s, she moved to a Chinese-run assisted living facility in Locke called Home Care, where the daily staple was often simple rice porridge.

Mrs. Chen and A-Po shared a room. Beside Mrs. Chen lies a silk embroidered pillow—the sole surviving piece of her dowry. Sometimes, while walking along the levees outside the village, she would carry that worn pillow, even though her failing eyesight could no longer discern its frayed edges. The blouse Mrs. Chen wears in the portrait is the same one she wore as a bride in Shanghai; even now, the quality of the original fine silk embroidery remains evident.

As Hou Ning recalls: "That day, knowing I was coming to paint their portrait, they brought out their most precious belongings."

Preface

In an era marked by the rapid evolution of AI-generated imagery, “Made in America by a Chinese Hand” is not merely an exhibition title, but a proposition deeply rooted in our time. As algorithms are capable of producing countless images in an instant—pushing visual culture toward infinity and homogenization—Ning Hou’s paintings return to the experience of the “hand”: slow, tangible, and irreproducible. A hand from China, working on American soil, continues to articulate a deeply personal inner vision shaped by embodied perception and the accumulation of time.

Hou’s subjects are often drawn from the natural environment and diverse human figures of Northern California: orchards, canyons, the rhythms of the seasons, a woman driver, an Indigenous wedding, the last Chinese woman in Leggett. Yet these images are not simple representations of reality; they are re-perceived through the lens of cross-cultural experience. The light and air of California are reorganized through his vivid and dynamic palette, while an underlying rhythm and vitality quietly echo the Eastern aesthetic pursuit of qi (vital energy) and poetic resonance. In this way, the “Chinese hand” and the “American landscape” are no longer in opposition, but converge into a unified and distinctive visual language.

In an age where AI-generated imagery becomes increasingly depersonalized, Hou’s work gains renewed significance. Each brushstroke points to a specific moment of existence, emerging from the integration of seeing, thinking, and feeling. Painting here is not simply a method of image production, but a process of forming a relationship with the world—through the labor of the hand, transforming fleeting perception into lasting form, allowing transient time to find temporary repose.

Since retreating to the rural town of Locke in Northern California, Hou has distanced himself from the rhythms of urban life, engaging in sustained observation and reflection within nature. His work continues to carry the emotional intensity and chromatic force that define his practice, while gradually revealing a more restrained and contemplative rhythm. In these paintings, landscape and figures are no longer merely external subjects, but become projections and resonances of an inner spiritual world.

In an age where images can be generated without limit, we are compelled to reconsider the meaning of seeing and creating. Hou's paintings remind us that what truly moves us lies not in how many images can be produced, but in how a single hand, over time, comes to genuinely touch the world.

Xinru Xu

Deputy Curator, Silicon Valley Asian Art Center

March, 2026

序

在人工智能圖像生成日新月異的當下，“Made in America by a Chinese Hand”不僅是一個展覽標題，更成為一種具有時代指向的藝術命題。當算法可以在瞬間生成無數圖像，視覺生產趨向無限與同質，侯寧的繪畫卻回到「手」的經驗——緩慢、具體、不可複製。一隻來自中國的手，在美國的土地上，以身體的感知與時間的積累，持續書寫屬於個人的心象。

侯寧筆下的主題，多取自北加州的自然環境與各色人物：林園、峽谷、四時流轉，女司機、印地安人的婚禮、樂居最後的中國女人。然而這些圖像並非對現實的簡單再現，而是經由跨文化經驗轉化後的再感知。加州的光線與空氣，在他濃烈而躍動的色彩中被重新組織；而畫面深處的節奏與氣韻，則隱約流露出東方審美中對「氣」與「意境」的追求。於是，「中國之手」與「美國之境」不再彼此對立，而是在繪畫中生成一種獨特而統一的視覺語言。

在 AI 生成影像日益去主體化的今天，侯寧的創作更顯其意義。他的每一筆觸都指向具體的時間與存在，是觀看、思考與感受的綜合結果。繪畫在此不僅是一種圖像生成方式，更是一種與世界建立關係的過程——通過手的勞動，將瞬間的感知轉化為持久的形式，使不可停留的時間獲得暫時的安放。

侯寧遠離都市節奏，在自然之中反覆觀察與體悟。他的作品既延續了一貫的情感濃度與色彩張力，也逐漸呈現出更為內斂與從容的節奏。在這些畫面中，風景和人物不再只是外在對象，而成為內在精神的投射與回響。

在一個可以無限生成圖像的時代，我們更需要重新思考「觀看」與「創作」的意義。侯寧的繪畫提醒我們：真正動人的，不在

於可以被生成多少圖像，而在於一隻手，如何在時間之中，真切地觸碰世界。

徐心如
於硅谷亞洲藝術中心
2026年3月



Sign for future

Made in America By
A Chinese Hand
Ning Hou's Oil Painting

April 11-May 18, 2026

Opening
3pm, Sat. April 11

Silicon Valley Asian Art Center in San Jose
Address: 150 E. Santa Clara St.
Suite B, San Jose, CA 95113
www.artsby.com

Parking: 44 S. 4th St.
San Jose, CA 95113

Ning Hou's "Made in America" 2017, photo by Jonathan Shi. Photo copyright by Don Wu. All rights reserved.



On site



On site



1. The Salt of Earth, 1996-1997

60x 87 inch

Oil on Linen



Detail



Detail



2. Orchard in Autumn, 1997

72 x 85 inch

Oil on Linen



3. Last Chinese Women of Locke

75 x 98 inch

Oil on Linen, 1994



4. MUNI, 1989
60 x 73 inch
Oil on Linen



5. Sunflower,1997

60 x 79 inch

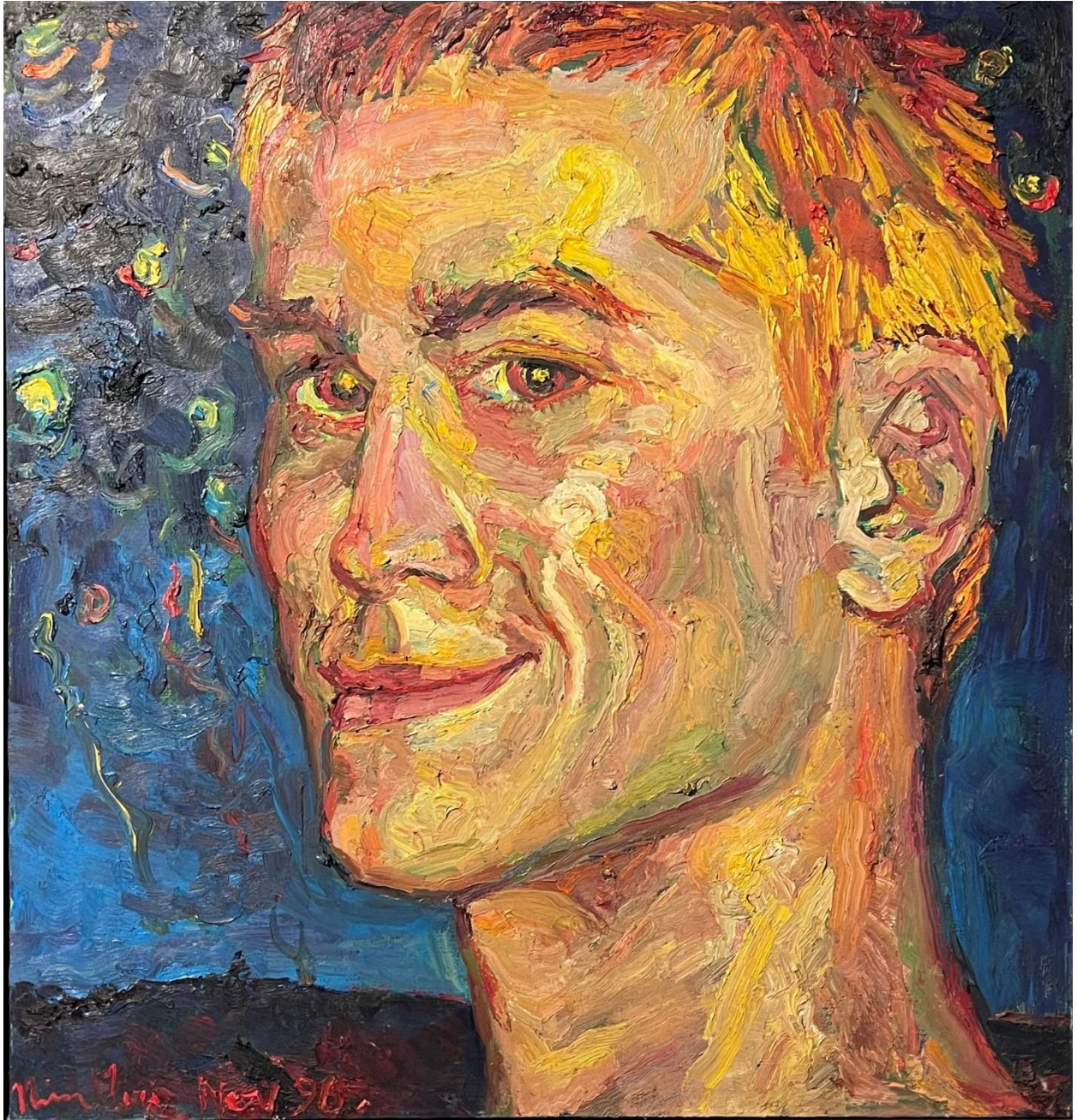
Oil on Linen



6. My Birthday, 1988

36 x 40 inch

Oil on Linen



7. Jeff , 1996

42x40 inch

Oil on Linen



8. Egg Yolks, 1991

30 x 40 inch

Oil on Linen



9. Lily in Salty Pond, 2005

36 x 132 inch

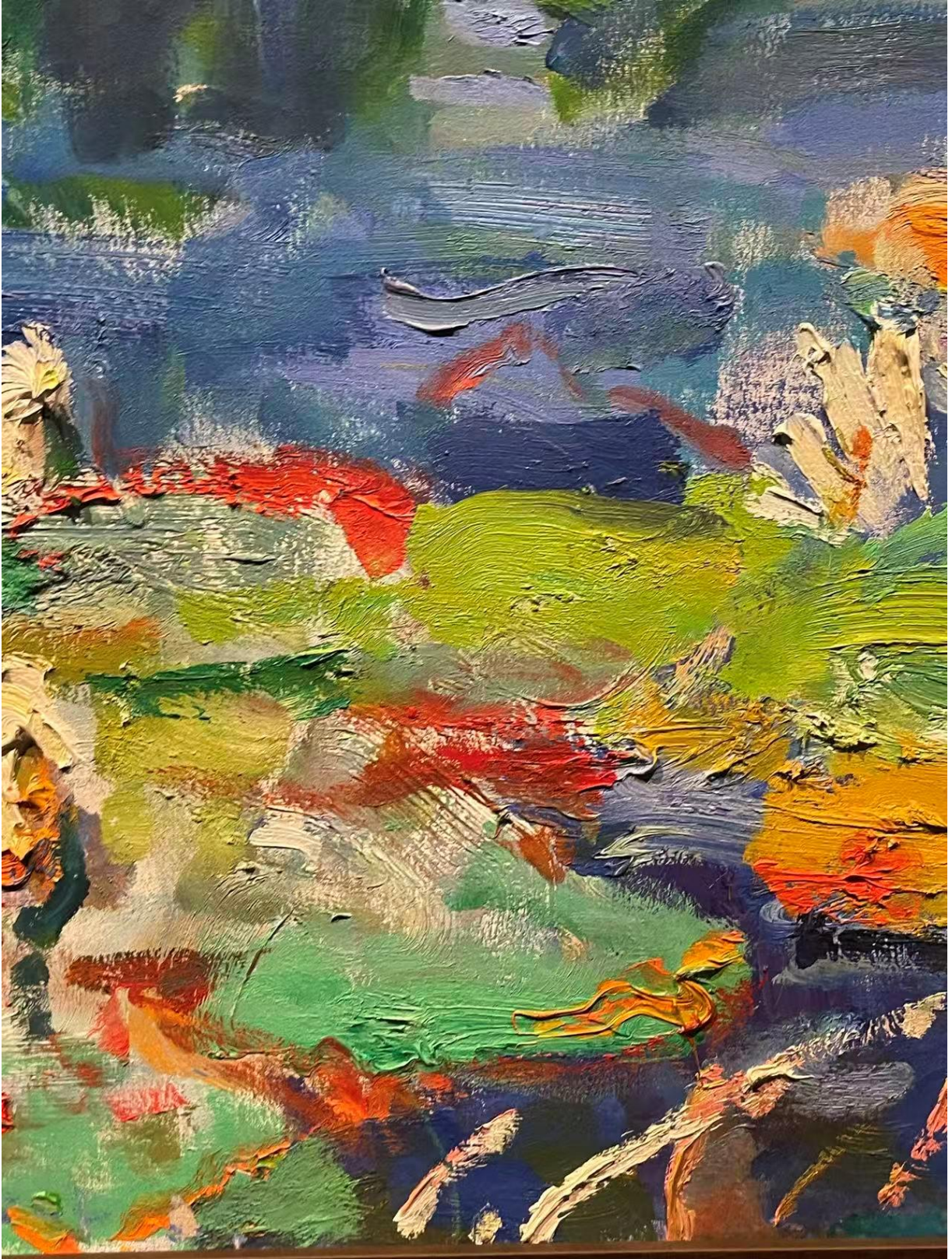
Oil on Linen



Detail



Exhibited at Liao Ning Provincial Museum, Nov.2024 to Mar. 2025



Detail



10. Wheat, 2020

63 x 80 inch

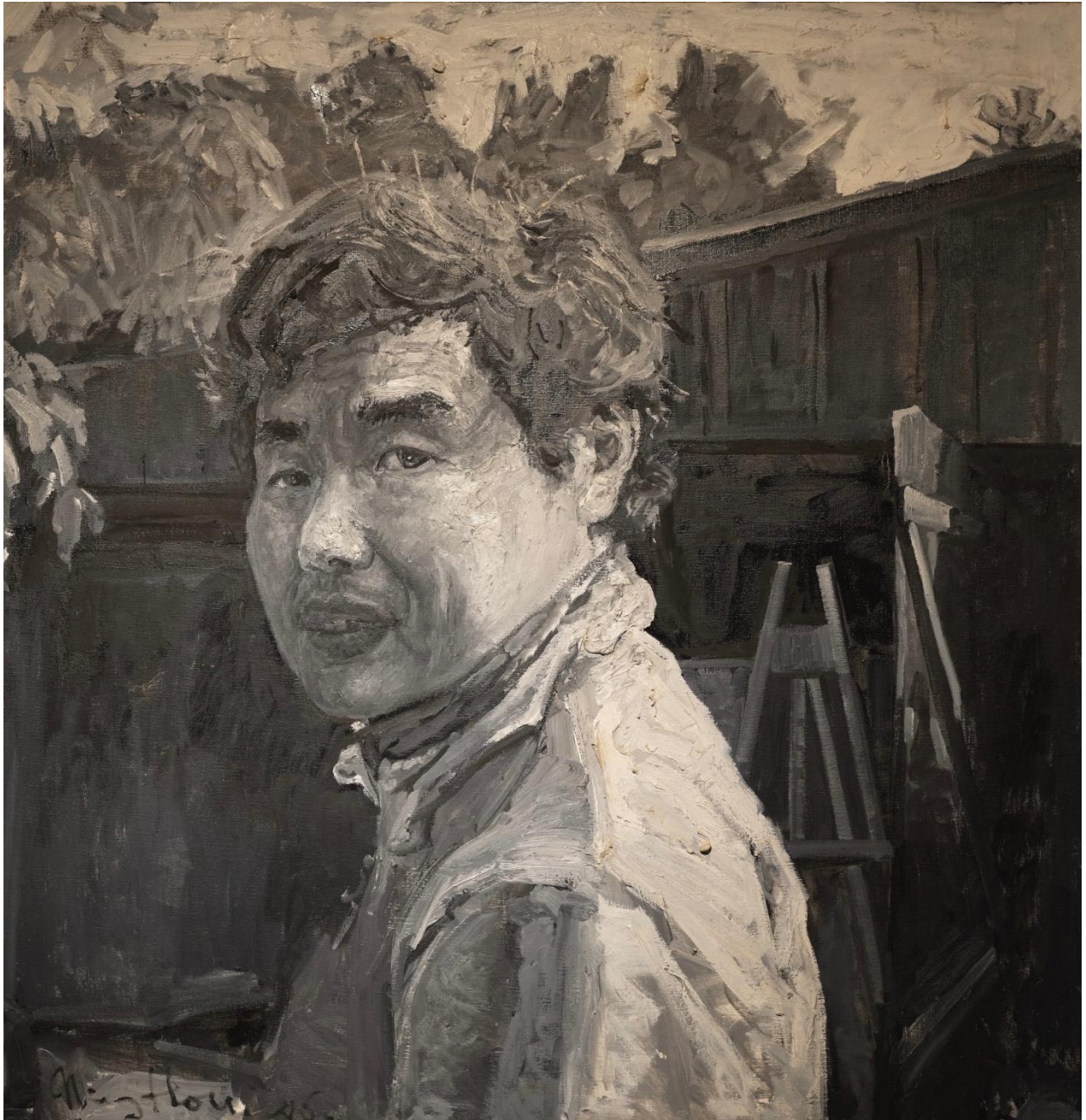
Oil on Linen



11. Michael Jordan, 1993

66 x 19 inch

Oil on Burlap



12. Self Portrait, 2006

58 x 56 inch

Oil on Linen



13. Pear Orchard, 2006

48 x 80 inch

Oil on Linen



14. Cow, 1995

20.5 x 30 inch

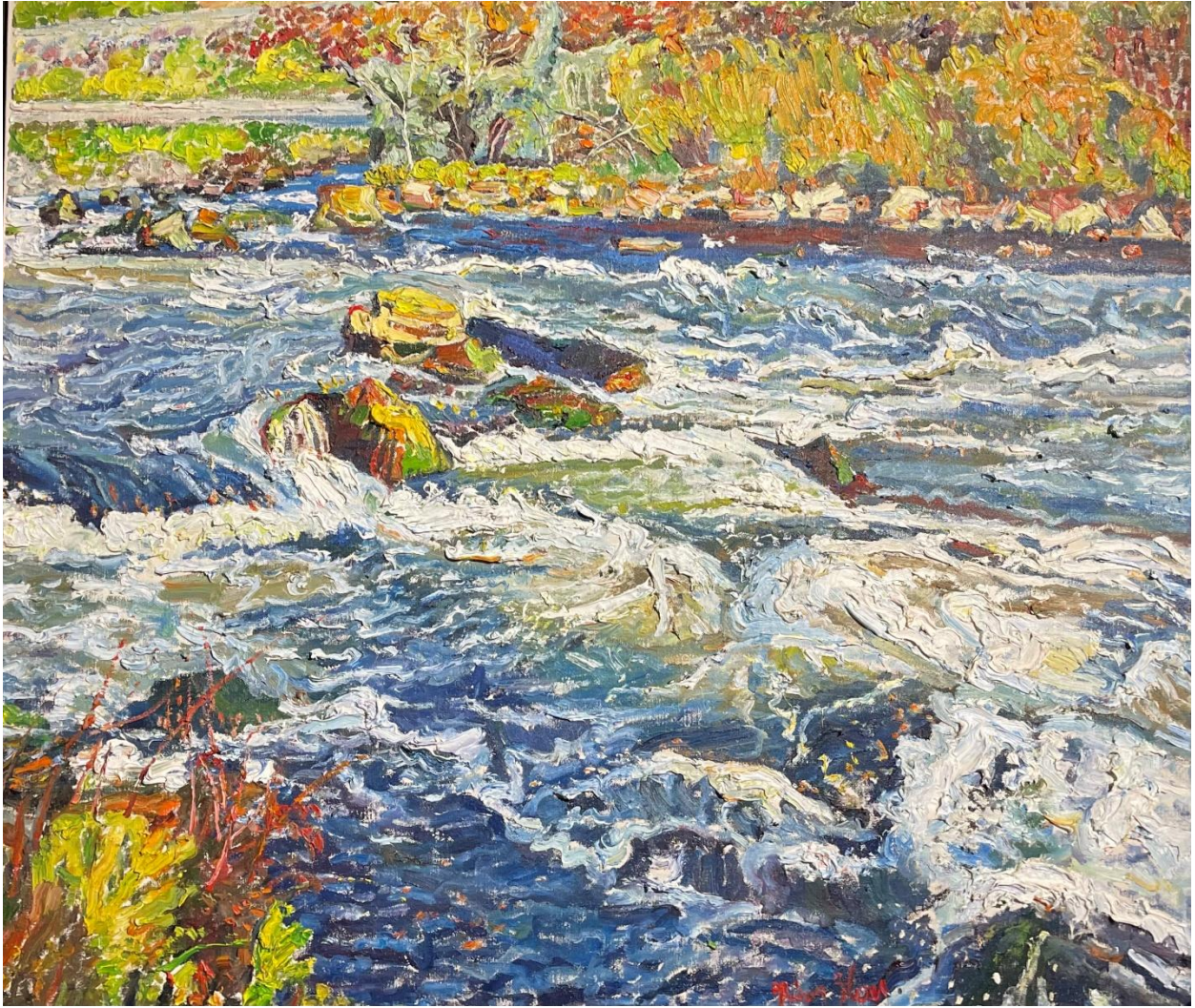
Oil on Linen



15. Lily, 1998

72 x 49 inch

Oil on Linen



16. Colorado Creek, 2003

36 x 42 inch

Oil on Linen



17. Poppy, 2021

36 x 42 inch

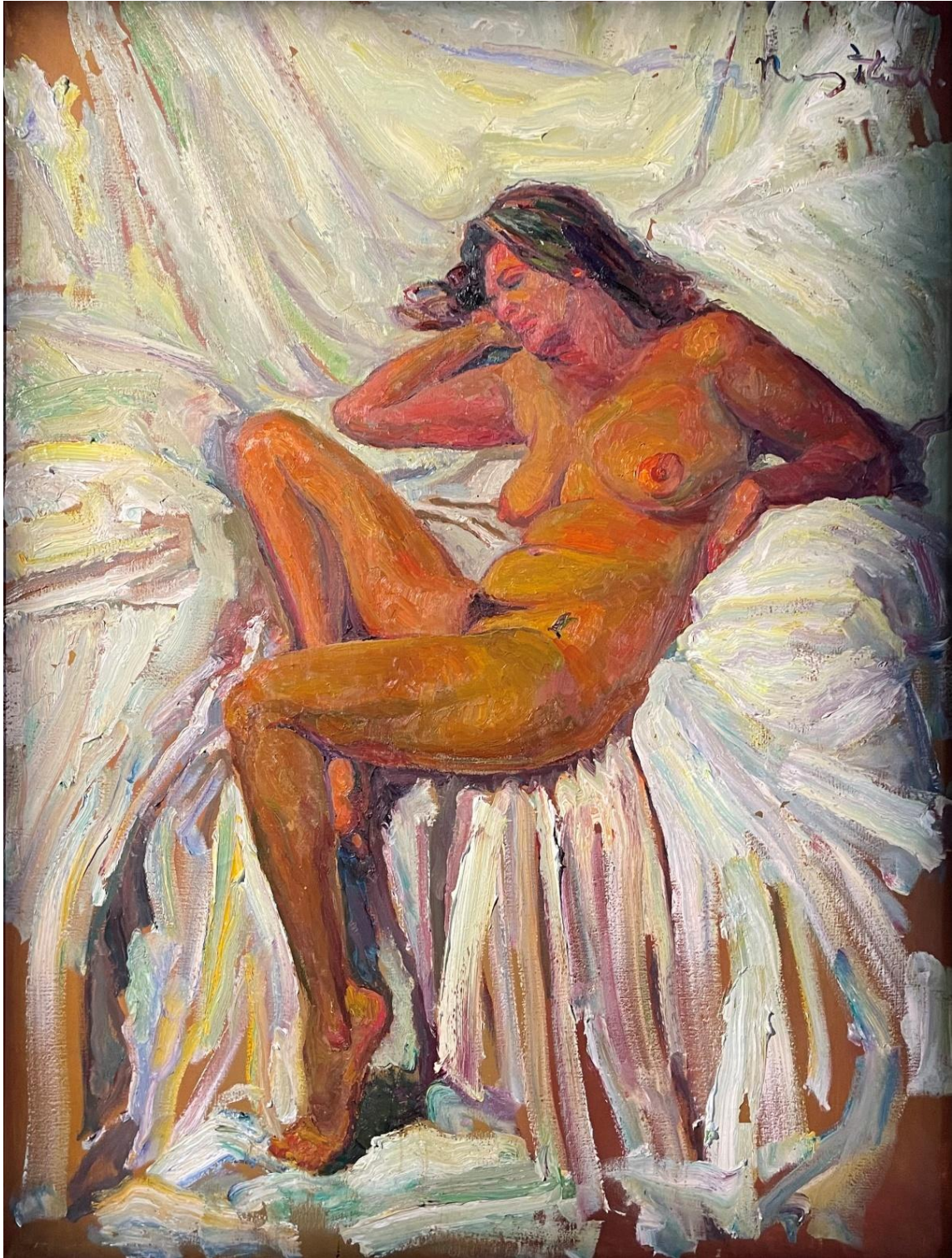
Oil on Linen



18. Spring, 2023

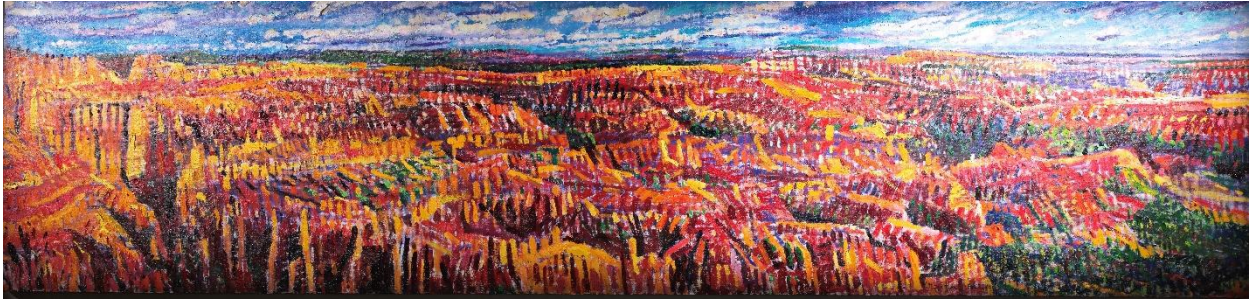
61 x 80 inch

Oil on Linen



19. Local Bus Operator, 1999

77x60 inch Oil on Linen



20. Bryce Canyon,
2024-2025
57 x 240 inch
Oil on Burlap



Detail



Hou Ning in Locke studio, Jan. 2025



On site



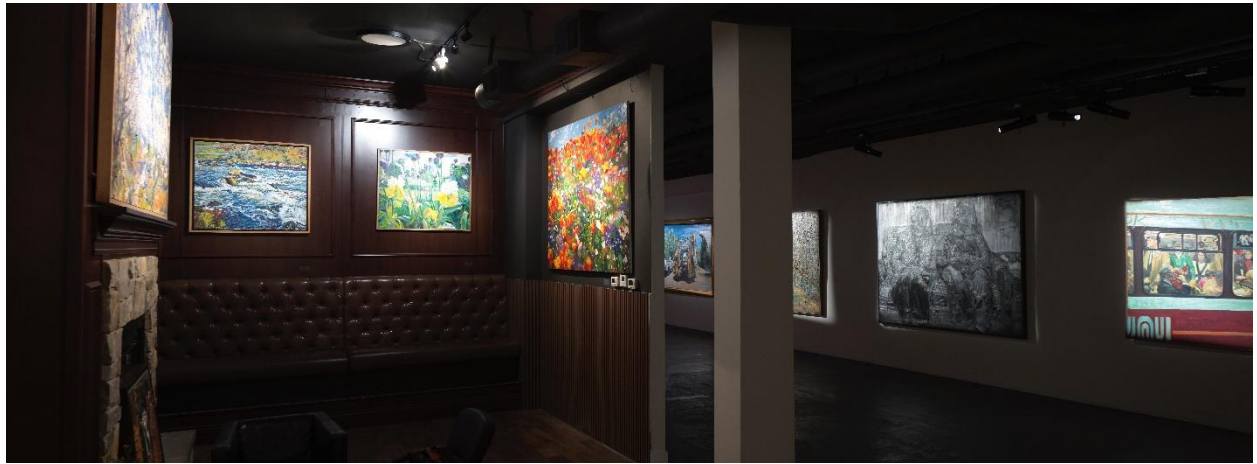
On site



On Site



On Site



On Site



Hip-Hop by San Jose Tingna Dance Stduio



**Locke: Ning Hou and the
Internationalization
of Chinese Oil Painting**

樂居：侯寧與中國油畫的國際化

APRIL
5-28

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