



氣概成年

胡宏述畫展

The Spirited Landscape:  
Painting of Hu Hung-shu

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Silicon Valley Asian Art Center  
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胡宏述教授畫展  
壬辰仲秋  
侯北人題



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# The Spirited Landscape: Painting of Hu Hung-shu

## 氣概成章：胡宏迷畫展

Curated by Shu Jianhua & Xu Xinru

策展：舒建華、徐心如

Silicon Valley Asian Art Center

硅谷亞洲藝術中心

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# Preface

Shu Jianhua, Curator of Silicon Valley Asian Art Center

In the fall of 2011, when I visited Daren Ruan I noticed a painting in his living room. It was full of rich imagery and had an interesting interplay of ink and water. Upon closer examination, I saw it was an oil painting! Noticing my surprised reaction, Daren said, "You may not know this artist, but I am sure you are familiar with his father Hu Songping, the able assistant to Hu Shi during his later years. The artist is Hu Songping's eldest son Hu Hung-shu." I said, "I happen to know his brother Hu Hongzao, I will ask him the details."

Shortly after, I saw Hu Hongzao and we discussed his brother's painting. Hu Hongzao said enthusiastically, "My brother may be here from Iowa next Chinese New Year to visit. When he is here, I will bring him to tour your gallery." In February of 2012, as expected, I met Professor Hu Hung-shu. We chatted about Chinese ink painting and the contemporary development of Chinese ink painting. I told him that the Silicon Valley Asian Art Center had chosen to focus on promoting modern ink painting and aspired to one day have a chance to exhibit his unique style of painting. In April of 2012, I visited Prof. Hu in the Iowa college town where he taught and was met with a warm reception from Prof Hu and his wife Judy. Visiting his place of work gave me a fuller understanding of his work, both in art education and in his artistic creation. We selected 54 paintings from his studio and began formally preparing for the exhibit targeted at the end of 2012.

Ink painting represents the essence of Chinese culture, broadly branched with deep roots. Speaking positively, there were masters in every generation; negatively, it



Hu Hung-shu in his studio, Spring, 2012, Iowa City  
( photo by Shu Jianhua )

has become decrepit and stodgy, slow to generate fresh ideas. C. C. Wang lamented in his old age that ink painting had become “exhausted, unable to move away from the established steps.” During the end of the Ming Dynasty and the beginning of Qing Dynasty, Shi Tao, Ba Da, and Gong Xian created the first peak of ink painting consciousness. Immediately following that were the unusually dull periods of Kangxi, Qianlong, Jiaqing, and Daoguang. Not until the more modern periods of Huang Binhong and Zhang Daqian, did we finally see some new branches on the old trunk. From the 1950’s, after more than half a century of search and exploration, modern ink painting has finally become a reinvigorated phenomenon. An encouraging result is a movement away from disputing and limiting the artist’s material and methods towards judging the work only from the accomplished results. In our daily lives, we emphasize the “economical effect”. In the black and white composed pictorial world, I assert we can also describe it by the “tonal-value effect”. As long as it produces good “tonal-value effect”, whether it is by twisting the pen to tease the ink or splashing ink on crumpled paper, or dancing the brush over the canvas to result in the sensation of smokes blasting and oceans storming, our artistic heroes should be allowed the freedom of tools and material to showcase their skills.

Professor Hu’s paintings are not ink on rice paper. They are oil paintings, executed in black oil pigment on a canvas. He broke through the limits of ink painting defined by the modern ink painting’s chief promoter Prof. Chu-ting Li. Since their first exhibition in the 1990s, Hu’s paintings have caused quite a stir in the artists and critics communities.

Many people were shocked, some were concerned, and some even thought that perhaps he had gone too far. But I feel these are unnecessary worries. As mentioned above, if we ask only for good tonal-value effect then why do we care whether the medium is water or oil; paper or cloth? As long as the painting is lively and full of spirit, rhythm, feeling and interest; in its black and white you can see the world; and beneath the surface, in its bones you feel the sentiment and spirit of Chinese ink painting, why not accept it as ink painting?

Prof. Hu’s ancestors were from Wenzhou, Zhejiang Province. He was born in 1935, moved with his family to Taiwan in 1949, and studied architecture in college. In 1964 he came to the United States to pursue graduate study in design, started to teach in Northern Iowa University in 1966, and in 1968 began teaching at University of Iowa, where he stayed until he retired as an honorary professor in 2003. He is an outstanding designer and educator. Painting was a hobby. Self-taught, he began painting in 1970 and painted for more than twenty years without showing his work. In 1996 he began formally exhibiting his art. Since Yuan Dynasty, ink painting was a highly valued literati pastime. But the significance of this leisure activity in the literati paled when compared with the experience of Prof Hu. I was especially surprised to discover that Prof. Hu is highly accomplished in mathematics. He is an embodiment of careful, rational and logical thinking with a constant outpouring of unquenchable talent and whimsical ideas. This wonderful combination is reflected in his art and can be abundantly witnessed in his paintings.



Shu Jianhua visited Professor Hu’s studio ( photo by Judy C.Hu )

Prof Hu painstakingly explored painting for over forty years. He used unconventional mediums and methods to create a new path for Chinese ink painting. I admire his “never-quit” perseverance and courage. The wonder of his landscapes and the pureness of his thought processes give me endless enjoyment. We are honored that the Silicon Valley Asian Art Center has the chance to host this exhibit. I respectfully thank Prof. Hu and his wife for their support. I also wish to express my appreciation for Mr. and Mrs. Hu Hongzao’s enthusiastic assistance.

After I came back from Iowa in April of 2012, I received a letter from Prof. Hu asking me to provide a name for his exhibit. I thought about it for a long time but could not come up with a good one. In August of this year, I visited the Yellow Mountain in China with my family. Under the Lotus Peak, dark clouds moved as if bottles of ink were overturned. Suddenly, I remembered the first time I saw Prof. Hu’s painting (no. 55 in this exhibit Voice of the Yellow River) in Daren Ruan’s home, how I was struck by the excellent dots and blots not seen in traditional ink paintings. I recalled the famous inscriptions by Shi Tao passionately describing many of the moss dotting techniques he created:

“suitable for the wind, snow, rain, sun and all weather conditions...”, “water and ink, all mixed together...”, “buds and filaments connected and pulled by silky threads...”, “empty and sparse, nothing much to call your attention...”, “with or without ink, the flying white seemed like smoke...”, “pitch black, ambiguous yet transparent.”, “blocking the sky and the earth, it splashed straight to my face...”, and “a thousand rocks and a myriad of gorges, bright and clean as one.”.

These words may be borrowed to describe the scenes and imagery in Prof. Hu’s paintings. I realized Shi Tao was emphasizing that one can use any and all techniques in a painting to create the desired artistic effects. At the end, Shi Tao exclaimed: “Yee, methods have no set format. Spirit and ardor make the art!” Indeed, spirit and ardor make the art of Prof Hu’s landscape.

I named this exhibit The Spirited Landscape.

*English translation by Julie Holding*

# 序言

硅谷亞洲藝術中心 館長 舒建華

2011年秋，我去拜訪阮大仁先生，注意到客廳裏一幅畫，水墨意趣很特別，意象騰湧，走近細看，居然是幅油畫。看到我驚異的樣子，阮先生說：“這位畫家你也許不知道，但他的尊翁你一定熟悉，即胡適先生晚年的得力助手胡頌平先生。他是胡頌平先生的長子胡宏



胡宏述教授近照  
(舒建華攝)

述。”我說：“他的弟弟胡宏造先生剛好我認識，下次我問他詳情。”

不久，我見到胡宏造先生，說起他兄長的繪畫，胡先生很熱情地說：“他明年春節也許會從愛荷華州來灣區探親，我陪他來你們藝術中心參觀。”2012年2月，我果然見到了來訪的胡宏述教授，我們就水墨畫和水墨的現代化問題作了交談，我表示硅谷亞洲藝術中心已經把推廣現代水墨畫作為重心，希望有機會來展示胡教授別具一格的畫作。同年4月，我去愛荷華大學城訪問胡教授，承蒙他和夫人裘蒂的熱情接待，對他的藝術教學和創作有了周全的瞭解，並在他的工作室裏一起挑選了54幅作品，開始正式籌備年底的畫展。

水墨畫是中國的國粹，樹大根深，從好處講，是代有傳人；從壞處講，易見衰朽，創辟之難，有如王季遷先生晚年慨歎的“用盡力氣，難離故步”。明末清初的石濤、八大、龔賢等，是水墨自覺的第一個高峰，緊接而來，又是異常沉悶的康、乾、嘉、道時期，直到現代

胡教授客廳中胡適的手跡  
(舒建華攝)



的黃賓虹和張大千，方見老幹新枝。自20世紀50年代開始，經過半個多世紀的探索，現代水墨才成為潮流性的現象。一項令人鼓舞的成果就是不計較、限定畫家的媒材、手段，而是由完成作品效果來評定。日用營生中，都講“經濟效應”；黑白成象的繪畫世界裏，我想也可以用“黑白效應”來描述。只要有好的“黑白效應”，是拈筆弄豪，或是潑墨揉紙，還是舞刷掃抹，乃至硝煙爆破，滄海橫流，英雄自可各顯身手。

胡宏述教授的畫是不是水墨畫，而是油墨畫，用黑色的顏料畫在畫布上的。他突破了現代水墨畫最主要的推動者李鑄晉教授有關水墨畫的界定。從上世紀90年代開始，他的繪畫展出後，著實讓藝評界和畫界許多人士大吃一驚，有人疑惑，有人或多或少擔心他走得太遠。其實，這都是多餘的。我們上面講了，既然只求“黑白效應”，不計其餘，那為什麼還要計較媒材是水是油，是紙是布呢？只要畫能成其為畫，有氣息、有氣韻、有感興，黑白中自有天地，骨子裏固有中國水墨的情韻神

采在，何嘗不可叫水墨畫呢？

胡教授祖籍浙江溫州，1935年生於上海，1949年赴臺灣，大學學建築，1964年留學美國，專攻設計，1966年任教北愛荷華大學，1968年起執教愛荷華大學，直至2003年以榮譽教授身份退休。他是位傑出的設計家和教育家，繪畫原本是他私下的愛好，從1970年代初開始作畫，閉門探索20多年，直到1996年才正式展出畫作。從元四家起，中國的文人畫特別講究的“餘興”，用在胡教授身上，沒有半點水分。令我特別驚訝的是，胡教授有非常高的數理天分，縝密、謹嚴的理性精神在他身上

舒建華2012年春在胡教授畫室  
(張榮蒂攝)



沉澱的同時，卻又洋溢著不可遏制的才情，奇思妙想如萬斛流泉不擇地而出。這種奇妙的結合又有大量出色的作品來見證。

胡教授在繪畫上苦心孤詣探索40多年，用特異的技法媒材為中國水墨繪畫藝術新開一條道路，這種“一路走到黑”的勇氣和毅力，讓我由衷的欽佩。其畫境之超妙、理路之純正，更讓我涵泳玩味不已。硅谷亞洲藝術中心能有機會舉辦這一展覽，我們深表榮幸。對胡教授和夫人的大力支持深表敬意。對胡宏造先生和夫人的熱情支持也深表謝意。

今年4月我從愛荷華回來後，胡教授來函希望我能為整個畫展定一個名字。思量許久，還是不得其名。8月間我同家人遊歷黃山，在蓮花峰下，黑雲翻墨之際，我回想起在阮大仁先生家首次看到胡教授畫作（即本次展覽中第55號的《吼》），其點瀆之妙，是傳統水墨畫所沒有的，才會讓我一見傾心。記得石濤有一段著名的

跋語，富有激情地提到自己對苔點的諸多創辟，提到的“風雪雨晴四時得宜”“夾水夾墨一氣混雜”“含苞藻絲瓔珞連牽”“空空闊闊乾燥沒味”，“有墨無墨飛白如煙”“如焦似漆邈邈透明”“沒天沒地當頭劈面”“千岩萬壑明淨無一”，恰好可以借用來描述胡教授畫中的景象和意味。石濤意在強調畫藝中可以用一切手段，根本目的是為了藝術效果；末了，他感歎說：

“噫！法無定相，氣概成章耳。”

這最後四個字“氣概成章”，我想，正好可以做這次畫展的名稱。

2012年9月

## Artist's Preface

I was born in Shanghai, China with ancestry from Wenzhou, Zhejiang Province. In 1941 my family moved to the war capital Chongqing. Because I spoke only the Wenzhou dialect, it was not until I was seven years old and had learned Szechuan dialect that I could enter first grade. My family enrolled me in the religious Dejing Elementary. One December, I made two black bells out of cardboard to decorate the Xmas tree in my classroom. My teacher was not pleased. She thought the bells should be golden-colored. Insisting that I had only seen black copper patina bells I refused to change. For my defiance, my teacher stood me in the corner of the classroom. In 1946, we moved to Nanjing. I entered the now famous Langya Road Elementary for gifted children. I remember painting all of the historical portraits decorating the walls of our school auditorium. My first venture at publishing - a painting of Chongqing Parachute Tower - was accepted by the Central Daily News Children's section. As an encouragement to me, they even awarded me a painting album by Feng Zikai.

These notable anecdotes from my childhood shaped the rest of my life. In 1954, with the help of extra credit earned from painting, I passed the entrance examination and entered Tainan College of Engineering<sup>1</sup> to study Architecture. After graduating in 1959, I participated in the then-required year and half military training. During this time, life taught me what the classroom missed and completely changed my

<sup>1</sup> It was also known as Taiwan Provincial College of Engineering. In 1956, it was reformed as Taiwan Provincial Cheng Kung University. In 1971 it became National Cheng Kung University.

thinking on architectural design. I came to understand how “less is more” and began following the principle that “form follows action”. It not only improved my designs, but also influenced my ideas on how to teach architectural design. In 1961, after Mr. Chen Chikuan established the Department of Architecture at Tunghai University in Taiwan, he invited me to teach Basic Design. I asked him later, why he had asked me to teach. After all, I did not get high marks while in college. He said he remembered me from the time he gave a speech at my college, now known as National Cheng Kung University. During the talk, I had asked him three questions which left strong impressions in him.

In 1964, I came to the United States and entered Cranbrook Academy of Art, considered the best design school after Bauhaus. Due to my natural curiosity, I developed a unique point of view different from the main stream, in nearly all things. While in Cranbrook, I changed my major from architecture which required team work and pursued design instead. In Cranbrook, I gained new perspectives in a variety of studies.

To me, an artist with not only the freedom to create, but also a steady paying job such as a teacher, is the luckiest of them all. On one hand, such an artist receives the joy of teaching; on the other; he or she can create to their heart's content without practical worries. In 1966, I began teaching at Northern Iowa University. In 1968, I was invited to teach at The School of Art and Art History, The University of Iowa in Iowa City as the Chair for the Design Department. I held this position for 37 years until retiring in 2003 due to poor health.





Professor Hu and his wife Judy in his studio  
( photo by Shu Jianhua )



Studio of Professor Hu  
( photo by Shu Jianhua )

Besides teaching, I also sculpted and painted. I painted not for the purpose of commercial gain but to explore new directions in Chinese paintings.

One Chinese art historian once wrote: "One cannot use western materials and techniques to produce Chinese paintings. Chinese brushes, paper and ink must be used in order to illustrate the expression and essence of Chinese painting." My painting style is a direct challenge to this point of view. Since 1972, I have painted with Chinese mood and expression using western oil on canvas. However, my subjects are not limited to earthly subjects such as landscapes, birds, faunas, and people. I have painted all phenomena of the universe. I always named my paintings with a single word. This approach helps me understand my subjects by honing in on their essence.

I do not represent any school of painting and hence can freely innovate. I learn from my own process of painting. You could say that I paint in order to learn how to paint. I dreamed of being an inventor when I was young. Now I discover new ways to paint. In a small way, it satisfies my desire to invent.

I have exhibited in many venues. In 1996, I exhibited 120 oil paintings in the Taiwan Museum of Art. I named it New Technique, New Mindscape and published a painting catalog. I showed six paintings at the "ARTIADE"-as Olympics of Art in Atlantic, Ga., representing Taiwanese artists. In 2002, my work was selected to be part of a collection of world artists in the travelling art show accompanying the World Cup Soccer games and the final competition in Seoul, Korea. In 2005, the National Taiwan Museum of History held a special exhibit for my seventieth birthday featuring 80 of my paintings and a

published catalog called Heaven and Man Unified. In 2006, the private Chan-liu Museum in Taiwan showed 100 of my paintings and published the catalog A Thousand Scenes and Ten Thousand Phenomenon. To select the works from an accumulation of over 40 years of work, Silicon Valley Asian Art Center curator Shu made a visit to my studio in Iowa. The 54 various sized paintings selected represented key milestones in my search for new approaches in Chinese painting, and many of them had never before been exhibited.

Some viewers of the exhibit stared at my paintings, thinking they were made with Chinese brush, ink and color, and wondered how I did them. There were also people who suggested that I should never reveal my painting techniques. This reminds me of a famous story in the mathematics world. Over 300 years ago, a French mathematician named Fermat wrote in the margin on his copy of an edition of

Diophantus: "I know how to prove it, but there is not enough room here for me to show how." Over the years, many mathematicians tried to find Fermat's proof and instead made new discoveries of their own. Now that I am retired, I shall have more time to discover new ways in oil painting.

Finally, I want to thank my wife Judy C Chang for her support and assistance in my artistic development.

Hu Hung-shu, July 2012

English translation by Julie Holding

# 自序

胡宏述

我是浙江溫州樂清虹橋杏莊人。1941年隨家人去了抗戰時的重慶，因為最初只會講溫州話，等學了四川話，七歲才進入具有宗教氣氛的德精小學。我用紙板做了兩個塗成黑色的鐘來裝飾教室內的聖誕樹。老師非常不高興，她認為應該是金色的。我堅持只看過黑色銅鏽的鐘，被老師罰站牆角。1946年還都南京，進入今天很有名的天才學生的瑯琊路小學。當時在校內大禮堂牆上佈置的不同朝代歷史人物像，是我畫的。初次在中央日報兒童版上投登回憶在重慶兩浮支路跳傘塔的畫，還獲得豐子愷的畫冊為鼓勵。

小時候的一些趣事，都跟我這一生有很多連帶關係。1954年在臺灣考進臺南工學院建築系，還是靠我在術科加考繪畫分數的關係。1959年畢業，隨後一年半的預備軍官生活中，體會到許多，完全改變了我的建築設計觀。才懂得什麼是“少則多”，啟萌了“形隨行”的觀念，改進了我的設計，發展了對設計教育的教學概念。1961年陳其寬先生在臺灣東海大學創辦建築系，我被邀教基本設計。後來我也曾問過他，我的大學成績並不好，他為什麼請我任教，他說他當年在成大聽他公開演講時，曾向他提出三個問題，對我印象深刻。

1964年來美進入Cranbrook Academy of Art，被稱為Bauhaus之後最好的設計學校。因為我的好奇個性，對任何一個問題，都有我自己的見解，不同的看法。我放棄了需要團體工作的建築改讀設計。在這學校我對所有藝術的不同科系有了新的認識。

如果藝術家除了自由創作外同時又有一份固定收入的教書工作，那是最幸運的，一方面可以傳授知識，另一方面他可以安心的，隨心所欲的創作。1966年我在北愛荷華大學任教，1968年被邀在Iowa City的州立愛荷華大學藝術學院任教，擔任設計系主任，一直到2003年身體不適，任教37年後榮休。我除了教設計，做雕塑，同時也繪畫。我的畫沒有為了要賣畫而畫，而是尋求新的中國畫路的方向。

一位中國藝術史家曾寫過，大意是“中國畫不能用西方材質、技巧，一定要用中國毛筆，中國紙和中國墨，才能表現中國意境”。我繪畫的畫風就是向這句話挑戰。我用西方的材料油畫和畫布來表現中國的意境。我的畫從1972年起，不侷限於地球上的景象——山水、花鳥、人物——而是包羅宇宙萬象。畫名都是取用中國單字，幫助我自己對它的認知。



愛荷華州Cedar Rapids機場中胡教授的雕塑作品  
(舒建華攝)

我沒有師承的問題，能隨意發揮，從自己的畫中學習畫下一張畫，可以說從“畫畫學畫畫”。年青時曾想做一發明家，現在自繪畫中試出新的畫路。也可滿足我的“發明”慾。曾有多次在不同地方小規模的畫展。1996年，在臺灣省立美術館個展，展出120幅油畫，展名為“新技巧.新意境”，出有非賣品的圖錄，很少人看到。當年我也曾代表臺灣在美國亞特蘭大的奧林匹克運動會展出六幅。又2002年在法國，我的一幅畫被選中，參與百人畫家之一，隨世界足球賽巡回展和漢城決賽中展出。2005年臺灣國立歷史博物館為我70歲個展，展出80幅，出有圖錄《天人合一》。2006年臺灣私人長流美術館，展出近100幅，出有圖錄《千景萬象》。這次的展出是舒館長親到我在Iowa的工作室選取近四十年不同



愛荷華大學裏胡教授的雕塑作品  
(舒建華攝)

時期不同尺寸的五十四幅作品，其中有很多是我創作過程中重要的畫，也包括了許多作品是第一次公開展出。曾有人在我畫展中的油墨畫前凝視，以為是水墨作品，猜測我的畫法，也有人建議，我不必要公開畫法。想起在數學界有一著名故事，約300多年前，法國一位著名數學家費馬(Fermat)，曾在書本的留白部份寫下一句“我知道如何証，但此處無足夠地方可把証明寫出”。為這句話多年來數學家們尋找他的証明，反而在數學上發展出更多新的數學。我從學校退休後，有時間可繼續尋找各種不同油墨的新畫法。

最後，我想特別感謝我的夫人張裘蒂女士多年來對我藝術探索的支持和幫助。

2012年7月

# 目 錄

編號	名稱	English Title	年份	尺寸inch	尺寸 cm	材質
1	曦	The light of day	1975	48x48	121.92x121.92	oil on canvas
2	巍	Lofty	1975	46x46	116.48x116.48	oil on canvas
3	梅	Plum blossom	1976	38x46	96.52x116.48	oil on canvas
4	巔	The peak of a hill	1976	44x38	111.76x96.52	oil on canvas
5	冉	Slowly rising	1977	46x48	116.48x121.92	oil on canvas
6	溪	A creek	1977	44x22	111.76x55.88	oil on canvas
7	睽	Gaze	1979	36x14	91.44x35.56	oil on canvas
8	姿	Disposition	1980	32x32	1.28x81.28	oil on canvas
9	律	Rhyme	1982	44x26	111.76x66.04	oil on canvas
10	驟	Sudden	1982	30x19	76.2x48.26	oil on canvas
11	帖	Rubbings	1982	44x22	111.76x55.88	oil on canvas
12	默	Silent	1985	24x20	60.96x50.8	oil on canvas
13	套	The bend of a river	1986	16x24	40.64x60.96	oil on canvas
14	聳	To raise up	1991	42x36	106.68x91.44	oil on canvas
15	啟	To inspire	1993	17x24	43.18x60.96	oil on canvas
16	屯	Stocking	1994	48x32	121.92x81.28	oil on canvas
17	崢	Piling	1994	46x30	116.48x76.2	oil on canvas
18	交	To interact	1996	26x22	66.04x55.88	oil on canvas
19	圍	To surround	2001	50x46	127x116.48	oil on canvas
20	濂	Water curtain	2002	44x36	111.76x91.44	oil on canvas
21	豪	Grand	2003	46x48	116.48x121.92	oil on canvas

編號	名稱	English Title	年份	尺寸inch	尺寸 cm	材質
22	擁	Embrace	2004	44x44	111.76x111.76	oil on canvas
23	屹	Erect	2004	24x20	60.96x50.8	oil on canvas
24	列	To row up	2005	48x36	121.92x91.44	oil on canvas
25	矜	Solemn	2005	36x24	91.44x60.96	oil on canvas
26	蔓	To spread	2006	48x24	121.92x60.96	oil on canvas
27	盛	Magnificent	2007	46x44	116.48x111.76	oil on canvas
28	洶	Tempestuous	2008	48x46	121.92x116.48	oil on canvas
29	溶	To melt	2008	24x48	60.96x121.92	oil on canvas
30	越	To surpass	2008	28x22	71.12x55.88	oil on canvas
31	憶	Memory	2008	48x16	121.92x40.64	oil on canvas
32	遨	Roam	2009	48x44	121.92x111.76	oil on canvas
33	隆	Prosperous	2009	46x38	116.48x96.52	oil on canvas
34	念	Bear in mind	2009	44x12	111.76x30.48	oil on canvas
35	譜	Notation	2009	50x16	127x40.64	oil on canvas
36	調	Tone	2009	40x20	101.6x50.8	oil on canvas
37	籟	Sound of Nature	2009	60x48	152.4x121.92	oil on canvas
38	滋	Nourish	2009	28x22	71.12x55.88	oil on canvas
39	耀	To shine	2009	28x22	71.12x55.88	oil on canvas
40	蓄	Rich	2009	42x48	106.68x121.92	oil on canvas
41	靈	Spirit	2009	48x42	121.92x106.6	oil on canvas
42	浪	Wave	2010	36x24	91.44x60.96	oil on canvas

編號	名稱	English Title	年份	尺寸inch	尺寸 cm	材質
43	衍	To evolve	2010	22x28	55.88x71.12	oil on canvas
44	觀	Scenery	2010	60x48	152.4x121.92	oil on canvas
45	巋	Mighty	2011	56x46	142.24x116.48	oil on canvas
46	峯	Elevated	2011	50x43	127x109.52	oil on canvas
47	曲	Tune	2011	48x14	121.92x35.56	oil on canvas
48	嵩	Majestic	2011	48x48	121.92x121.92	oil on canvas
49	凜	Stern	2011	50x44	127x111.76	oil on canvas
50	邁	Forward	2011	50x50	127x127	oil on canvas
51	刮	Sweeping	2011	49x49	124.46x124.46	oil on canvas
52	祁	Extreme	2011	49x49	124.46x124.46	oil on canvas
53	協	Harmonizing	2011	48x46	121.92x116.84	oil on canvas
54	首	Head	2011	49x49	124.46x124.46	oil on canvas
55	吼	Voice of Yellow River	2011	44x38	111.7x96.5	oil on canvas
56	騰	Ebullition	1978	37x44	94x111.7	oil on canvas
57	秀	Elegant	2010	36x24	91.4x61	oil on canvas
58	容	Demeanor	1985	28x34	71.1x86.4	oil on canvas

1 曦 The light of day 1975年 48 × 48in 121.92 × 121.92cm oil on canvas



2 巍 Lofty 1975年 46×46in 116.48×116.48cm oil on canvas



3 梅 Plum blossom 1976年 38 × 46in 96.52 × 116.48cm oil on canvas

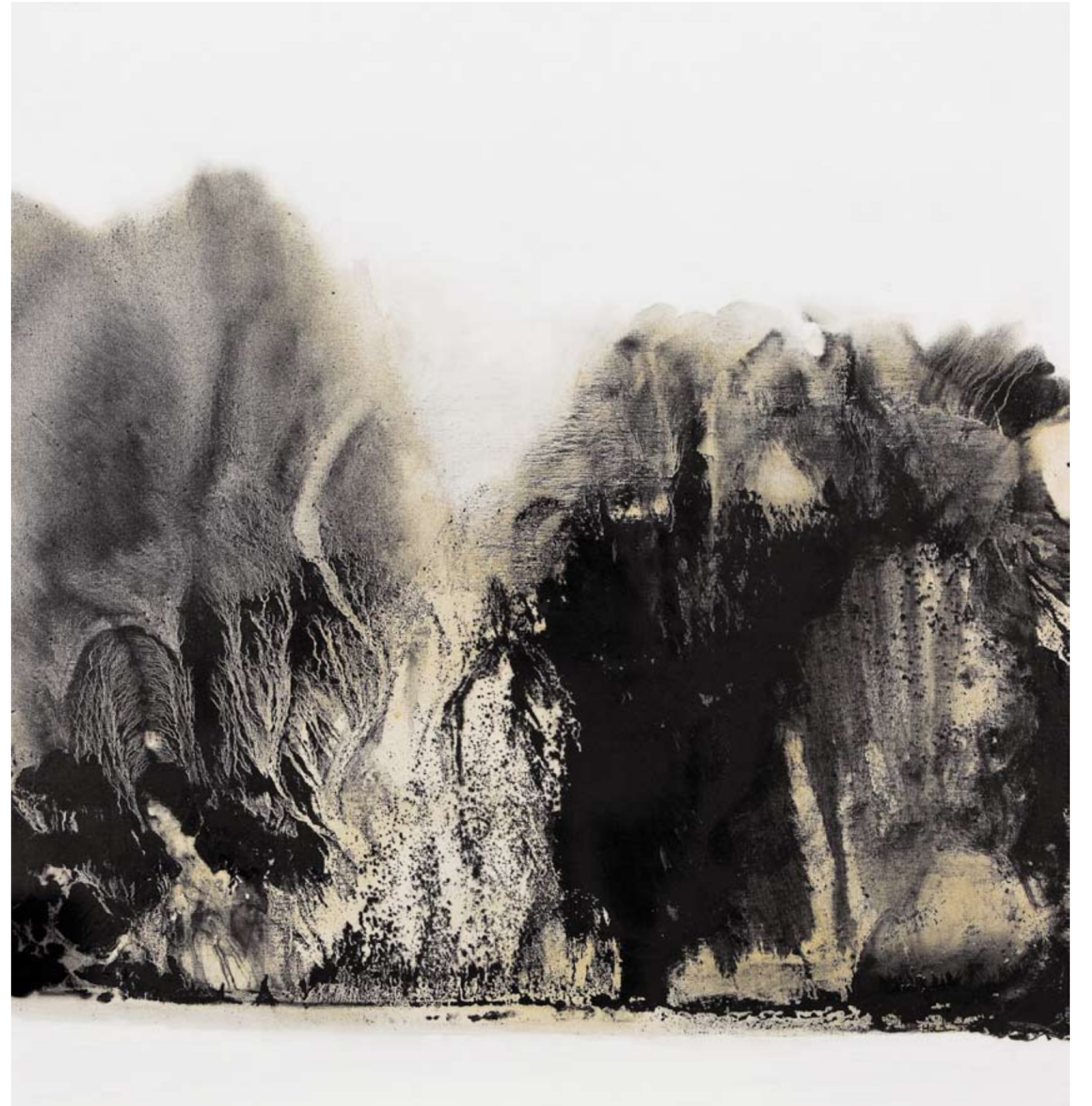




4 巔 The peak of a hill 1976年 44×38in 111.76×96.52cm oil on canvas



5 冉 Slowly rising 1977年 46×48in 116.48×121.92cm oil on canvas





6 溪 A creek 1977年 44 x 22in 111.76 x 55.88cm oil on canvas



7 睐 Gaze 1979年 36 × 14in 91.44 × 35.56cm oil on canvas

8 姿 Disposition 1980年 32×32in 1.28×81.28cm oil on canvas





9 律 Rhyme 1982年  
44 × 26in 111.76 × 66.04cm  
oil on canvas



10 驟 Sudden 1982年 30×19in  
76.2×48.26cm oil on canvas



11 帖 Rubbings 1982年 44 x 22in 111.76 x 55.88cm oil on canvas

12 默 Silent 1985年 24 × 20in 60.96 × 50.8cm oil on canvas





13 套 The bend of a river 1986年 16 × 24in 40.64 × 60.96cm oil on canvas



14 聳 To raise up 1991年 42 × 36in 106.68 × 91.44cm oil on canvas



15 啟 To inspire 1993年 17×24in 43.18×60.96cm oil on canvas





16 屯 Stocking 1994年 48×32in  
121.92×81.28cm oil on canvas

17 嶂 Piling 1994年 46×30in  
116.48×76.2cm oil on canvas

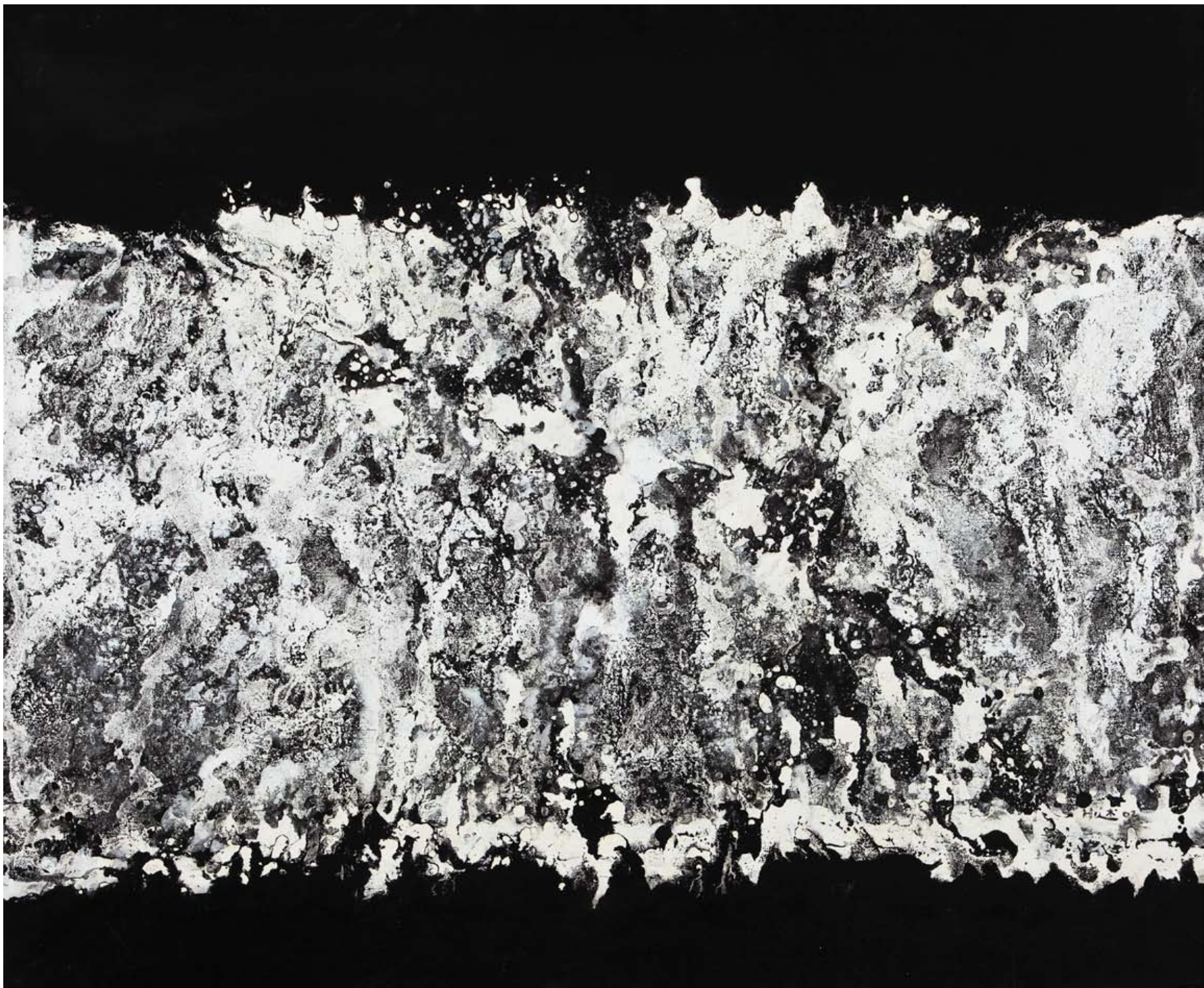


18 交 To interact 1996年 26×22in 66.04×55.88cm oil on canvas



19 圍 To surround 2001年 50×46in 127×116.48cm oil on canvas





20 濂 Water curtain 2002年 44×36in 111.76×91.44cm oil on canvas



21 豪 Grand 2003年 46×48in 116.48×121.92cm oil on canvas



22 擁 Embrace 2004年 44×44in 111.76×111.76cm oil on canvas

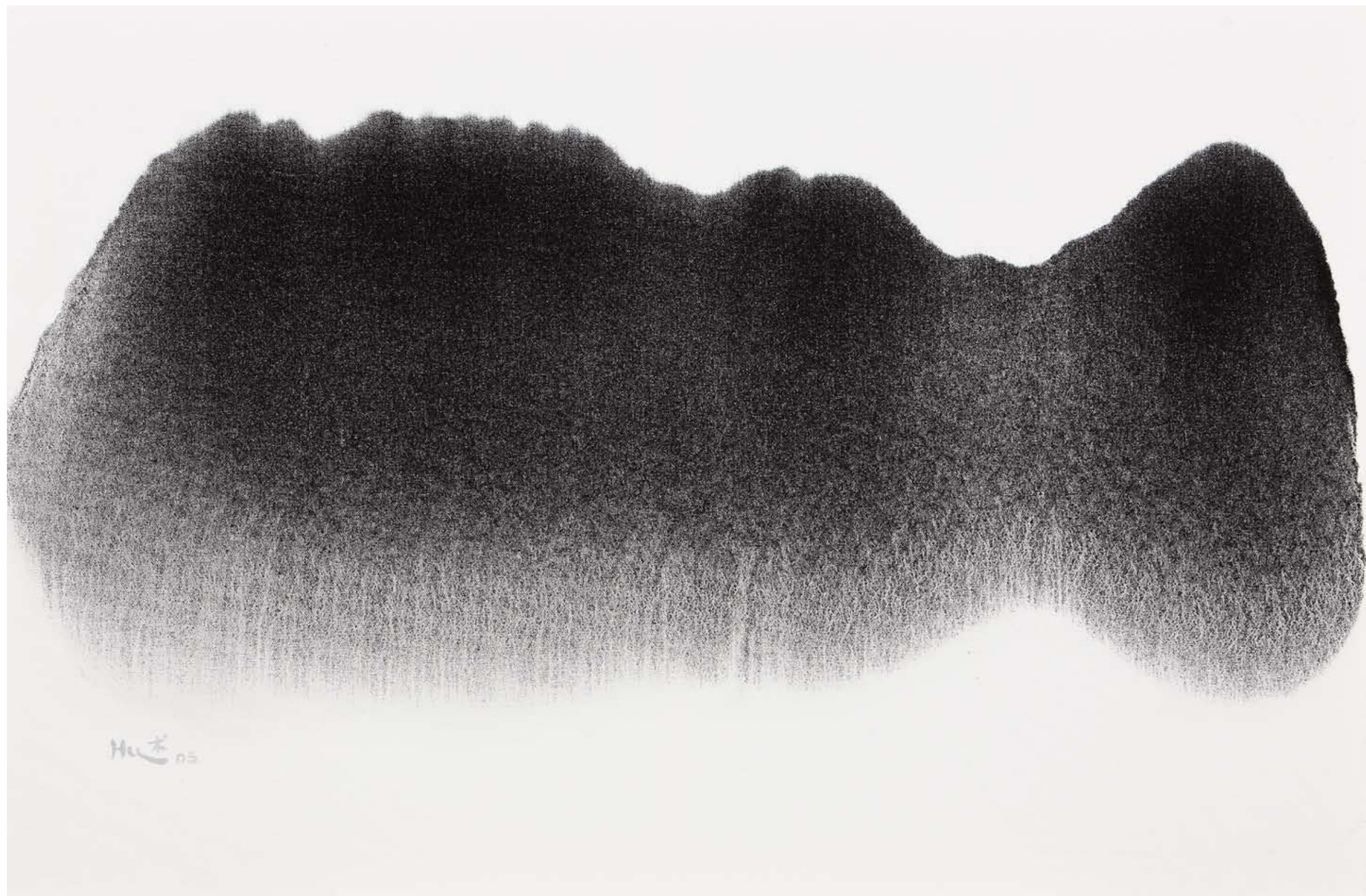


23 屹 Erect 2004年 24 x 20in 60.96 x 50.8cm oil on canvas





24 列 To row up 2005年 48×36in  
121.92×91.44cm oil on canvas



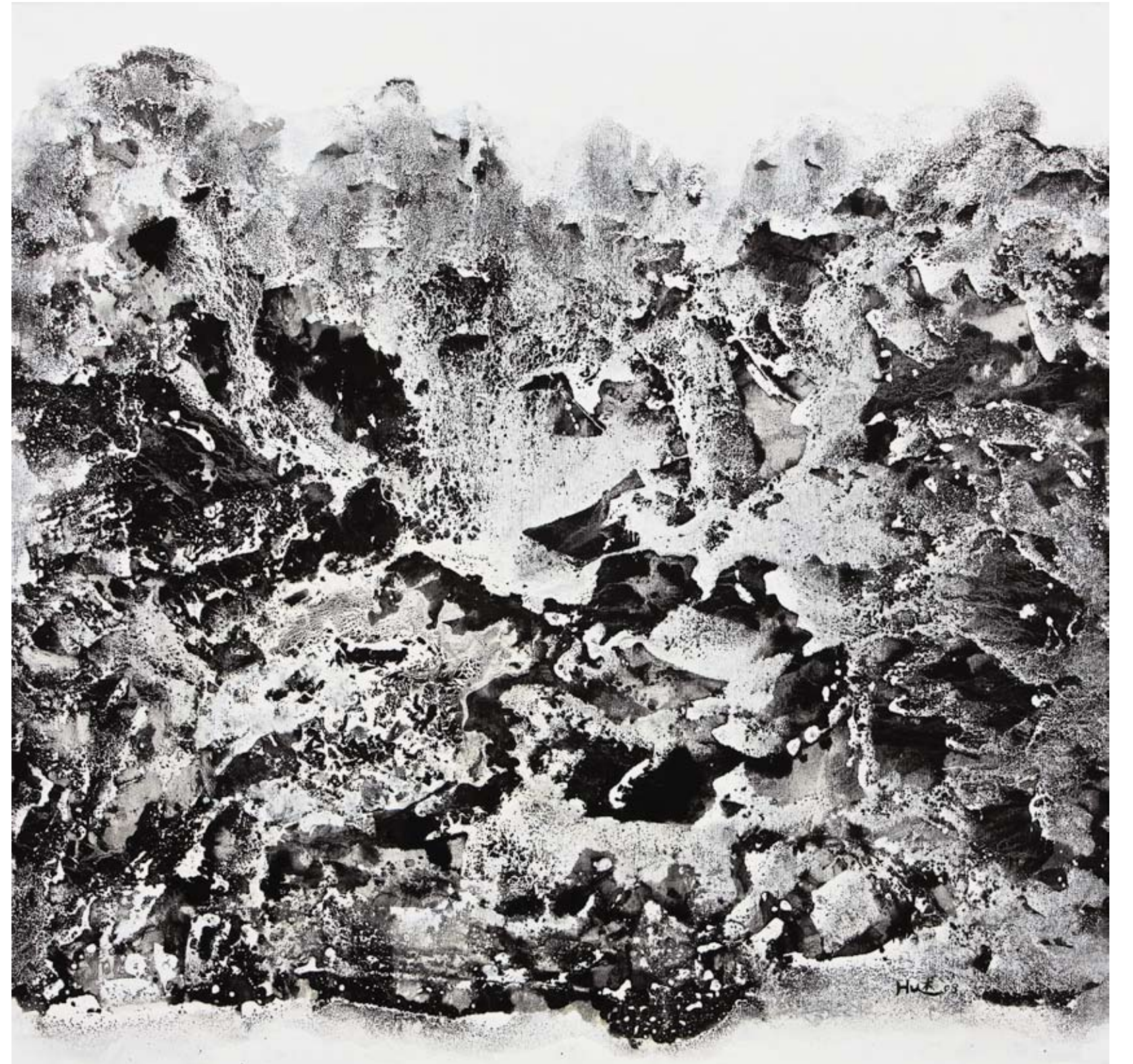
25 矜 Solemn 2005年 36×24in  
91.44×60.96cm oil on canvas



26 蔓 To spread 2006年 48×24in 121.92×60.96cm oil on canvas

27 盛 Magnificent 2007年 46×44in 116.48×111.76cm oil on canvas



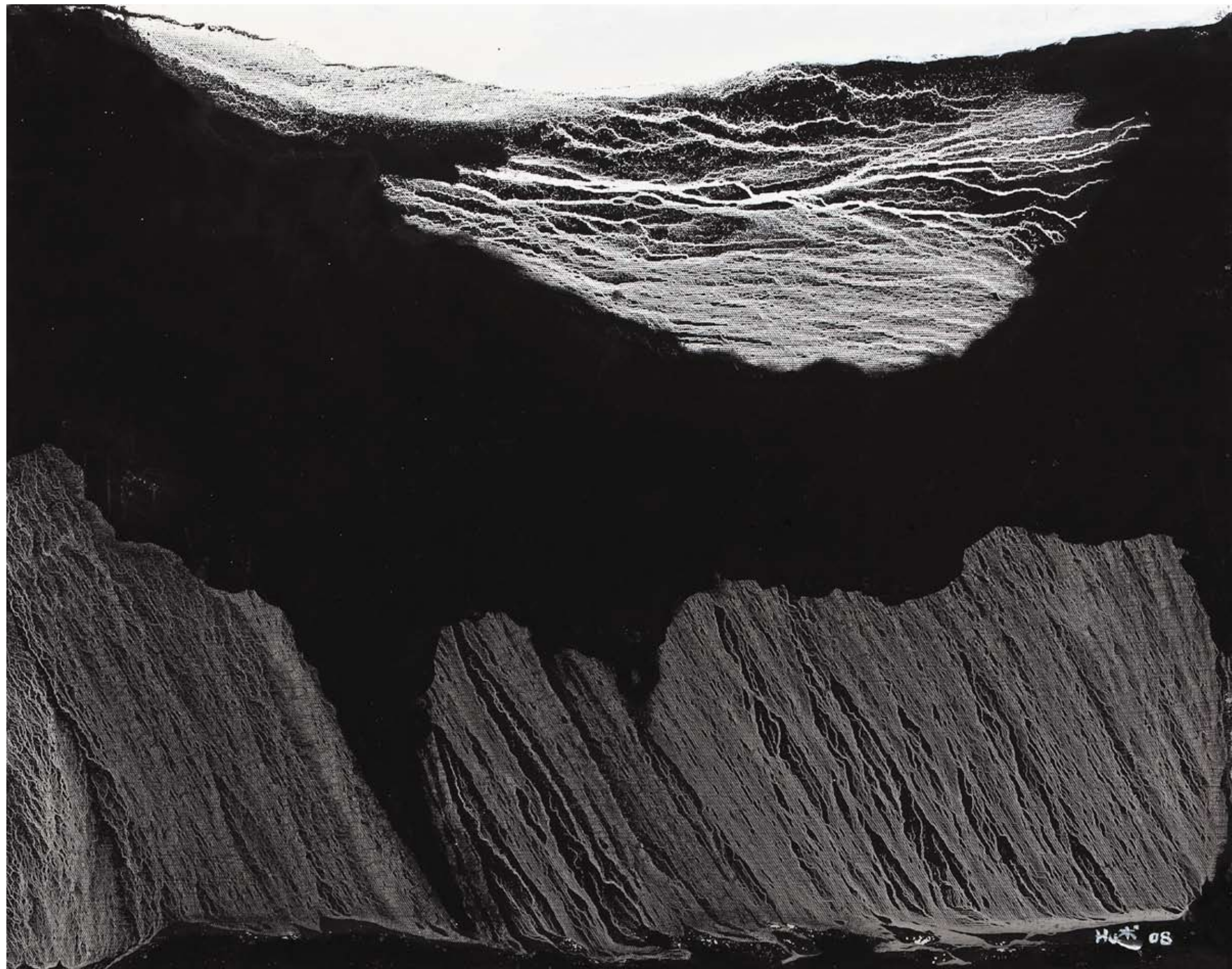




29 溶 To melt 2008年 24×48in 60.96×121.92cm oil on canvas



30 越 To surpass 2008年 28 × 22in 71.12 × 55.88cm oil on canvas





31 憶 Memory 2008年 48 x 16in 121.92 x 40.64cm oil on canvas



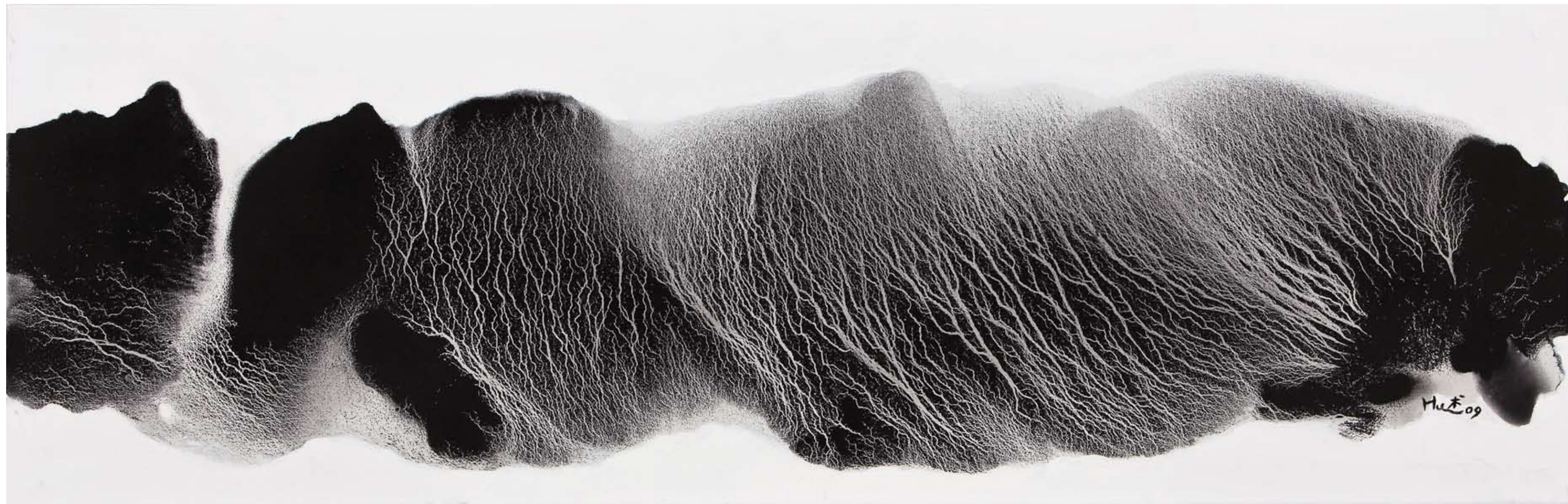
32 遨 Roam 2009年 48 × 44in 121.92 × 111.76cm oil on canvas

33 隆 Prosperous 2009年 46 × 38in 116.48 × 96.52cm oil on canvas





34 念 Bear in mind 2009年 44 × 12in 111.76 × 30.48cm oil on canvas



35 譜 Notation 2009年 50 × 16in 127 × 40.64cm oil on canvas



36 調 Tone 2009年 40×20in 101.6×50.8cm oil on canvas





37 籟 Sound of Nature 2009年  
60 × 48in 152.4 × 121.92cm oil on canvas

38 滋 Nourish 2009年 28×22in 71.12×55.88cm oil on canvas



39 耀 To shine 2009年 28 × 22in 71.12 × 55.88cm oil on canvas



40 蓄 Rich 2009年 42 × 48in 106.68 × 121.92cm oil on canvas

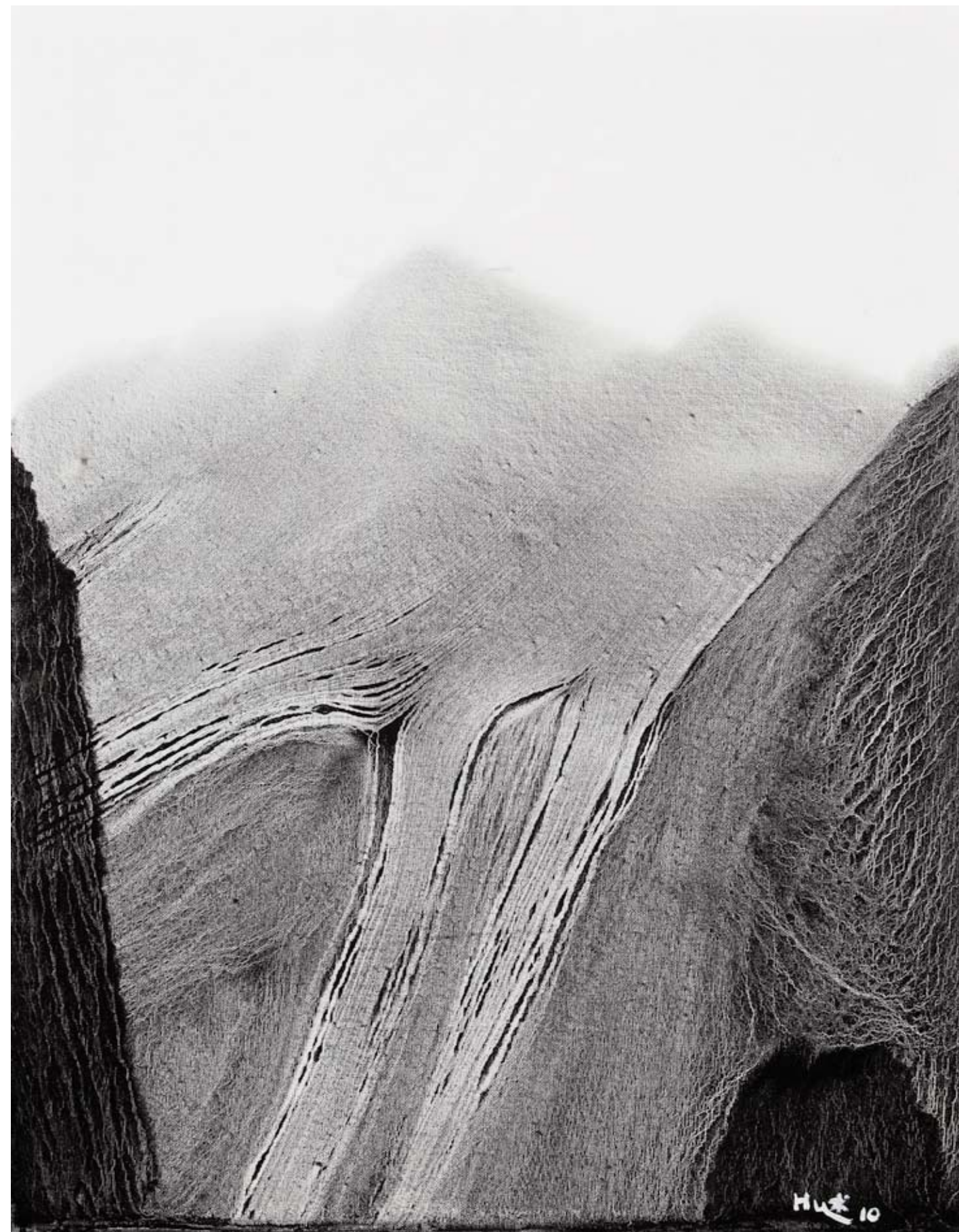


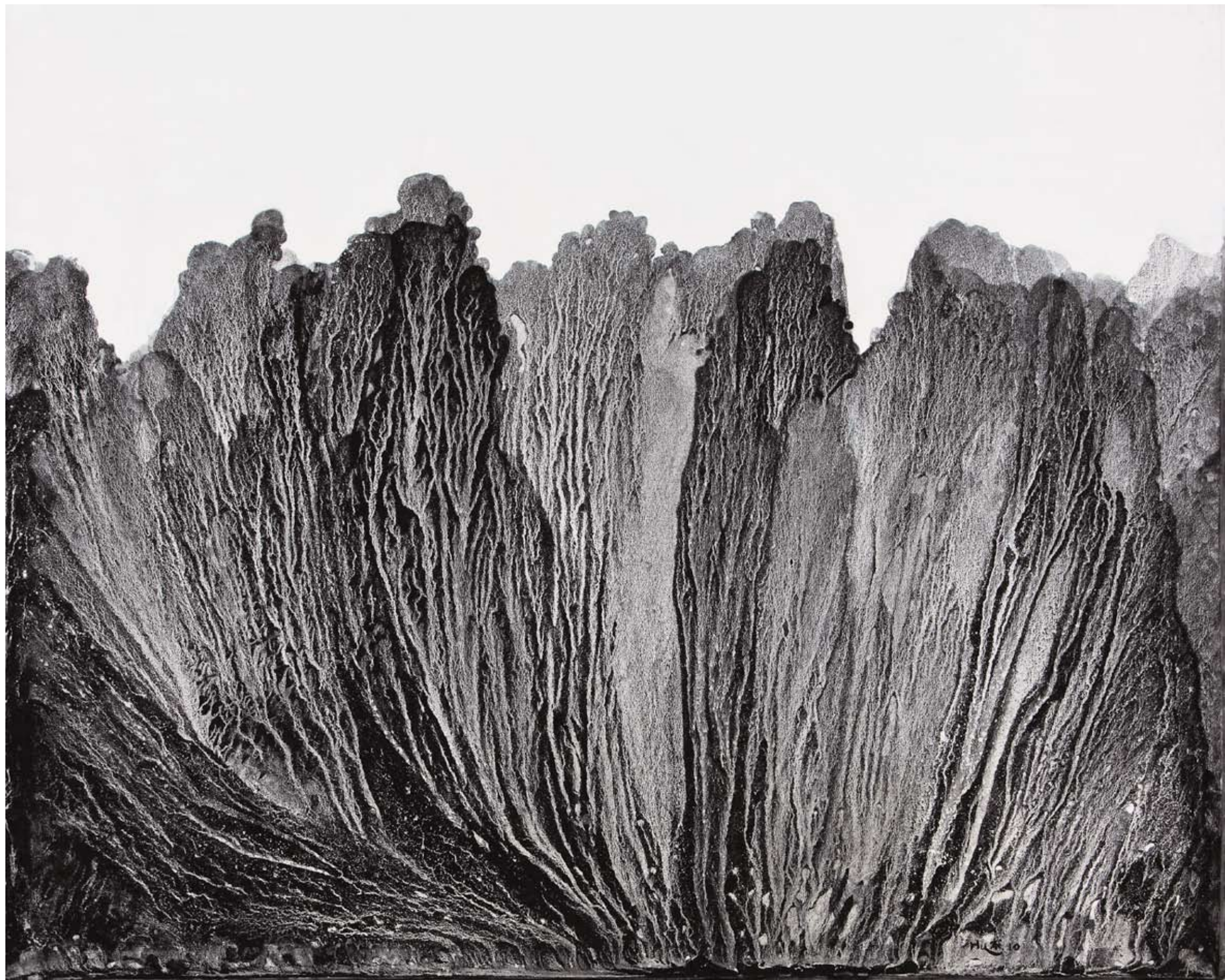
41 靈 Spirit 2009年 48×42in 121.92×106.6cm oil on canvas





42 浪 Wave 2010年 36x24in  
91.44x60.96cm oil on canvas









45 巖 Mighty 2011年 56×46in 142.24×116.48cm oil on canvas





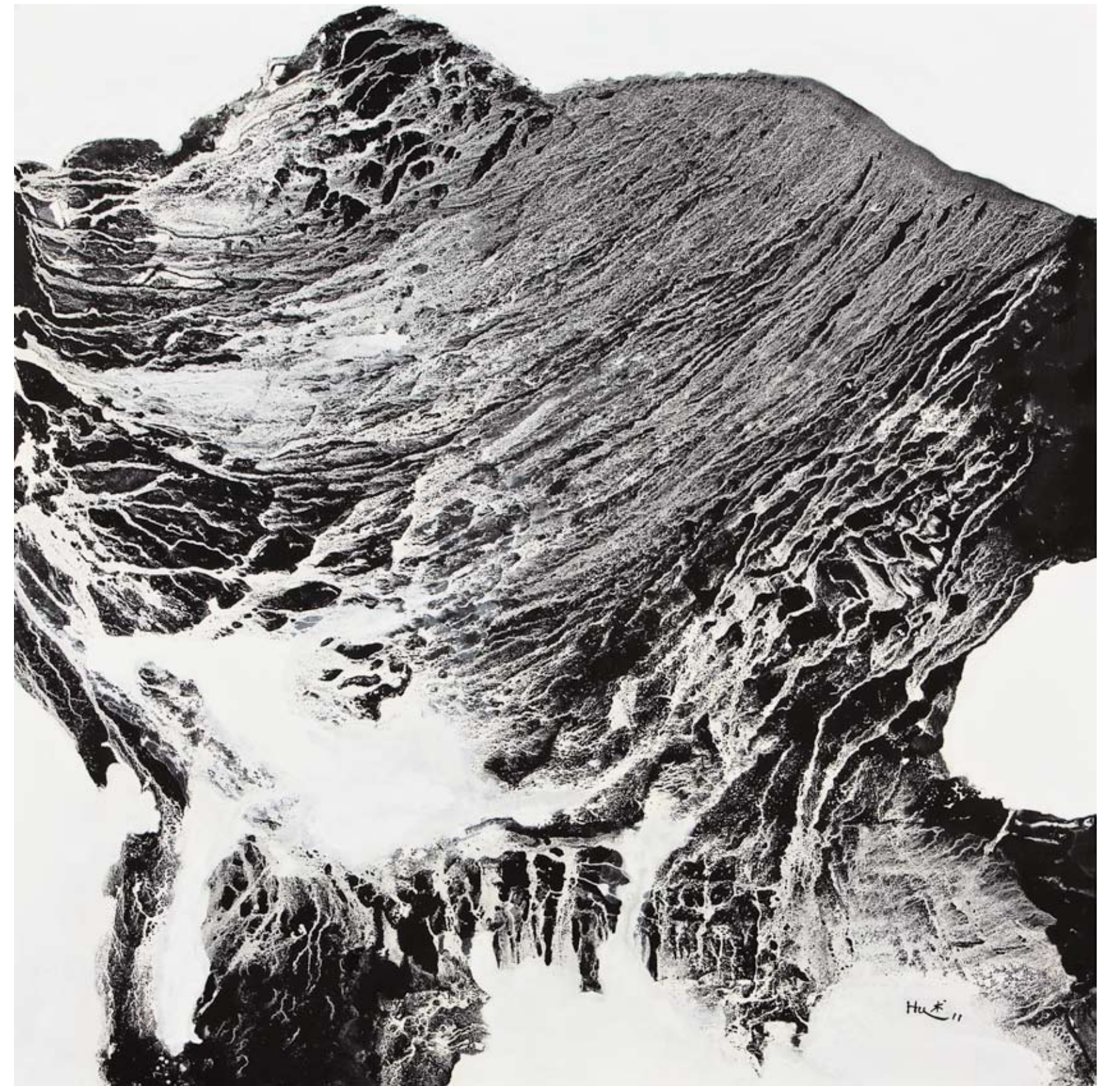
47 曲 Tune 2011年 48×14in 121.92×35.56cm oil on canvas









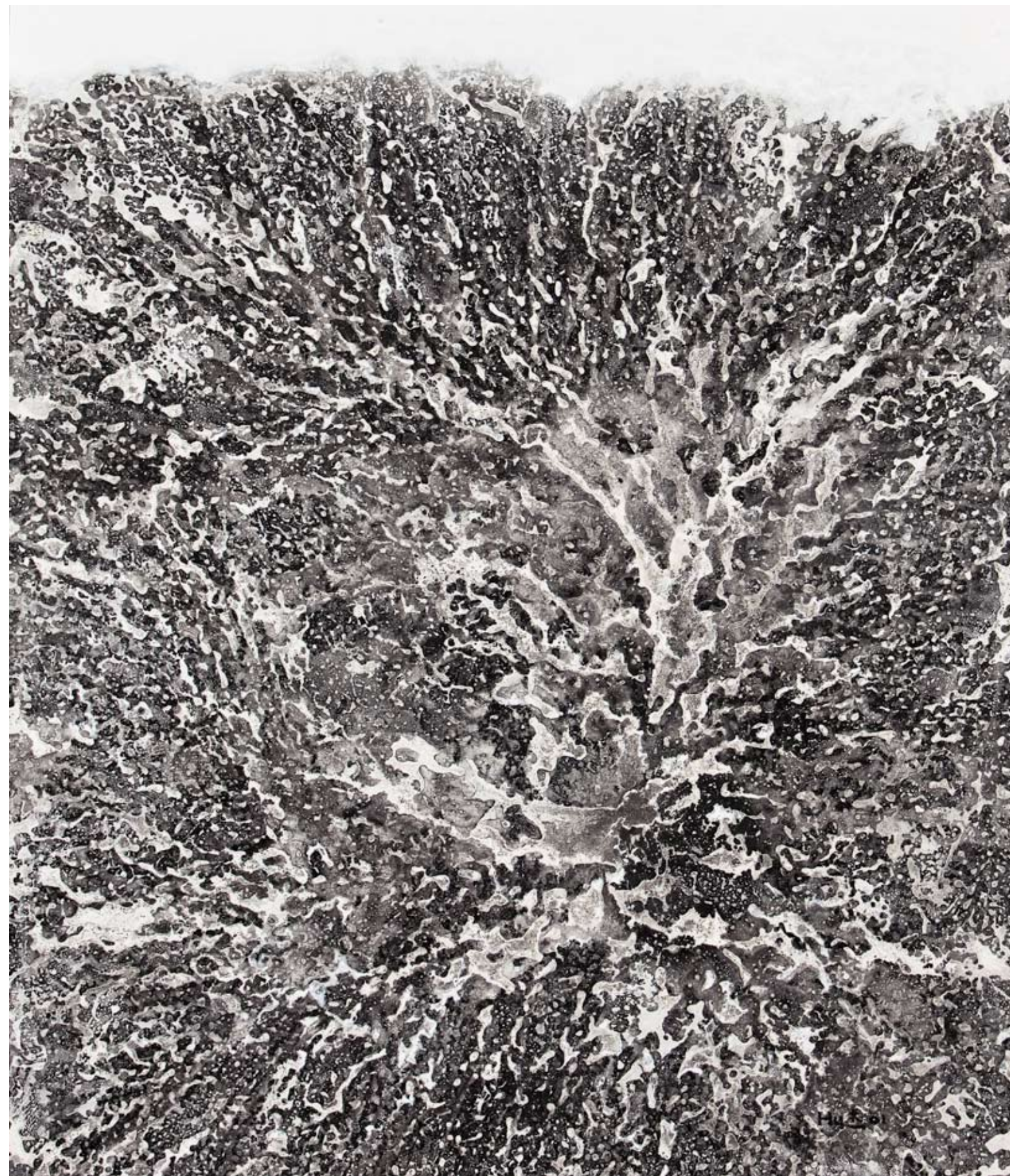






54 首 Head 2011年 49×49in 124.46×124.46cm oil on canvas

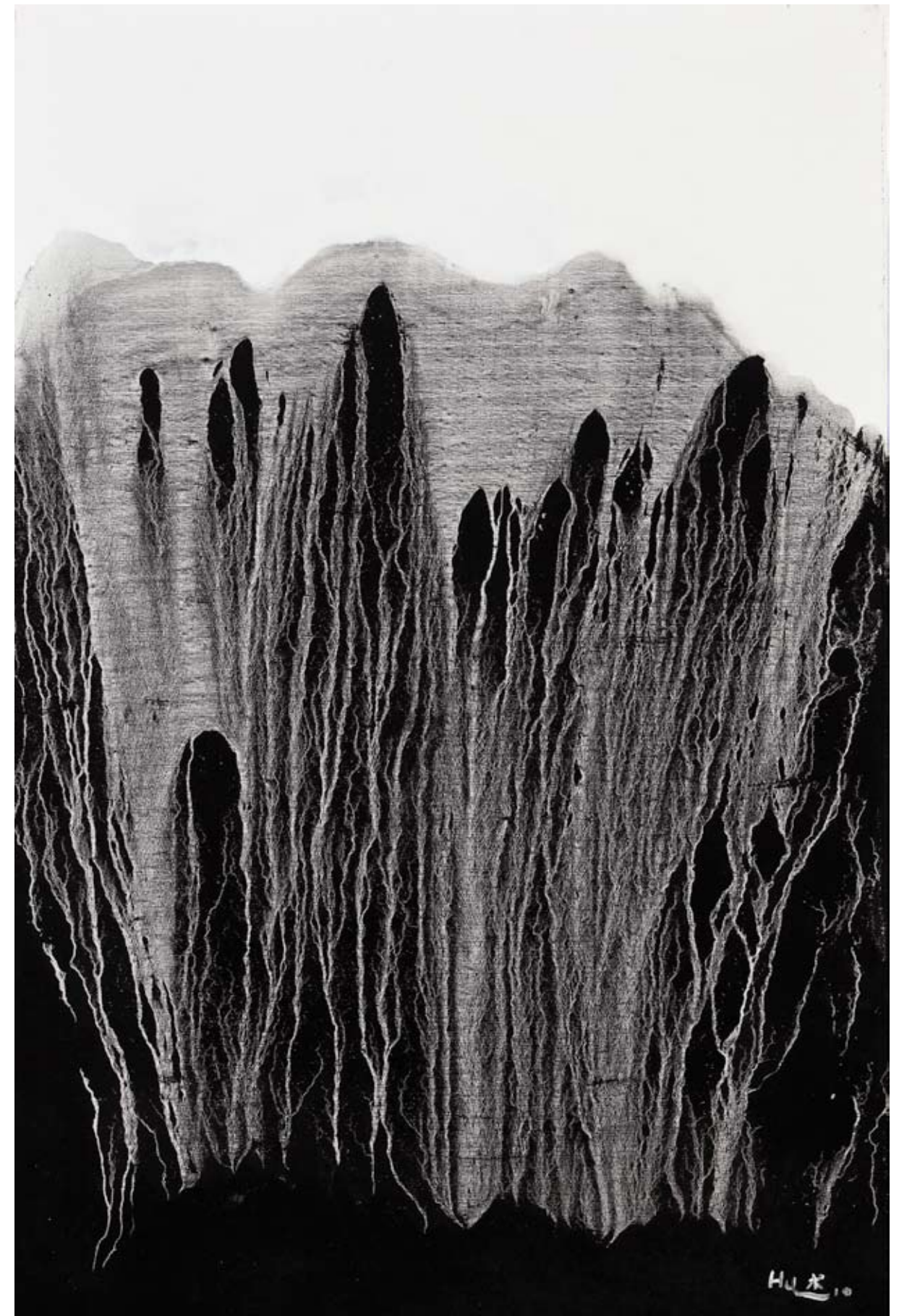




56 腾 Ebullition 1978年 37×44in 94×111.7cm oil on canvas



57 秀 Elegant 2010年 36×24in 91.4×61cm oil on canvas





58 容 Demeanor 1985年 49×49in 71.1×86.4cm oil on canvas

# HU, HUNG-SHU

## **Born:**

Shanghai, China, 1935, U.S. citizen

## **Studied:**

Architecture, B.Sc., Cheng-kung University, 1959  
Design, M.F.A., Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1966.

## **Teaching Experience:**

Professor emeritus, The School of Art and Art History, The University of Iowa  
Professor, Head of Design, The School of Art and Art History, The University of Iowa, 1968-2002  
Guest Professor, Shenyang Institute of Aeronautical Engineering, Shenyang China, 2004  
Guest Professor, Kun Shan University of Technology, Tainan, Taiwan, 2002-2005  
Guest Professor, Northwestern Polytechnical University, Xian, Shaanxi, China, 2001  
University of Northern Iowa, Cedar Falls, 1966-1968  
Tung-hai University, 1961-64

## **Professional Experience:**

Served as the juror for the 38th Annual Area Show,

MacNider Art Museum, Mason City, Iowa, April 2003  
Selected by the Quad City Riverfront Council as the artist from Iowa with one artist from Illinois to develop the River Corridor Design guidelines for the riverfront development, November 1994  
Served as Chairperson of jury for the Contemporary Sculpture Competition 1991 R.O.C., Taipei Fine Arts Museum, 1990  
As a Public Art Consultant for the Department of Urban Development, Taipei City Government, Taiwan, July 1996-1997

## **Commissions:**

TOGETHER - Sculpture Commission for Coralville Marriott Hotel and Conference Center, Coralville, Iowa August 2006.  
IN YOUR MIND'S EYE - Sculpture Commission for City High School, Iowa City, Iowa November 2002.  
BLUE PRISMS - Sculpture Commission for Kirkwood Community College in Cedar Rapids, Iowa, April 2002.  
TOMORROW - Sculpture Commission for Wen-Hwa Railroad Station in Taipei, Taiwan 2000  
TWINKLE, TWINKLE - Sculpture Commission for Iowa Methodist Medical Center, Des Moines, Iowa February 1999  
D FOREVER - Sculpture Commission for the Levitt Center, University of Iowa, May 1998.

IRON TREE - Sculpture Commission for the Hung-Gao Group Inc, Taipei, Taiwan, 1997  
SILVER LILY - Sculpture Commission for the S.T. Morrison Park, Coralville, Iowa, May 1996  
Design Commission for the "Iowa Prism Award," Iowa Arts Council, Iowa, 1995 thru. 1999  
NINE SKIES - Sculpture Commission for the Cedar Rapids Airport Expansion Project, May 1996  
FALLINGLIGHT - Sculpture for the College of Liberal Arts Building, Florida Atlantic University, Florida 1995  
NEW LEAVES-Sculpture Commission for the Ogden Juvenile Court Building, Ogden, Utah 1988  
FOR ALL SEASONS - Sculpture for the Law School, The Law Faculty Gift Committee, Law College, University of Iowa, 1986  
DIMINISHED SEVEN IN SPACE (sculpture), the Washington State Arts Commission, Art in Public Places Program, Marcus Whitman Jr. High School, Port Orchard, Washington, 1985  
TWO ENVIRONMENTAL SCULPTURE designs for the Educational College Plaza, University of Northern Iowa, Cedar Falls, 1974  
SOLAR KALEIDOSCOPE (light relief) for Student Union, University of Northern Iowa, Cedar Falls, 1969

## **Awards:**

One of three finalists for the art commission for the Warnock Engineering Project, University of Utah, Salt Lake

City, Utah, August, 2004

One of two finalists for the art commission for the American Spirit project, Cedar Falls, Iowa 2002  
One of four finalists for the art commission for the Alliant Energy Corporation Headquarters Madison, Wisconsin 2001  
One of four finalists for the art commission for the Great Fire of Jacksonville of 1901 Commission, Jacksonville, Florida 2000  
One of the finalists for the art commission for the Widtsoe Hall in Chemistry Bldg. of Utah State University, Salt Lake City, Utah, May, 1998  
One of the finalists for the art commission for the Reno/Tahoe International Airport, March, 1998  
One of the finalists for the art commission for the Skaggs Biology Building of the Utah University of Utah, Salt Lake City, Utah, July, 1997  
One of the finalists for the art commission for the Copeland Hall of the University of Nebraska at Kearney, Nebraska, May 1997  
One of two finalists for the art commission for the Denver Performing Arts Complex, 1994  
One of the finalists for the sculpture commission by the National High Magnetic Field Laboratory, Florida State University, Tallahassee, Florida, 1993  
One of two finalists for the sculpture commissioned by the Utah Arts Council for the Hill Force Base Museum, Utah, 1991  
One of ten artists selected to be considered for five

finalists for the Prairie Geometry Sculpture project sponsored by the Waterloo Museum of Art, 1991  
 One of three finalists for the Sculpture Commission of Colorado Arts Council, at the Performing Art Center, University of Colorado, Boulder, Colorado, 1990  
 One of twelve selected by the Committee from 196 applications for the Public Art Project at the University of West Florida, 1989  
 One of three finalists for the Sculpture Commission at the Education Research Building, Utah State University, Utah, 1988  
 One of three finalists for the Sculpture Commission at the West Branch, Iowa, 1987  
 One of the Five Awards for the Sculpture Competition for the Lobby of the Taiwan Provincial Art Museum, 1986  
 Award for the Progressive Architecture's First International Conceptual Furniture Competition, 1981  
 Tokyo International Lighting Competition by Japan's Yamagiwa Fund, Bronze Award, 1975  
 Taipei City Council Hall Design Competition, Second Prize, 1962  
 Public Housing Design Competition, Taiwan, First Prize, 1959

#### Exhibitions:

One man oil painting exhibition, 96 of my paintings exhibition at the Chan-Liu Art Museum, Taoyuan, Taiwan, August 3-August 27, 2006  
 One man oil painting exhibition, 80 paintings exhibition in National Museum of History, Taipei, Taiwan, September 9-October 2, 2005  
 "My Heart and My Blood" paintings and designs and

sculptures show at Museum of Art, University of Iowa, August 20-October 23, 2005  
 Oil Paintings show at Kooldam Galleries, Incheon, Korea, May 12-May 22, 2004  
 Retrospective exhibition at Macnider Art Museum, Mason City, Iowa, September-November, 2003  
 Oil Paintings show at Eve Galleries, Seoul, Korea, June 19-June 28, 2003  
 Oil paintings at AKAR Architecture and Design, Iowa City, Iowa, May 9 – May 30, 2003  
 Oil Paintings show at Farnham Galleries, Simpson College, Indianola, Iowa, October 1- October 30, 2002  
 "Voice of Yellow River" paintings and sculptures at Dragon Seeds, Palo Alto, California, June 1-June 30, 2002  
 Oil Painting in a travel art exhibition in conjunction with the 2002 World Cup finals, Korea May-June 2002  
 "Mountains and Diamonds" paintings and sculptures at Design Ranch, Iowa city, Iowa, October-December 2001  
 Oil Painting in a group show at Grands et jeunes d'aujourd'hui, Paris, France, November 2000  
 Oil Painting in a group show at Chi-Zen Gallery in Kao-Hsuein, Taiwan, October 2000  
 Six oil Paintings at Dragon Seed Gallery, Palo Alto, California, July 2000.  
 "Sky Pillar" sculpture in group show at Grands et jeunes d'aujourd'hui, Paris, France, Nov. 2000  
 Seventeen oil paintings at AKAR Architecture and Design, Iowa City, Iowa, March 3-April 24, 1998  
 One man show of oil paintings at Laband Art Gallery at Loyola Marymount University in Los Angeles, Calif. October 15-November 23, 1997  
 One man exhibition: more than 100 pieces of my furniture design, public arts, commissions and sculptures

were exhibited at the Taipei Fine Arts Museum, Taipei, Taiwan, Jan.25, 1997- May 4, 1997  
 Six of my oil paintings exhibited in "ARTIADE"-as Olympics of Art in Atlantic, Ga. as the only participant for Taiwan, as one of 198 nation's artists from July 26-August 30, 1996  
 One man exhibition, 120 of my paintings were exhibited at the Taiwan Museum of Art, Taichung, Taiwan, May 25-July 28, 1996  
 Chair Design Exhibited at the National Building Museum, Washington DC, Nov. 20, 1995-Jan 14, 1996  
 Design work exhibited in Dayton's Commercial Interiors, Minneapolis, MN. Oct.13-26, 1995  
 One Man Painting Show, Great Midwestern, Iowa City, Iowa, Oct. 29 - Nov. 19, 1995  
 One man painting and sculpture show, Dancing Ink Gallery, Lake Oswego, Or. Aug. 10-Sept. 12, 1995  
 Chicago Athenaeum Museum, Chicago, Illinois, June 8-Aug. 25, 1995  
 Carillon Building, Charlotte, North Carolina, April 27-June 1, 1995  
 Pacific Design Center, Los Angeles, California, March 14-April 7, 1995  
 University of Iowa Museum of Art, Iowa City, Iowa; painting, 1995, 1980, 1978, 1976  
 Blanden Memorial Art Museum, Fort Dodge, Iowa; painting, March-April 1987  
 Three pieces of furniture and design exhibited in the International Design Center in New York, November 1986 - January 1987  
 The International Invitational Group Show, Taipei Fine Arts Museum, Two paintings, 1985  
 ]Museum des Arts Decoratifs, Paris, France, Offices from 1900 to 2000, T-Grid Office Furniture Design,

February - May 1984  
 Merchandise Mart, Chicago, 1981  
 Bond's International Casino, New York, 1981  
 Fine Art Gallery of San Diego, Balboa Park, CA, May-June 1977  
 Yamagiwa Art Foundation, Tokyo, 1975  
 Tenth Municipal Galleries Show, three paper works, Waterloo, Iowa, 1974

#### Publications:

33 oil paintings published on 4 different Chinese art catalogues for celebration 2008 summer Olympic in Beijing, China and 2010 Expo in Shanghai, China  
 "Basic Design: The Cultivation of Wisdom, Reason and Sensibility", traditional Chinese version published by Wu-nan publishing Co, Taiwan in September 2009  
 "Basic Design: The Cultivation of Wisdom, Reason and Sensibility", English version published by Higher Education Press, China in March 2008  
 "Basic Design: The Cultivation of Wisdom, Reason and Sensibility", Simplified Chinese version published by Higher Education Press, China in April 2008  
 Catalogue "A Thousand Views and A Million Scenes: Hu Hung-shu Modern Oil Painting Exhibition" published by Chan-Liu Art Museum, Taoyuan, Taiwan 2006  
 Catalogue "Nature and Me as one—Hu Hung-shu at Seventy: A Retrospective" published by National Museum of History, Taipei, Taiwan, 2005  
 "Form follows action" Art & Design by Tsinghua University, Beijing, China, October 2004  
 "Organic Geometry — Rational to Create a Form" Journal of Asian Design International Conference, 6th ADC,



Tsukuba, Japan, October 2003

"Form follows action" Northwestern Polytechnical University, Xi'an, Shaanxi, China, August 2001

"Organic Geometry" Northwestern Polytechnical University, Xi'an, Shaanxi, China, August 2001

"Educational Viewpoint of Art & Science" Art & Science, papers collection or Art and Science Global symposium for the 90th Tsinghua University, 2001

"Hu Hung-shu's Basic Design Book"-CD format, National Taipei University of Technology, Taipei, Taiwan, May 2000

"A New Mission for Design Education" Nanjing Art Academy Review, Nanjing, China (with editor's note that highly recommend this article for reference in developing the 21st century design education) 1999

"Hu Hung-shu's Public Art" Art and Design by Central Academy of Art and Design, Beijing, China, January 1999

"The Right for M.F.A. degree" Modern Art Bimonthly, Taipei Fine Art Museum, Taiwan, 1998, No. 79 pp 70-74

"Thin Ink Lines Between East, West" by William Wilson, Los Angeles Times, review my painting show, October 31, 1997

"Experience of Particing in the American Public Art Project" by Council for Cultural Affairs, Excutive Yuan, Taiwan, June 1997

"Fon', Shui' Lu-i, a new public art experience" by Nan-Chao Su and Chuan-Yi Lu Modern Art Bimonthly, Taipei Fine Art Museum, Taiwan, 1997 No. 71 pp 28-31

"Into Hu Hung-shu's design world" by Loman, Modern Art Bimonthly, Taipei Fine Art Museum, Taiwan, 1997 No. 70 pp 15-19

"Review Hu Hung-shu and his Design Philosophy" by Lin Ping-Chang, Modern Art Bimonthly, Taipei Fine Art

Museum, Taiwan, 1997 No. 70 pp 20-25

An article "U.S. Public Art" Space Magazine (architecture), Taipei, Taiwan, January- February 1997, Vol. 90-91, pp 162-169

Catalogue "The Aesthetics of Reasoning: Form in the eyes of Hu Hung-shu" published by Taipei Fine Art Museum, Taipei, Taiwan, January 1997

Catalogue "New Technique and New Scenery" published by Taiwan Museum of Art, Taichung, Taiwan, 1996

"Who's Who in Contemporary Art in China," Beijing, China, Dec., 1994

"Working River"--Three Mile Long Mobile Sculpture (300 pieces) for the Lateral Dam in the Mississippi River, Quad-City Times, Nov. 19, 1994

"Chair" design featured in the book Chairmania, published by Harry N. Abrams Inc. New York, 1994

"The Form Created by Hu Hung-shu" Art Monthly Magazine, Taiwan No. 43, pp 102-105, July 1993

An article 'Staring. Pondering. Lingerin' for catalogue of "Contemporary Sculpture Exhibition 1991", Taipei Fine Arts Museum, Taiwan, pp. 9-14

A paper "Invisible Censorship" published at F.A.T.E. (Foundation in Art Theory and Education) in Review Volume, 1991 p.12

Works in the Faculty Exhibition 1990, reviewed by New Art Examiner Magazine, April 1990, p. 50

"Hu Hung-shu Discussed His Sculpture" Art Monthly Magazine, Taiwan, 1990, No. 11 pp. 116-119

A New Mission for Design Education, Modern Art Bimonthly, Taipei Fine Arts Museum, Taiwan, 1989, No. 26, pp. 74-78

Three Chair designs featured in the book 397 Chairs, published by Harry N. Abrams, Inc., New York, 1988

"My Philosophy of Design Education and My Design Work" Magenta Design Review, Guadalajara, Mexico, March 1985

"The Fine Art of Thinking Around," The Iowa Alumni Review, Iowa City, IA, March-April 1983, Vol. 36, No. 2, pp. 20-22

"Creative Approach to Basic Design," F.A.T.E. (Foundations in Art, Theory and Education) 83 Newsletter 1983. Vol. 6, No. 2

"Selected Furniture Work Designed by Hu Hung-shu," Modern Home, Taipei, Taiwan, No. 109, pp. 64-69, 1983

"Designer Hu Hung-shu" Hsiung Shih Art Monthly, No. 10, Taiwan, 1983

"Mobelobjekte," MD, West Germany, Nov. 1982, pp. 84-85

"Conceptual Design: In Pursuit of Ideas," AIA Iowa Architect Magazine, Des Moines, IA, May-June 1982, pp. 16-20

"Hu Hung-shu: Ideas and Development of Ideas," Industrial Design Magazine, New York, March-April 1982, p. 49

"Hu Hung-shu," Industrial Design Quarterly, Taiwan, Jan. 1982, No. 36, p. 66

"Design Review - Furniture by Hu Hung-shu," Architectural Review, London, July 1981, Vol. CLXX, No. 1013, pp. 62-63

"International Feeling in Furniture," Design, London, July 1981, p.7

"P / A First Annual Conceptual Furniture Competition," Progressive Architecture, Stamford, CT, May 1981, p. 152

"The Tokyo International Lighting Design Competition," Japan Architect, Tokyo, Aug. 1975, Vol. 50, No.8, p. 89

"Designer - Hu Hung-shu," China Industrial Design, Taiwan, Dec. 1968, pp. 47-49

"Ideas for Creative Packaging," Industrial Design Magazine, New York, May 1966, pp. 92-93

# 胡宏述簡歷

2012年校正

- 1935 出生于上海，浙江温州人
- 1954 高中時發現45度角的三等分作圖法，被發表在美國的學生數學刊物的難題求解答頁上
- 1954 秋 進入台南工學院，建築系
- 1958 在自然科學雜誌發表數篇有關太陽能的文章  
一篇物理論文拿到學生學術研究獎
- 1959 得到建築學士學位，論文是設計兩座太陽屋  
和數位同學鐘浩文，朱祖明及漢寶德合作同得台灣國宅設計數項首獎
- 1961 退役，受虞日正建築師邀請在他創立的中原理工學院的建築系任教，負責教基本設計
- 1961 秋 受陳其寬建築師邀請到新建的東海大學建築系任教，負責建築基本設計和透視及陰影學的課程，同事中有好友華昌宜和漢寶德及後來加入的李祖原，此時設計一些住宅，其中一作品，甚得自己喜愛
- 1962 參加台北市市議會設計獲第二名
- 接受虞日鎮經濟資助，在東海大學創辦建築雙月刊，胡宏述任經理，漢寶德任主編，在這上發表數篇太陽屋文章

1963 參加台灣生產力中心舉辦的第一屆工業設計訓練班，班上導師是已過世的日本著名設計家吉岡道隆先生，中央日報登載工業設計班結束展出中有胡宏述設計的冷熱兩用可手提風扇，利用百頁窗原理來控制風的方向（1988年，吉岡道隆先生在中日工業設計研討會時曾公開指出是我的最先創作）

在建築雙月刊上發表建築基本設計教學一文

1964 秋 進入美國Cranbrook藝術學院設計系

1966 拿到MFA學位，五月在美國ID（工業設計）雜誌介紹我的包裝設計一文中，編輯用我的四件包裝設計為例批評美國的包裝界

1966 秋 應聘到美國愛荷華州的University of Northern Iowa 教設計

1968 秋 應邀在愛荷華州，愛荷華市的University of Iowa的藝術和藝術學院負責發展設計系，一直到2003年春，榮休教授

1968 十二月第一期的中國工業設計雜誌，介紹“設計家——胡宏述”第47-49頁

1969 完成第一個公共藝術“陽光萬花牆”（Solar Kaleidoscope），設置在愛荷華州Cedar Falls的University of Northern Iowa的學生活動中心

1974 三件紙的作品入選Tenth Municipal，展出于愛荷華州Waterloo的美術館

設計與製作第二件公共藝術，設置于愛荷華州Cedar Falls的University of Northern Iowa新建教育館的廣場。共有兩件設計作品，一件為“帆”，一件為“行”

1975 日本Yamagiwa基金會舉辦國際燈具比賽第三名，作品名稱為“雲燈”，在歐州評選，日本展出，又在“The Tokyo國際燈具比賽”一文中刊載，發表在“日本建築”1975年，八月份，Vol.50 No.8 第89頁

1981 美國P/A建築雜誌舉辦第一屆國際傢具觀念競賽的角燈設計為得獎之一。發表在P/A雜誌1981年五月份152頁。同時在芝加哥的Merchandise Mart展出。又在紐約的Band's International Casino展出

7月倫敦出版的AR“建築論壇”1981年7月 Vol. No 1013 第62-63頁介紹我的傢具設計，文中拿我的設計與意大利設計家相比。

英國“設計”Design雜誌在“International Feeling in Furniture”一文中登載外椅(Outer Chair) Design, London, 1981年7月第7頁

一組八個梯椅系列完成，其中一件曾被入選全美國巡迴展出

1982 德國MD 雜誌，1982年11月份第84-85頁，登載我的兩件傢具設計，稱我為超現代藝術家

利用幾何製圖法設計五合一桌，又完成雙面几和設計並製作“極”桌

“觀念設計追求理念”一文，登載于AIA Iowa Architect Magazine, Des Moines, IA. 1982年，5/6月，第16-20頁

1983 八月五日，在生產力中心演講介紹我的設計

八月九日到十三日，在國立成功大學，應邀為“造形理性研習會”的主講人

八月十七日，在臺灣外貿協會主講“包裝的另一面”	Whitman JR. High School製作	1989	“設計教育的新任務”，刊登于台北市立美術館刊的“現代美術”第26期，74-78頁 此文在1999年南京藝術學院的“藝苑”轉載	300件組成)登載于Quad-City Times的報上，這動雕是為Mississippi河中廢棄河堤而設計
“純藝術的三度空間思維”登載于“The Iowa Alumni Review” Iowa City, IA Vol.6, No.2.	“我的設計教育觀念及我的設計作品”登載于墨西哥的Magenta Design Review, Guadalajara, Mexico的1985年3月份	1990	“胡宏述談他的雕塑”刊登于台灣的藝術貴族，第11期，116-119頁	設計的一把梯椅刊登于Chairmania 書中，Harry N. Abrams. Inc.出版
“對基本設計的新創見”登載于F.A.T.E. (Foundations in Art, Theory, Education) 83 Newsletter Vol.6, No.2	1986 設計並製作“明鏡高懸”(For all seasons)此吊彫受愛荷華州，愛荷華市的the University of Iowa的法律系教授捐贈委員會委託，設置于新建的法學院大樓		教授雙年展，展出作品的評語刊登于New Art Examiner Magazine的1990年，四月份第50頁	1995 設計並製作“光瀑布”(Falling Light)吊彫，是設置于佛羅里達州的Florida Atlantic University 的文學院大樓內
“胡宏述設計作品欣賞”登載于“摩登家庭”，台灣，台北，第109期，第64-69頁	參加台中省立美術館徵求雕塑，入選最後五名內，因要用實材實料做模型，自動退出繼續競賽	1991	台北市立美術館的1991年“現代雕塑展”擔任評審團主席	1995—1999 受Iowa Art Council委託設計製作共五屆“Iowa Prism Award”的獎座
“設計家胡宏述”登載于“雄獅美術”，台灣第10期	1986 11月—1987年1月三件傢具，藍椅，膝椅和梯椅，設計展出于紐約州的International Design Center		“凝視，沉思，流連——胡宏述教授的公共藝術理念”刊登于台北市立美術館出版的“現代雕塑展”圖錄第9-14頁	1995 3月14日—4月17日，設計的梯椅中之一，巡迴展出在加州洛杉磯的Pacific Design Center
美國ID工業設計雜誌在新設計一項介紹我13年前設計的保溫杯	1987 3-4月在愛荷華州Fort Dodge的Blanden Memorial美術館展出繪畫		“無形中的限制”刊登于F.A.T.E. (Foundation in Art, Theory and Education)的Review Volume, 第12頁	4月27日—6月1日，巡迴展出在北卡羅來納州的Charlotte的Carillon Building
1984 參加法國巴黎，Musee des Arts Decoratifs主辦的1900到2000的T格辦公室傢具設計	1988 設計並製作“新葉”(New Leaves)吊彫，設置在猶他州Ogden市的少年法庭大廳內，它為猶他州的第一件公共藝術作品	1993	7月“胡宏述的造型世界”刊登于台灣的“藝術貴族”。第43期，第102-105頁	6月8日—8月25日，巡迴展出在伊利諾伊州，芝加哥的Chicago Athenaeum Museum.
六月，在國立台北工專演講“從設計中學設計”，講稿印成小冊	設計的三件椅子，登載于紐約的Harry N. Abrams, Inc 出版的“397 Chair”梯椅榮登此書最後一整頁	1994	11月被Quad-City Times委員會選為自愛荷華的藝術家與另一位自伊利諾伊州的藝術家共同擬Mississippi河邊走廊設計的規範	8月10日—9月12日，在俄勒岡州Lake Oswego的Dancing Ink Gallery展出個人畫展及雕塑展
1985 設計並製作“七在空中消失”(Diminished Seven in Space)，此吊彫是受美國華盛頓州藝術委員會的委託為Port Orchard的 Marcus			11月19日“工作河”——三英里長的動雕(由	10月10日—10月26日，在明尼蘇達州Minneapolis的Commercial Interiors設計作品展

	10月29日—11月29日，在愛荷華州，愛荷華市的Great Midwestern 展出個人畫展	作的雕塑	“談MFA應有的定位”登載于台北市立美術館的現代美術，第79期，第70-74頁	于高雄積禪50藝術空間
1996	5月25日—7月28日，在台中省立美術館展出120幅油畫，並出版有“新技巧，新意境”圖錄	“走進胡宏述的造型世界”羅門先生登載于台北市立美術館的“現代美術”，第70期。第15-19頁	5月，設計並製作在愛荷華州，愛荷華市的University of Iowa的Levitt Center的吊彫，名為“D Forever”	11月油畫展出于巴黎的艾菲于布朗所展覽空間的42屆大師與新秀展，展出油畫“浴”
	5月設計並製作“九重天”吊彫，設置在愛荷華州Cedar Rapids的Eastern Iowa Airport內	“試論胡宏述與他的設計觀”林品章先生登載于台北市立美術館的“現代美術”第70期。第20-25頁	1999 “設計教育的新任務”轉載于中國南京，南京藝術學院的“藝苑”（編者註釋這篇文章是對中國21世紀設計發展者必讀的）	2001 5月參加慶祝清華大學建校九十週年舉的“藝術與科學”同時發表“以教育觀點看藝術與科學”一篇論文。轉載于湖北美術出版社出版的國際藝術研討會論文集。第110-114頁
	5月設計並製作“銀色百合”噴水雕塑設置在愛荷華州，Coralville的 S.T. Morrison Park內的水池中	“風水，綠意”蘇南州，呂春誼登載于台北市立美術館的“現代美術”，第71期，第28-31頁	1月“胡宏述的公共藝術”登載于中國北京，清華美術學院的“裝飾”雜誌	6月參加清華國際工業設計論壇，發表簡縮“設計教育的新任務”一文，登載于清華大學出版社出版的論文集，第282-288頁
	7月26日—8月30日，六幅油畫展出于喬治亞州Atlanta的奧林匹克世運賽中的ARTIADE，共有198個國家參展，我是唯一代表台灣參展者	“美國公共藝術”台灣台北的“空間雜誌”，第90/91期，1-2月，第162-169頁 6月胡宏述演講記錄“美國公共藝術之發展與經驗”登載于台北市環境公共藝術計劃	2月設計並製作在愛荷華州Des Moines的Iowa Methodist Medical Center育兒部的吊彫，名為“Twinkle, Twinkle”	8月受聘為中國，陝西，西安的西北工業大學的客座教授，並發表“形隨行”和“有機幾何—理性的造形”
1996	設計“環”彫塑，計劃飄浮在五大洋上，有環保之意	10月15日--11月23日，個人畫展，展出于加利佛尼亞州，洛杉磯的Loyola Marymount University的 Laband Art Gallery	11月雕塑“擎天柱”展出于法國巴黎第41屆的今日大師與新秀展(Grands et jeunes da jourd hui)	2002 4月設計並製作在愛荷華州Cedar Rapids的Kirkwood Community College的吊彫，取名為藍寶石 5月油畫“浴”在法國被選入參加FIFA世界杯足球賽的現代藝術巡迴展
1996-1997	擔任台灣台北市政府，都市發展部門的公共藝術顧問	10月31日，William Wilson的“東西文化之間的密切關係”登載于加利佛尼亞州Los Angeles Times，評論我的繪畫	“以教育觀點看藝術與科學”登載于台北市立美術館的現代美術，第85期，第24-30頁	6月在加利佛尼亞州的Polo Alto的Dragon Seeds展出油畫及雕塑，展出名為“黃河之聲”
1997	1月25日—5月4日胡宏述之個展，展出地點為台北市立美術館，展出100件作品，包括傢具設計，公共藝術及雕塑，同時也出版“理性的美感：胡宏述造型世界”圖錄	1998 3月3日—4月24日，在愛荷華州，愛荷華市的AKAR 展出17幅油畫	2000 9月設計並製作在台灣，台北萬華火車站大廈的吊彫，名為“明天”	10月-12月在愛荷華州。愛荷華市的Design Ranch展出油畫及雕塑。展名為“山及鑽石”
	設計並製作“鐵樹”，這是為台北市宏國大廈製		10月第42屆今日大師新秀展出前預展油畫展出	



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The Spirited Landscape: Painting of Hu Hung-shu

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我曾用唐人的“風神”二字來期待他的新作品。

—— 漢寶德（建築家）

胡宏述教授的繪畫恰是他心靈舞蹈的影像，其舞步變動不拘，周流六虛，隨心自娛，呈無狀之狀，無形之象。

—— 劉巨德（北京清華大學美術學院教授）

Mr. Hu felt that the pronouncement that oil paints could never be used to produce a proper Chinese ink painting deserved to be met head-on, and the resulting experimentation eventually was to produce Hu's highly personal painting techniques. ...Such a masterful synthesis as Hung-shu Hu has achieved can serve as a model to others for building anew on the strengths of tradition.

——Robert Albright Rorex (Professor of Art History in the University of Iowa)

